



Minneapolis Music History, 1850–2000: A Context

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1. Introduction

This study addresses an enormous and important subject, Minneapolis music from 1850 to 2000. Chapter 4, which provides a historical overview, cannot be definitive given the project's vast scope, but it serves as a framework for analyzing this multifaceted topic. The chapter has four roughly chronological sections. Subsections within each section provide an overview of a musical genre. In-depth discussions of specific genres, when available, are included in the appendix. Chapter 5 focuses on property types, which are often generic, accommodating many types of music simultaneously or sequentially. Chapter 6 is a case study analyzing the Cedar-Riverside/West Bank area, which has a concentration of venues that have served as a melting pot for an array of genres. Finally, the appendices, in addition to offering more detailed information on specific genres, contain more detailed information on specific properties and lists of properties associated with Minneapolis music that have been identified through research. Some of these properties survive; many have been lost. By raising awareness of the city's great musical legacy, this study hopes to raise awareness of significant properties that hosted this legacy to encourage their preservation.

This report does not attempt to document every Minneapolis musician or musical group. Such an endeavor would be impractical and would not align with the scope of the project. Specific musicians and musical groups that are mentioned have had the most significant cultural impact and/or are representative of the musical genre or era in question. Further, although focused specifically on Minneapolis, the report does not attempt to draw a firm line between Minneapolis-based music groups and groups from the broader Twin Cities area. Many musical groups featured members from both Minneapolis and surrounding areas, and, as the largest city in the region, Minneapolis featured the greatest concentration of venues where these groups performed and recorded, contributing to groups identified as Minneapolis-based.

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2. Study Boundaries

Although many aspects of music are not contained by geographical limits, this study focuses on the history of music within the boundaries of the city of Minneapolis.

3. Methodology

The scope of the project was too extensive to address by a standard approach given time and budget constraints. The following report is a collaboration by a group interested in, and knowledgeable about, various aspects of music history. While it was not possible to complete a comprehensive literature review for the city's music history over the course of 150 years, individual authors conducted extensive research related to specific subjects. Likewise, the reconnaissance survey could not delve deeply into the background of buildings and sites; instead, it highlights properties of interest for further study. Both the context and the survey are first steps in consolidating existing information about a rich aspect of the city's history that has often been overlooked by preservationists.

4. Historical Context

Chronology is a useful framework for understanding the evolution of a specific musical genre and for comparing characteristics of various genres over time. The context narrative is organized into four sequential sections highlighting specific musical styles while acknowledging much overlap between and within the sections and styles. “Deep Roots” introduces Native American traditions predating European American settlement that continue to evolve over time. “The Curtain Rises on Minneapolis” covers the last half of the nineteenth century when Minneapolis emerged from the western frontier to become an urban center with cultural institutions and entertainment venues. “Breaking Traditions in the Twentieth Century” discusses musical inspiration that came upriver from New Orleans, spawned jazz, and inspired the Big Band era. Finally, “A New Scene” covers the last half of the twentieth century when everything from folk to funk found an eager audience and Minneapolis emerged as a musical mecca.

a. Deep Roots: Native American Traditions

Before European American settlement in Minnesota, the Dakota and Ojibwe peoples resided on lands across the state. Sites important to the Native Americans have been identified in the “Native American Context Statement and Reconnaissance Level Survey Supplement” prepared for the City of Minneapolis by Eva B. Terrell and Michelle M. Terrell of Two Pines Resource Group in 2016. Section “Culture and Arts” in Chapter 7 of the study identifies cultural resources related to American Indian Month, the sport of boxing, art galleries, and public art. Music is not specifically called out in the section, but it is likely that the Two Rivers Gallery and the Minneapolis American Indian Center, both located at 1530 East Franklin Avenue, have important connections to the performance of Dakota and Ojibwe music. The Upper Midwest American Indian Center, 1035 West Broadway, should also be further investigated for importance to the performance of music.

The city should work with Native American communities to identify locations, and consult with the communities to determine if local designation is the best recognition of these places or if the communities prefer other ways to honor the places. Ideally, this section will be revised in the future in consultation with Native American communities.

b. The Curtain Rises on Minneapolis

Music came to this area with its earliest inhabitants. This context, though, begins in the mid-nineteenth century when the communities of Saint Anthony and Minneapolis emerged on opposite banks of the Mississippi River at Saint Anthony Falls. Early European American settlers imported their musical traditions along with their horses and kerosene lamps from their home states and motherlands. They founded cultural institutions to address frontier needs—including entertainment—and recreate things they desired from the life they left behind. By the dawn of the twentieth century, Minneapolis had gained population and prosperity, and opera houses, dance halls, band shelters, and other venues offered a broad array of musical experiences.

Little of the built environment associated with this period still stands. Some of the buildings became functionally obsolete before the end of the nineteenth century and were demolished as bigger and better music houses were built. Others were lost during the period of urban renewal in the mid-twentieth century when demolition became the answer to removing the city's blight, and some burned after antiquated materials, systems, and design made them firetraps. Despite the lack of extant structures representing this early period of music in Minneapolis, there is a substantial amount of literature that documents its establishment and development.

i. Civilizing the Frontier

By Stephanie Rouse

The community of Minneapolis developed on the west bank of the Mississippi River at Saint Anthony Falls after the area was opened to Euro-American settlement in 1852. Music was, at first, an informal form of entertainment.

A wide variety of musical genres including “culture music,” folkloric, military and marching bands, patriotic and community songs were popular in the early years. Across the river in Saint Anthony, a community established in the 1840s and merged with Minneapolis in 1872, a Professor Bennet led an organized singing group with the assistance of the University’s Glee Club in 1851. Soon after, small groups began to form like the Quintette Club, which debuted in 1855 at the first convention of the Minnesota Musical Association. The event, held at the Universalist Church in Saint Anthony, included amateur musicians and was attended by people from around the state. Another group, the Harmonia Society, was founded by 11 German immigrants in 1861 and had grown to 130 members by its tenth anniversary. The Musical Union, a choral group, was founded in 1864. The Sappho Ladies Quartet, formed in 1877, sang at the



Universalist Church, Saint Anthony, 1857
(source: *Benjamin Franklin Upton, Minnesota Historical Society*)

Republican National Convention held in Minneapolis in 1892. These early groups often performed in halls above first-floor shops on primitive stages.¹

Formal musical groups were difficult to maintain. The Minneapolis Musical Society, for example, failed in 1876 but was replaced by the Orchestral Union.² That same year, the Minneapolis Choral Society was established.³ Perhaps spreading the city's limited musical talent among so many groups is what caused many of them to disband within years of forming.

Church choirs and organists were another source of musical entertainment, and churches provided an early stage for music groups including secular varieties. Some, like the



Pence Opera House, 1869
(source: *Minnesota Historical Society*)

Congregational Church in Saint Anthony, sought out musical talent to provide entertainment. An 1851 performance cost 50 cents for gentleman alone; if “accompanied by a lady,” both could get in for only 75 cents. There was even a Society for the Improvement of Church Music, which formed in 1853. In 1876, the First Baptist church held organ concerts at Fifth Street and Hennepin Avenue, and Plymouth Church hosted weekly organ recitals in 1892. Other early churches that provided musical entertainment included Westminster Church, First Congregational Church, Second Universalist Church, and the Church of the Redeemer.⁴

Tired of relying on traveling groups coming through town, classical music lovers organized the Minneapolis Symphony Concert in the early 1870s. In 1872, the group's inaugural concert was held at the Pence Opera House under the direction of Ludwig Harmsen, one of the first recognized music professionals in the city. Unfortunately, the concert had poor attendance because of bad weather. The

eighteen-piece orchestra was a forerunner to the Minneapolis Symphony Orchestra, formed in 1903. Another group credited as the “mother of the symphony-to-be” was the Danz Orchestra and Military Band, organized by Frank Danz shortly after his arrival in 1879. The group performed Sunday concerts at Turner Hall at Washington Avenue and Fifth Avenue North. His son Frank Danz Jr. took over leadership of the orchestral group from 1892 until it dissolved a

¹ Louise Chapman, *The First Fifty Years of Music in Minneapolis: A Chronology of Music Events from 1850 to 1900* (Minneapolis: L. Chapman, 1944); Carole Zellie, “MacPhail School of Music Designation Study,” 2001; John K. Sherman, *Music and Maestros: The Story of the Minneapolis Symphony Orchestra* (Minneapolis: University of Minnesota Press, 1952); Donald Woods, *A History of Theater in Minneapolis, Minnesota from Its Beginning to 1883* (Minneapolis: University of Minnesota, 1950).

² Chapman, *The First Fifty Years*.

³ Zellie, “MacPhail School of Music Designation Study.”

⁴ Sherman, *Music and Maestros*; Chapman, *The First Fifty Years*.

decade later with the creation of the Minneapolis Symphony. Members of the Danz Orchestra became core musicians of the new organization.⁵

The late 1880s and early 1890s saw the formation of more vocal groups including the Minneapolis Philharmonic Club, a mixed chorus directed by Willard Patton in the 1890s and, beginning in 1900, Emil Oberhoffer, who would become the first director of the Minneapolis Symphony; the Ladies Thursday Musical, an all-woman choral and instrumental group, founded in 1892; and the all-male Apollo Club, which Oberhoffer had directed from 1896 until he was lured away by the Philharmonic Club. The Apollo Club absorbed the forty-member Mendelssohn Club, which lasted through 1895. The Apollo Club and the Thursday Musical continue in operation today, the sole survivors of the nineteenth-century music scene.⁶



Apollo Club, ca. 1912
(source: *Minnesota Historical Society*)

Benefit concerts were popular in the city's early years. Several events were typically held every year to raise funds for worthy causes. In 1865, for example, a concert at Harrison Hall raised funds for families of Civil War soldiers. The original Armory Building (at Eighth Street and First Avenue South) sometimes hosted concerts including a benefit on October 30, 1884.⁷

ii. Early Musical Education

By Stephanie Rouse

There is debate about when the first formal vocal school opened and who established it. In the town of Saint Anthony, Mr. Messer was one of the first to offer vocal lessons, starting in 1851. On the opposite bank of the Mississippi, some sources give the credit to L. M. Ford in 1852, who operated in the Baptist church. Others claim that it was a Mr. Widstrand in 1854, who also ran the community's first music store. There were soon other options for vocal instruction. Chester Heath organized a "singing school" at the Universalist Church and held many concerts, while B. E. Messer opened a school at Woodman's Hall and Mr. J. A. Wedgewood had another at Hawe's Hall. The average cost for a class was two dollars for twenty-four evenings of lessons. Mrs. D. C. Payne and J. E. Plummer, who had offices at Winslow House, were among those giving private lessons.⁸

Options for music education continued to grow with the population. The Minneapolis Music School (establishment date unknown) moved from Fourth Street and Nicollet Avenue to 2 Center

⁵ Robert G. Gale, "The Minneapolis Symphony Orchestra," *The Bellman*, November 14, 1908; Sherman, *Music and Maestros*; John K. Sherman, "The Birth of a Symphony Orchestra," *Minnesota History* 33 (Autumn 1952): 93.

⁶ Sherman, *Music and Maestros*.

⁷ Chapman, *The First Fifty Years*.

⁸ Sherman, *Music and Maestros*; Zellie, "MacPhail School"; Chapman, *First Fifty Years*.

Block in 1871. Lyman F. Brown opened a music school at his residence, 312 South Ninth Street, in 1878. The following year, Mrs. Malcom's Academy appeared at 310 Hennepin Avenue and William H. Clarke began teaching piano lessons at 523 Hennepin Avenue. A new level of professionalism came in October 1887 when the Musical Teachers' Association of Minnesota was formed.⁹

The Northwest Conservatory of Music was founded in 1885 by Charles Henry Morse, who had arrived in Minneapolis the previous year. The facility at 608 Nicollet Avenue quickly earned a reputation as the city's premiere provider of musical education. University of Minnesota students seeking instruction in music attended classes at the conservatory from 1891 until the university established its own program in 1903.¹⁰

By the end of the nineteenth century, city directories listed over 250 private music teachers in Minneapolis. Music schools, in addition to the Minneapolis School of Music and the Northwestern Conservatory of Music, included the Johnson Piano School. This was a stark contrast from just thirty years prior when city directories listed no music schools and only three music teachers—Miss Jennie Baldwin, Charles W Johnson, and C. A. Widstrand—all located in the downtown core.¹¹

iii. Music Stores

By Stephanie Rouse

Specialty stores were soon serving the growing interest in music. One of the earliest was Horace Walters Great Piano and Music Establishment, which offered pianos, melodeons, and music according to an 1854 advertisement. Wells and Chamberlain's attracted much attention on May 10, 1868, when two "mammoth French 'music boxes'" opened at the store. In 1869, the S. M. Spaulding Music Store appeared at 38 Nicollet Street, replaced a year later by Farnham's Music Store.¹²

These stores were more than a place to buy sheet music and instruments, doubling as small performance spaces for concerts. Elliott's Music Room held parlor concerts. A larger music store, W. J. Dyers Music Hall, arrived at 509-511 Nicollet Avenue in 1880, promoted as "Importers, Wholesale and Retail Pianos, Organs and Musical Merchandise." By 1884, the business was holding concerts in the music parlor of Dyer and Howard at 408 Nicollet Avenue. The Dyer and Howard music parlor became the home of the Minneapolis Music School in September 1894. Also opened that year was the Muse (formerly Musical Advance), a music publishing company. In 1890, the Century Piano Company offered the first pianos made in Minneapolis. The building also held the office of a new musical organization, the Minneapolis Musical Club, and a concert hall considered one of the best equipped in the Northwest. H. E. Zoch and H. S. Woodruff had studios operating in the building before its official opening on December 15. In 1897, the Howard, Farwell Company Music House opened.¹³

⁹ Chapman, *First Fifty Years*.

¹⁰ Woods, *A History of Theater*.

¹¹ Minneapolis city directories, 1867 and 1899.

¹² Chapman, *First Fifty Years*.

¹³ *Ibid*.

By the end of the nineteenth century, there were twenty-six companies or sole proprietors offering music, musical merchandise, and instruments for sale in Minneapolis. Many clustered around Washington and Nicollet Avenues. Well-established companies included Century Music, Metropolitan Music Company, Peter Benson, P. A. Schmitt, Levander and Ericson, and the T. M. Roberts Supply House.¹⁴

iv. Early Concert Halls

By Stephanie Rouse

In the city's early years, numerous halls sprang up to provide performance space for all types of music-related events. Information on the more notable halls and buildings follows, but also mentioned among newspaper articles and early books are the Adelphi Varsity Theater, Centenary Church, Comique, Elliott's Music Room, Fletcher Hall, Market Hall, Association Hall (1877), West Hotel (1885), Alcazar Opera House (1885), Exposition Building (1886), Scandinavian Hall, Summer Garden Variety Theater, Chambers and Nedderly's (1855), Bibbins (1855), Elfelt's (1856), Fletcher's (1856), and Bassetts (1859).¹⁵

The first prominent music facility was Barber's Hall, constructed at the corner of Second Avenue South and Washington Avenue in 1854. Two years later, it hosted a concert by two internationally renowned musicians, Norwegian violinist Ole Bull and Italian-French opera singer Adelina Patti. Next came Edwards Hall and Turner Hall, both dating from around 1856. Edwards Hall was located in Saint Anthony on Main Street facing Saint Anthony Falls, on the third floor of a large stone building.¹⁶



Woodman's Hall No. 1, ca. 1860
(source: *Minnesota Historical Society*)

The Universalist Church (1 Lourdes Place), constructed in 1857, was perhaps one of the first churches to welcome secular music and musical studies. The year it opened, Chester Heath established a music school in the building. Numerous concerts were held there as well as the 1858 Minnesota Musical Association convention. In 1867 the church was home to singing classes. The property was purchased by Our Lady of Lourdes, a Catholic congregation, in 1877 and was extensively remodeled in 1880.¹⁷

¹⁴ Minneapolis city directory, 1899.

¹⁵ Woods, *History of Theater*.

¹⁶ *Ibid.*

¹⁷ Sherman, *Music and Maestros*; Chapman, *First Fifty Years*.



The first Harmonia Hall, 1937
 (source: A. F. Raymond, *Minnesota Historical Society*)

Woodman’s Hall No. 1 was installed above a drug store at the corner of Washington Avenue and Second Avenue South in 1857. The hall was very basic, without a balcony, gallery, or elevated seats. The primitive stage had no backstage facilities so performers had to pass through the auditorium to reach the stage. Within a year the space was converted to a Masonic hall and the music moved to Woodman’s Hall No. 2, built diagonally across the street. It was “the principal place of amusement on the west side of the river.” Poor construction led to its condemnation in 1862.¹⁸

Upper-level halls active in the mid-1860s included Stanchfield’s (1858), Hawe’s (1859), Harrison’s (1862), and Harmonia Hall (1865). Stanchfield’s was used primarily for the Signor Hazazar Dancing School and old-fashioned balls. It had a short life, burning down in 1869. Hawe’s Hall was not as popular as the other halls at the time and received limited use. Harrison’s Hall was the center of theatrical life for the city for three years, but also served as public hall until about 1885. Its construction was watched closely because the condemnation of Woodman Hall No. 2 left few good performance halls available to the musical groups of the time.¹⁹



The second Harmonia Hall, ca. 1885
 (source: *Minnesota Historical Society*)

Harmonia Hall (200 First Avenue North) was considered the forerunner of Minneapolis theaters when it was built in 1865 because it had a balcony and stage settings. The German Harmonia Society used it for their rehearsal and performance space, gymnastic exercises, and a schoolhouse. The auditorium had a capacity of seven hundred seats and was painted with life-sized pictures, with ornamental scroll work on the ceiling. A second Harmonia Hall was built in 1884 at the northeast corner of Second Avenue South and Third Street. The Danz

¹⁸ Edward Bromley, *Minneapolis Album: A Photographic History of the Early Days in Minneapolis* (Minneapolis: Tribune Job Printing Company, 1890), 314; Hess, Roise and Company, “Arts and Culture on the Minneapolis Riverfront,” 2006, 18.

¹⁹ Louis Collins, “Fifty Years of Playhouses,” *The Bellman*, October 17, 1908; Bromley, *Minneapolis Album*; Sherman, *Music and Maestros*.



Academy of Music, ca. 1874
 (source: *Minnesota Historical Society*)

Orchestra concerts moved to the new Harmonia Hall in 1886, but unlike their previous home at Turner Hall, no liquor or smoking was allowed.²⁰

The Pence Opera House, constructed in 1867, is considered the first Minneapolis theater. Including the balcony, it had seating capacity of 1,000. It opened on June 21 with a joint concert of the Minneapolis Musical Union and the Saint Paul Musical Society. Originally named the Music Hall, it was financed by J. W. Pence. Other than two years when the theater was closed, starting in 1888 (it reopened as the Criterion Theatre), it was

a prominent entertainment venue for forty-one years until 1908, when the last pieces of stage scenery were taken out and the building was demolished.²¹

The Pence received a rival in 1872 when the Academy of Music building was constructed at Washington and Hennepin Avenues. Known for being the first hall in Minneapolis to include a grand piano, the Academy claimed to be the city's premier music hall and the finest west of Chicago until 1883, when the Grand Opera House was completed at the northeast corner of Sixth Street and Nicollet Avenue. The opera house reflected a significant change in design for music halls in the late nineteenth century. Once housed on the second and third floors of commercial buildings with makeshift stages, they became a building type unto themselves. When the opera house opened in 1883, it was the first concert hall of this style in Minneapolis. With a capacity of 1,400 people, it was considered the most luxurious theater in the Northwest.

Unable to compete with the superior characteristics of the Grand Opera House, the Academy had its last performance in March 1883. The derelict building burned down in 1884, a year after closing its doors. The Grand Opera House, in turn, quickly fell from grace after the Metropolitan Opera House opened at 42 Sixth



Metropolitan Opera House, 1904
 (source: *C. J. Hibbard, Minnesota Historical Society*)

²⁰ Chapmen, *First Fifty Years*.

²¹ *Ibid.*; Woods, *History of Theater*.



Lyceum Theater, ca. 1905
(source: *Sweet, Minnesota Historical Society*)



Bijou Theater, ca. 1897
(source: *Sweet, Minnesota Historical Society*)

Street in 1894. The opera house closed in 1895 and was demolished in 1896 after the building was purchased by the owners of the Metropolitan Opera House. The Metropolitan Opera House further advanced the music building typology in Minneapolis, serving as home to numerous musically associated companies and groups such as Dyer Music Company, Thursday Musical, and in 1897, Danz Orchestra concerts. While outlasting its peers, the building succumbed to the wrecking ball in September 1937.²²

In the meantime, smaller venues remained active. A new Turner Hall was dedicated by the Germania Society at Washington and Fifth Avenue North in December 1880. Danz Orchestra played during the opening celebration and continued to hold Sunday concerts there through 1886. Also in 1880, the Minneapolis Conservatory of Music was built at 140 South Fourth Street.²³

Two important theaters constructed in 1887 were home to a number of fledgling music groups in addition to being theatrical performance spaces: the Hennepin Avenue Theater, later known as the Lyceum Theater and the Harris Theater; and the People's Theater, later renamed the Bijou Theater. The Lyceum Theater formally opened on October 13 and offered weekly concerts by the Danz Orchestra.²⁴

v. Music in Nature

By Stephanie Rouse

In the city's first decades, two popular locations for open-air concerts were Bridge Square, at the foot of Hennepin Avenue south by the Hennepin Avenue Bridge, and the Lake Harriet Pavilion. In 1877, lawyer Harlow Gale started a dime concert series in Bridge Square where listeners could stroll to the sound of classical music. The series continued through at least 1882. The first series of concerts in Bridge Square performed by the Danz Orchestra began on June 24, 1881. Concerts at the Lake Harriet Pavilion featured the Danz Orchestra, Minneapolis String Quartet, and Minneapolis Symphony Orchestra. Danz began a

²² Sherman, *History of Theater in Minneapolis*; Woods, *A History of Theater*.

²³ Chapman, *First Fifty Years*.

²⁴ Sherman, *Music and Maestros*.



Lake Harriet Pavilion, ca. 1910
(source: *Minnesota Historical Society*)

summer concert series in May 1891, popular with people wanting to get out of town for fresh air and music. In 1894, the Minneapolis String Quartet performed at the pavilion. Downtown venues included a roof garden band concert at the Guaranty Loan Building three times a week in summer 1892 and open concerts on rooftops of downtown buildings. The Union Band held weekly open-air concerts on Hennepin Avenue at Third Street and Ninth Street during the summers of 1875 and 1876.²⁵

In Loring Park, a statue of Ole Bull was unveiled in 1897 on May 17, Norwegian independence day. Bull, a famous composer and conductor, often traveled

to Minneapolis to perform, including the memorable concert with Adelina Patti at Barber’s Hall in 1856. The statue of Bull (extant) reflected a mindset—not exclusive to the nineteenth century—that musicians from afar were more valued than homegrown talent.²⁶

vi. The End of an Era

By Charlene Roise and Stephanie Rouse

In five busy decades, Minneapolis was transformed from a pioneer outpost to a mature city with a population of over 200,000. Bridge Square at the foot of Hennepin and Nicollet Avenues, once the heart of the city, was in decline as development pushed south. Small frame structures were replaced by substantial commercial buildings of masonry and iron. World-famous flour mills lined the Mississippi, providing work to laborers and wealth to owners and executives.

The city’s physical infrastructure grew apace. Gas lighting had replaced candles, only to be usurped by electricity. Residents pushed to the edges of the settlement by downtown development



Choral performance at the Ole Bull statue, 1929
(source: *Minneapolis Newspaper Photograph Collection, Hennepin County Library*)

²⁵ Ibid.; Chapman, *First Fifty Years*.

²⁶ Sherman, *Music and Maestros*.

were served by an expanding network of streetcars. A system of parks was conceived that wove greenspace throughout the city.

More people had the ability to enjoy parks and other amenities as a middle class emerged from the industrial revolution. Liberated with time and prosperity from the hand-to-mouth existence of their forefathers, this new class had disposable income and mobility to seek out the entertainments, including music, that evolved as the twentieth century progressed.

Good groundwork had been laid in the nineteenth century. By the 1890s, five musical groups performed routinely: the Thursday Musical, University Choral Union, Danz Orchestra, Philharmonic Club, and Apollo Club. The last half of the century had brought the excitement of new musical groups, schools, and buildings. Dozens of music halls above retail shops attracted the growing population, but these early halls were soon outshone by formal ground-floor theaters with elevated stages and the capacity to seat over one-thousand people. This activity and development set the stage for what was to come in the twentieth century.

At the same time, Minneapolitans were fortunate that their civic leaders, enriched by profits from mills, mines, and more, were farsighted and generous. The park system was one sign of their vision. The creation of the Minneapolis Symphony in 1903 was another. Up to this time, music was left to the private sector. Establishing the orchestra as a community-supported resource marked a turning point for music in Minneapolis. It seems no coincidence that the University of Minnesota's music program was launched the same year.

Music had become both a popular and cultural institution, but it was never static. With the introduction of the radio, records, and movies on the horizon, change would remain a constant for music and related venues in Minneapolis.

c. Breaking Traditions in the Twentieth Century

By Charlene Roise

i. Dixieland Comes Upriver

In the early twentieth century, when riverboats remained an important mode of transportation, the Mississippi gave the Twin Cities a direct link to New Orleans. According to historian Jay Goetting, “Louis Armstrong told New Orleans friends that in 1918 he planned to play on the steamer *Sidney* between New Orleans and Minneapolis. The following year, eighteen-year-old Armstrong probably saw the Twin Cities for the first time.” Armstrong apparently did not spend much time in the Twin Cities, but he and others planted the seeds of Dixieland that developed a faithful following in the area.²⁷

While not known as a leader in the development of jazz in America, Minneapolis maintained a thriving jazz scene in the twentieth century. This was thanks, in part, to the city’s proximity to Chicago, Saint Louis, and Kansas City, which made it a convenient stop on the tour circuit for many groups. Serendipity also played a role: many jazz musicians called Minneapolis home at some point in their careers.²⁸

The “Great Migration” brought permanent residents to the city. Beginning around World War I and continuing into the mid-twentieth century, millions of blacks migrated from the rural South to the North and West, often seeking industrial jobs in urban areas. In Minneapolis, the largest black community extended north from downtown Minneapolis, an area where Jews and other minorities had settled after nineteenth-century residents moved on. Restaurants, clubs, shops, and other black businesses created a vibrant commercial area around Sixth Avenue North and Lyndale Avenue North. In South Minneapolis, blacks established a commercial and residential community around Fourth Avenue South and Thirty-eight Street, perhaps because of the neighborhood’s proximity to Honeywell, an important supplier of thermostats and other products.



Marigold Ballroom, 1336 Nicollet Avenue, ca. 1930
(source: *Lee Bros., Minnesota Historical Society*)

Blacks were not the only musicians to explore jazz, and no musician in the first decades of the century had the luxury of specializing in jazz. Historian Robert Stebbins noted that “dance bands rang[ing] in size from trios to fifteen-piece orchestras or larger” played “music, often stock arrangements of popular tunes which could be purchased at the local music stores.” These bands

²⁷ Jay Goetting, *Joined at the Hip: History of Jazz in the Twin Cities* (Saint Paul: Minnesota Historical Society Press, 2011), 6.

²⁸ Joe William Trotter Jr., “The Great Migration,” *OAH Magazine of History*, October 2002, 31-33.



Flame Supper Club marquee, no date
(source: *Minnesota Historical Society*)

played in ballrooms like the Marigold Gardens, established in 1919 on Nicollet Avenue at Grant Street and later known as the Marigold Ballroom, and the “Aragon Ballroom on South Fifth Street across from the Court House.”²⁹

A turning point came in about 1925 when the New Orleans Rhythm Kings took up residence for several months at the Marigold, which was reputed to be “by far the largest hall around.” Clarinetist Frankie Roberts, a Nebraska native who arrived in Minneapolis in 1924, reported that local musicians swarmed to the performances of the New Orleans group and that their playing was transformed by the experience.³⁰

Passage of the Volstead Act in 1919 marked the beginning of Prohibition, but this did not stop people from drinking. Instead, it fostered an alternative production and distribution system largely controlled by gangsters. Minnesota’s border with Canada and its excellent rail network made the Twin Cities, particularly Saint Paul, a hub of bootlegging by the early 1920s. “In 1926, when federal investigators broke a major ring operating out of Cleveland, a startling 41 of the 112 people indicted in the case lived in Saint Paul,” historian Mary Lethert Wingerd reported. She added: “In Saint Paul, neither gambling nor bootlegging were considered ‘real’ crimes. . . . The vice economy provided all sorts of jobs and income throughout the city. . . . To ‘respectable’ Saint Paul, this illicit culture seemed glamorous and daring. Middle and upper-class citizens flocked to shady nightclubs . . . where they could drink and gamble alongside gangster celebrities. . . . Many working people viewed the gangsters less as celebrities than as benefactors, outlaw folk heroes who liberally dispensed jobs and favors during hard times. . . . Amid the labor and political conflicts, the vice economy created a neutral zone where a peculiar sort of cross-class socialization flourished.”³¹

In the gangster world in both Saint Paul and Minneapolis, writer Neal Karlen reported, “the major players were Jews, who were shut out by the city’s business and social elites.” Isadore Blumenfeld, better known as Kid Cann, controlled nightclubs in two areas in Minneapolis where bars—and jazz—flourished in the 1920s: the Near Northside and downtown’s Hennepin Avenue.

²⁹ Robert A. Stebbins, “The History of Jazz in Minneapolis,” manuscript, available at the Minnesota Historical Society, Saint Paul.

³⁰ Goetting, *Joined at the Hip*, 21, 29.

³¹ Mary Lethert Wingerd, *Claiming the City: Politics, Faith, and the Power of Place in Saint Paul* (Ithaca and London: Cornell University Press, 2001), 254-255;



Flame Supper Club, Harry Blons Dixieland Band, no date
(source: *Minnesota Historical Society*)

Cann’s headquarters was the Flame Cafe on Nicollet Avenue, which he maintained as a legitimate front for his illicit activities.³²

ii. Near Northside Nights

The influential residency of the New Orleans Rhythm Kings at the Marigold in the mid-1920s was feasible because the band members were white. As was the case throughout the country at the time, racial discrimination in Minneapolis was commonplace. In a biography of black saxophonist Percy Hughes, historian Jim Swanson reported, “The Al Noyes Band performed at the Marigold under the stipulation that it would hire no Negro musicians. Offended as he was, Al Noyes agreed, since the band needed the work.”³³

Dick Mayes, who played with Percy Hughes and His Rhythm Boys, called racial discrimination “terrible, absolutely terrible,” with downtown Minneapolis being particularly “notorious. . . . You never saw black bands down there—Harry’s, Carlie’s, Freddy’s.”³⁴ As a result, jazz in Minneapolis evolved

on two main tracks—one, the downtown scene with hotels and Hennepin Avenue, and the other, in the thriving black business district on the Near Northside.

The city counted only 4,176 blacks in a population of 464,456 in 1930, but “while its African American population was small, Minneapolis was not lacking in black music culture,” according to historian Douglas Henry Daniels. “Moore’s Jazz Orchestra and the Famous Rogers Cafe Jazz Orchestra promised the new music as early as 1920,” and “jazz bands performed for moonlight boat excursions, picnics, receptions, and balls presented by various black organizations.”³⁵

As noted in a book titled *Minneapolis Negro Profile: A Pictorial Resume of the Black Community, Its Achievements, and Its Immediate Goals*: “Minneapolis, in its early history, was blessed in having a number of gifted musicians who were born and incidentally stranded here during the lean years for black musicians. It was also a time when the Negro in Minnesota was so completely ostracized that he was allowed to own and run his night clubs in his own way and his own time just as long as he kept away from downtown.”³⁶

³² Neal Karlen, *Augie’s Secrets: The Minneapolis Mob and the King of the Hennepin Strip* (Saint Paul: Minnesota Historical Society Press, 2013), n.p.; Wingerd, *Claiming the City*, 254; Jim Swanson, *Sports and All that Jazz: The Percy Hughes Story* (Minneapolis: Nodin Press, 2011), 28.

³³ Swanson, *Sports and All that Jazz*, 25.

³⁴ Goetting, *Joined at the Hip*, 47.

³⁵ Douglas Henry Daniels, “North Side Jazz: Lester ‘Pres’ Young in Minneapolis: The Formative Years,” *Minnesota History* 59 (Fall 2004): 97.

³⁶ Walter R. Scott Sr, ed., *Minneapolis Negro Profile: A Pictorial Resume of the Black Community, Its Achievements, and Its Immediate Goals* ([Minneapolis]: Scott Publishing Company, [1968]), 150.

During Prohibition, after-hours clubs became popular gathering spots for jazz musicians, and race was less of an issue. The establishments were often “key clubs,” where membership was required and carefully controlled. The *Minneapolis Negro Profile* reported that “on any weekend night on the North Side one might hear Oscar Pettiford, Adolphus Alsbrook, Rook Ganz, Vernon Pittman and many others who after finishing engagements downtown [would] come out [to] the Clef Club, the Benganzi, Twenty Limited, the Elk’s Rest, Howard’s Steak House, or others.” These restaurants and clubs, which “prospered by offering a mix of illegal booze, jazz music, and late-night hours,” according to Goetting, were clustered around Lyndale and Sixth Avenues North. The area became more visible in the late 1930s when Olson Memorial Highway was developed in the vicinity.³⁷

One popular venue was the Clef Club at 637 Olson Memorial Boulevard, on the northeast corner of the intersection with Lyndale. The three-story structure was erected in 1889 and originally held retail space on the first floor, an apartment for the building’s developer, James Kistler, on the second floor, and an Odd Fellows lodge on the top floor. Western State Bank and a pool hall were the first-floor tenants when Kistler sold the building in 1926, and the Elks had taken over the Odd Fellows’ space. Blacks were coming to dominate the neighborhood, long an arrival point for immigrants, and “the shuffling of Elks on the third floor gave way to the rhythmic thud of dancing feet,” a reporter later wrote. “It is perhaps asking a good deal of human nature to expect people to go to a night club or dance hall and not work up a thirst”—so the dictates of Prohibition were routinely ignored.³⁸

After the repeal of Prohibition, the club remained popular and became somewhat integrated. A raid by the police morals squad at this “black and tan all night spot” at 3:00 a.m. on January 15, 1942, made the front page of the *Minneapolis Star Journal*. “Pandemonium reigned when the officers entered the place. Musicians leaped from the band stand. Negroes and white women sitting together hurriedly parted company and scampered for places of exit.” Eighty-nine people were arrested, including twenty-five women. “Four men who said they were musicians with an orchestra playing at a loop theater were among those jailed,” and “several others . . . said they were musicians at an uptown night club.” Among those detained was “Ben Wilson, 49, 1001 Sixth avenue N., reputed ‘mayor of the northside,’” who was “reported to be the owner of the place.” The judge “took the raid victims to task for ‘spending all night in such a place with a war going on, when you should have been at home where you belonged.’”³⁹ The club was apparently shut down soon after the raid.⁴⁰

The Cotton Club was also at Sixth and Lyndale. (Another club by the same name was later established on Excelsior Boulevard in suburban Saint Louis Park.) El Grotto at 714 Olson Memorial Highway became Howard’s Steak House in the 1950s. Local musician Percy Hughes reported that “when Benny Goodman played at the Prom [in Saint Paul], he and his bandmen

³⁷ Goetting, *Joined at the Hip*, 18, 37; Scott, *Minneapolis Negro Profile*, 150, 152.

³⁸ Don Morrison, “Wreckers Write Fins to Clef Club, Dust of Jazz Era Rises from Ancient Building,” *Minneapolis Sunday Tribune*, November 10, 1957.

³⁹ “89 Arrested in Clef Club Morals Raid; Dice, Card Games Broken Up at North Side Place,” *Minneapolis Star Journal*, January 15, 1942.

⁴⁰ “Girl Resumes Slave Story,” *Minneapolis Star Journal*, March 24, 1944.



The Wheatley Aires performing in the Phyllis Wheatley Center, ca. 1950

(source: *Minnesota Historical Society*)

stopped by Howard's after hours for a little jamming and established a tradition of stop overs for other visiting artists." Other all-night spots in the vicinity included the Sportsman's Club at Olson Memorial Highway and Aldrich Avenue, the 639 Club at 639 Sixth Avenue North, Musicians Rest at 141 Hyland Avenue North (later the Harlem Breakfast Club), the Maple Leaf at 128 Highland (later Peggy's Rhumboogie, sometimes spelled Rum Boogie), and Old Southern Barbecue at 700 North Lyndale. Club DeLiza, Club Morocco, the Chicken Shack, Ebony Social Club, Freeman's Smoke Shop, Gin Mill, the Hub, the Nest, the Spot, and the Wonderview were some of the other clubs that came and went in the area.⁴¹

The Phyllis Wheatley Settlement House provided a different approach to music on the north side. Established in 1924 as a safe residence for young black women arriving in the city, it evolved into an important social and cultural center for the community and nurtured generations of musicians. In addition to hosting concerts and dances, it had music education programs that encouraged young talent and engaged musical families, such as the Pettifords, who were highly regarded musicians on the club scene. Oscar Pettiford, for example, before gaining international renown with the Woody Herman Band, was involved with the center's programs, and his sister, Margaret, taught jazz saxophone classes there. Their father was locally prominent from regular gigs at El Patio and the Cotton Club.⁴²

While North Minneapolis had the city's highest concentration of blacks, they lived and played music in other parts of the city as well. The Nacirema Club (3949 Fourth Avenue South) in the commercial area extending around Fourth Avenue South and Thirty-eighth Street was a popular venue for jazz shows. In Southeast Minneapolis, a building at 111-117 Fourth Street SE, erected in the early 1920s (demolished 1975), had a large third-floor Eagles club hall where musical events often occurred—including, by the late 1930s, dances with black Big Bands. The building was known as the Labor Temple building after a labor association purchased it in 1942. According to historian Jeanne Andersen, "Waiter's Union No. 614 sponsored a Cabaret and Breakfast dance on May 21" in 1938. "Ray Dysart's orchestra played for the first half of the dance, with Boyd Atkins' Cotton Club orchestra playing the second half." The next year, "the first annual National Negro Jitterbug Dance Contest was held at the Eagles Ballroom" for two

⁴¹ Ibid.; Goetting, *Joined at the Hip*, 131-132; Jim Swanson, *Sports and All that Jazz: The Percy Hughes Story* (Minneapolis: Nodin Press, 2011), 25.

⁴² Swanson, *Sports and All that Jazz*, 61.

days in February. In July 1942, shortly after the change in ownership, Fletcher Henderson played the hall with his fourteen-piece orchestra.⁴³

The building hosted national jazz acts in the first half of the 1950s including Eddie “Cleanhead” Vinson, Illinois Jacquet, Dinah Washington, Duke Ellington, Johnny Otis, Johnny Hodges, LaVern Baker, and Ray Charles. Shows also included Dixieland artists like Doc Evans. As musical tastes changed, shows at the Labor Temple stopped. When concerts resumed in 1969, a very different genre had taken root—the first act was the Grateful Dead.⁴⁴

iii. Hennepin Avenue

As historian Goetting observed, “New York has its Great White Way. San Francisco has Broadway and Chicago its Miracle Mile. Minneapolis has its seven-mile-long Hennepin Avenue, known simply as ‘the Avenue’ by the musicians who played on a short downtown stretch from Washington Avenue to Ninth Street.”⁴⁵

Hennepin Avenue had two distinct types of venues: theaters and “stage bars.” The theaters, mostly started for vaudeville, included the Minnesota Theater, where Paul Whitemen and his jazz orchestra played in 1928, and the Palace Theater (424 Hennepin). Music was also an important part of the vaudeville programs at the Orpheum and Miles (later Century) Theaters.⁴⁶

Music played a secondary role at the stage bars, which were, first and foremost, strip clubs. Musicians often played in small crannies next to the stage and hoped that no fights broke out.⁴⁷

Most of the clubs along Hennepin Avenue employed white musicians. When saxophonist Irv Williams came to town in the 1940s, he auditioned for Augie Ratner, who owned a bar on Fifth and Hennepin. Williams recounted that Ratner “liked the band, but he told me, ‘I gotta hire either black or white.’ I said ‘Hire black,’ so he says, ‘I don’t think so, right now.’” Black bassist Dave Faison had success getting gigs at Augie’s, but “when we’d come off the stand, people would want to mix with the band, but Augie would send us downstairs.”⁴⁸

Venues along Hennepin Avenue came and went with great rapidity, with many locations having multiple names within the course of a decade. Also, some clubs changed locations, adding another challenge to tracing their history. The building at 424 Hennepin, for example, was originally the Palace Theater. It became Lindy’s Cafe in the 1930s, then Crombie’s, which featured a Dixieland band, and Augie’s in 1944. The property at 507 Hennepin was the Dome before becoming Vic’s in 1951 and Osterberg’s in 1957. As Goetting noted, “Beginning during the Prohibition, musicians played on Hennepin Avenue six or seven nights per week. A partial listing of downtown places to hear jazz included Augie’s (424 Hennepin, earlier Lindy’s and Crombie’s), Bellanotte (600), Brady’s (also nar Sixth), Camel’s Club (520), Casablanca (402—

⁴³ Jeanne Andersen, “Labor Temple,” *Twin Cities Music Highlights*, <http://twincitiesmusichighlights.net/venues/labor-temple/>, accessed June 27, 2018.

⁴⁴ Ibid.

⁴⁵ Goetting, *Joined at the Hip*, 57.

⁴⁶ Ibid., 19, 27, 29, 31.

⁴⁷ Ibid., 58-59.

⁴⁸ Ibid., 45-46.

later the Gay '90s), Coconut Grove (above Brady's), Frolics (516, moved to Third Street in the fifties), Gallery, Jockey Club (507—previously Vic's, the Dome, Osterberg's), Moose Lodge, Orpheum Theatre, Palace Theater (424), Paradise (414-1/2), Poodle, Red Feather, Roaring Twenties, Roberts Cafe, Saddle, Sleizers, Spud's, Walker Art Center, and Williams." The Longhorn was "a popular jazz spot in the sixties and seventies run by the owners of the Hennepin Avenue's Poodle." Wolverines Classic Jazz Orchestra, founded in 1973 and long a mainstay on the local jazz scene, played at the Longhorn on Sunday nights.⁴⁹

Other clubs that featured jazz were scattered around downtown. These included the South Side Club at Twelfth Avenue and Third Street and the Arcadia on Fifth Street across from city hall.⁵⁰

iv. Swinging

The University of Minnesota campus was credited with being a hotbed of Dixieland jazz in the 1920s. By the end of that decade, black musicians in Near Northside clubs and elsewhere were importing new developments from jazz epicenters in other states. As historian Goetting noted, "The influential presence of Rook Ganz and Lester Young suggests the well-established circuit of black musicians shuttling between Kansas City, the Twin Cities, Chicago, New York City, and points between." Ganz came to the Twin Cities from Winnipeg in 1931 and settled in the Near Northside. He had a long career, continuing to perform almost up to his death in 1979. Another prominent Minneapolis musician was Lester Young. Born in Mississippi in 1909, he came to Minneapolis with his family in the late 1920s, where his father sought work as a musician.⁵¹

Swing music was a good match for ballrooms in downtown hotels and country clubs, where the way had been paved by Dixieland. The orchestra at the Curtis Hotel (demolished) "is often credited with bringing dancing to the Minneapolis club and restaurant scene in 1919," according to Goetting. In contrast to the discrimination practiced by most clubs, Burt's band regularly performed at the Leamington Hotel (demolished). Music became common in the ballroom of the Radisson Hotel (35 Seventh Street, built 1908 and extensively remodeled), between Seventh and Eighth Streets just east of Hennepin, from the time it opened in 1909. Glenn Miller "had his own band at the Nicollet Hotel" (demolished). Radio stations broadcast shows from the hotel ballrooms, further popularizing Swing music.⁵²

One Big Band that found success in Minneapolis was the Slatz Randall Band. Pianist Slatz Randall formed a band with trumpeter Craig Buie, in Asheville, North Carolina, in the 1920s, and landed an initial gig at the Biltmore Hotel. The band went on to play at a variety of venues in Florida, Texas, Chicago, and Milwaukee before arriving in Minneapolis, where they were soon booked by the Radisson Hotel. Buie later recalled: "The Flame Room had an unusual moveable bandstand—it was on rollers and could reduce the room to serve one or two hundred diners, or expand it to accommodate six hundred. In a short time, we were filling the room on Saturday nights." The band added some local musicians during two stays at the Radisson from October

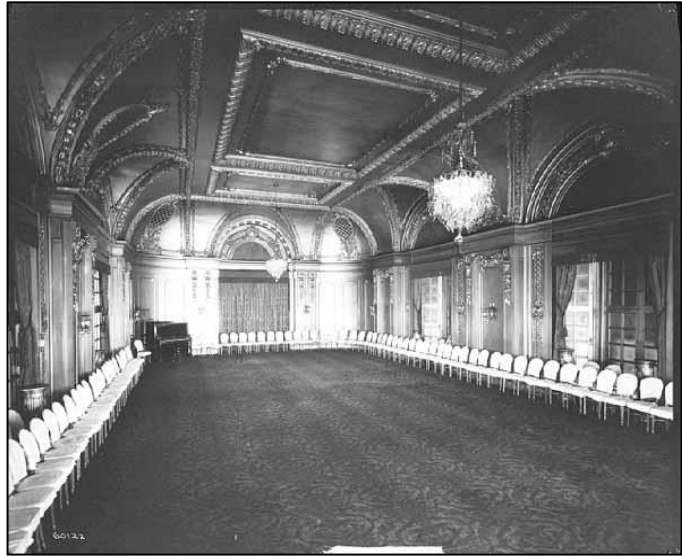
⁴⁹ Ibid., 61, 62, 131, 133, 141, 158.

⁵⁰ Ibid., 21.

⁵¹ Ibid., 25, 40, 42; Daniels, "North Side Jazz," 96-109.

⁵² Goetting, *Joined at the Hip*, 20, 44, 27, 31, 149.

1928 through June 1929 and from fall 1929 through summer 1930, riding out the stock market crash in the city. During their first stint in Minneapolis, a traveling unit of Columbia Records recorded the band playing “Bessie Couldn’t Help It.” According to Buie, “This recording was reissued on the Arcadia label as part of the ‘Twin City Shuffle’ album.” The song helped Randall get a recording contract with the prestigious Brunswick label and the band’s records did well, leading to a tour of clubs in major hotels around the country. Strains from management issues and declining audiences resulting from the economic depression apparently led to the band’s dissolution in 1937.⁵³



Radisson Hotel Ballroom, 1925
(source: *Hibbard Studio, Minnesota Historical Society*)

Jazz was found in a variety of venues. Musician Les Beigel recalled that “every Chinese restaurant had a band.” Violinist Dick Long “had a three-piece band that played at Dayton’s department store tearoom, while down a few floors in the basement of Hudson’s Jewelers was a speakeasy known as Denny’s. The Golden Pheasant was a walk-a-flight Chinese restaurant on Seventh Street across from the Radisson with a large sign out front and flashing colored lights.” Bands were also featured at the nearby Nankin Cafe (demolished).⁵⁴



Radisson Hotel, Flame Room, 1958
(source: *Norton and Peel, Minnesota Historical Society*)

v. Mid-Century Metamorphosis

World War II brought changes to the music scene in Minneapolis. Some top jazz musicians, including saxophonist Irv Williams, arrived at the Wold Chamberlain Naval Air Station to play in an all-black band, which performed around the county. Local musicians saw other parts of the country and the world through military service, gaining new insights on music and culture.

Saxophonist Percy Hughes took over the band when Williams headed to New York. Born and raised in Minneapolis, Hughes was stationed in Kansas City after being drafted, which exposed

⁵³ Craig Buie, interview, by Carl Warmington, December 8, 1987, transcript, at “Jazz in the Twin Cities Oral History Project,” Minnesota Historical Society.

⁵⁴ Goetting, *Joined at the Hip*, 32-33. Dayton’s still stands at 700 Nicollet Mall, but the tea room is no longer in place.

him to that active jazz scene. He soon became part of the Negro Ground Force Army Band, which was transferred to Camp Livingston in Louisiana in 1944. There, he experienced blatant racial discrimination for the first time. According to a biography of Hughes, “Throughout the country, jazz critics recognized the Twin Cities as a jazz center because of the outstanding play of the musicians from the Wold Chamberlain Naval Band. Led by Hughes, these musicians became the foundation of good jazz in the Twin Cities for years to come.”⁵⁵

Swing remained popular through World War II, and Be-Bop emerged in the 1940s and 1950s. Clubs became somewhat more dispersed. Duffy’s at Twenty-sixth Avenue South and East Twenty-sixth Street (demolished) “boasted consistent quality music in the early 1950s.” Nearby Schooner’s Tavern (2901 Twenty-Seventh Avenue South, extant) also featured jazz groups in the musical line-up. Irv Williams found work at the Calhoun Beach Club (2900 Thomas Avenue South, extant). But times changed as musical tastes evolved, World War II veterans started families, and residential development boomed in the suburbs. Percy Hughes, who had to downsize his band in 1956, blamed the proliferation of television sets for “kill[ing] the nightclubs.”⁵⁶

From the 1950s on, many branches of jazz have thrived in the Twin Cities, although the primary venues for some forms were in communities surrounding Minneapolis rather than in the city itself. Urban renewal, a response to the urban flight, targeted some areas that had been hotbeds of jazz, particularly the black commercial area on the Near Northside. In an article in the *Minneapolis Sunday Tribune* in November 1957, Don Morrison reported on the demolition of the Kistler Building, once home of the Clef Club: “Doomed by the Glenwood redevelopment project, the Kistler building now reverberates to wrecking sledges—the sounds reawakening, a sentimentalist would claim, echoes of all-night jam sessions in which Benny Goodman or Gene Krupa might be sitting in at what used to be called the Clef club.”⁵⁷

While urban renewal obliterated the jazz venues on the Near Northside, it added at least one during the 1960s, the Golliwog Lounge at the top of the Sheraton Ritz Hotel. A product of downtown urban renewal, the Sheraton Ritz was located on Nicollet between Third and Fourth Streets. This period also witnessed a renaissance of local cultural institutions, and jazz musicians were happy to find steady work at new and expanding venues. The Guthrie Theater created a staff band when it opened in 1963 and it routinely hosted visiting jazz artists. The Modern Jazz Quartet inaugurated musical performances at the new theater on May 27, 1963, just twenty days after it had opened with a staging of *Hamlet*. And while television hurt the club scene, radio continued to be a means of expanding jazz’s reach. Leigh Kamman, who became a legendary broadcaster, started doing live shows for KSTP in the 1960s. The first broadcasts were from Freddy’s.⁵⁸

⁵⁵ Swanson, *Sports and All that Jazz*, 29, 52-54.

⁵⁶ Goetting, *Joined at the Hip*, 46, 162.

⁵⁷ Don Morrison, “Wreckers Write Fins to Clef Club, Dust of Jazz Era Rises from Ancient Building,” *Minneapolis Sunday Tribune*, November 10, 1957.

⁵⁸ Goetting, *Joined at the Hip*, 47, 50, 127; Neal Bond, “On This Day in Minnesota Music History, May 27, 1963,” *Twentieth Century Minnesota Music History Channel*, Facebook, @twentiethcentuymnnesotamusicchannel.

A biography of Percy Hughes observed that “whites would have been much slower in discovering Percy . . . if it hadn’t been for the efforts of Leigh Kamman of WLOL, who promoted him and other jazz artists on his afternoon show ‘Swing Club.’” Leigh sponsored the group at the Calhoun Beach Hotel and the Radisson in downtown Minneapolis and promoted them on the ‘We call It Jazz Show.’ . . . It was also through his continued support that Treasure Inn became a hangout for white college kids from the University of Minnesota, Hamline, Macalester, St. Thomas and Augsburg. So many flocked to the Inn, in fact, that the floor of this house-turned-nightclub had to be shored up to keep it from collapsing.”⁵⁹

vi. And Beyond

As the years passed, jazz faced increasing competition from the folk revival, rock, and other genres. By the late 1970s, one writer said that “jazz in the Twin Cities was somewhat in a funk, and there was no place to go to find information about local gigs by local jazz musicians.” Enthusiasm for jazz rebounded in February 1979 when the Twin Cities Jazz Society (TCJS) had its initial event and over two thousand people flocked to a concert at Saint Paul’s Prom Center featuring a variety of international and local jazz musicians. TCJS’s first newsletter, issued in April 1979, listed seventeen events including Herbie Mann and Phil Woods at the Longhorn and Herbie Hancock, Sarah Vahughan, and Tony Bennet at Orchestra Hall. All in all, thirteen Twin Cities clubs were hosting jazz events. TCJS helped stimulate interest in jazz. By the time it reached its twenty-fifth anniversary in 2004, TCJS claimed that “today, the Twin Cities has one of the most active jazz scenes in the world. Outside of New York, Los Angeles and Chicago, more jazz can be heard in the Twin Cities than anywhere else in the U.S.” In that twenty-five years, the number of jazz venues in the Twin Cities had jumped from thirteen to forty-nine, including the Dakota Jazz Club (which moved from Saint Paul to 1010 Nicollet Mall in 2003), Artists’ Quarter (opened on Twenty-sixth Street east of Nicollet in the early 1970s; closed in 1990 and reopened in Saint Paul several years later), Cafe Luxx (formerly in the Hotel Luxford, now the DoubleTree Suites, at 1101 LaSalle), the Times Cafe (on the Nicollet Mall in the current location of Target headquarters; the interior of the Times was salvaged and reassembled at the commercial space at 201 East Hennepin Avenue), Jazzmine’s (formerly at 123 North Third Street), and Rossi’s Blue Star Room (formerly at 80 South Ninth Street).⁶⁰

Radio station KBEM/Jazz 88, which became dedicated to jazz in 1986, also expanded the audience for the genre. In addition to offering jazz programs from Dixieland to avant-garde, the station did special live broadcasts from local venues and helped organize summer and winter jazz festivals. A program of the city’s school system, which provided its call letters (Board of Education of Minneapolis), the station used students to assist with broadcasting and operations, training a new generation to appreciate jazz music. And KBEM was not alone. By 2004, “Leigh Kamman’s ‘Jazz Image’ is still going strong in its thirty-first year, now on [MPR station] KNOW-FM. . . . KFAI has been broadcasting daily jazz programs for 25 years. KJZI/Jazz 100.3 programs smooth jazz; KLBB presents swing, big bands and vocalists; and WCAL plays jazz on the weekends.”⁶¹

⁵⁹ Swanson, *Sports and All that Jazz*, 63-64.

⁶⁰ Jerry Swanberg, “Then and Now: 25 Years of Jazz in the Twin Cities,” *Twin Cities Jazz Notes*, March 2004, 1, 3.

⁶¹ *Ibid.*, 3.

Jazz was also promoted in concert hall settings. At the University of Minnesota, the Northrop Jazz Season was launched in 1979, joined in 1994 by jazz concerts at the Ted Mann Concert Hall. In downtown Minneapolis, Orchestra Hall included jazz acts in its many offerings, with Dixieland and Big Band shows in the mix. This music was also popular for summer concerts in Minneapolis parks, particularly the Lake Harriet Bandstand.

For Further Research

- The products of the “Jazz in the Twin Cities Oral History Project” are at the Minnesota Historical Society. The collection includes a number of sound recordings and eight volumes of transcripts from eight interviews of jazz musicians conducted by Carl Warmington and Margaret A. Robertson between 1987 and 1991.
- The role and influence of musicians’ unions merits further analysis. In the first decades of the twentieth century, Minneapolis was a notoriously anti-union town. Labor’s frustration with the open-shop system led to the 1934 truckers’ strike—“a skillfully organized labor offensive that catapulted the city into a state of virtual civil war,” according to historian Mary Lethert Wingerd.⁶² The American Federation of Musicians had an “office and club rooms . . . on Glenwood Avenue.” One musician explained that this was “a convenient congregating place where one might pick up a playing date, shoot pool, play cards, and be served a light lunch. In addition there was a club bootlegger who vended moonshine in special-sized bottles; the half pint was a comfortable pocket size and was supplied when you asked for an ‘E-flat.’”⁶³
- The effect of city regulations and fees, such as cabaret tax, also influenced the music scene. For example, Goetting quoted drummer Joe Kimball: “My first job after the war ended was at Schooner’s Tavern in South Minneapolis with John Robertson’s band. The group played until the 20 percent cabaret tax was put into effect.”⁶⁴

⁶² Wingerd, *Claiming the City*, 263.

⁶³ Goetting, *Joined at the Hip*, 49.

⁶⁴ *Ibid.*, 53.

d. A New Scene

World War II was a watershed for the United States. Military service exposed Minneapolitans to new cultures. This, along with the general prosperity following the war, brought change, and still more change was stimulated by the Vietnam War. Some musicians adapted folk traditions for the new age. Others turned up the volume and explored entirely new sounds. Bob Dylan, Prince, Hüsker Dü, the Replacements, and others gained international renown, putting Minneapolis music on the map.

i. Good Folk

By Charlene Roise

As historian Gillian Mitchell observed, the folk music revival that emerged in the 1940s was not a homogenous movement. Instead, it “represented a large umbrella under which gathered a plethora of musicians, students, academics, political and social activists, special-interest groups of various kinds, and admirers, young and old. Budding composers of anti-nuclear and civil rights protest songs, earnest graduate students with a passion for obscure Appalachian string-bands, and those interested in topping the charts with a new folk ballad, thereby becoming the next Kingston Trio, all found a place within the revival during its halcyon days in the late 1950s and early 1960s.”⁶⁵

The concept of folk music evolved in Europe in the late eighteenth century as intellectuals in evolving nation states sought ways to differentiate their country from others. Cultural traditions of local peasants, including their songs, were appropriated to reinforce national identity. In the nineteenth century, folk customs were embraced as an antidote to the jarring transformation brought about by industrialization. Interest in folk music broadened in the United States in the twentieth century, thanks in part to federal relief projects during the Depression that collected information on regional cultures. In addition, the proliferation of radio technology introduced folk music to larger audiences.⁶⁶

“Folk music began to leave the pages of the academic thesis and become part of performance culture” by the 1940s, according to Mitchell. While the tie to “left-wing intellectuals of the urban north” remained strong in the post-war period, the size of this sector of the population ballooned, as college enrollment increased more than four-fold from the 1940s to the 1960s. By 1970, half of all Americans between the ages of 18 and 22 were attending college. “The post-war world of suburban housing, mass culture and conformist values instilled in many . . . young people a sense of cultural disorientation and barrenness, for which the revival of folk music constituted part of the remedy.” Folk music was “also closely related to the political stance of many of these same ‘baby boomers.’ Folk music, during the early 1960s, continued to go hand-in-hand with political activism, and thus many of those who loved folk music also participated in civil rights struggles and in the budding student movement.” The sense of rebelliousness was influenced by the Beatnik movement of the 1950s and would, in turn, influence the rock culture that grew in the late 1960s.⁶⁷

⁶⁵ Gillian Mitchell, *The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980* (Hampshire, England; Ashgate Publishing Limited, 2007), 1-2.

⁶⁶ *Ibid.*, 8-9.

⁶⁷ *Ibid.*, 9-10, 68-69, 95.



Gene Bluestein directing camp, 1956
(source: *Minnesota Historical Society*)

The foundations for the folk music revival in Minneapolis were planted in the first half of the twentieth century, according to historian Melinda Russell. “Early activity in Minnesota focused on collecting little-studied regional music. Historian Theodore Blegen published *Norwegian Emigrant Songs and Ballads* in 1936. The following year, Sidney Robertson and Minnesotan Marjorie Edgar recorded Minnesota musicians performing Scots Gaelic, Serbian, and Finnish music.” Russell added that “by the 1940s and 1950s, emphasis shifted from folk song collecting to performances and public education.”⁶⁸

This trend was exemplified by Gene Bluestein, who was born in New York in 1928 to Jewish immigrant parents and moved to Minneapolis in 1950 to enroll in the University of Minnesota’s cutting-edge American Studies program. Bluestein had been influenced as a child by contact with folk singer Pete Seeger, who used his musical talents to promote a leftist political agenda. Like Seeger, he took up the banjo and, according to an article in the *Minnesota Daily*, was “probably the leading student and performer of folk songs in the area. . . . His eclectic repertoire includes labor songs, sea shanties, and ‘Elizabethan’ folk songs.” Public performances included appearances on WDGY-AM radio. In 1957, he helped arrange a performance by Seeger at the Unitarian Society in Minneapolis. Russell noted that Bluestein “began a television show on American folksong on educational station KTCA Channel 2” in January 1958, and “followed that up in the spring with the *World of Folksong*.” This and subsequent shows “formed the basis of his *Minnesota School of the Air* educational radio programs, which were distributed for use in the classrooms in 15-minute lessons throughout the state in 1958-59.”⁶⁹

Work by musicians and academics like Bluestein set the stage for several camps of folk music in America by the mid-1960s that were delineated by folklorist Ellen Stekert:

- Traditional singers—“those who could be said to belong clearly to, and musically represent, a particular regional and ethnic tradition.”
- Imitators—Close followers of the traditional singers, who sought to replicate their music and lifestyles.
- Utilizers—Musicians who adapted traditional music for popular tastes.
- New aesthetic—Composers and performers inspired by folk music to create their own sound.

⁶⁸ Melinda Russell, “Dinkytown Before Dylan: Gene Bluestein and the Minneapolis Folk Music Revival of the 1950s,” *Minnesota History* 65 (Winter 2017-2018): 288-301.

⁶⁹ *Ibid.*

Mitchell noted examples of the latter group, including “performers such as Joan Baez, Judy Collins, Pete Seeger, and their successors, such as James Taylor, Paul Simon, Janis Ian and Don McLean. . . . Their compositions, often employing folk song structures and traditional instrumentation, but nonetheless new, married the traditional idea of the folk song to the modern idea of commercial popular music,” broadening the definition of folk music in the process.⁷⁰

In a book published in 1976, *Minstrels of the Dawn: The Folk-Protest Singer as a Cultural Hero*, Jerome Rodnitzky pointed to Bob Dylan as one of four central figures of the folk movement along with Woody Guthrie, Phil Ochs, and Joan Baez. Dylan was born in Duluth, raised in Hibbing, and participated only briefly in the Minneapolis music scene, but he is claimed as a local legend in all three locations. In Minneapolis, he quickly lost patience with classes at the University of Minnesota, where he had enrolled in fall 1959, and moved to New York City in January 1961. He returned to Minneapolis occasionally, most memorably in December 1974 for two sessions at the recording studio Sound 80. These sessions produced five songs for *Blood on the Tracks*, often credited as his best album.⁷¹

During his initial residency in Minneapolis, Dylan frequented coffeehouses such as the Ten O’Clock Scholar in Dinkytown. Coffeehouses became popular milieus for folk music culture. Dylan had been drawn to the epicenter, Greenwich Village in New York City, which was soon imitated by entrepreneurs around the country. In Minneapolis, the coffeehouse scene was concentrated around the University of Minnesota campus, with nodes in the West Bank, Dinkytown, and Stadium Village. In addition to full-time coffeehouses, other venues, including church basements, appropriated the “coffeehouse” label to promote gathering spots. Amateur performers were often welcomed and open stages were common, reinforcing the populist nature of the movement. The Coffeehouse Extempore and the New Riverside Cafe were important venues in the Cedar-Riverside area. Folk music was also promoted by festivals, a concept started by the Newport Folk Festival in 1959.⁷²



New Riverside Cafe,
329 Cedar (extant), 1972
(source: Eugene Becker,
photographer;
Minnesota Historical
Society)

“Tips for Musicians
(Their Only Pay for
Entertaining You),”
from New Riverside
Cafe
(source: Minnesota
Historical Society)

⁷⁰ Mitchell, *North American Folk Music Revival*, 10-11.

⁷¹ Jerome L. Rodnitzky, *Minstrels of the Dawn: The Folk-Protest Singer as a Cultural Hero* (Chicago: Nelson-Hall, 1976); David Kenney and Thomas Saylor, *Minnesota in the '70s* (Saint Paul: Minnesota Historical Society Press, 2013), 85-87.

⁷² Mitchell, *North American Folk Music Revival*, 76-79.

Folk music—typically on the more blues-infused end of the folk music—also made it onto bar stages. A group that gained national followers, Koerner Ray and Glover, gained traction at the Triangle Bar and other West Bank saloons. Guitarist Dave Ray and harmonica-player Ray Glover got acquainted in 1960 during a “folk party” near the University of Minnesota. They were soon performing at local coffeehouses around the campus. During a visit to New York, they met guitarist John Koerner, who eventually joined them in Minneapolis.⁷³

Their first recording was made by a small studio in Wisconsin. In 1963, Elektra Records signed them to a recording contract, which resulted in three albums and brought invitations to folk festivals around the United States. According to reporter Jon Bream, the group’s success “opened the doors for artists such as bluesman Paul Butterfield, by indicating to major recording companies that musicians were delving beyond the accepted boundaries of traditional folk music.” The group influenced a new generation of musicians, such as Beck: “I discovered [Koerner Ray and Glover] records when I was about 14, when I was getting into playing guitar and folk music. They were a big influence because they seemed to be one of the only people from that folk-revival period who would just completely play their music with abandon.”⁷⁴

A year or two after recording *The Return of Koerner, Ray & Glover* in New York in 1965, the trio disbanded. Koerner moved back East to do solo work. By the late 1970s, Ray was part of a group called Snake, which was “necessarily eclectic,” according to Ray. A reviewer noted that the “sextet pays blues, jazz, rock and reggae. The only thing that seems to tie the songs together is that most of them are rhythm-oriented.” Ray and Glover came back together again in 1987 to make an album, but Koerner was busy doing solo work. After a thirty-one-year hiatus, the group reunited in 1996 to do another recording.⁷⁵

In addition to Koerner, Ray, and Glover, Minneapolis was fortunate to have an extensive array of talented folk musicians that supported a vibrant music scene. While coffeehouses and bars provided year-round venues, outdoor festivals were an opportunity to reach a broader audience. In spring 1978, for example, the Minneapolis Folklore Society hosted the West Bank Folk Festival, the first of what was planned to be an annual celebration. In addition to performances by local folk singers and groups, the festival offered acts from around the nation and the world. According to a neighborhood newspaper, the festival drew over two thousand attendees and “was a major artistic and financial success.”⁷⁶

The local folk scene was nurtured by Red House Records, which was established in Saint Paul in 1983. In the beginning, Red House recorded only Midwest artists playing folk music, blues, bluegrass, and Americana.

⁷³ Jon Bream, “Koerner, Ray and Glover Drift Together for Performance on Radio,” *Minneapolis Star*, September 11, 1975.

⁷⁴ Ibid.; Jon Bream, “Where It’s At,” *Minneapolis Star Tribune*, August 1, 1997.

⁷⁵ Jon Bream, “Snake Helping Guitarist Ray Pay the Rent,” *Minneapolis Star*, December 22, 1978; Jon Bream, “Koerner, Ray and Glover—Together Again,” *Minneapolis Star Tribune*, May 10, 1996.

⁷⁶ Mitchell, *North American Folk Music Revival*, 79; “First West Bank Folk Festival a Major Success,” *Many Corners*, April/May 1978.

Some folk devotees in Minneapolis channeled their energy into reviving ethnic music such as Jewish klezmer and Irish traditions. Mitchell noted that “Minnesota-born banjoist Leroy Larson, a key figure in the revival of Scandinavian music in the 1970s, mingled traditional and ‘old time’ Scandinavian music with original jazz-banjo and ragtime compositions.” The Snoose Boulevard Festival, an annual event on the West Bank for several years, built on the community’s Scandinavian roots. By the late 1980s, this ethnic focus had evolved into “world music, . . . a distinctive genre [that] was developed . . . essentially as a marketing strategy through which to promote global (particularly non-Western) styles of music.”⁷⁷

While the folk scene continued—and continues—to thrive in Minneapolis, it began to wane as a dominant movement on the national scene by the mid-1960s. Bob Dylan’s performance with the Paul Butterfield Blues Band at the Newport Folk Festival in 1965 is often cited as a watershed moment—when he “boldly and publicly indicated that he was tired of the perceived constrictions of the folk movement and desired a dramatic change of direction.” Rock’s ascendance, though, was well underway by this time, and “there was no point at which the folk revival suddenly vanished,” Mitchell observed. “Rather, as revival-style folk music mingled with the sounds of other popular music, the two began to merge and enrich one another.” Ultimately, “the concept of music as artistic expression”—which Dylan personified—“superseded the belief that music had, above all, a political responsibility.”⁷⁸

For Further Research

In-depth information on the Minneapolis folk music scene is in several collections at the Performing Arts Archives in the Archives and Special Collections at the Elmer L. Andersen Library, University of Minnesota-Minneapolis. The library requires that original audio/video materials be converted into a digital format before they are used, and the researcher must bear this cost and allow time for it to be completed.

- The Al Haug/New Riverside Cafe Collection extends from 1965 into the twenty-first century. The cafe, the city’s first full-service vegetarian restaurant when it opened in 1970, moved in the following year to the intersection of Cedar and Riverside Avenues, ground zero for Minneapolis’s folk scene. The collectively managed business closed in 1997. Haug booked performances for the cafe and other West Bank venues and hosted folk music shows on KFAI radio. In addition to audio-cassette and reel-to-reel recordings of performances at the cafe, the collection includes administrative and promotional materials.
- The Cedar Social Video Collection has about 150 video cassette recordings and digital files of the show, which was broadcast on a Saint Paul cable channel, SPNN Metro Cable, between 1990 and 1996. Pop Wagner and Adam Granger hosted the two-hour-long programs. Guests included John Koerner, Dave Ray and Tony Glover (Koerner, Ray, and Glover); Stoney Lonesome; Bill Hinkley and Judy Larson; Robin and Linda Williams; Out of Africa; and Peter Ostroushko and Dean Magraw.
- The Red House Records Collection includes artists files, promotional materials, press clippings, and records from 1983 to 2011 associated with this important Saint Paul-based

⁷⁷ Mitchell, *North American Folk Music Revival*, 170-180.

⁷⁸ *Ibid.*, 136-137, 142.

recording label. The finding aid notes that “the label specializes in folk music, blues, bluegrass, and Americana. . . . In the early years of the label’s existence, the company focused solely on folk music artists from the Midwest.” It later branched out to include artists from around the United States, as well as Canada and Great Britain.

The library’s Upper Midwest Literary Archives has a complete set (thirty issues) of *The Little Sandy Review*, a folk music fanzine published by Paul Nelson and Jon Pankake from 1949 to 1965. While published in Minneapolis, its focus was on prominent folk musicians from around the country. It did, though, cover local newcomers like Bob Dylan, The New Lost City Ramblers, and Koerner, Ray, and Glover.

ii. Singing the Blues

By Charlene Roise

According to historian Judy Henderson, blues was introduced to the area by “classic blues singers like Gertrude ‘Ma’ Rainey.” These musicians, “who first toured the Midwest and South with minstrel and vaudeville companies, formalized the blues idiom and paved the way for urban blues singers of the 1920s and 1930s.” Blues music did not gain much of a foothold in Minnesota, though, before the 1950s. Then, “following the national trend, blues spread to non-African-American audiences in Minnesota. Aficionados heard it in clubs including the Dome and the Key Club in Minneapolis. . . . Blues players such as ‘Lazy Bill’ Lucas, born in Arkansas in 1918, and Baby Doo Caston, who was born in Mississippi in 1917, attracted small followings among black and white audiences.”⁷⁹

As Henderson noted, Leonard “Baby Doo” Caston was one of the blues musicians who performed in the Twin Cities in the mid-twentieth century. A piano and guitar player, Caston moved from the South to Chicago in 1936, where he joined the Five Breezes. The group made records and had a few hits. He performed for the USO during World War II, then formed a new band, the Big Three Trio, with Willie Dixon and Ollie Crawford after the war. In 1949, the trio was apparently a house band at a Minneapolis bar, the Dome. In 1950, he married Minneapolitan Josephine Breedlove. After living in Jackson, Michigan, for twenty years, they came back to Minneapolis around 1970, where Caston continued to perform until his death in 1987. In 2011, the Twin Cities Blues Music Society posthumously gave Caston its first Blues Legacy award “for his lifetime contribution to and influence upon the Blues music genre in Minnesota.”⁸⁰

Like Caston, piano player and singer “Lazy Bill” Lucas came from the South to Chicago, where he arrived in 1941. After performing with blues greats including Snooky Pryor, Howlin’ Wolf, and Little Walter, he settled in Minneapolis in 1962, where he remained until his death in 1982. In addition to club gigs, he hosted the “Lazy Bill Lucas Show” on KFAI that promoted blues music.⁸¹

In Minneapolis, the blues and folk music scenes—as well as other musical genres—have often overlapped. Bonnie Raitt recalled that in the late 1960s and early 1970s, “The word on the East Coast . . . was how incredibly cool Minneapolis was because it was this seamless blend of folk and blues and rock and soul music.” While attending Radcliff College, she hung out at the club scene in Cambridge, Massachusetts. “Having seen John Koerner every Monday night at Jack’s Bar in Cambridge and hearing about Minneapolis through his eyes, it just had a legendary status the way Greenwich Village did.”⁸²

⁷⁹ Judy Henderson, *African American Music in Minnesota* (Saint Paul: Minnesota Historical Society Press, 1994), 3.

⁸⁰ “Renowned Blues Musician (Baby Doo) Caston Dies” (obituary), *Minneapolis Star Tribune*, August 23, 1987; “Josephine Breedlove Caston” (obituary), *Minneapolis Star Tribune*, May 13, 2004; “Entertainers to Move Behind Bars,” *Minneapolis Star*, March 18, 1949; Greater Twin Cities Blues Music Society, “Bruce McCabe, Baby Doo Caston Honored at 2011 MN Blues Hall of Fame Ceremony” (press release), November 2, 2011.

⁸¹ Minnesota Blues Society, “Lazy Bill Lucas Profile,” <http://www.gtcbms.org/adopted/lucas.html>.

⁸² Jon Bream, “Raitt Shares Her Minnesota Memories,” *Minneapolis Star Tribune*, September 1, 1998.

An example of an interesting combination of genres and venue occurred at a concert in August 1970 at the Guthrie Theater. Titled “Homegrown,” the concert showcased only Minnesota musicians. A reviewer opined that “ ‘Homegrown’ connotes more than simply something grown at home. It conveys as well as feeling of pride which stems, not primarily from the exceptional merits of the product, but from accidental geographic association.” Among the acts performing were Roy Alstead: “He plays guitar and harp in a jazzy-bluesy way reminiscent of John Mayall and he does it extremely well.” A group called “Bamboo” with Dave Ray, Will Dunicht, Danny Hall, and Jeremy Hall, was less successful, “play[ing] somewhere between blues and rock, never combining the two satisfactorily. . . . They are much stronger on straight blues.” John Koerner “is great to watch and listen to. He’s a perpetual motion machine—stomping, strumming and singing at once, producing a complete, full sound which few solo musicians are able to accomplish.” Willie Murphy’s band was also on the line-up, featuring Wee Willie Walker, Russ Hagen, John Beach, Voyle Harris, Gene Hoffman, and Kenny Horst in addition to Murphy. “The group played blues-oriented soul. . . . This is a new type of music for Murphy, whose more familiar style was exhibited in a piece called ‘Conquistadors,’ which greatly resembled Brubeck’s ‘Take Five.’”⁸³

The eclectic bill continued with Leo Kottke, “a superb guitarist, playing styles varying from country blues to classical Bach with equal alacrity.” The closing act, the Sorry Muthas, featured Papa John Kolstad, Bob Steinicki, Cal Hand, Bull Hinkley, and Judy Larson, and “plays country-blues and bluegrass using phrasing which sometimes seems more like that used by radio groups of the ’30s and ’40s than like country singers. . . . The group is concerned with audience-group rapport and plays to the audience rather than concentrating on making their music authentic, which is the failing of so many of today’s country musicians.”⁸⁴

One of the “Homegrown” performers, Willie Murphy, provides an interesting case study of a local musician, typically labeled as a bluesman, whose long legacy extends beyond the blues. Murphy has been described by music critic Chris Riemenschneider as a “singer, songwriter, guitarist, pianist, filmmaker, and all-around argonaut.” While he developed a strong fan base in the Twin Cities, his popularity had a limited range, a common problem for local artists. As Riemenschneider observed, “In a music scene rife with musicians famous for not being more famous, Murphy might be the godfather.”⁸⁵

Born in the mid-1940s, he was raised in the Whittier neighborhood in South Minneapolis and started taking piano lessons at the age of four. He claimed that the area around Nicollet Avenue and Twenty-sixth Street “was the bohemian district way before the West Bank.” He started playing house parties in the area with Dave Ray, “and gigged steadily with R&B bands in such Lake St. clubs as Mr. Lucky’s and Magoo’s,” both near Nicollet and Twenty-ninth Street.⁸⁶

⁸³ Kristen Bachler, “Homegrown Talent at Guthrie Shows Cause for Pride,” *Minneapolis Star*, August 24, 1970.

⁸⁴ *Ibid.*

⁸⁵ Chris Riemenschneider, “Willie Murphy’s Odyssey,” *Minneapolis Star Tribune*, February 5, 2010.

⁸⁶ Jim Meyer, “The ‘Mayor of Mill City,’ Willie Murphy Keeps on Running with an Autobiographical Release,” *Minneapolis Star Tribune*, August 29, 1997; Jean Andersen, “Mr. Lucky’s,” Twin Cities Music Highlights, <https://twincitiesmusichighlights.net/venues/mr-luckys/>; Jean Andersen, “Cream at the New City Opera House,” Twin Cities Music Highlights, <https://twincitiesmusichighlights.net/creamncoh/>. Magoo’s and Mr. Lucky’s were were apparently displaced for the construction of a K-Mart.

In 1969, Murphy teamed up with “Spider” John Koerner to record an album, “Blues, Rags and Hollers,” for a national label, Elektra. The album became a classic and was reissued by Red House Records in 1994. Murphy’s next success came in 1971 when an emerging talent, Bonnie Raitt, came to town and he produced her first album with her engineer-producer brother, Steve Raitt. (Raitt made her Minneapolis performing debut that year at the Whole Coffeehouse in at the University of Minnesota’s Coffman Union.) Murphy’s skills were challenged by the primitive “recording studio,” pulled together by Dave Ray in a barn on an island in Lake Minnetonka.⁸⁷

Elektra offered Murphy a job as a house producer, requiring a move to New York or Los Angeles, but he decided to hunker down in Minnesota and start a band, Willie and the Bees. The band, which Riemenschneider christened “the greatest party band this town has ever seen,” played off and on for twenty-three years.⁸⁸

Murphy founded a record company, Atomic Theory, in 1985, claiming “I don’t want to be a folk label.” In addition to releasing an album of his own music, “Piano Hits Willie Murphy/Willie Murphy Hits Piano,” he produced records for “veteran country singer Becky Thompson, world-beat rockers Boiled in Lead, and the New International Trio, which mixes Cambodian sounds with elements of classical and folk music.”⁸⁹

In the 1990s, he began summer tours in Europe, playing festivals throughout the continent. This is a common pattern for Minneapolis musicians, who enjoy the money and relative fame they achieve abroad that is more elusive in the United States.⁹⁰

Murphy’s talents, however, did not go unrecognized at home. In 1990, when the Minnesota Music Academy launched the Minnesota Music Hall of Fame, Murphy joined Prince and Bob Dylan as the inaugural inductees. In the first year of the Mill City Music Festival in 1996, he was proclaimed “Mayor of Mill City.” A *Minneapolis Star Tribune* poll in 1997 listed Willie and the Bees in the Top 10 of “the best local live bands of all time.”⁹¹

Curt Obeda, vocalist and guitar player for the Butanes, a popular local blues group, called Murphy “probably my favorite white soul/blues singer.” In a 2010 interview, though, Murphy cautioned, “I love to play blues, but don’t cast me strictly as a blues guy. . . . I know I’m better at it than most people around here, but that doesn’t mean it’s what I do best.”⁹² This had been his refrain for decades as he continually pushed musical boundaries. A preview for a 1989 show at the Guthrie warned: “Don’t expect solo blues-styled piano like the music Murphy offers weekly at the 400 Bar on the West Bank. Don’t expect the kind of jazz R&B he plied with Willie and the Bees, his top-notch dance-oriented band that broke up four years ago.” Instead, Murphy was showcasing a new album, “Mr. Mature,” that he had recently released on his Atomic Theory label. A reviewer noted that “the recording is about as eclectic and intriguing as an hour of music

⁸⁷ Riemenschneider, “Willie Murphy’s Odyssey”; Jon Bream, “Raitt Shares Her Minnesota Memories,” *Minneapolis Star Tribune*, September 1, 1998.

⁸⁸ Riemenschneider, “Willie Murphy’s Odyssey.”

⁸⁹ “Atomic Theory to Wide Angle: A Guide to Local Record Labels,” *Minneapolis Star Tribune*, May 7, 1989.

⁹⁰ Riemenschneider, “Willie Murphy’s Odyssey.”

⁹¹ *Ibid.*; Jim Meyer, “The ‘Mayor of Mill City,’ Willie Murphy Keeps on Running with an Autobiographical Release,” *Minneapolis Star Tribune*, August 29, 1997.

⁹² Riemenschneider, “Willie Murphy’s Odyssey.”

on the alternative-music radio station Cities 97.” For the Guthrie show, he sang, played guitar and keyboard, and was backed by talent from a variety of groups: “Vocalists Melanie Rosales and Margaret Cox, both members of Dr. Mambo’s Combo; keyboardist Lisa Krieger of Ipso Facto; drummer Michael Bland, who plays with Mambo’s Combo, Mubbla Buggs, and others; bassist Jim Anton of Beat the Clock; percussionist Jose James, formerly of Willie and the Bees; guitarist Billy Franze of Mambo’s Combo, and violinist Wendy Ultan, who freelances.”⁹³

For Further Research

As this overview of Murphy’s career shows, local musicians frequently collaborated for one-time events and as groups. The group Koerner, Ray, and Glover is discussed in the folk section. Blues is also intertwined with rhythm-and-blues music and strongly influenced rock. Further research is needed on the city’s many talented individual musicians and groups as well as the venues that supported them.



Triangle Bar, 1974

(source: *Linda Gammell Photographs, Hennepin County Library*)

⁹³ Jon Bream, “Willie Murphy Takes on New Image—No More ‘Bees’ R&B, He’s Mr. Mature,” *Minneapolis Star Tribune*, April 28, 1989.

iii. The Minneapolis Sound, R&B, and Funk

By Kristen Zschomler

As noted above, the Twin Cities of Minneapolis and Saint Paul was home to a small but vibrant black community in the twentieth century. From 1910 to 1970, millions of blacks fled the South due to lack of jobs, Jim Crow laws that perpetuated segregation, and the promise of a better future for their families in northern industrialized cities. The migration occurred in two waves: 1910 to 1940 and 1940 to 1970. In 1910, only 0.3 percent of Minnesota's population was black. By 1930, there were 9,445 blacks in the state, or roughly 0.4 percent of the population. The years between 1950 and 1970, the "Second Great Migration," saw Minnesota's biggest influx of blacks from the South. Minneapolis's black population grew 436 percent; Saint Paul's by 388 percent; and the state's overall population by 1,583 percent. Even though the overall percentage increased greatly, the 34,868 blacks in Minnesota by 1970 still accounted for only about one percent of the state's overall population.⁹⁴



Nacirema Club, 3949 Fourth Avenue South, Minneapolis, 1975.

(source: *Minnesota Historical Society*)

While the North offered hope of a better future, the new arrivals faced *de facto* segregation in Minnesota, with restrictive housing covenants on deeds preventing blacks from purchasing homes in many areas. As a result, three distinct black neighborhoods developed in Minneapolis: the Northside, the Seven Corners area, and the Southside. The Southside neighborhood was located between roughly Thirty-Eighth and Forty-Sixth Streets and bounded by Chicago Avenue on the east and Nicollet Avenue on the west. "The corridor along Fourth Avenue South was the Black community's residential heart. Thirty-eighth Street and

Fourth Avenue was the center of the Black business district, with over twenty Black-owned businesses from the 1930s to the 1970s." The Northside, a predominately Jewish community during the 1920s with numerous business along Plymouth and Sixth Avenue (later Olson Memorial Highway), experienced a demographic shift throughout the mid-twentieth century as more blacks settled in the neighborhood and the area's Jewish occupants moved into the surrounding suburbs of Golden Valley and Saint Louis Park. The Seven Corners area was where Cedar and Washington Avenues intersected.⁹⁵

⁹⁴ Frank Hobbs and Nicole Stopps, "Demographic Trends in the 20th Century" in United States Census Bureau, Census 2000 Special Reports (Series CNE SR-4) (Washington: United States Government Printing Office, 2002), A-21, A-26.

⁹⁵ Calvin F. Schmidt, *Social Saga of the Twin Cities: An Ecological and Statistical study of Social Trends in Minneapolis and St. Paul* (Minneapolis: Minneapolis Council of Social Agencies, Bureau of Social Research, 1937); Tina Burnside, "Southside African American Community," *MNopedia*, accessed February 12, 2017, <http://www.mnopedia.org/place/southside-african-american-community-minneapolis>; Carole Zellie and Garneth O. Peterson, "North Minneapolis: Minneapolis Historic Context Study," 1998, 27–29, 39, prepared by Landscape Research for the Minneapolis Heritage Preservation Commission and the Minneapolis Planning Department.

Along with the vibrant neighborhoods, churches, and businesses in these communities, there was a dynamic music scene:

R&B, soul, and funk music in the Twin Cities of Minneapolis and Saint Paul, Minnesota went through dramatic changes during the 1960s and 1970s. Predating these changes, a vibrant jazz scene beginning in the 1920s laid the groundwork with several players being instrumental in helping teach young local R&B musicians how to play. However, many of the early R&B pioneers, including Mojo Buford, Maurice McKinnies, and Willie Walker, came to Minnesota from other states and brought the music with them. They were born in the south and moved to the Twin Cities already full of experience in the worlds of blues and gospel.

This local music scene largely did not extend beyond the black community, with only a few curious whites venturing into clubs in black neighborhoods to experience it first-hand. In the mid-1960s, a night on the town starting in North Minneapolis and heading south would mirror the progression of musical styles. If you started at the Blue Note, you would likely catch Bobby Lyle playing jazz with Gene and Jerry Hubbard. A short walk south to Jimmy Fuller's Regal Tavern could entail a performance by Mojo Buford and his "Chi 4" playing Chicago-based blues. Heading further south into downtown to King Solomon's Mines might include a performance by a soul group with gospel roots such as the Amazers. Leaving downtown on Nicollet Ave to South Minneapolis would take you to Mr. Lucky's and the adjacent Magoo's where Dave Brady and the Stars would be playing the latest R&B hits from the Temptations, The Impressions and others.

Beginning in the late 1960s, show bands became big draws in the Twin Cities. Notably, Maurice McKinnies & The Blazers added other singers to emphasize the show aspect during performances and later the Valdons became wildly popular with a front of four singers backed by the nine piece Navajo Train. Up to that point, a definitive Minnesota R&B style had not yet developed, but the foundation for a new sound was being laid. The players in the scene were flexible, as it was the only way to be a full-time musician in the Twin Cities. If you weren't getting gigs playing R&B, you sat in playing jazz or sometimes rock. In addition, the music community was tight, as groups were established but lineups were rarely set in stone. The closeness of the overall scene allowed a musician the opportunity to sit in with a variety of groups and learn multiple styles. By the mid-1970s, Willie and The Bumblebees, Band of Thieves, and Prophets of Peace were playing a fusion of R&B, funk, jazz and rock. By the late 1970s, the Lewis Connection took this fusion and added synthesizers and a disco-influenced feel. . . .

As with the previously mentioned housing covenants, black artists faced similar segregation in where they could perform. Chicago transplant Mojo Buford stated: "I don't like what the club owners are doing to black musician. Think about how I've been kicked around, dogged by musicians, club owners and booking agents. It's hell on a black man here trying to make it. I just can't figure it out. If you got over two blacks in your band, you can't get a gig. That's pitiful."⁹⁶

⁹⁶ Will Gilbert, Eric Foss, and Danny Sigelman, "Twin Cities Funk and Soul," *Secret Stash: Dedicated to Uncovering Music History* 1 (September 25, 2012): 3-4.

Not only was it difficult to find venues as a live musician, many black artists in the Twin Cities could not get national exposure to move their careers to the next level. After years of trying to make it in Minnesota, many stopped performing or relocated, such as the silken-voiced and charismatic Willie Walker, who retired, or Maurice McKinnies, who left for better opportunity in the San Francisco Bay area, or “Minnesota’s Queen of Soul” Wanda Davis, who returned home to Louisiana.⁹⁷

Segregation in Minneapolis was not just limited to housing restrictions, but also where black artists could perform and attend shows. Most major downtown venues did not hire black musicians and faced consequences when they catered to black audiences, such as King Solomon’s Mines and the Flame Bar. When King Solomon’s first opened in the previous location of the Five O’Clock Club, it provided its mainly white audience with light jazz. After Dean Constantine took over the business in late 1966, he brought in acts such as the Coleman Hector Afro-Cuban Sextet, Dave Brady and the Stars, the Infinites, the Amazers, Maurice McKinnies and the Blazers and the Exciters. Two years later, he was raided and his liquor license revoked, forcing the club to close, the same fate that would befall The Flame about a decade later when it introduced live R&B and funk acts (see “Jazz” section). Numerous black-owned venues, such as the Cozy Bar, the Blue Note, and Peacock Alley, were demolished by roadway construction and urban renewal efforts.⁹⁸

While many black artists struggled to find venues or broader opportunities, several



Dancing at King Solomon’s Mines, 1967.
(source: *Mike Zerby, photographer; Minnesota Historical Society*)



Robert Martin, Jimmy Wallace, and Billy Halloman at the Blue Note, ca. 1975-1985
(source: *Charles Chamblis; Minnesota Historical Society*)

⁹⁷ *Ibid.*, 13.

⁹⁸ *Ibid.*, 29.

key groups bridged the racial divide and created a vision of integrated music that the city’s most famous musician would specifically seek when forming his first band, The Revolution. Acts like Dave Brady and The Stars, Prophets of Peace, Band of Thieves, and Willie and the Bees included black and white artists. As reported in *Secret Stash: Dedicated to Uncovering Music History*: “Dave Brady and the Stars were one of the first R&B groups in the Twin Cities to find crossover success with white audiences. Carl Bradley recalls, ‘White Minnesotans would see The Temptations on the television or buy their records but they would never see R&B around town until Dave Brady and The Stars.’ Being a band with both black and white members, they had more opportunities than all-black bands to play R&B for white audiences.”⁹⁹

Several key recordings were made in Minneapolis that spread the developing sound beyond the local live music scene. The first known R&B recording in the state was done in the basement of a modest Northside home at 1501 Newton Avenue North. David Hersk was fifteen years old at the time, and ran Gaity Records out of his parents’ house. He recorded the Quarter Notes, an R&B group from Robbinsdale, in 1954.¹⁰⁰

Minneapolis’s first black record label, Black and Proud Records, was created by local DJ Jack Harris after he moved to Minneapolis in 1968. Between 1968 and 1969, the label produced five albums, most of which were recorded at Kay Bank Studio at 2541 Nicollet Avenue (extant). The first song recorded under Harris’s label was Maurice McKinnies and the Champions’ “Sock-A-Poo-Poo ’69 (Parts I & II)” and through Harris’s connections, the song saw airplay not only on the local station KUXL, but also in the Detroit and Memphis markets. The group later recorded “Sweet Smell of Perfume” / “Pouring Water on a Drowning Man.” While label-founder Harris was in Minneapolis for only a short stint, he had a huge influence on the local R&B, funk, and soul music scene:¹⁰¹

Jack Harris performed as a musician before moving to Minnesota, but once he started working at KUXL his focus changed to being a DJ and promoting groups and shows. KUXL radio personalities had a tradition of promoting black music events, but “Jack Harris came in and took it to another level. He was always at the clubs to talk with the



Former Cookhouse Studio, 2018. The building previously housed the Kay Bank Studio, where several recordings were made in the 1960s.
(source: *Kristen Zschomler*)

⁹⁹ Gilbert, Foss, and Sigelman, “Twin Cities Funk and Soul,” 6.

¹⁰⁰ Thomas Campbell, “Gaity Records (David Hersk),” *Minniepaulmusic.com*, 2013, http://minniepaulmusic.com/?page_id=3356.

¹⁰¹ Gilbert, Foss, and Sigelman, “Twin Cities Funk and Soul,” 8-10.

bands and club owners and promote shows,” recalls Herman Jones, the drummer for the Exciters. It was through these events that Jack got to know Maurice McKinnies and The Champions and The Exciters. Though Jack did not perform live in Minnesota, he was the emcee for many concerts and was behind the recordings for the Champions and Exciters. “All that stuff [was] Jack. I couldn’t even come up with a name like that! ‘Sock-A-Poo-Poo,’ ‘Work Your Flapper.’ He was coming up with these things to catch people by surprise,” recalls a chuckling Ronnie Scott, the organ player for the Champions.¹⁰²

Harris was not only a DJ, songwriter, and promoter, he was a recording artist on his own label. Performing under the stage name Jackie Harris and the Champions, the group recorded “Do It, To It / Get Funky, Sweat A Little Bit” and “Work Your Flapper (Parts I & II).” The Midnight Stompers was the other act on Black and Proud Records, recording “King Lover” / “A New Dance, Solid Cow.” Harris left Minneapolis in 1970 to work at a new radio station in Nebraska, but in his two short years in the city, he left an indelible mark on the local music scene.¹⁰³

The legacy of this generation of musicians with their ability to play all musical styles laid the foundation for the young artists coming up behind them. Together, this foundation combined with the vision of the next generation of artists created a new sound that dominated the sonic landscape of the 1980s, and still reverberates today.

Many of the key locations associated with the R&B, funk, and blues scenes have been demolished, often by roadway expansion. Only six (perhaps seven) of the twenty-one locations identified in the publication *Secret Stash* are extant:

<i>Venue</i>	<i>Address</i>	<i>Current Condition</i>
ASI	711 West Broadway Avenue	Demolished
Blue Note	622 Eleventh Avenue North	Demolished for highway construction
Club Malibu	334 East Lake Street	Extant
Cozy Bar	522 Plymouth Avenue North	Demolished for highway construction
The Depot/Uncle Sam’s/First Avenue	701 First Avenue	Extant
The Flame	1523 Nicollet Avenue	Extant
Jet-A-Way	654 Second Avenue South	Demolished
Kay Bank	2541 Nicollet Avenue	Extant
King Solomon’s Mines	114 South Ninth Street	Building extant (Foshay Tower), interior rebuilt
Marigold Ballroom	1336 Nicollet Avenue	Demolished
Minneapolis Armory	500 South Sixth Street	Extant
Minneapolis Auditorium	1301 Second Avenue South	Demolished
Mr. Lucky’s, Magoo’s, and Mattie’s BBQ	West Twenty-Ninth Street and Nicollet Avenue	Mr. Lucky’s and Magoo’s demolished; Mattie’s possibly

¹⁰² Ibid., 9.

¹⁰³ Ibid., 8-11.

<i>Venue</i>	<i>Address</i>	<i>Current Condition</i>
		still extant at 2835 Nicollet Avenue South
Nic ‘O’ Lake Records	Lake Street and Nicollet Avenue	Demolished
Peacock Alley	220 North Fifth Street	Demolished for highway construction
Phyllis Wheatley Center	809 Aldrich Avenue North	Demolished
Regal Tavern	Seventh Street and Olson Memorial Highway	Demolished for highway construction
Riverview Supper Club	2314 West River Road	Demolished
Sound 80	2709 East Twenty-Fifth Street	Extant
The Taste Show Lounge	14 North Fifth Street	Extant
The Way	1913 Plymouth Avenue North	Demolished

Another key location for this era is the Nacirema Club at 3949 Fourth Avenue South, which still stands.

“The Power and the Glory, the Minneapolis Story—Prince” and the Minneapolis Sound

The “Minneapolis Sound” is a musical genre created in the early 1980s and defined as a blending of rhythm and blues, jazz, funk, rock and roll, new wave, and punk. The Minneapolis Sound grew out of the city’s dynamic and diverse music scene, where young African American musicians growing up in the 1960s and 1970s—Prince (Rogers Nelson), André Cymone (Anderson), Morris Day, James “Jimmy Jam” Harris III, Terry Lewis, and others—absorbed the R&B, jazz, funk, and rock of their predecessors, and combined it with the new wave and punk sounds emerging from England and New York City.¹⁰⁴



Prince’s childhood home, 2620 Eighth Avenue North, 2018. Prince lived here from 1965 through approximately 1973.

(source: *Kristen Zschomler*)

Prince was the principal architect of the Minneapolis Sound. A true musical prodigy, Prince mastered the piano by about age eight while living at 2620 Eighth Avenue North, where he could play anything he heard by ear on the piano and began songwriting. He mastered the guitar as a young teenager, and also played the bass and drums, heavily employed synthesizers and drum machines in his songs, and was an accomplished studio engineer. When asked to define the Minneapolis Sound, Prince’s former band member and protégé, producer James “Jimmy Jam” Harris III, said, “It’s a Prince sound. I

¹⁰⁴ Kristen Zschomler, “Prince (1958-2017),” *MNopedia*, <http://www.mnopedia.org/person/prince-1958-2016>.

think that's where it all began, and everyone's taken different pieces of it and turned it into their own sound.”¹⁰⁵ In fact, over his career, Prince was involved with scores of side projects with associated artists where he performed, wrote, arranged, and/or produced, helping to spread the Minneapolis Sound throughout the 1980s.¹⁰⁶ This section of the context, therefore, primarily focus on Prince and those aspects of his career directly tied to Minneapolis. A full discussion of his career through the building of Paisley Park in 1987 is presented in the “Prince, 1958-1987” National Register of Historic Places Multiple Property Documentation Form (see Appendix D). Other key artists from Minneapolis associated with the Minneapolis Sound are presented after the discussion of Prince.

Prince and his friends were keenly focused on music, absorbing songs they heard on local radio stations KUXL, KQRS, and KMOJ, and listening to the house bands at the recently formed Northside community center, The Way. Prince's Northside neighborhood was undergoing dramatic changes in the late 1960s and early 1970s. During the 1960s, frustration grew among many black communities that were not seeing the economic growth that the majority of other Americans experienced following World War II. Even with a small black population and collaboration between black advocates and white supporters in the liberal-leaning city of Minneapolis, tensions still boiled over in the summer of 1966 and again the following year. Riots tore through the Northside, and National Guard troops were called in to keep the peace.¹⁰⁷

After the riots, community leaders and local and state politicians met to try to address some of the disparities experienced in the community. While arguably little systemic change resulted from the discussions, one positive outcome was the creation of The Way Community Center in August 1966 (1900 block of Plymouth Avenue North; demolished). The center became a key hangout location for area youth, and offered a strong music program: “Before long, The Way had an official band – The Family – that merged covers of songs by Jimi Hendrix, James Brown, and Earth, Wind, & Fire with its own R&B originals. It was a magnet for talented black youth in the city, starting with a core group of northsiders, include



The Way Community Center, 1913 Plymouth Avenue North, late 1960s.
(source: *Minnesota Historical Society*)

¹⁰⁵ Emily Goldberg, “The Minneapolis Sound” (Saint Paul: KTCA2 Production, 1988), <http://www.dailymotion.com/video/x599owa>.

¹⁰⁶ According to the PrinceVault.com Chart History page, Prince was involved in the works of twenty-four associated artists who charted on the Top 100 Singles, thirty-seven on the R&B Singles, forty on the Billboard R&B Albums, twenty-two on the Top Disco Dance Singles, and forty-four on the Top 200 Albums lists.

¹⁰⁷ Joseph Rosh, “Black Empowerment in 1960s Minneapolis: Promise, Politics and the Impact of the National Urban Narrative” (master’s thesis, Saint Cloud State University, Saint Cloud, Minn., March 2013).



Participants in the Walker-Bryant Art Workshop, a summer arts school for middle and high school students at Bryant Junior High School, 1968. Prince Rogers Nelson is not pictured; however, this workshop might have attracted the young artist to the school.

(source: *Eric Sutherland, Walker Art Center*)

Joe Lewis Sr., Randy Barber, Pierre Lewis, and Sonny Thompson.”¹⁰⁸

As older teens, Prince, Charles, Terry, André, and other musically inclined kids hung out at The Way, absorbing the music of The Family and other local musicians, even joining in and jamming, and trying out the various musical instruments at the center. This opportunities provided at The Way were critical to the musicians’ early musical development, including the exposure to live R&B and rock music, and also created important connections. For Prince specifically, he performed as a session musician at age seventeen with The Lewis Connection, which included bassist Sonny Thompson. Thompson would later join Prince’s 1990s band The New Power Generation.¹⁰⁹

Prince, his older cousin Chazz, André, and Terry formed their first band in the early 1970s, eventually landing on the

name Grand Central. In its earliest manifestations, the band was essentially egalitarian, with Charles as the *de facto* leader, since he was the original founder and lead singer. The band rehearsed at Charles’s house first, then latter in André’s attic or basement at 1244 Russell Avenue North,¹¹⁰ or in Terry’s house next door at 1248 Russell, including occasionally setting up in Terry’s enclosed back porch where neighborhood kids would hang out in the alley to listen and dance. Percussionist William “Hollywood” Doughty joined Grand Central, and André’s sister Linda began playing with the group after Prince’s father gave him a Farfisa organ. With Linda on keyboards, Prince was freed up to play lead guitar. They covered their favorite bands, like Sly and the Family Stone, Grand Funk Railroad, and Santana, and began branching out with original songs.¹¹¹

¹⁰⁸ Andrea Swensson, *Got To Be Something Here: The Rise of the Minneapolis Sound* (Minneapolis: University of Minnesota Press, 2017), 53.

¹⁰⁹ *Ibid.*, 53.

¹¹⁰ Prince also lived with André at 1244 Russell Avenue North between 1975 and 1976 when he was sixteen to seventeen years old. Barbara Graustark, “Prince: Strange Tales from André’s Basement . . . and Other Fantasies Come True,” *Musician Magazine*, September 1983.

¹¹¹ Charles Smith, email communication and in-person interviews with Kristen Zschomler., 2017; Terry Jackson, “Terry Jackson Recounts Formation of the Minneapolis Sound,” interview in *Insight News*, July 5, 2004, http://www.insightnews.com/aesthetics/terry-jackson-recounts-formation-of-minneapolis-sound-part/article_07a849bc-4d41-5bce-8666-00a96f517388.html; Ericka Blount Danois, “Minneapolis music Pioneer André Cymone Speaks for the First Time in Twenty-Seven Years,” *Wax Poetic*, October 29, 2012, http://www.waxpoetics.com/blog/features/articles/André_cymone/; Matt Thorne, *Prince: The Man and His Music* (Chicago: Bolden, 2016).



Grand Central percussionist Terry Jackson's home, 2018.
The band Grand Central often rehearsed here.
(source: *Kristen Zschomler*)

Prince attended Bryant Junior High School on the city's Southside for seventh and eighth grades (1970-1972), likely due to the strong music courses the school offered. James "Jimmy Jam" Harris III also attend Bryant, and the two bonded over music.¹¹² Harris later met Terry Lewis, and the two formed the band Flyte Tyme, which would often play in Battle of the Bands against Prince's bands.

The democracy of Grand Central was soon challenged through two incidents in approximately 1974 or 1975 that resulted in a major power shift and established Prince as the clear front man. First,

Charles, André, and Terry wanted to add saxophonist and rhythm guitar player David Eiland. Many R&B and even rock bands had a solid horn section, and they thought Grand Central would benefit from adding this traditional element. Prince was apoplectic and threatened to quit over the suggestion. Jackson claims they all backed down, letting Prince have his way. The reason for Prince's vehement opposition to the suggestion is unclear. Prince was also part of the decision in late 1974 to replace his cousin Charles, the band's original leader and drummer, with Morris Day, a drummer from North High School. Charles's football schedule often conflicted with band practice, so Prince and André decided to replace him with Day. Under both drummers, the band was notorious for its musicality and showmanship, often participating in and winning Battle of the Bands competitions or playing at school dances.¹¹³ It was also around this time, in early 1975, that the sixteen-year-old Prince moved into André's house at 1244 Russell Avenue North, his "last stop after going from my dad's to my aunt's, to different homes and going through just a bunch of junk."¹¹⁴

After Charles' departure, the band was renamed Champagne (Shampagne in some sources). By early 1976, Prince, André, and Morris continued doing live performances, and recorded six original songs at A.S.I. studio in north Minneapolis (711 West Broadway Avenue; demolished). David Rivkin was the sound engineer at the studio, and helped them record their original songs "39th St. Party," "Grand Central," "Lady Pleasure," "Machine," "Whenever," and "You're Such a Fox." Saint Louis Park-native Rivkin (a.k.a. David Z) and his younger brother Bobby (a.k.a. Bobby Z) would play a key role in Prince's rise to fame over the next few years—David as his sound engineer, recording the demo tapes that landed Prince a major recording contract and overseeing the live recording at First Avenue of Prince's most recognizable song, "Purple Rain,"

¹¹² Zschomler, "Prince (1958-2016)"; Cathy Applefeld Olson, "Jimmy Jam on Rocking Out with Prince in the 7th Grade and His Lifelong Chicago Fandom," *Billboard*, June 14, 2017.

¹¹³ Jackson, "Terry Jackson Recounts Formation of the Minneapolis Sound"; Ronin Ro, *Prince: Inside the Music and the Masks* (New York: St. Martin's Press, 2016), 11; Smith, 2017.

¹¹⁴ Graustark, "Prince."

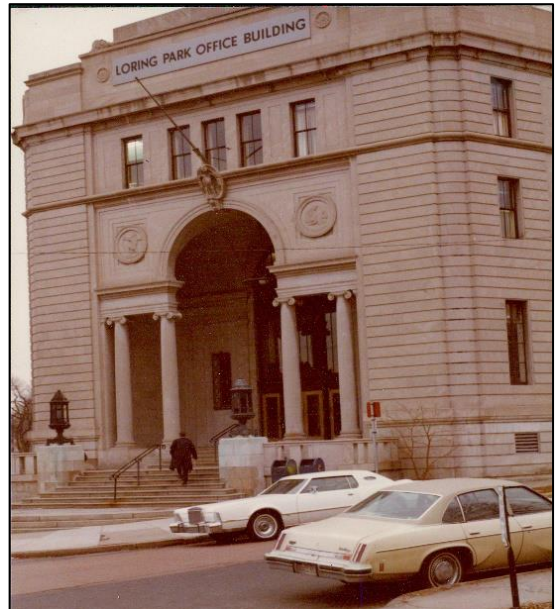
and Bobby as the drummer in The Revolution, his first band as a Warner Bros. recording artist.¹¹⁵

It was also in early 1976 that the trio recorded at Moon Sound Studios, which was briefly located at 4937 Twenty-Eighth Avenue South in Minneapolis after moving out of the basement at 5708 Stevens Avenue South. It relocated to 2828 Dupont Avenue South by the end of the year. Owner Chris Moon's modest recording fees, compared to other studios, allowed numerous black artists to record demo tapes. A writer, producer, and sound engineer, Moon did not want to perform and was looking for a band to record his songs. It was during that session that Moon asked the shy, seventeen-year-old Prince if he was interested in working with him. Since Prince played the keyboards, guitar, drums, and bass, Moon figured it would be easier to work with one person instead of assembling a group. Prince accepted Moon's offer and would go to the Lake Nokomis studio, and then Moon's new Dupont Avenue studio later that year, to compose, arrange, and record the songs Moon left for him, including the co-penned "Soft and Wet," which would end up on Prince's first album. Through this collaboration, Prince was able to begin mastering studio recording and engineering techniques, a key to his ability to create his own sound as a Warner Bros. artist a few years later.¹¹⁶

Moon tried to connect the young artist with record companies in New York City, but nothing came of it. Prince asked Moon to manage him, but Moon had no interest in the more mundane aspects of managing, so he contacted a local ad executive and former musician Owen Husney. Husney was blown away when he heard the recordings of Prince playing all the instruments and singing, and even more so when Moon explained the Prince also did all the recording and engineering. Moon brought the young artist to Husney's home at 4248 Linden Hills Boulevard in Minneapolis, the first floor of duplex (extant), and Husney became Prince's first official manager, working to get "the next Stevie Wonder" a major recording



Moon Sound Studio, 2018. Prince worked with owner Chris Moon here in the first half of 1976, before the studio moved to Dupont Avenue (which was later demolished).
(source: *Kristen Zschomler*)



Owen Husney's office and studio location, 1970s. Husney was Prince's first manager and helped him land his recording contract with Warner Bros. in 1977
(source: *Hennepin County Library Special Collections*)

¹¹⁵ Per Nilsen, *Prince: A Documentary* (London: Omnibus Press, 1999), 25, 259. The Rivkin brothers grew up at 3725 Glenhurst Avenue South, Saint Louis Park.

¹¹⁶ Thorne, *Prince*, 22-23.



Sound 80 Studios, 2018. Prince recorded his demo tapes here, which landed him his Warner Bros. recording contract in June 1977.
(source: *Daniel R. Pratt*)

contract.¹¹⁷ He found Prince an apartment at 2012 Aldrich Avenue South (extant) in Uptown and paid for it so the young artist could focus on his music. Husney's office was in the Northwestern National Life Insurance Company building at 430 Oak Grove. Husney set up photo shoots for Prince and time for the young artist to record demo tapes at the premier studio in Minneapolis, Sound 80, at 2709 East Twenty-Fifth Street (extant), where Husney's former bandmate David Z was a sound engineer.¹¹⁸

Sound 80 was widely recognized as the top recording location in the Twin Cities at the time. National artists Bob Dylan

(*Blood on the Tracks*, 1975) and Cat Stevens (*Izitso*, 1977)¹¹⁹ recorded there, along with local bands such as the Suburbs and the Suicide Commandos (*Make A Record*, 1977). "Funkytown" by Lipps, Inc. was recorded at Sound 80 in 1979 and charted at Number 1 in 28 countries the following year.¹²⁰ The studio also holds the distinction of creating the world's first digital recording for commercial release. The Grammy-Award-winning album, recorded in 1978, featured "Appalachian Spring" by Aaron Copeland and "Three Places in New England" by Charles Ives, performed by the Saint Paul Chamber Orchestra and recorded on 3M recording equipment.¹²¹

Between December 1976 and approximately April 1977, the eighteen-year-old Prince and Rivkin re-recorded many of the Moon Sound demos, along with some new numbers. Prince arrived at Sound 80 on his own to record his demo tapes, with no backup band. He planned to sing all of the parts and play all the instruments himself. Rivkin explained the process: "We'd have everything set up, drums in one corner, piano in the next, guitar in the next. He'd play the drum part on his cassette machine and he'd sit down and play the drums. Then when it came time to

¹¹⁷ Goldberg, *The Minneapolis Sound*.

¹¹⁸ Nilsen, *Prince*, page; Certificate of Title to Prince Rogers Nelson, title number G22000459 issued August 15, 1977, Hennepin County, Minnesota.

¹¹⁹ Cat Steven's *Izitso* is considered a pioneering album in the synth-pop genre, with its use of the LinnDrum machine and Polymoogs. This may have been what drew him to record at Sound 80, since they had invested in cutting-edge equipment. Prince was recording in the studio at the same time as Stevens, and he would observe the older artist, noting his professionalism and musical skills. It is intriguing to think about how the experimental sounds that Stevens was creating inspired the young artist, who would come to define his sound with LinnDrum machines and Polymoogs, and was considered the King of Synth-pop by the early 1980s. Cat Steven's song "Was Dog a Doughnut?," recorded in Copenhagen and included in the final album, is a B-boy classic and often sampled song by Hip-Hop and Rap artists. Dave Kenney and Thomas Saylor, *Minnesota in the 70s* (Saint Paul: Minnesota Historical Society, 2014), 95; Kakairie 2015.

¹²⁰ Ironically, the song laments about wanting to leave Minneapolis for a funkier place—New York City—and was recorded at the same time Prince was creating a new, funky sound in Minneapolis that would dominate music in the 1980s and make the city a major music center.

¹²¹ Kenney and Saylor, *Minnesota in the 70s*, 78–101.

play the bass, he had a separate part that he hummed into the machine, played the bass part in his ear, and he played the bass part. He did the same thing to all of the horns,¹²² synths, guitars – he had them all. He hummed them into the cassette machine. It was kind of interesting because he played everything, so he needed to arrange it in his head ahead of time, have the parts laid down on this little cassette machine, so he could remember what they were.”¹²³

Working with the state-of-the-art equipment at the premier Minneapolis studio also gave the young artist the opportunity to “get hip to polymoogs” (polyphonic two-handed synthesizers), which he used as the main keyboard on a several songs on his first album and became a key sonic element in the Minneapolis Sound.¹²⁴

With the Sound 80 tapes, Husney was able to shop Prince around to several major recording studios. While Prince often spoke resentfully of Husney after their falling out following Prince’s first album release in 1978, Husney gave the young artist the connections and resources needed to land a major recording contract. In addition to paying for Prince’s housing and studio time, he created deluxe press kits to accompany the demo tapes that eventually created strong interest by several major labels.¹²⁵ Prince signed a contract with Warner Bros. on June 25, 1977, after just turning nineteen, even though Husney sold him as being seventeen.¹²⁶ Biographer Ronin Ro details the terms of the contract:

His contract reportedly called for three albums in twenty-seven months, the first to be recorded within six months. The three were to cost \$180,000—the usual \$60,000 per disc allocated to acts like the Ramones. If he submitted them by September 1979, Warner could renew the contract for two years (for another three albums) and an additional advance of \$225,000. If Warner wanted a second option period after this—in September 1981, for a year and two more albums—the company would advance him yet another \$250,000.

Husney called it perhaps the most lucrative contract ever offered to an unknown. “Well over a million dollars,” he said. Another time, he said it set a precedent and was “the biggest record deal of 1977.”¹²⁷

Prince’s first album, *For You*, was primarily recorded in California and was release on April 7, 1978. Prince spent six months and over \$100,000 to complete the album, and later admitted that he focused too much on making the album perfect, re-recording tracks multiple times in an attempt to get the perfect sound. The result was a “light, pleasant soul-pop, impressive mainly for

¹²² Although the demo tapes are not available to refute Rivkin’s claim that Prince played horns, it seems unlikely. Most sources state that Prince only played the saxophone briefly in junior high. It also seems unlikely that he brought in horn players, since most sources state that he played all the instruments on his demos.

¹²³ Nilsen, *Prince*, 260; Kenney and Saylor, *Minnesota in the 70s*, 93.

¹²⁴ Tim Carr, “Prince: A One-Man Band and a Whole Chorus Too,” *Minneapolis Star Tribune*, April 30, 1978.

¹²⁵ Thorne, *Prince*, 33.

¹²⁶ Eliza Berman, “Dearly Beloved . . .,” in *Time: Prince, An Artist’s Life 1958-2016* (New York: Time Inc., Books, 2016), 23–24; Ro, *Prince*, 22.

¹²⁷ Ro, *Prince*, 22

his virtuosity of writing, producing and playing all instruments. The songs were well received by black and R&B audiences, but had little crossover appeal.”¹²⁸

With modest album sales, Warner Bros. was interested in getting their new artist national exposure through tours and television spots. The problem of being a one-man show in the studio was that he could not perform alone live. At first, Warner Bros. attempted to set him up with musicians from Los Angeles, but Prince returned to his Minnesota roots and recruited some familiar faces for his touring band. Childhood friend and bandmate André Cymone was tapped to play bass, and Bobby Z was selected as the drummer. Prince’s cousin Charles introduced him to Gayle Chapman, a keyboardist from Duluth, who auditioned for Prince at his rented house at 5215 France Avenue South (extant). Chapman and Matt Fink (later known as “Dr. Fink” for his on stage medical scrubs attire with The Revolution) provided the keyboards and synthesizers. The band practiced at the U-Warehouse at 400 East Lake Street (extant). While Prince planned on playing the guitar on stage, he wanted another guitarist to help fill out the band’s sound. Saint Paul native Dez Dickerson auditioned for Prince at Del’s Tire Mart, the band’s new rehearsal location (1409 South Second Street, Minneapolis; demolished). The two jammed, and Prince was impressed: while Dez could nail an excellent solo, he was not a show-boater and could play backup as well as lead. The newly formed band continued to practice at Del’s until the speakers and other equipment Pepe Willie had loaned the nascent band were stolen. Willie stepped in to help, allowing the musicians to practice in his basement at 3809 Upton Avenue South in Minneapolis (extant).¹²⁹

It was also during this time that Prince fired Husney. Some say he did this because Husney did not drop everything to bring Prince space heaters when he wanted them for his rehearsal space. Willie claimed that was just a symptom of a larger problem. Prince, Willie, and others felt that Husney should have solely focused on Prince; however, Husney still worked as an ad executive. Prince became frustrated that he was not Husney’s sole focus at this critical time of launching his career. Even with all of Husney’s efforts in getting Prince a major recording contract, Prince remained almost hostile about Husney, denying that he really did that much for him as a young artist. Willie stepped in to fill the gap as temporary manager and was key in coordinating Prince’s first live performance.¹³⁰

Warner Bros. executives flew into Minneapolis to see Prince and his Minnesota musicians’ premier performance at the Capri Theater in North Minneapolis at 2027 West Broadway Avenue (extant). The Capri was a movie theater, but Prince chose to hold the concert there in part to help the owner, who was experiencing financial difficulties and also wanted to convert the theater into a concert venue. Three performances were scheduled on January 5, 6, and 7, 1979, with the executives watching the performance on January 6:

¹²⁸ Chris Salewicz, “Half a Million Dirty Minds Can’t Be Wrong about This Man,” *New Musical Express*, June 6, 1981; Ro, *Prince*: 26; Jeremy Ohmes, “The Minneapolis Sound,” *Pop Matters*, June 3, 2009, <https://www.popmatters.com/94060-the-minneapolis-sound-2496026723.html>.

¹²⁹ Smith, 2017; Dez Dickerson, *My Life With Prince: Confessions of a Former Revolutionary* (Nashville: Omni PublishXpress, 2004); Pepe Willie, phone interview by Kristen Zschomler, August 7, 2017.

¹³⁰ Pepe Willie, phone interview with Kristen Zschomler, August 7, 2017; Thorne, *Prince*, 46–47.

When local disc jockey Kyle Ray introduced Prince’s debut concert at the Capri Theater in north Minneapolis earlier this month, he hallelujahed in the tradition of Muhammad Ali: “The power and the glory, the Minneapolis story—PRINCE.”

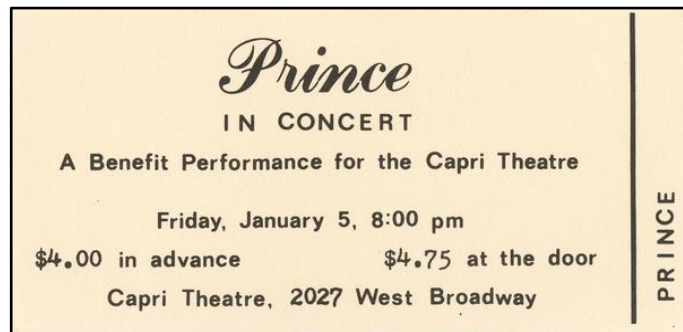
He wasn’t just fanning the audience. At 18, this young black wizard from the Twin Cities plays countless instruments, and wrote, arranged, produced, played and sang everything on his first album. He is indeed powerful.¹³¹

Local music critic Jon Bream stated that Prince “strutted across the stage with grand Mick Jagger-like moves and gestures. He was cool, he was cocky, and he was sexy. . . . As a whole, Prince’s performance clearly indicated he has extraordinary talent,” and he predicted a “royal future for Prince.”¹³²

Warner Bros. did not agree that the band as a whole was ready for prime time. Dickerson recalled technical sound difficulties and that their overall performance was not tight.¹³³ Prince was devastated and the show on January 7 was cancelled, in part due to low ticket sales. Yet he channeled his energy into practices and his next studio album, which was recorded in California between April and June 1979. The eponymously named album was released in October, but the song “I Wanna Be Your Lover” was released two months prior. It was “Prince’s biggest hit to date, reaching Number 1 on the U.S. Billboard Hot Soul Singles chart, Number 3 in the Billboard Disco 100 chart and Number 11 in the Billboard Hot 100.” Prince also had his first foray into music videos with the song. In August 1979, Prince recorded the video in California. It showed



Paradise Movie Theater, late 1930s. Built in 1927, this long-standing institution on Minneapolis’s North Side became the Capri Theater after renovations in 1967. (source: *Minneapolis Star Journal*, *Minnesota Historical Society*)



Ticket to Prince’s first concert as a Warner Bros. recording artist, 1979. For his first show as a national recording artist, Prince chose the Capri Theater in his childhood neighborhood over venues in New York City and Los Angeles. (source: *Gift of Pepe Music Inc.*, *Minnesota Historical Society*)

¹³¹ Jon Bream, “Our Teen-age Virtuoso Is Home to Play at Last,” *Minneapolis Star*, January 5, 1979; Smith, 2017; Martin Keller, “The Power and the Glory, the Minneapolis Story,” *Twin Cities Reader*, January 19, 1979.

¹³² Bream, “Our Teen-Age Virtuoso,” January 7, 1979.

¹³³ Dickerson, *My Life With Prince*, 36.

the feather-haired artist playing the piano, guitar, bass, and drums, highlighting his prodigious talent.¹³⁴

For You and *Prince* made their mark on the R&B and soul charts but did not see the crossover to white audiences that he wanted. His early recordings did show his musical virtuosity, however, as they included the soon-to-be common credit “produced, arranged, composed and performed by Prince,” a remarkable feat for such a young artist. While both albums highlight Prince’s Minneapolis musical roots in R&B, funk and rock, they had not fully incorporated the synth-pop, punk, and new wave music that was coming out of England and New York City. Bandmate Dickerson exposed Prince to much of that music, such as Devo, Generation X, and Spandau Ballet. His next effort would bring it all together and would be his “creation story.”¹³⁵

Having spent the majority of his \$180,000 and most of his contractual time on his first two records, Prince produced his third studio album in six weeks. Even though he had unprecedented control over his first two albums for a young, untested artist, they were still produced in California and overseen by studio executives. Knowing that he had to produce another album quickly and for little money in order to meet the terms of his contract, Prince conceived, wrote, and recorded his next effort quickly, in May and June 1980, at his rented house at 680 North Arm Drive in Orono.¹³⁶

Prince recounted the album’s creation and recording: “Nobody knew what was going on, and I became totally engulfed in it,” he said. “It really felt like me for once.”¹³⁷ Prince described his process for conceiving and recording *Dirty Mind* in a 1981 interview: “Strange as it may sound, this last album, a lot of it was done right there on the spot, writing and recording. That’s how a lot of the stranger tunes came out. . . . Most of the stuff was written on guitar, that’s why the album is pretty guitar-oriented. I’d just got that real raggedy guitar and it sounded real cool to me. But like I said, I guess that’s where the lines came from, the swearing and like



Prince’s rental property on North Arm Bay of Lake Minnetonka, 2018. Prince rented the property in the town of Orono from late 1979 through early 1981 and recorded his seminal album *Dirty Mind* here in May and June 1980. The original house was demolished after a fire in 1982, and a new house was built on its foundations.
(source: *Kristen Zschomler*)

¹³⁴ Nilsen, *Prince*, 261; PrinceVault.com, “I Wanna Be Your Lover” music video page. The album *Prince* also contained the Prince-penned “I Feel For You,” which was a Top 10 hit for R&B/funk singer Chaka Khan in 1984, and won Prince a Grammy in 1985 for Best R&B Song. A video for “Why You Wanna Treat Me So Bad” was also filmed in 1979 (location unknown but likely in Los Angeles) and includes live footage of Prince and his band.

¹³⁵ Jason Shawhan, “Dez Dickerson on Prince, Purple Rain, and the Most Insane Thing He’s Seen on Stage,” *Nashville Scene*, November 18, 2014; Ohmes, “The Minneapolis Sound.”

¹³⁶ Kristen Zschomler, “Prince, 1958-1987,” Multiple Property Document Form, Minnesota State Historic Preservation Office, Saint Paul, 36.

¹³⁷ Bill Adler, “Will the Little Girls Understand?” *Rolling Stone*, February 19, 1981.

that—it’s basically what I was feeling at the time. Anyway, I wasn’t being deliberately provocative. I was being deliberately me.”¹³⁸

Prince envisioned the recordings made at his Orono home studio to be demos that would be re-recorded in Los Angeles. However, Warner Bros. executives liked the raw, stripped-down sound, and while they were concerned about sales and radio airtime due to the explicit lyrics, the “demos” with some basic mixing at Hollywood Sound Recorders were released. The album was widely recognized as innovative and cutting edge, and is arguably the first to fully capture all the elements of the Minneapolis Sound. As described by music journalist Jeremy Ohmes:

When Prince released *Dirty Mind* in the fall of 1980, no one was prepared for, as Rolling Stone put it, “one of the most radical 180-degree turns in pop history.” Gone was the simply enjoyable, slightly suggestive commercial R&B of Prince’s previous albums; in its place was a visionary, wildly ambitious amalgam of funk, punk, new wave, R&B, pop and experimental rock, laced with sexually explicit lyrics and over-the-top shock. On the album’s cover he stands defiant and seductive, wearing nothing but a bandanna, black bikini bottoms and a bedazzled jacket. And the music finally matched the image, too. From the title track’s robotic funk to the synth pop of “When You Were Mine” to the hyper-drive punk of “Sister” to the straight-up dance party jams, “Uptown” and “Partyup,” Prince experiments with everything on *Dirty Mind* and fuses black and white musical styles with little regard for established genres. This breathtaking, newfangled fusion of electro-pop, hard rock and funk not only won over rock and new wave audiences, but it also held on to his R&B audience. More importantly though, Prince’s audacious third album set the style and tone for much of the innovative urban music the Twin Cities would soon be known for.¹³⁹

While the album did not provide the Top 10 hits Warner Bros. hoped for, they saw enough excitement and critical acclaim around Prince’s latest work that they extended his contract, allowing him to branch into side projects. Prince and The Revolution toured America and portions of Europe for the first time. The tour also brought Prince back home to Sam’s on March 9, 1981 (renamed First Avenue December 31 of that year).

Moving out of the rental property in Orono, Prince purchased a house at 9401 Kiowa Trail (demolished) in the southwestern suburb of Chanhassen, where he lived and recorded from 1981 through November 1985. Numerous



Greyhound Bus Depot, late 1930s. After operating here from 1937 to 1968, Greyhound moved to a new location and the building was converted into a music venue, The Depot, in 1970. It was renamed Uncle Sam’s, then Sam’s, and finally First Avenue on December 31, 1981. (source: Hennepin County Library Special Collections)

¹³⁸ Adler, “Will the Little Girls Understand,” February 19, 1981.

¹³⁹ Ohmes, “The Minneapolis Sound.”

important recordings were made at this location, including portions of *Controversy*, *1999*, and *Sign O' The Times*, and side projects such as records by the Time, Vanity 6, and The Family.¹⁴⁰

Prince's commercial and critical success grew with his two subsequent releases, *Controversy* (1981) and *1999* (1982), both recorded at his new home studio on Kiowa Trail and remixed in California. Released October 14, 1981, *Controversy* peaked at twenty-one on the U.S. charts and had four commercial singles, though none came close to the Billboard Top 10 ("Controversy," "Sexuality," "Let's Work," and "Do Me, Baby," the latter of which was believed to have been written by André Cymone but credited to Prince). The album, again an essentially solo work, and the related tour and music videos are notable for several reasons. First, the title track is one of Prince's earliest attempts to mythologize himself, repeating questions that many asked about the artist at the time, and that he apparently wondered why people cared. As biographer Matt Thorne explains, "In the midst of all this egoism, however, he finds time to recite the Lord's Prayer (always popular with musicians, from Elvis Presley to David Bowie), answering the question he poses in the song as to whether he believes most in himself or God."¹⁴¹

The album also includes one of Prince's first forays into political issues with the "brief, inconsequential vamp 'Ronnie, Talk to Russia,'" and his first use of the Linn LM-1 drum machine, which became the foundation of his sound. Finally, the album, videos, and tour blend the "licentiousness and religious that would later become Prince's signature blend." The video for the title track has Prince and the band playing in the light of a large stained-glass window and the stage is flanked by two angel statues. The tour began with the never-released song "The Second Coming," which was not meant to refer to Prince as a Christ-like figure, but rather as a reference to the Book of Revelation and a warning about the impending apocalypse, the dominant theme in his next album.¹⁴²

1999 did not present a pessimistic view of the impending end of the world. Rather, Prince turned the apocalypse into a celebration and gave voice and relief to an entire generation raised in the shadow of fear of nuclear annihilation. The message was clear: be glad, because through death we shall be liberated, but until that time, just have some fun. His videos for releases of *1999* with his "multicultural, rainbow-coalition" and mixed-gender band, The Revolution, on the new music channel MTV (his were some of the first videos by a black artist to get frequent airplay) helped define the fashion, dance moves, and sounds of the new decade. "1999," "Let's Pretend We're Married," and "Automatic" were filmed at the Minneapolis Armory in November 1981.¹⁴³ Music journalist Sheffield goes so far as to say that the album was one of the decade's most influential and that it established Prince as the King of Synth-Pop:

Strange as it seems in retrospect, there was no reason to think his new music had any shot at pop radio. He was three years past his only Top 40 hit, 'I Wanna Be Your Lover.' But he clearly wasn't thinking in those terms – he made the music even more outrageous than

¹⁴⁰ Nilsen, *Prince*, 261–262

¹⁴¹ Thorne, 69.

¹⁴² *Ibid.*

¹⁴³ Toure, *I Would Die 4 U: Why Prince Became an Icon* (New York: Atria Books, 2013); Zschomler, "Prince, 1958-1987."

the lyrics, experimenting with the newfangled technology of Oberheim synthesizers and Linn drum machines.

He'd obviously studied the latest New Wave records in the import bin. As guitarist Dez Dickerson recently told *Billboard's* Michaelangelo Matos, Prince was inspired by 'the New Romantic thing,' especially Duran Duran and Spandau Ballet, who were in rotation at First Avenue, the Minneapolis club immortalized in *Purple Rain*.

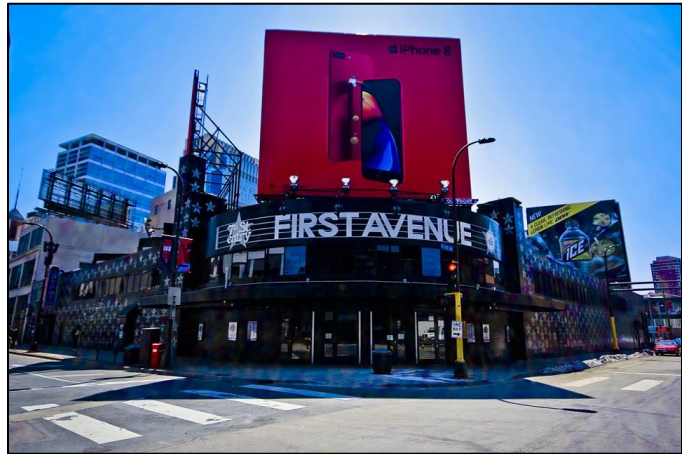
1999 came on as the ultimate New Romantic statement. It was the synth-pop album to beat all other synth-pop albums, in the year synth-pop took over. 1982 was full of futuristic electronic records mixing disco beats with arty concepts – from the Human League's *Dare* to Yazoo's *Upstairs at Eric's*, from George Clinton's *Computer Games* to Duran Duran's *Rio*. Hip-hop went techno with Afrika Bambaataa's 'Planet Rock' and 'Looking for the Perfect Beat' and Grandmaster Flash's 'The Message'; so did the goth-punk kids in New Order with their club hit 'Temptation.'

But as any of these artists probably would have conceded, Prince topped them all, creating his own kind of nonstop erotic cabaret. Instead of just overdubbing instruments to replicate a live band, he built the tracks around a colossal synth pulse, which made *1999* one of the decade's most influential productions. 'Little Red Corvette' became such a massive pop hit, it's easy to overlook how radical it sounded at the time. All through the song, you can hear the machines puff and hiss, as if Prince's engines are overheating, with his studio as a Frankenstein lab full of sparks flying everywhere. It's sleek on the surface, but the rhythm track keeps sputtering and threatening to blow up.¹⁴⁴

With no Number 1 hits and only one Top 10 album under his belt (*1999*), Prince pitched the idea of a major motion picture to his label.

While initially unsure, Warner Bros. eventually backed the artist's effort, and Prince spent most of 1983 and early 1984 writing, recording, and filming the movie *Purple Rain*. Prince and The Revolution recorded three of the soundtrack's songs live at the local venue First Avenue during a fundraiser, including the title track.

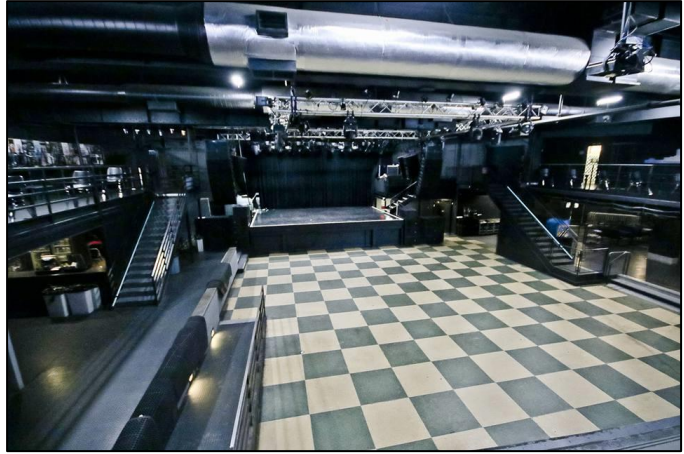
The fundraiser was held on August 3, 1983, three months before filming for the movie was set to begin, to benefit the Minnesota Dance Theatre (MDT), which was headquartered just a block from First Avenue in the Hennepin Center for the Arts at 528 Hennepin Avenue (extant; historically the Masonic Temple). MDT had been helping the rockers prepare for dance scenes for their



First Avenue exterior, 2018
(source: *Diamonds and Pearls Photography*)

¹⁴⁴ Rob Sheffield, "Prince's '1999': How the Synth-Pop Masterpiece Launched a Movement," *Rolling Stone*, October 27, 2017.

cinematic debut. The sold-out concert raised \$23,000 for the dance troupe, and the nightclub provided an ideal backdrop for recording a new single that would go on to become Prince’s signature anthem and “one of popular music’s greatest landmarks.”¹⁴⁵ Although they had not heard the ballad before, “fans in attendance seemed to understand it was a landmark moment,” wrote one music journalist recounting that evening’s concert in the days following Prince’s death in 2016.¹⁴⁶ Journalist and rock critic Alan Light characterizes the performance in *Let’s Go Crazy*: “When [Prince] reaches the chorus, repeating the phrase ‘purple rain’ six times, the crowd does not sing along. They have no idea how familiar those two words will soon become, or what impact they will turn out to have for the twenty-five-year-old man onstage in front of them. But it’s almost surreal to listen to this performance now, because while this thirteen-minute version of ‘Purple Rain’ will later be edited, with some subtle overdubs and effects added, this very recording—the maiden voyage of the song—is clearly recognizable as the actual ‘Purple Rain,’ in the final form that will be burned into a generation’s brain, from the vocal asides to the blistering, high-speed guitar solo to the final, shimmering piano coda.”¹⁴⁷



First Avenue stage, 2018.

Prince performed in this venue many times throughout his career. He filmed his most famous movie and recorded the title song, “Purple Rain,” here.

(source: *Diamonds and Pearls Photography*)



Purple Rain star, interior of First Avenue, 2018. While the exterior is covered with numerous artists’ stars, there are only two stars inside—one for Joe Cocker, the first musician to perform when the building became a music venue, and one for *Purple Rain*, where over half the film was shot and three key were songs were recorded live.

(source: *Diamonds and Pearls Photography*)

Employing a trick he learned from Moon, Prince brought in a recording truck for the evening, and at the helm was former Sound 80 Studio engineer David Z. With the exception of nineteen-year-old guitarist Wendy Melvoin, who debuted with The Revolution that night, recording live was par for the course for the band members. Many did not realize, however, that that evening’s set would be featured on the soundtrack. Apparently neither did Prince, who had not “necessarily planned on using the First Avenue recordings on the actual album.” But when he listened to the tapes, he found that some

¹⁴⁵ Alan Light, *Let’s Go Crazy: Prince and the Making of Purple Rain* (New York: Atria Books, 2014), 2–3.

¹⁴⁶ Chris Riemenschneider, “Prince and First Avenue: A History of the Club’s Ties to Its Brightest Star,” *Minneapolis Star Tribune*, April 30, 2016.

¹⁴⁷ Light, *Let’s Go Crazy*, 2–3.

of the new songs sounded good, in both performance and audio quality. Incredibly, not only “Purple Rain,” but also two other songs that were debuted that night—“I Would Die 4 U” and “Baby I’m a Star”—wound up on the final *Purple Rain* soundtrack.¹⁴⁸ While the live recording was used in the film and soundtrack, the footage used in the film was actually recorded later as part of the overall filming: Prince and the band were lip-syncing to the previously recorded music.

Prince captured First Avenue’s magnetism and raw energy through the live recordings that ended up on the soundtrack, as well as in the filming for the movie. Over half of the semi-autobiographical film was shot in the club, with the backstage scenes filmed nearby at the Orpheum Theater.¹⁴⁹ Although it was a relatively low-budget production (\$7 million) with a rookie cast and crew—including Prince as the main character—the movie grossed \$80 million at the box office. The release propelled Prince into superstardom. More than 20 million copies of the album were sold internationally by the fall of 1984, and it topped the *Billboard* charts for twenty-four weeks. As Alan Light remarked in *Let’s Go Crazy: Prince and the Making of Purple Rain*: “Prior to this release, Prince was nowhere near a household name: while he had established himself in the R&B community, he had just one album that could be considered a mainstream hit, and no singles that had peaked above Number 6 on the pop charts. He was shrouded in mystery, surrounded by rumors about his ethnic background and sexual preference, and had completely stopped talking to the press as of the release almost two years earlier of his previous album, *1999*.”¹⁵⁰



Purple Rain house, 2018. The house was featured in Prince’s movie *Purple Rain* as his character’s residence. (source: *Diamonds and Pearls Photography*)

The album is the first to have substantive contributions from the members of The Revolution; all previous Prince records were essentially solo efforts with the members providing only limited vocals, guitar, or keyboard work. The film and soundtrack, released in June 1984, were instant

¹⁴⁸ *Ibid.*, 6.

¹⁴⁹ Other key *Purple Rain* locations included rehearsal space at The Warehouse at 6651 Highway 7 in Saint Louis Park (demolished), the house of Prince’s character “The Kid” (a.k.a. the “Purple Rain” house) at 3420 Snelling Avenue, Minneapolis (exterior shots only; the property is extant and was purchased by Prince when it went up for sale in 2015; he continued to own at the time of his passing); and Flying Cloud Warehouse at 6472 Flying Cloud Drive, Eden Prairie (interior for The Kid’s house; demolished). Limited portions of the movie were filmed in California. The videos for “Purple Rain” and “Let’s Go Crazy” consist of film footage from First Avenue. For a full listing of all filming locations, see [PrinceVault.com/Purple Rain](http://PrinceVault.com/PurpleRain) page under the “Shooting Schedule & Locations” heading. It is interesting to note that the exterior shots of the apartment for Morris Day’s character was located just a few blocks from Owen Husney’s office building, that the character Apollonia’s apartment was on Glenwood Avenue, near John Nelson’s apartment, and that the club where Apollonia’s group performed was called The Taste, which appears to be a reference to The Taste Show Lounge, a major black performance venue in downtown Minneapolis.

¹⁵⁰ Light, *Let’s Go Crazy*, 6.

commercial and critical successes, with the film receiving an Oscar in 1985 for Best Original Song Score. With the triple hit of a successful movie, soundtrack, and massive tour for *Purple Rain*, Prince became one of the biggest musical performers in the world and a cultural icon. First Avenue also became a landmark following the release of the movie.

During this time, Prince did many side projects with Morris Day and The Time, Vanity 6, Apollonia 6, The Family, and others. His protégés, producers Jimmy Jam and Terry Lewis of Flyte Tyme Studios in Minneapolis, were also busy, working most notably with Janet Jackson (*Control*, *Rhythm Nation 1814*). Thanks to this exceptional burst of creativity, the Minneapolis Sound dominated the 1980s airways.¹⁵¹



Orpheum Theater, 1980s. This was the first major downtown venue at which Prince performed (1980 for the Prince tour). Prince was one of the first, if not the first, local African American musician to headline a show in the highly segregated downtown music scene. In addition, all backstage shots for his movie *Purple Rain* were filmed here.

(source: Hennepin County Library Special Collections)

During the last half of the 1980s, Prince continued to explore new musical sounds, such as the psychedelic pop feel of *Around the World in a Day* (including the Number 1 hit “Raspberry Beret” [1985]) that was a strong counterpoint to the rock-heavy *Purple Rain*, and switched between collaborative and solo works. He disbanded The Revolution in 1986 after the release of *Parade*, which provided him another Number 1 hit, “Kiss” and was the soundtrack to his less successful second movie, *Under the Cherry Moon*. In 1987, he returned to his roots by completing his next studio album and widely considered second masterpiece *Sign O’ the Times* alone, but he also collaborated with other side bands and projects. He closed out the most successful decade of his career with a Number 1 soundtrack for the Tim Burton movie *Batman* (1989). Prince also

ventured into club ownership in 1989, opening Glam Slam at 110 North Fifth Street. The fact that Prince was one of the first, if not the first, local black musician to headline a show at a major venue in the segregated downtown Minneapolis music scene (in 1980, at the Orpheum Theater, 910 Hennepin, extant), and then only nine years later was able to purchase and run his own major music venue in downtown Minneapolis, is remarkable (Glam Slam closed in 1997). In 1989, *Rolling Stone* magazine named four of Prince’s albums from the 1980s in the Top 100 of the decade, with *Purple Rain* coming in Number 2 (after The Clash’s *London Calling*), 1999 at 16, *Dirty Mind* at 18, and *Sign O’ The Times* at 74. Only Bruce Springsteen matched with four albums. None of Prince’s albums from subsequent decades were included in such lists.

In 1991, Prince formed his next band, The New Power Generation, and began incorporating more hip-hop and rap into his work. The 1990s were defined by his stand against what he saw as unfair practices regarding a musician’s intellectual property. He took on the music industry and its

¹⁵¹ Zschomler, “Prince, 1958-1987.”



Paisley Park, 2018. Prince completed his artist compound in 1988.

(source: *Diamonds and Pearls Photography*)

contracting procedures, changing his name to the unpronounceable Love Symbol and often appeared with the word “slave” on his face in protest of his recording contract with Warner Bros. and his fight to gain ownership of his master recordings. His efforts helped other artists have more control over their intellectual property. Prince saw less commercial success with hit songs and album sales in the 1990s through the time of his passing in 2016 (his last Number 1 song was “Cream” in 1991). In the early 2000s, Prince influenced the business side of the music industry more than the sonic landscape.

With slipping record sales but continuing

success touring, Prince found innovative ways to distribute his albums and reach Number 1, such as selling them with concert tickets (*Musicology*, 2004), and giving people the chance to enter a sweepstakes to win a private performance (*3121*, 2016). However, he continued to collaborate extensively; perform massive worldwide tours, as well as more intimate performances in his Paisley Park compound (built 1987-1988); and innovate methods for music distribution and sales. He was inducted into the Rock and Roll Hall of Fame in 2004 in his first year of eligibility.¹⁵²

Over his career, Prince sold over 100 million records worldwide, received an Oscar for Best Original Song Score for the music in *Purple Rain* (recorded at First Avenue), and won seven Grammys, including two for *Purple Rain*. Prince's discography consists of thirty-nine studio albums, five soundtrack albums, four live albums, five compilation albums, seventeen video albums, and twelve extended plays, plus a collection of hundreds, if not thousands, of unreleased songs, videos, and other recordings. Prince was a spectacularly prolific artist, collaborator, and music and business innovator. He left a lasting legacy on music, culture, and the recording industry. Prince was not just a recording artist, and he was more than a musical genius. There are many talented, great musicians, but not all become legends or icons. Prince was able to tap into the *zeitgeist* of the 1980s and offer an entire generation characterized by fear (of nuclear war, AIDS, divorce) the right party. He gave Gen Xers permission to have some fun.¹⁵³ Since his untimely passing from an accidental fentanyl overdose on April 21, 2016, there have been numerous tributes and recognition of his impact. Scores of books, documentaries, articles, and essays discussing his influence on music and society have been published. Minnesota Public Radio launched a streaming music service, Purple Current, in April 2018 that plays nothing but Prince, artists who influenced him, and artists he influenced. Museum exhibits and scholarly symposiums have been held. The author Lynn Stuart Parramore summarizes Prince's influence:

¹⁵² Ibid.

¹⁵³ Berman, “Dearly Beloved . . .,” 25; Jim Farber, “Kingdom of Sound: An Album-by-Album Look at One of the Most Bountiful Music Libraries in Pop History,” *Conte Nast Special Edition, the Genius of Prince*, 2016, 55-60; Dream Hampton, “Prolific Prince,” *Ebony*, June 2016, 94; Touré, *I Would Die 4 U*.

Prince, a child prodigy who taught himself to play a wide range of instruments, explored daring erotic themes in his music. He played with new ways to be a man of color in America, putting on theatrical stage performances in which the musician/sex symbol showed off his feminine side in purple silk and diamonds.

Creating a style never before heard, Prince blended pop, funk, blues, jazz and rock 'n' roll. He set his own rules in the music industry and branched out from music into film. His songs could be explicitly raunchy (“Darling Nikki”) but could also bring passion to a spiritual plane (“Adore”). Prince broke with pop tradition to include frequent religious motifs in his songs, such as the messianic “I Would Die 4 U.”

Prince will be remembered as an artist who not only remade the sonic landscape but also left us with expanded notions of what it means to be male and female, black and white, erotic and spiritual.¹⁵⁴

Other Minneapolis-Based Artists

André Cymone

André Cymone left Prince’s employment in 1981 and launched a solo career under contract with Columbia Records, releasing three albums in the early 1980s: *Livin’ in the New Wave* (1982), *Survivin’ in the 80s* (1983), and *AC* (1985). His first two albums were recorded at American Artist Studios in Owen Husney’s office, and *AC* was recorded in New York, California, and at Metro Studios in Minneapolis (buildings for both Minneapolis studios extant; studio space nonextant).¹⁵⁵ Cymone’s sound incorporated a different vision of new wave and funk fusion from Prince’s signature sound, and had several key hits on the R&B charts. After Prince wrote and recorded “The Dance Electric,” he gave the song to Cymone, who overdubbed his vocals. It was his only Top 40 hit on the Hot 100 charts, reaching Number 10 on the Billboard Black Singles Chart and Number 8 on the Billboard Hot Dance/Disco Chart in 1985. After his 1985 release, Cymone focused more on producing and writing. He returned to recording in recent years, releasing *The Stone* in 2014 and *1969* in 2017.

Morris Day

Day, a drummer living at 2024 Upton Avenue North, convinced his friend André Cymone to let him audition for the band Grand Central. The band’s drummer and founder, Charles “Chazz” Smith, was often unavailable for practice since he was also on the football team, so Prince and André decided to replace him with the talented Day. Day himself said, “I played drums all day, every day. I would skip school to do it. . . . What changed it was meeting guys my age who were just as serious as I was. When Prince came into the equation, that dude was all music.” After Prince’s rise to fame in the early 1980s, he had a clause added to his contract with Warner Bros. to produce side acts. In 1981, Prince took members of his teenage rival band, Flyte Tyme (namely James “Jimmy Jam” Harris on keyboards and Terry Lewis on bass), and Day’s band, Enterprise Band of Pleasure (including Jesse Johnson on guitar), to create the new endeavor, The

¹⁵⁴ Lynn Stuart Parramore, “Prince, Bowie and Haggard: Icons? Legends? What’s the Difference?” Reuters, April 27, 2016, <http://blogs.reuters.com/great-debate/2016/04/27/prince-bowie-and-haggard-icons-legends-whats-the-difference/>.

¹⁵⁵ Allmusic.com, “André Cymone: AC,” accessed 2018, <https://www.allmusic.com/album/ac-mw0000650044>; PrinceVault.com.

Time. While the band performed live as an opening act for several of Prince's tours in the early 1980s, their albums were essentially produced, arranged, composed and performed by Prince under his pseudonym Jamie Starr, with Day providing the vocals and doing some songwriting. The band was active until 1985, then reformed again in 1989-1990 to play a role in *Graffiti Bridge* (1990), Prince's follow up movie to *Purple Rain* (1984). The Time had several hit songs throughout their career, including "Jungle Love" and "The Bird" in 1984 and "Jerk Out" in 1990. Prince retained rights to the band's name, so they often performed under the name The Original 7ven.¹⁵⁶

James "Jimmy Jam" Harris III and Terry Lewis

Flyte Tyme was an opening act in 1981 for Prince with the renamed band The Time, led by former Grand Central drummer Morris Day. They were major contributors to the albums *The Time*, *What Time is It?*, and *Pandemonium*. The two were fired from Prince's employment after he realized they were working on a side project with the S.O.S. Band in Atlanta. After their dismissal, Prince asked Lewis to come back, but Lewis declined unless the offer was also extended to Harris. Freed from Prince's restrictions, the duo took the basic instrumental tracks they laid down in Atlanta and recorded the vocals at their new studio in Minneapolis at 4330 Nicollet Avenue South under their newly formed business entity, Flyte Tyme Productions (established in 1982). The duo continued to work at the Minneapolis studio until 1988, when they relocated to Edina (now Minneapolis Media Institute at 4100 West Seventy-Sixth Street). Key recordings at the Minneapolis location include albums by the S.O.S. Band and Alexander O'Neal, and most famously, Janet Jackson's breakthrough 1986 album *Control*. The duo relocated to Santa Monica, California, in 2004, and over the course of their careers have had a huge impact on the music industry.

Harris and Lewis have produced more Number 1 songs and award-winning albums than any other songwriting and production team in history. They have been credited with over one-hundred Billboard Top 10 songs, twenty-six Number 1 R & B hits, and sixteen Number 1 Hot 100 hits with artists such as Janet Jackson, Mariah Carey, Boyz II Men, and Johnny Gill. In addition, Harris and Lewis have received five Grammy awards and one-hundred ASCAP awards for songwriting and song publishing. In 2005, they became the first recipients of the Heritage Award to be producers as well as songwriters. Harris and Lewis were honored with a star on the Hollywood Walk of Fame in 2010, and the duo was inducted into the Soul Music Hall of Fame at SoulMusic.com in December 2012.¹⁵⁷

¹⁵⁶ Alison Stewart, "Morris Day Won't Let You Forget Him" (quote), *Chicago Tribune*, April 16, 2015; Fanfare, "Minneapolis Musicians Association Local #74," January 1976; PrinceVault.com, "The Time," 2017, http://www.princevault.com/index.php?title=The_Time.

¹⁵⁷ The History Makers, Interview with James "Jimmy Jam" Harris III, website dated 2018, <http://www.thehistorymakers.org/biography/james-jimmy-jam-harris-iii>

iv. Rock/Punk/Alternative

By Jason Wittenberg

1950s and 1960s

The Rise of Rock and Roll

Although the origins of rock and roll music cannot be pinpointed with precision, there is widespread agreement that African American rhythm and blues (R&B) laid the foundation for rock and roll music, along with influences from a range of additional genres such as soul, jazz, gospel, and country music. In a musical context, use of the term “rock and roll” started in the 1950s. The earliest rock and roll pioneers, including Bill Haley and the Comets, Elvis Presley, Fats Domino, Little Richard, Chuck Berry, and Jerry Lee Lewis, rose to prominence in the mid-1950s, giving rise to a whole new wave of music.

Rock ‘n’ roll music evolved significantly in the 1960s. The Beatles, having formed in 1960, altered the course of music during the decade, releasing six of the top seven top-selling records in the decade. As noted on the web site Rock Music Timeline, “Sixties songwriting moves beyond pop love songs and begins to include social consciousness and political statements. In the latter half of the decade psychedelic music reflects the growing hippie culture. Bubblegum music is created to generate radio friendly pop singles. Album sales begin to gain importance, as a harder rock sound emerges and sows the seeds for heavy metal.”¹⁵⁸

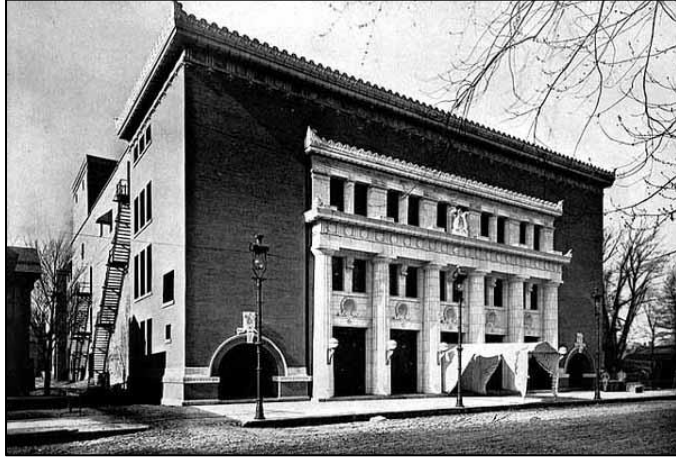
Minnesota music journalist Martin Keller wrote, “The revolution that rock ‘n’ roll fueled here and across American culture firmly took root in the early ‘60s. But by 1970, the music was forever changed as the country slid into darker times with the war in Vietnam, the civil rights struggle, environmental and women’s rights issues, plus the debilitating political assassinations of the Kennedys, Malcom X [*sic*] and Martin Luther King. But for a brief, fleeting time, transistor radios, hi-fi’s stacked with 45s and black-and-white TV sets infiltrated the airwaves with the sounds from the bandstands and two-track recording studios that romantically launched an era of high hopes and rock ‘n’ roll dreams.”¹⁵⁹

Music Venues of the 1950s and 1960s

Early rock and roll was performed in venues such as ballrooms, roller rinks, teen dance clubs, and armories throughout the region. Many music-focused ballrooms were in suburban areas and smaller communities in greater Minnesota. Larger auditoriums featured major rock acts in both Minneapolis and Saint Paul. The largest Minneapolis venues included the Minneapolis Auditorium (1301 Second Avenue South, demolished), the Minneapolis Armory (500 South Sixth Street, extant), and the Minneapolis Labor Temple (117 Fourth Street SE, extant). Dave Maetzold, a member of a local band, the Avanties, noted, “There were not many places in Minneapolis for concerts. There was the Minneapolis Auditorium, then the Armory. There were a few national groups that performed at the Prom (in Saint Paul), but the Prom held maybe two

¹⁵⁸ Rock Music Timeline, “1960’s Decade Overview,” accessed August 3, 2018; <http://www.rockmusictimeline.com/1960s.html>.

¹⁵⁹ Martin Keller, *Music Legends: A Rewind on the Minnesota Music Scene* (Brainerd: Jim Bindas, Books and Projects, 2007), 14.



The Minneapolis Auditorium, 1905
(source: *Minnesota Historical Society*)

thousand.” The Avanties opened for bands like the Beach Boys and The Dave Clark Five, drawing approximately 5,000 people to the Armory.¹⁶⁰ The Minneapolis Auditorium held approximately 10,000.

Other popular Minneapolis venues included Mr. Lucky’s and the Marigold Ballroom. Mr. Lucky’s (also known as the Loon and Café Extraordinaire) was located on the 2900 block of Nicollet Avenue (demolished), an area that also included at least one other music venue, a record store, and a recording studio. Rick Shefchik, author of *Everybody’s Heard about the Bird*, refers to the Lake Street

and Nicollet Avenue area as “the epicenter of Minnesota rock in the 1960s.”¹⁶¹ The area was later cleared for an urban renewal project and the now infamous closing of Nicollet Avenue on the north side of Lake Street.

The Marigold Ballroom, located at 1336 Nicollet Avenue (demolished), started including rock music in line ups by 1965. The Marigold was constructed in 1919 and featured various styles of music throughout its history. Many of the area’s most popular rock and roll bands played there often. The venue hosted frequent performances, for example, by the Del Counts, Castaways, Underbeats, Avanties, Chancellors, and More-Tishans.¹⁶² National and international acts also played the venue until it closed in 1975.

The Minneapolis Labor Temple began hosting rock music in 1969, with a performance by the Grateful Dead, a nationally known band, in February of that year. The venue featured a number of national and international acts that year as well in 1970, including Deep Purple, MC5, Alice Cooper, and the Small Faces. The facility was short-lived as a rock music venue, closing near the end of 1970. The building was demolished in 1975.

Minneapolis and Twin Cities Musicians of the 1950s and 1960s

As previously mentioned, it would be impossible to separate the acts who were formed in Minneapolis, versus those that came from Saint Paul or other nearby communities. Bands enlisted members living throughout the metro area and played in venues in both major cities. The two cities and the surrounding suburbs served as a musical hub, honing the skills of numerous great acts to go on to the national stage.

¹⁶⁰ Rick Shefchik, *Everybody’s Heard about the Bird: The True Story of 1960s Rock ‘N’ Roll in Minnesota* (Minneapolis: University of Minnesota Press, 2015).

¹⁶¹ *Ibid.*

¹⁶² Jeanne Anderson, “Twin Cities Music Highlights,” last modified 2018, <http://www.twincitiesmusichighlights.net>.

The Augie Garcia Quintet, formed in Saint Paul, is referenced by some sources as the first rock and roll band in the Twin Cities.¹⁶³ In 1955, Augie's single "Hi Yo Silver" is considered to be Minnesota's first rock and roll record.¹⁶⁴ While opening for Elvis Presley he was pulled off stage for allegedly upstaging Presley, the headliner of the show. Garcia went on to record six more singles before returning to the workforce. He occasionally played shows around town into the 1990s, before his death in 1999.

According to MinniePaulMusic.com, "The 'big bang' era of rock, music triggered by Bill Haley and the Comets with their epochal song 'Rock Around the Clock,' sent shock waves around the world in 1955 and budding young musicians in the twin cities [*sic*] headed to the local music stores to buy guitars and drums and amps and a microphone or two and rounded up some likeminded friends to start up new bands."¹⁶⁵ Placing the "rock and roll" label on much of the 1950s Minneapolis music is not easy, as many of the groups of this era were performing music that might be more accurately categorized as rhythm and blues, doo wop, and soul. Martin Keller notes that, in addition to Augie Garcia, "Minnesota's rock soil had been plowed and planted by pioneers like . . . The Velquins, The Delricos, The Flames and others in the late-'50s."¹⁶⁶ A number of the groups recorded in the North Minneapolis basement studio started by David Hersh (see below).

The Minneapolis Armory and Minneapolis Auditorium were two of the primary venues to accommodate national touring acts. The Minneapolis Auditorium hosted some of the largest acts, including performances in the 1960s by Aretha Franklin, the Doors, Simon and Garfunkel, Tony Bennett, and Jimi Hendrix.¹⁶⁷ Early Twin Cities visits from the pioneers of rock and roll included:

- Chuck Berry. Norway Hall, Minneapolis. April 1956.¹⁶⁸
- Elvis Presley. May 13, 1956, Saint Paul Auditorium, at 3 p.m., followed by a performance at the Minneapolis Auditorium at 8 p.m. the same day. Local opening act at the Saint Paul performance was a group fronted by Augie Garcia.¹⁶⁹
- Jerry Lee Lewis. Minneapolis Auditorium. April 20, 1957.
- Buddy Holly. Minneapolis Auditorium. April 25, 1958.

¹⁶³ Jeanne Anderson, "Twin Cities Music Highlights," last modified 2018.

<http://twincitiesmusichighlights.net/augiegarcia/>.

¹⁶⁴ Jacquie Fuller, "Augie Garcia: The Godfather of Minnesota Rock 'n' Roll," accessed July 27, 2018, <https://www.thecurrent.org/feature/2012/07/26/augie-garcia>.

¹⁶⁵ "MinniePaulMusic," accessed July 29, 2018, http://minniepaulmusic.com/?page_id=1575.

¹⁶⁶ Keller, *Music Legends*, 8.

¹⁶⁷ Andrea Swensson, "Then and Now: Minneapolis Auditorium, Where Elvis and Jimi Hendrix Once Performed," *Local Current Blog*, August 8, 2013.

¹⁶⁸ Jeanne Anderson, "Twin Cities Music Highlights," last modified 2018, <http://twincitiesmusichighlights.net/venues/norway-hall/>.

¹⁶⁹ Linda James, "Waiting for Elvis," *Minnesota History* 66 (Spring 2018): 4.

By the mid-1960s, a local booking agent suggested that there were 350 bands in the Twin Cities area that could be booked for local ballroom gigs.¹⁷⁰ “People referred to the Big Three—the Accents, Underbeats, and Avanties”—in the mid-1960s.”¹⁷¹

Popular local rock bands of the era included:

- The Underbeats. The band formed in 1962 with members from North Minneapolis and Brooklyn Center. Later relocated to Los Angeles and renamed the group Gypsy, in 1969.
- The Del Counts. Formed in Minneapolis in 1961.
- The Trashmen. Formed in 1962.
- The Castaways. Formed in 1962.
- Danny’s Reasons. Formed in 1962.
- The Accents. Formed in 1963.
- The Avanties. Formed in 1966 with members of the former Tempest Trio.¹⁷²
- The Litter. Formed in 1966.
- Crow. Formed in 1967.

The Trashmen

The Trashmen, after forming in 1962, were already among the more popular local rock and roll bands in the Twin Cities area when they recorded and released their hit single “Surfin’ Bird.” After originally recording the tune at Nic-O-Lake Records, a local radio celebrity informed the band that the song was too long, so they recorded a shorter, Diehl-approved version, at Kay Bank Studio. The song was played on WDGY shortly after being recorded and the band signed autographs on the eighth floor of Dayton’s department store shortly after its release.¹⁷³ Released on November 13, 1963, the song entered the *Billboard* charts on December 7 and stayed there for thirteen weeks, peaking at number four.¹⁷⁴ Along the way, notes Rick Shefchik, the hysteria surrounding the song was interrupted by the national shock of the assassination of President Kennedy on November 22.¹⁷⁵ And in January 1964, the hit song was then overshadowed by the Beatles’ first U.S. single, “I Want to Hold Your Hand.”¹⁷⁶

Although some think of the Trashmen as a “one-hit wonder,” they were considered among the most talented and hardworking bands in the region, touring incessantly. The group arrived in their Chevy van to 292 concert dates in 1964 and another 270 shows in 1965.¹⁷⁷ According to MinniePaulMusic.com, the band played at a venue called The Gables (Lyndale Avenue South

¹⁷⁰ Shefchik, *Everybody’s Heard about the Bird*, 165.

¹⁷¹ *Ibid.*, 175.

¹⁷² “MinniePaulMusic”, accessed July 27, 2018, http://minniepaulmusic.com/?page_id=1802.

¹⁷³ Shefchik, *Everybody’s Heard about the Bird*, 111-113.

¹⁷⁴ Anderson, “Twin Cities Music Highlights.”

¹⁷⁵ Shefchik, *Everybody’s Heard about the Bird*, 115.

¹⁷⁶ *Ibid.*, 125.

¹⁷⁷ *Ibid.*, 151.

and Franklin Avenue West, exact address unknown) on weekends for a few months. In 1967, “after a five year run including a national hit song, one of the first rock’n’roll albums recorded in Minnesota, ten 45’s, hundreds of jobs, and thousands of miles on the road, the band members decide to move on to other pursuits and The Trashmen come to an end.”¹⁷⁸ The group did play reunion shows, beginning in the 1970s.



The Beatles at Metropolitan Stadium, August 21, 1965
(source: Neale, *Saint Paul Dispatch-Pioneer Press*,
Minnesota Historical Society)

British Invasion

In the mid-1960s, the “British Invasion” greatly influenced rock music on both sides of the Atlantic. The Beatles became a dominating force in rock music, along with others that included the Rolling Stones, Herman’s Hermits, the Dave Clark Five, and the Animals. Early Twin Cities-area performances by major British groups included¹⁷⁹:

- The Rolling Stones. Danceland in Excelsior, June 12, 1964.
- Dave Clark Five. Minneapolis Armory, November 17, 1964.
- The Beatles. Metropolitan Stadium in Bloomington on August 21, 1965 (the only Minnesota performance by the group). The band stayed at the Leamington Motor Inn in downtown Minneapolis, later demolished.
- Yardbirds. Dayton’s eighth-floor auditorium, August 5, 1966. This was apparently the first American performance with Jimmy Page on bass.¹⁸⁰
- Herman’s Hermits and The Who. Minneapolis Auditorium, August 20, 1967.
- Led Zeppelin. Guthrie Theater, May 18, 1969.
- The Who. Guthrie Theater, June 8, 1969. The local opening act was Koerner, Ray, and Glover.
- The Kinks. The Depot, May 22-23, 1970.

Other significant, early rock performances in the Twin Cities area

“On April 25, 1958, Alan Freed’s Big Beat show rolled into Minneapolis. On the bill that night at the Minneapolis Municipal Auditorium were 17 acts, including Buddy Holly and the Crickets, Chuck Berry, Screamin’ Jay Hawkins, the Diamonds, Jerry Lee Lewis, and Frankie Lymon.”¹⁸¹

The Beach Boys played a concert at Big Reggie’s Danceland, Excelsior, May 3, 1963.

¹⁷⁸ MinniePaulMusic.com, http://minniepaulmusic.com/?page_id=7358, accessed October 15, 2018.

¹⁷⁹ These dates may not reflect the first concerts by these bands in the Twin Cities, but are early examples.

¹⁸⁰ “Page on the Road: The Yardbirds Tour 1966,” accessed July 27, 2018, <http://findingzoso.blogspot.com/2012/08/page-on-road-yardbirds-tour-1966.html>.

¹⁸¹ Anderson, “Twin Cities Music Highlights,” <http://archive.is/q4l3r#selection-1165.0-1165.277>, accessed October 15, 2018.

Recording Studios

Gaity Records was started by David Hersk in his parent's basement at 1501 Newton Avenue North (extant) in 1955. The idea started with his desire to record singles off the radio with his Wilcox-Gay Recordette to make his own records. He made enough money recording songs for his friends that he built a makeshift recording studio in the basement to record live bands. It began with classmates, which he "charged five hundred dollars for a thousand pressings and three hours of studio time." Some of the big name acts he recorded include the Valquins in 1959, the Big M's in 1958, and the Wisdoms in 1959. The Big M's recorded in Hersk's studio but pressed the 45s at Kay Bank Studio and released the album on Laura Records.¹⁸²

Kay Bank Studio opened in 1959 at 2541 Nicollet Avenue (extant). It was run by Amos Heilicher and Vern Bank, whose wife was the inspiration for the studio name. After a recording by Bobby Vee in 1959, Kay Bank Studio gradually became the most prominent location to record rock music in the Twin Cities in the 1960s. One of the most influential songs of the time recorded at Kay Bank was "Liar, Liar" by the Castaways in 1965. The studio was also the location of Soma Records (Amos spelled backwards). Soma Records released "Big Hits of Mid-America" in 1964 and added Volume Two in 1965.¹⁸³ These records are an influential documentation of the region's rock and roll music from this era.

Other—Radio, Record Stores, Major Compilation Records, Etc.

In the mid- to late 1950s, WDGY, a longstanding area radio station, began broadcasting rock and roll music on a continuous basis.¹⁸⁴ Bill Diehl was an early DJ at the station and he became a well-known figure in local rock and roll broadcasting and promotions. The station was influential to David Hersk and the founding of Gaity Records.¹⁸⁵

Other influential radio stations during this time include KQRS, first known as KEYD (Family Broadcasting), at 900 Hennepin Avenue (extant), which opened in 1948.¹⁸⁶ KSTP had a popular program called Hi Five, similar to Dick Clark's American Bandstand. This is where the Wisdoms and the Flames appeared in 1959.¹⁸⁷ KDWB went on air on September 16, 1959, immediately becoming competition as a rock and roll station for WDGY.¹⁸⁸

The Electric Fetus Record Store, celebrating its fiftieth anniversary at the time of the writing of this report, opened its doors on June 10, 1968, at 521 Cedar Avenue South. The store moved across the street, to 514 Cedar Avenue, in 1969. The business moved to 2000 Fourth Avenue South in 1972, later expanding into the entire building.¹⁸⁹ The store remains in this location during the writing of this report in 2018. Peter Jespersen suggested that the "Electric Fetus was

¹⁸² Swensson, *There's Got To Be Something Here*, 13, 15.

¹⁸³ Rick Shefchik, *Everybody's Heard about the Bird: The True Story of 1960s Rock 'N' Roll in Minnesota* (Minneapolis: University of Minnesota Press, 2015), 184.

¹⁸⁴ Shefchik, *Everybody's Heard about the Bird*.

¹⁸⁵ Swensson, *There's Got To Be Something Here*, 12.

¹⁸⁶ Anderson, "Twin Cities Music Highlights," <http://twincitiesmusichighlights.net/keyd/>.

¹⁸⁷ Swensson, *There's Got To Be Something Here*, 19.

¹⁸⁸ Anderson, "Twin Cities Music Highlights," last modified 2018, <http://twincitiesmusichighlights.net/kdwb/>.

¹⁸⁹ Penny A Petersen and Charlene K. Roise, "A History of the Electric Fetus," 2006, prepared by Hess, Roise and Company for the Twin Cities Blues Music Society.

really the first independent record store in town that catered to an alternative music audience, so to speak, the underground.”¹⁹⁰

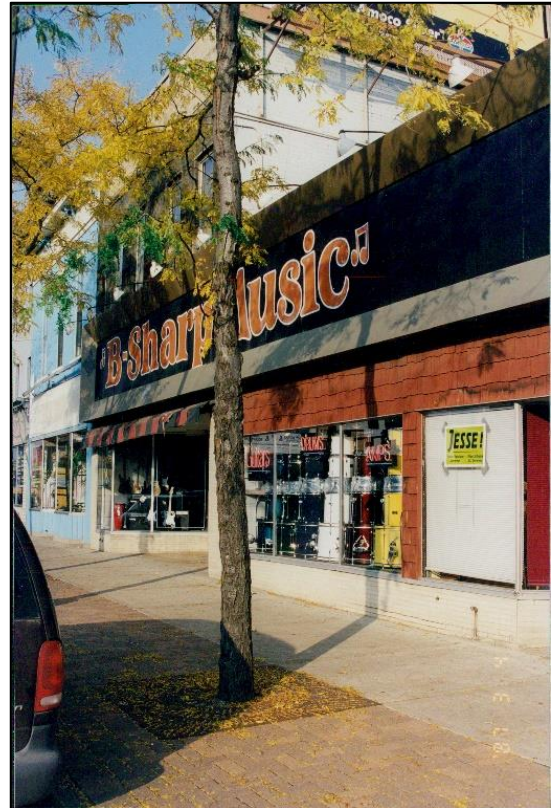
Music store

Shefchik notes that B-Sharp music in Northeast Minneapolis was a popular place for rock bands of the era to purchase their instruments, perhaps beginning with a relationship between the Trashmen and the store.¹⁹¹ An early advertisement lists the store’s location in Columbia Heights (4050 Central Avenue NE, extant) while later ads show the store at its long-time home in Northeast Minneapolis, at Central and Lowry (2417 Central Avenue NE, destroyed by fire in 2005).

1970s

Rock music evolves and splinters

While rock and roll music featured different sub-genres from the beginning, it continued to splinter into an even greater range of styles. “Rock” became a more common shorthand term for rock and roll music. Concerts for the most popular rock bands became larger, commercial events. At the same time, disco music reached its peak popularity in the mid- to late 1970s.



B-Sharp Music, no date
(source: *City of Minneapolis*)

Heavy metal music expanded as a rock subgenre in the 1970s, moving beyond some of its blues-rock origins and gaining a large mainstream following that could fill many of the largest arenas in American cities. British bands such as Black Sabbath and Led Zeppelin get credit for kickstarting the genre. Australia’s AC-DC merged early rock and roll influences and heavy metal. American metal scenes developed in places like Southern California, where Van Halen was an early influence.

Partly in response to trends noted above, the mid- to late 1970s featured the early years of punk rock music. In England, the Sex Pistols, the Damned, the Clash, along with many others, shook the music world. In New York, a scene centered around CBGB also influenced the rise of a network of Minneapolis bands. “The triumvirate of Oar Folkjokeopus record store, Jay’s Longhorn Bar, and the Twin/Tone label worked synergistically to make Minneapolis one of the most original, viable, and vital music scenes in the world.”¹⁹²

¹⁹⁰ Cyn Collins, *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974-1984* (Saint Paul: Minnesota Historical Society Press, 2017), 67-68.

¹⁹¹ Shefchik, *Everybody’s Heard about the Bird*, 127, 159.

¹⁹² Collins, *Complicated Fun*, 3.

Music venues of the 1970s

Arena Rock of the 1970s

Concerts for major rock musicians became larger, commercial events. Although stadiums were used for concerts during previous decades, large-scale, indoor arenas—often built primarily as venues for professional hockey and basketball—became more popular locations for major rock music performances. These facilities featured a much larger capacity than the Minneapolis Auditorium, Minneapolis Armory, and Minneapolis Labor Temple. Major indoor arena venues were constructed in Bloomington (1967) and Saint Paul (1973). Bloomington’s Metropolitan Sports Center—later simply known as Met Center—opened in 1967 as the home of Minnesota North Stars hockey. The seating capacity for concerts exceeded 17,000. There were few major music performances at the Met Center in the late 1960s. Early 1970s concerts included what was billed as the First Met Center Pop Festival, which took place in 1970 and included Canned Heat, Grand Funk Railroad, the Stooges, and others.¹⁹³ Rock performances during the first year of the Saint Paul Civic Center (concert capacity of 17,800) included such acts as the Faces, Led Zeppelin, and Aerosmith. “Arena rock” hit its stride in the mid-1970s. Both Twin Cities-area arenas continued to host major concerts throughout the 1970s and beyond. The Minneapolis Auditorium became a less prominent music venue in the face of competition from newer and larger venues.

“During the early and mid-1970s, live music in the Twin Cities was largely limited to rock cover bands and the West Bank blues scene. Most radio stations played only Top 40 music. . . . Appearances by the New York Dolls at the state fair and by the Ramones at Kelly’s Pub—along with landmark releases by those bands as well as David Bowie, Patti Smith, Iggy Pop, the MC5, and others—further sparked the drive to build a scene to support new, original music in Minnesota.”¹⁹⁴

The Depot in the 1970s

The first half of 1970 featured the grand opening of a live music venue that would eventually become known nationally and internationally. On April 3, 1970, Joe Cocker and his 27-piece band headlined a performance in a former bus depot at the corner of First Avenue North and North Seventh Street. The club was originally named the Depot, later Uncle Sam’s, followed briefly by Sam’s, and ultimately First Avenue and the Seventh Street Entry.

Early concerts included the Faces, Frank Zappa, and Alice Cooper. The Kinks kicked off their U.S. tour with two nights at the venue.

Chris Riemenschneider, author of *First Avenue: Minnesota’s Mainroom*, suggests that “touring acts got the bulk of the attention, but local bands did find a foothold during the Depot era. It quickly became the place many Twin Cities rock musicians clamored to play.” Further, “By the time the Depot came along, the celebrated Twin Cities garage-rock scene had splintered. The Trashmen . . . had mostly called it quits, and two of Minnesota’s other noteworthy bands from the mid-’60s, the Underbeats and the Castaways, had broken up. Nevertheless, their members wound up playing the Depot on occasion with their newer, heavier, hazier groups, Gypsy and

¹⁹³ Anderson, “Twin Cities Music Highlights,” <https://twincitiesmusichighlights.net/venues/met-center/>.

¹⁹⁴ Collins, *Complicated Fun*.

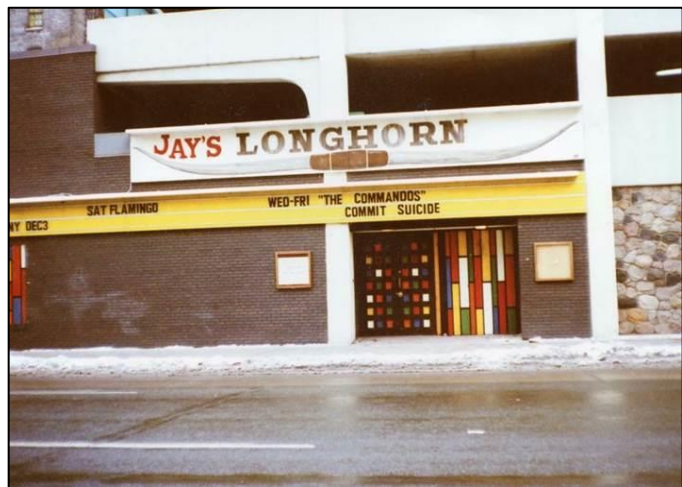
Crow. The Litter was the one well-known '60s group that hung on long enough to play the venue with more frequency.”¹⁹⁵

Financial struggles caused the Depot to close in June 1971. The venue remained closed for a year before re-opening as Uncle Sam's in July 1972. The club had been reborn as a disco hot spot. For much of the remainder of the 1970s, during the Uncle Sam's era, live performances took a back seat to DJs playing recorded music. According to Riemenschneider, “Many local bands had either faded, hit the road, or called it a day” during the peak of the disco era. Of the bands that did play, most were local groups rather than national touring acts. Cain was one of the most significant local groups to play at the venue in the mid-1970s. Cain's singer noted that the venue was “still the premier room in town” for live music.¹⁹⁶

As a backlash against disco gained steam in the final years of the 1970s, longtime employee and manager Steve McClellan had ideas about making live music the main attraction at the venue once again.¹⁹⁷ One concert—a performance by the Ramones on November 28, 1979—is considered a turning point for the club, ushering in a new era of punk and new wave music at the venue. The Hypstrz, a local band with a history of performing at Jay's Longhorn, opened the show.

Jay's Longhorn in the 1970s

Jay's Longhorn (14 South Fifth Street, extant) is the club largely considered the birthplace of the Twin Cities punk and new wave music scene. Chris Riemenschneider notes that “Jay Berine started booking bands at Jay's Longhorn, a dive bar on Fifth Street just off Hennepin Avenue, in the summer of 1977.”¹⁹⁸ As noted in Cyn Collins' *Complicated Fun*, “Within months, the main stage at Jay's Longhorn was also a destination for national and international punk, indie rock, no wave, and new wave bands, including Blondie, the Ramones, Talking Heads, Iggy Pop, the Dead Boys, Gang of Four, the Buzzcocks, Elvis Costello, the Only Ones, and many others. Formerly a popular jazz club, the new underground rock club became the place for these bands to play and for Twin Cities music fans to see live, original music in their hometown, making the Longhorn an integral foundation of the early Minneapolis scene.”¹⁹⁹



Jay's Longhorn, no date
(source: *Suicide Commandos Facebook page*)

¹⁹⁵ Chris Riemenschneider, *First Avenue: Minnesota's Mainroom* (Saint Paul: Minnesota Historical Society Press, 2017.) 38,40.

¹⁹⁶ *Ibid.*, 54, 52.

¹⁹⁷ *Ibid.*, 57.

¹⁹⁸ *Ibid.*, 54.

¹⁹⁹ Collins, *Complicated Fun*, 123.

Local bands that frequently played the Longhorn were Minnesota’s original purveyors of underground rock in the Twin Cities, including the Suicide Commandos, Flamingo (later known as the Flamin’ Oh’s), Fingerprints, Curtiss A., and the Suburbs. Hüsker Dü’s Bob Mould recalls his band’s first performance at the venue in 1979, after many of the previously noted bands were well-established at the club: “It was a dream come true for me—everyone played the Longhorn. . . Hüsker Dü was now an actual band, and we’d played a show at the Longhorn.”²⁰⁰

Duffy’s in the 1970s

Located at 2601 Twenty-Sixth Avenue South (demolished), Duffy’s had long been a music venue. Duffy’s was originally known as Heinie’s Tavern, but was reopened as Duffy’s in 1953. It featured an open courtyard that was closed in with a domed ceiling, called the Satellite Room. It announced in July 1979 that it was being reinvented as a rock club.²⁰¹ Robert Wilkinson remembered Duffy’s by noting, “It became a real hot spot. The guys were bringing in all kinds of cool people . . . Bauhaus, Iggy Pop, the Cramps, the Damned, Bruce Cockburn, the Fleshtones, Nina Hagen, Plasmatics, the Jets, Joan Jett, the Psychedelic Furs, Jools Holland, Circle Jerks, Curtiss A.”²⁰² Similarly, Michael Reiter, drummer in many bands of the era, suggested, “There was a period when Duffy’s was a cooler venue than First Avenue. They were getting more interesting shows because First Avenue was still Sam’s and they were still wrestling with dance nights.”

Minneapolis and Twin Cities Musicians of the 1970s

In *Complicated Fun*, music journalist Martin Keller recalled the mid-1970s by noting that “at the time, the dominant local bands were the Lamont Cranston Band, Willie Murphy and the Bees, Doug Maynard Band—the West Bank scene, and the Coffehouse Extempore folk music scene...It was a West Bank scene until the punk movement struck in Minneapolis, and then it was largely a downtown phenomenon, heavily influenced by south Minneapolis movers and shakers.”²⁰³

Bands that initiated this new scene included Skogie, Thumbs Up, Suicide Commandos, and Flamingo. Cyn Collins explains that “bands such as Suicide Commandos, Spooks featuring Curt Almsted (Curtiss A), Flamingo (originally Prodigy), the Hypstrz, the Suburbs, Fingerprints, and NNB would perform at parties or whatever venue would have them, playing in front of small, occasionally hostile, audiences.”²⁰⁴

Suicide Commandos

One of the era’s true pioneers, “The Suicide Commandos were ahead of the punk curve starting in 1975 and had already signed to Mercury Records in 1977. Chris Osgood and bandmates Dave Ahl and Steve Almaas had inspired an untold number of local musicians to start bands...”²⁰⁵ The

²⁰⁰ Bob Mould, *See a Little Light: The Trail of Rage and Melody* (New York: Little, Brown and Company, 2011), 32.

²⁰¹ Anderson, “Twin Cities Music Highlights,” <https://twincitiesmusicighlights.net/venues/duffys/>.

²⁰² Collins, *Complicated Fun*, 290.

²⁰³ *Ibid.*, 9-10.

²⁰⁴ *Ibid.*, 12, 2.

²⁰⁵ Riemenschneider, *First Avenue*, 67.

group released singles on P.S. Records in 1976 and 1977. Blank Records, a subsidiary of Mercury Records for a brief period of time, released the *Make a Record* LP in 1977. Jon Bream's *Minneapolis Star* review, published February 28, 1978, referred to *Make a Record* as "refreshingly rudimentary and uncompromisingly spirited."²⁰⁶ Twin/Tone's very first LP was *The Commandos Commit Suicide Dance Concert*, recorded live at the Longhorn (a venue they frequently played), on November 24, 1978, and released in 1979. Only 1,000 copies were pressed, making it a relatively rare, collectible item.

Music journalist Martin Keller said this about the Suicide Commandos, regarding their impact and the context within which they formed and performed: "The Suicide Commandos were pioneers, probably on a parallel course with the Ramones in New York and the whole punk explosion in England with the Sex Pistols and later the Clash, and all the great bands and came out of the UK. I think there were little micro punk or new wave scenes like this around the country, a reaction to the music culture, which had become pretty decadent. The days of free-form radio were pretty much over. There weren't a lot of venues, other than small, developing public radio outfits like KFAI and KMOJ, and to some extent KBEM. I think it was a reaction to a sense that rock music had lost its spirit. The Commandos and the bands that grew out of that whole period pretty much reinvented it."²⁰⁷

Writing about a Suicide Commandos reunion show at the Lyn-Lake Street Fair in 1995, Jon Bream refers to Osgood as the "godfather of Twin Cities punk" and notes that, "in addition to being the torch carrier for Twin Cities punk rock, Osgood has been a guitar teacher and at a college and a musical instrument store." The article notes that Osgood taught Bob Mould (of Hüsker Dü) and Dave Pirner (of Soul Asylum) how to play guitar.²⁰⁸

Fast-forward to May 5, 2017, Minneapolis Mayor Betsy Hodges proclaimed Suicide Commandos Day in the city of Minneapolis, noting the group's importance and influence. Mayor Chris Coleman did the same in Saint Paul. The proclamations coincided with the release date of the band's first studio album in thirty-nine years.

The Suburbs

The Suburbs formed in 1977 with original members Chan Poling, Beej Chaney, Bruce Allen, Michael Halliday, and Hugo Klaers. Cyn Collins describes the band this way, "Their amalgam of punk, funk, no wave, new wave, jazz, and soul sounds combined with their brilliantly funny lyrics, unique fashion sense, and great musicianship to take the scene by storm—rapidly building audiences drawn to this new sound."²⁰⁹

The Podany Office Furniture Warehouse building, located at 2708 E Lake Street (extant) served as studio, rehearsal, and living space for many artists and musicians. Cyn Collins notes, "The Suburbs formed at the Podany and had their first practices there. They rented the two-thousand-

²⁰⁶ Jon Bream, "Local Artists' Albums Break No New Ground," *Minneapolis Star*, February 22, 1978.

²⁰⁷ Collins, *Complicated Fun*, 20.

²⁰⁸ Jon Bream, "Commandos Gig Turns Patriarch Into A Punk Again," *Minneapolis Star Tribune*, July 21, 1995.

²⁰⁹ Collins, *Complicated Fun*, 184.

square-foot basement space, including a former rathskeller, which became a notorious spot for their popular underground performances and parties.”²¹⁰

Some people were surprised by how quickly the Suburbs were recruited by Twin/Tone Records to record one of the first records for the label.²¹¹ Bob Mould referred to the band as “a hard-drinking rock band that wrote clever Midwestern story songs played at medium to high speed. Once the Commandos ceased to exist, I found myself in the front row of almost every Suburbs show in the area.”²¹²



Podany Office Furniture Building, now known as the Coliseum Building, 2018.
(source: Jason Wittenberg)

The band had iconic logo was designed by guitarist Bruce Allen, who produced much of the band’s album art. Allen passed away in 2009 at the age of fifty-four.

Recording Studios of the 1970s

Blackberry Way

Blackberry Way studio moved into Dinkytown, at 606 Thirteenth Avenue Southeast (extant) in the late 1970s. The space had already housed a studio called p. david studios.²¹³ The studio became a popular place to record influential local music, including many of the releases by Twin/Tone Records.

Sound 80 Studio

Sound 80 Studio, constructed in Minneapolis’s Seward neighborhood (2709 East Twenty-Fifth Street) in 1970-1971, would quickly become known as a high-quality studio where notable recordings were made from a wide variety of genres. Although not the most prominent location for recording rock music during the 1970s, the Del-Counts and Suicide Commandos recorded at the studio. In addition, the studio hosted a performance by the Suicide Commandos that was broadcast live on KQRS in 1976, released much later on compact disc by Garage D’or Records. Chris Osgood remembers, “We stuffed Sound 80 with our friends (It is where we later recorded *Make A Record* about 16 months later) and insisted that David not edit out any mistakes or miscues.”²¹⁴

²¹⁰ Ibid., 172.

²¹¹ Ibid., 191.

²¹² Mould, *See a Little Light*, 40-41.

²¹³ Collins, *Complicated Fun*, 214.

²¹⁴ Chris Osgood, email message to author, August 6, 2018.

Record Stores

North Country record store opened at Twenty-Sixth Street and Lyndale Avenue in 1972. Vern Sanden bought the store and reopened it as Oar Folkjokeopus in January 1973. “From its inception in 1973, Oar Folkjokeopus record store was a key portal to new music discovery for adventurous fans and musicians in the Twin Cities.”²¹⁵ In the 1970s and beyond, the record store was more than a place to buy hard-to-find releases and records featuring a wide range of genres, it was a place to linger for many who formed influential bands in the late 1970s and early 1980s. Chris Osgood, when asked to compare the Electric Fetus and Oar Folkjokeopus at the time, remembers that “the (Electric) Fetus hadn’t gotten groovy yet—It still catered to the West Bank/Blues people. Oar Folk was it- but it was plenty!! Especially with the imports!”²¹⁶ During this era, the record store contributed to the Twenty-Sixth and Lyndale area being considered a hub of the music scene. Other significant sites at or near the intersection included the CC Tap (later CC Club) and the Modesto apartments, located at 2545 Garfield Avenue (extant). The Modesto was home to—and hangout for—a number of record store employees, musicians, and others involved with the music scene.²¹⁷ Residents included Tim Carr and Peter Jespersen.

“The tastemakers at Oar Folk, Wax Museum, Electric Fetus, Hot Licks, and Northern Lights record stores shared these new musical experiences with adventurous fans eager for the next thing, and the stores became gathering places where tunes and ideas were exchanged and relationships formed.”²¹⁸

Record labels in the 1970s

Twin/Tone Records in the 1970s

Twin/Tone Records was first headquartered in the Bryn Mawr neighborhood of Minneapolis in 1977 at 445 Oliver Avenue South (extant) and was founded by “Oar Folkjokeopus manager Peter Jespersen, recording engineer Paul Stark, and music enthusiast and funder Charley Hallman.”²¹⁹ Plans had been made for the label at weekly meetings at the CC Club (2600 Lyndale Avenue South, extant).²²⁰ The label was a critical outlet for the local scene. Initial releases in 1978 included singles by Spooks, the Suburbs, and Fingerprints. Twin/Tone’s 1970s output also included live records by the Suicide Commandos (recorded at the Longhorn) and a double LP, released in 1979, called *Big Hits of Mid-America Volume Three*. The release’s name was inspired by the influential 1960s Soma compilation records referenced earlier in this report. Martin Keller suggested that, “like Soma Records before them, the Twin/Tone label responded to the recording and distribution needs and the preponderance of talent of the times.”²²¹

Publications in the 1970s

The *Twin Cities Reader* began publishing arts and entertainment news at the beginning of 1977 and folded in 1997.

²¹⁵ Collins, *Complicated Fun*, 67.

²¹⁶ Osgood, email.

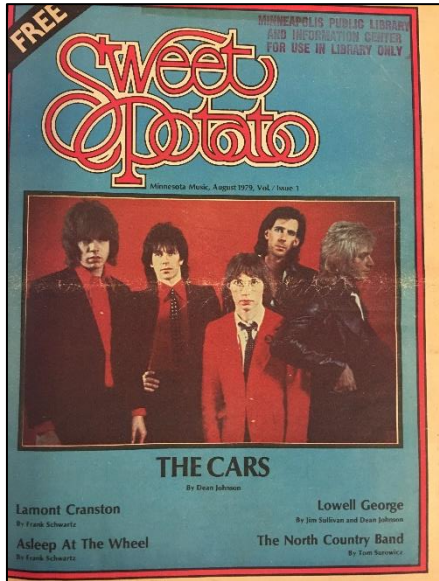
²¹⁷ Collins, *Complicated Fun*, 180.

²¹⁸ *Ibid.*, 2.

²¹⁹ *Ibid.*, 211.

²²⁰ Bob Mehr, *Trouble Boys: The True Story of the Replacements* (Boston: Da Capo Press, 2016), 60.

²²¹ Keller, *Music Legends*, 87.



Sweet Potato advertisement, 1979.
(source: Hennepin County Library)

A publication called *Sweet Potato* started publishing in August 1979, originally monthly. *Sweet Potato* was a primary source of rock music events in the Twin Cities and was located four blocks south of Oar Folkjokeopus. The band the Cars, from Boston, was featured on the first publication’s first cover in advance of the band’s upcoming performance at Saint Paul’s Midway Stadium. But local bands received a good deal of coverage. Martin Keller, the publications music editor, explains that “over the years, the paper regularly provided needed exposure for new bands such as Figures, Fingerprints, The Magnolias and the tough-as-spikes Pistons, plus emerging studios like Blackberry Way and other indie labels. It also established the Minnesota Music Awards.” The publication evolved into *City Pages* in 1981, a weekly that is still published in 2018.²²²

A music publication called *Connie’s Insider* by Connie Hechter was waning by 1976 when *Sweet Potato* came on the scene. They hosted the annual Connie Awards, an event that recognized the recognize the region’s musicians.

Radio

KFAI radio went on the air May 1, 1978. Collins noted that the early punk scene “grew gradually by word of mouth among friends, early fans, a few journalists, and community radio, such as KFAI.”²²³ The radio station greatly expanded its coverage area in 1984.

KQRS and KDWB continued playing mostly mainstream rock music. KQRS did regular broadcast live concerts, as referenced above with the Suicide Commandos.

Influential concerts

- Minneapolis Auditorium. Crosby, Stills, Nash & Young, May 24, 1970.
- Saint Paul Auditorium. Jimi Hendrix, May 3, 1970.
- Minnesota State Fair. New York Dolls, September 1, 1974. Chris Osgood: “A lot of people have come to think that was the beginning of a new chapter, the Dolls coming to town and people like us thinking about the possibilities.”
- Jay’s Longhorn. Elvis Costello, February 14, 1978.
- University of Minnesota Fieldhouse. A major outdoor concert, September 22 and 23, 1979. Presented by the Walker Art Center, Marathon ’80: A New-No-Now-Wave Festival. Known as M-80, the festival included local, national, and international groups. The local and familiar groups included bands such as Curtiss A, Flamingo, the Suburbs, NNB, Fingerprints and New Psychonauts. Chris Osgood of the Suicide Commandos presented The Minnesota Rockestra, a lineup of various local musicians. The festival

²²² Keller, *Music Legends*, 88.

²²³ Collins, *Complicated Fun*, 2.

attracted Joan Jett, the Feelies, and Devo, among many others. The flyer for the event suggested that the show was “a preview to Rock in the 80s.”²²⁴ One author suggested that the event was, “Arguably the first alternative music festival ever held.”²²⁵

1980s

In August 1981, MTV: Music Television launched for the first time, airing a constant stream of music videos. Although it got off to a slow start, the cable network increased in popularity and had a substantial impact on the direction of music. “The network brought success to newcomers...who used increasingly sophisticated techniques to make the visual elements of the video as important as the music. MTV also gave renewed life to veteran performers such as ZZ Top, Tina Turner, and Peter Gabriel, each of whom scored the biggest hits of their careers thanks to heavy rotation of their videos.”²²⁶ Although MTV would evolve into an entirely different format in the 1990s, music videos were featured on the network throughout the 1980s.

The 1980s would prove to be the decade when Minneapolis music would have the greatest cultural influence. Inspired by those who provided the foundation a couple of years earlier, several Minneapolis bands were forming at the very end of the 1970s and beginning of the 1980s that would make a national and international impact on the direction of underground and alternative rock music. During the era, of course, Prince attained stardom as one of the most popular performers in the world, further shining a spotlight on Minneapolis and First Avenue and the Seventh Street Entry.

Peter Buck of R.E.M. noted, “Minneapolis was like Athens (Georgia) for us then, just this oasis of sanity or something, where you could get away with anything and not feel like a total freak. It had tons of great bands, great record stores, good college radio, and papers and fanzines.”²²⁷

Punk music itself became increasingly factionalized, with some groups pursuing a more commercially viable sound while others remained in small clubs and basements with a do-it-yourself ethic. More aggressive punk music was labeled “hardcore,” a term apparently coined by Vancouver band D.O.A.²²⁸ Meanwhile, new wave music would reach its peak in the 1980s and would become a more distinct genre of its own.

Heavy metal experienced a resurgence in the 1980s and expanded into new subgenres.

Vinyl record sales declined throughout the 1980s while cassettes sales peaked in the late 1980s before compact discs became the preferred way to purchase recorded music.

²²⁴ Riemenschneider, *First Avenue*, 67.

²²⁵ Mehr, *Trouble*, 63.

²²⁶ “MTV Cable Television Network,” *Encyclopedia Britannica*, accessed August 3, 2018, <https://www.britannica.com/topic/MTV>.

²²⁷ Jim Walsh, *The Replacements: All Over but the Shouting: An Oral History* (Saint Paul: Voyageur Press, 2007), 159.

²²⁸ “D.O.A.,” *First Avenue*, accessed August 4, 2018, <http://first-avenue.com/performer/doa>.

Music venues of the 1980s

Uncle Sam's and First Avenue/Seventh Street Entry in the 1980s

Uncle Sam's transitioned to Sam's in the first part of 1980. Around this time, Steve McClellan was brainstorming ways to capitalize on an underutilized space once used as a cafe for the bus depot and for various functions during the building's time as a music club, including a game room, coat check, and storage.²²⁹ The Seventh Street Entry, as it was called, opened in March 1980 with a performance by Curtiss A. With a capacity of approximately 250, compared to the 1,550 people accommodated in the main room, the space would become a vital venue for bands that were not a big enough draw to headline the club's bigger stage.

Referring to Uncle Sam's, Riemenschneider notes that "concerts in the main room remained sporadic and elusive, but McClellan and his team did manage to bring in some big names" on those nights when live music was featured. Although not yet known as the international superstars that they would become within the next decade, a performance at Sam's by U2 on April 9, 1981, is considered another critical event in that era of the club's history. "It felt like we finally started rolling," noted McClellan. Longtime employee Chrissie Dunlap suggested of the era, "The Longhorn [bar] was the new wave and birth of this era, bringing the original music, but to me those Entry years were really the more vital years. All those Entry bands would move on to the main room."²³⁰



August 1987 music calendar for First Avenue and Seventh Street Entry.
(source: Jason Wittenberg)

In March 1981, Prince performed at the venue for the first time. At this point, he was twenty-one years old and had already released three albums. His performances at the club helped to usher in a degree of racial diversity that had not been previously present at the club.²³¹ A performance on August 3, 1983, would be utilized for the "Purple Rain" movie and soundtrack, which ushered in a new level of attention paid to the club. (See section above for a more thorough documentation of Prince and the Minneapolis Sound.)

The name of the venue was changed to First Avenue on December 31, 1981. In the two years that followed, British bands that became well-known through MTV were prominent in First

²²⁹ Riemenschneider, *First Avenue*, 66.

²³⁰ *Ibid.*, 73, 82, 83.

²³¹ *Ibid.*, 85.



Flyer for a First Avenue concert in 1987.
(source: Jason Wittenberg)

Avenue’s schedule, including Culture Club, Duran Duran, the Human League, and many others.²³² In the same era, hardcore punk bands were shifting to the main room from the entry, with Black Flag, an intense Southern California hardcore band, being an example of frequent visitors to the club.

In the mid-1980s, up-and-coming heavy metal bands frequently took the stage, including Metallica, Slayer, Anthrax, and Megadeth. Riemenschneider suggests that “for many ’80s teenagers, the metal shows and especially those hardcore gigs became the gateway drugs that got them hooked on the dark and dingy venue.” Dunlap referred to the 1980s by suggesting, “I don’t think there was a better decade to be there, to be honest.”²³³ The clubs national and international reputation as a premier venue for rock music—and other genres—had been well-established.

Jay’s Longhorn in the 1980s

Riemenschneider notes that Jay’s Longhorn “was still thriving...when the 7th Street Entry opened its door.”²³⁴ Jay Berine’s run as manager/owner and bands’ interest in playing there were both wavering by 1981. The Longhorn was renamed Zoogie’s in 1982, when the venue closed. Collins writes, “Although Jay’s Longhorn . . . had faded from the scene, new clubs and bars emerged in its wake to host punk, indie rock, new wave, and hard rock acts. Duffy’s, Goofy’s Upper Deck, and First Avenue and 7th Street Entry became the new gathering places for musicians and fans yearning to hear and see something different.”²³⁵ As an example of a band that played frequently at the venue in its final years, fifteen Hüsker Dü performances have been documented at Jay’s Longhorn/Zoogie’s, with the first in May 1979 and the final in November 1980—the final three while the club was called Zoogie’s.²³⁶

Goofy’s Upper Deck

A short walk from Uncle Sam’s, Goofy’s Upper Deck (Second Avenue North and Glenwood Avenue, demolished) frequently hosted punk/hardcore gigs in 1982 and 1983. The capacity of the venue was approximately 150 people.²³⁷ In addition to regular performance by locals like Hüsker Dü, Willful Neglect, and Otto’s Chemical Lounge, the venue also hosted touring bands such as Black Flag, Minutemen, Government Issue, D.O.A., and Articles of Faith. In 1982, Reflex Records released “Kitten: A Compilation,” documenting area bands that played Goofy’s.

²³² Ibid., 127, 108.

²³³ Ibid., 135, 136, 144.

²³⁴ Ibid., 67.

²³⁵ Collins, *Complicated Fun*, 5.

²³⁶ Hüsker Dü Database, accessed July 29, 2018, http://www.thirdday.com/hd_discog/dates.html.

²³⁷ Collins, *Complicated Fun*, 298.

Content for the “Kitten” compilation was provided at Goofy’s on October 8 and 9, 1982.²³⁸ In *Complicated Fun*, Minneapolis punk scenester Lori Barbero explains that closure of the club took place following a riot when a club employee unplugged the sound system during a performance by Final Conflict, an early Minneapolis hardcore band.²³⁹ The mayhem apparently resulted in “100 frustrated fans, one smoke bomb, \$3,000 in damages, one dozen Minneapolis Police Department officers, one arrest, and one excessive-force complaint.”²⁴⁰

Duffy’s in the 1980s

After beginning to host rock music in the late 1970s, Duffy’s continued as a popular venue into the 1980s. Jay Berine (of Jay’s Longhorn) took on a role booking bands and managing the club. Hüsker Dü’s Bob Mould referred to Duffy’s as one of the few go-to places for his band and others. He indicated that the 7th Street Entry’s opening was “good timing . . . because the Longhorn was becoming Zoogie’s. There was also Duffy’s, . . . which was . . . well, it was Duffy’s, just different. And, other than that, there were not many places to play.” Hüsker Dü Database documents eleven performances by the band at Duffy’s spanning from April 1980 to March 1984.²⁴¹ Duffy’s closed in the mid-1980s and later re-opened as Norma Jean’s. Unfortunately, the venue was closed in 1991 after gunfire left a man dead. The building was demolished on November 3, 1997.

Mr. Nibs

Mr. Nibs (2609 Twenty-Sixth Avenue South, demolished), located adjacent to Duffy’s, was known as a popular Minneapolis location for heavy metal/hard rock. The area’s concentration of clubs contributed to the intersection around Twenty-Sixth and Twenty-Sixth being dubbed “the Hub of Hell,” according to various online sources. A specific timeline of the club’s history has proven difficult to locate. While the most popular heavy metal clubs were located in Saint Paul (Ryan’s Corner) and suburban/outlying areas (e.g., The Iron Horse in Crystal, Dibbo’s in Hudson), record shop owner and local music historian John Kass notes that Mr. Nibbs “was Minneapolis’s ‘ground zero’ for metal, cover, bar-rock, and spandex bands” in the late 1970s and 1980s.²⁴² Mr. Nibs was destroyed by fire in 1989 and was rebuilt as a club named Mirage in October that year.²⁴³

Uptown Bar in the 1980s

After years as a local bar and blues-oriented club, the Uptown Bar (3018 Hennepin Ave, demolished) began hosting rock music in the 1980s, beginning with a performance by Curtiss A. Musician Craig Finn recalled seeing many bands at the venue and declared, “I think what I really remember about it is how often there was no cover to see great local and national bands. It really can’t be overstated how much that helped the Minneapolis music scene for so many years. It was

²³⁸ Andrew Earles, *Hüsker Dü: The Story of the Noise-Pop Pioneers Who Launched Modern Rock* (Minneapolis: Voyageur Press, 2010), 98.

²³⁹ Collins, *Complicated Fun*, 30, 7.

²⁴⁰ Patty Dean, “PunkFunkRockPop,” *Minnesota History* 58 (Spring 2002): 29-39.

²⁴¹ Hüsker Dü Database, accessed July 29, 2018, http://www.thirdav.com/hd_discog/dates.html.

²⁴² John Kass, email to author, July 24, 2018.

²⁴³ Anderson, “Twin Cities Music Highlights,” accessed August 4, 2018, <http://twincitiesmusichighlights.net/venues/mr-nibs/>.

easy to take a chance on going to see a band you hadn't heard of before.”²⁴⁴ Performances in the 1980s included local and touring bands, including Laughing Stock, Mighty Mofos, Urban Guerrillas, and the Twin Cities performances in the late 1980s by Nirvana and Smashing Pumpkins, prior to both bands achieving international fame. Maggie McPherson booked bands at the club in the 1980s and 1990s.

The Whole Music Club in the 1980s

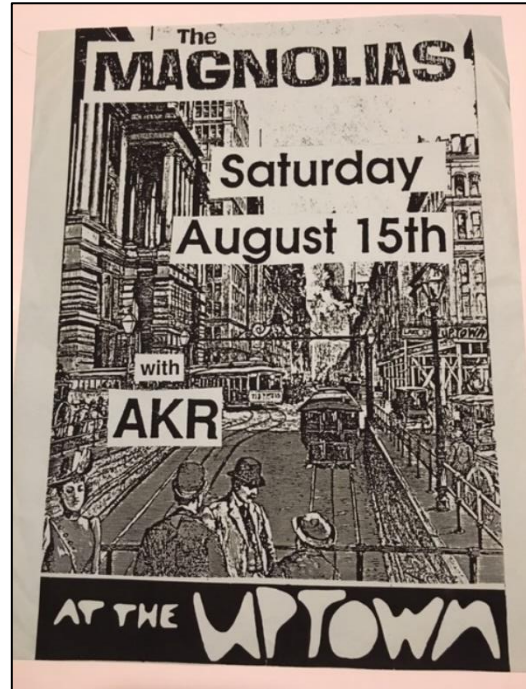
The Whole Music Club, a venue located in the basement of the University of Minnesota’s Coffman Union (300 Washington Avenue SE, extant), started in the 1960s as “the Gopher Hole” and then “Whole Coffeehouse.” It hosted primarily folk-oriented music for a number of years before transitioning primarily to rock music in the 1980s. The rock/new wave era at the club kicked off with a performance in spring 1983 by local band the New Psychenauts. The Replacements²⁴⁵ and Loud Fast Rules²⁴⁶ played shows at the venue later that year. After a serious patron injury at a punk performance in 1986, the club went on hiatus for eighteen months.²⁴⁷ The Great Hall, also located in Coffman Union, also hosted occasional rock performances.

Avalon Theater in the 1980s

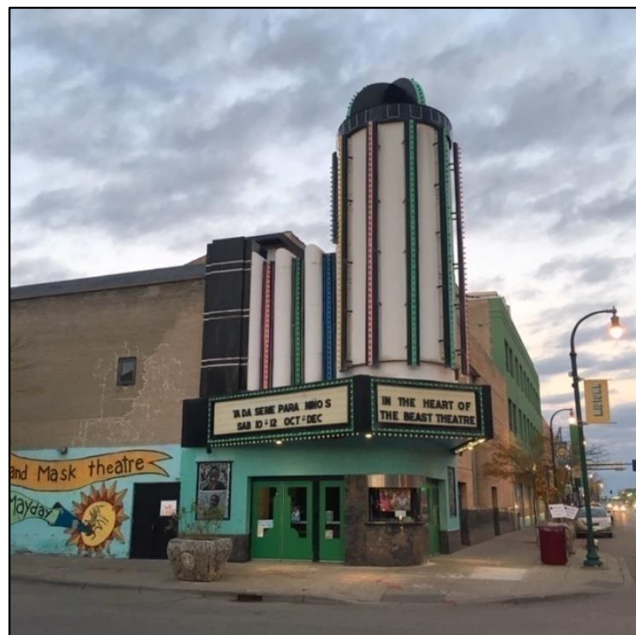
Hardcore punk gigs were held at the Avalon Theater (1500 East Lake Street, extant), starting in the late 1980s. The shows, which included local as well as national and international touring bands, were organized by a group calling themselves Sonic Warp Productions. This was apparently during a time where First Avenue was not hosting as many shows that were open to patrons of all ages, so the Sonic Warp staff stepped in to fill a void.

400 Bar in the 1980s

After serving as a bar for decades, the 400 Bar (400 Cedar Ave, extant) started hosting



Flyer for a performance by the Magnolias at the Uptown Bar. Year unknown. (source: Jason Wittenberg)



Avalon Theater, 2018. A locally-designated landmark, the Avalon Theater hosted music organized by a group calling itself Sonic Warp Productions. (source: Jason Wittenberg)

²⁴⁴ Chris Riemenschneider. “Thanks, Uptown Bar, We Had a Blast,” *Minneapolis Star Tribune*. October 30, 2009.

²⁴⁵ The Whole Music Club, accessed August 4, 2018, <https://sua.umn.edu/whole/about/history/>.

²⁴⁶ Enter the Soul Asylum, accessed August 4, 2018, <http://enterthesoulasylum.com/shows/1983/>.

²⁴⁷ The Whole Music Club, accessed August 4, 2018, <https://sua.umn.edu/whole/about/history/>.

music around 1978. Andrea Swensson noted that “the early ’80s would be remembered as the 400 Bar’s first musical heyday, and they served as a precursor for the rock ‘n’ roll boom that would soon follow.” The Jayhawks, Minneapolis’s premier country-rock group, made the 400 Bar somewhat of a home base. The group’s debut record featured a photo of the band at the club. Swensson suggests that “by 1987, a new scene was starting to develop at the 400. Bands like Run Westy Run, Trip Shakespeare, and the Widgets were regulars at the bar along with blues/R&B powerhouse the Butanes,” further noting that Golden Smog and Zu Zu’s Petals played their first shows at the 400.²⁴⁸

The Union in the 1980s

While perhaps best known for blues performances, the Union Bar (507 E Hennepin Ave, extant) hosted a number of rock bands throughout the 1980s, including the Phones, Flamin’ Oh’s, Obsession, and Slave Raider.²⁴⁹

The Minneapolis Armory in the 1980s

The Minneapolis Armory continued to host music, but somewhat sporadically. Rock performances in the 1980s included the Police and XTC. On November 3, 1984, the building hosted a performance by the Dead Kennedys—one of the best-known of the underground/DIY punk bands at the time—along with locals Hüsker Dü and Otto’s Chemical Lounge.

Hubert H. Humphrey Metrodome in the 1980s

On a different scale altogether, in 1982 a new domed stadium opened in Minneapolis that served as the home turf of Minnesota Vikings football and Twins baseball. This followed the closure of Metropolitan Stadium. With the opening of the Hubert H. Humphrey Metrodome, the city now had an enclosed stadium that could host concert crowds of over 40,000 people. As a concert venue, however, the facility suffered from poor acoustics. Performances in the 1980s included the Beach Boys, Bob Dylan, Tom Petty, Pink Floyd, and the Rolling Stones.²⁵⁰ The Saint Paul Civic Center and Met Sports Center continued to serve as the primary, large-scale concert arenas in the Twin Cities through the 1980s.

Minneapolis Auditorium in the 1980s

As noted above, the Minneapolis Auditorium was not considered a leading music venue after the Met Center and Saint Paul Civic Center opened. The facility was torn down in 1989 to make way for a modern convention center.

Minneapolis and Twin Cities Musicians of the 1980s

New Wave Musicians in the 1980s

Several of the bands that made a name for themselves at the Longhorn in the late 1970s saw their local popularity increase in the 1980s. Local musician Johnny Rey suggested that three bands, in

²⁴⁸ Andrea Swensson, “The 400 Bar May Be Gone, but Its Stories Live On,” *Local Current Blog*, January 10, 2013.

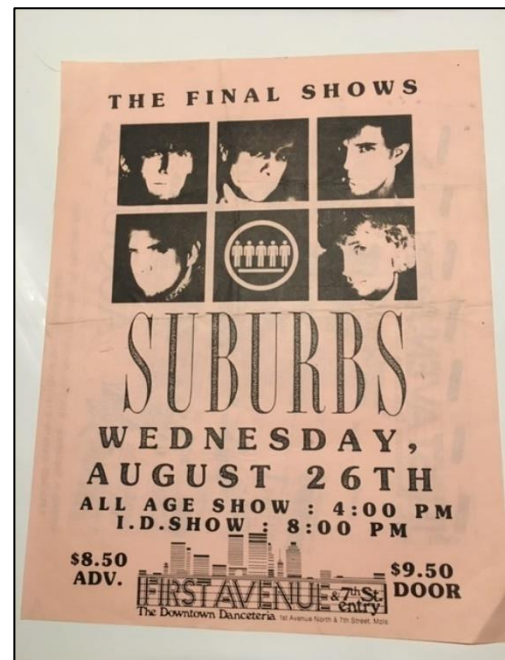
²⁴⁹ Penny Petersen and Charlene Roise, “Pay Your Dues at the Union: A History of the Union Bar,” 2015, prepared by Hess, Roise and Company for the Twin Cities Blues Society.

²⁵⁰ Erik Thompson, “The Metrodome’s Musical History: A Look Back,” *City Pages*, last modified December 27, 2013, <http://www.citypages.com/music/the-metrodomes-musical-history-a-look-back-6621099>.

particular, represented the zenith of the Minneapolis new wave scene: “It was the Phones and the Suburbs and the Flamin’ Oh’s. They were the huge things, the height of new wave.”²⁵¹

The Suburbs had a loyal regional following during the 1980s and released four studio LPs during the decade. In the 1980s, the group would go on to become the first Twin/Tone band to sign to a major label. Their first major label record, released in 1983, was entitled *Love is the Law*. The record’s title song became a relatively well-known hit for the group and would become an anthem related to the legalization of same-sex marriage in Minnesota in 2013, thirty years after the song’s release. Singer Chan Poling noted that the song was inspired by walking through Minneapolis and seeing “Love is the Law” written in graffiti “on the overpass that goes up to Hennepin over Lyndale.”²⁵²

The Suburbs broke up in 1987 after ten years as a band. The group reunited in the 1990s and again in the 2000s, releasing two more studio LPs and playing live locally and nationally as of the writing of this report.



A flyer advertising “The Final Shows” for the Suburbs, August 1987. (source: Jason Wittenberg)

Another group of artists defied categorization and “were going even father out than their pioneering predecessors in defying the mainstream, incorporating elements of performance art, punk, jazz, funk, noise, and complex arrangements. Bands such as the Wallets, Things That Fall Down, 2i, Fine Art, Tetes Noires, Urban Guerrillas, and Warheads employed over-the-top theatrics, absurdist humor, even abrasive or confrontational aspects in their performances, which drew mixed reactions while challenging and intriguing audiences.”²⁵³

Hüsker Dü, the Replacements, and Soul Asylum in the 1980s

Three bands with punk roots came to exemplify Minneapolis’s 1980s contribution to rock music history: Hüsker Dü, the Replacements, and Soul Asylum (originally named Loud Fast Rules). The brief-but-crucial Jay’s Longhorn era gave rise to these groups. Musician Danny Amis stated, “I think the international impact that groups like the Replacements and Hüsker Dü had is unmistakable. Neither of those bands . . . would have happened if the Suicide Commandos and the Suburbs hadn’t been around. There is no question about that.”²⁵⁴

Hüsker Dü and the Replacement both played shows at the Longhorn near the end of the club’s existence as a punk-oriented venue. Although Loud Fast Rules did not play a gig at the club, the group’s singer, Dave Pirner, noted that bands that played Longhorn gigs made an impression on him, and his pre-Loud Fast Rules band played one show at the venue (by then called Zoogie’s)

²⁵¹ Collins, *Complicated Fun*, 111.

²⁵² Jim Walsh, “Coming Soon: Love (Truly) Is the Law,” *MinnPost*, May 2, 2013.

²⁵³ Collins, *Complicated Fun*, 5.

²⁵⁴ *Ibid.*, 337.

shortly before it closed.²⁵⁵ Each of the three bands played numerous shows in the Seventh Street Entry in the early 1980s, as well as opening for touring bands in the main room. By the mid-1980s, Bob Mould notes that “Minneapolis was the ‘it’ city, and the buzz was deafening.”²⁵⁶

Hüsker Dü

Bob Mould, Grant Hart, and Greg Norton formed Hüsker Dü in 1979. The band originated in Saint Paul, where members either attended college or worked in record stores. Hart grew up in South Saint Paul; Norton in Mendota Heights; and Mould arrived at Macalester College from Malone, New York. Although their first three performances were in Saint Paul—the first two at Ron’s Randolph Inn (1217 Randolph Avenue, Saint Paul, extant) and the third at Cochran Lounge in Macalester College’s student union—the band subsequently played in Saint Paul only several more times during their career.²⁵⁷ Throughout 1979, the band played five shows at Jay’s Longhorn. In 1980, Hüsker Dü most of the band’s performances were at the Seventh Street Entry and the Longhorn/Zoogie’s, in addition to occasional shows at Duffy’s. They made their first out-of-state trek in 1981 when they performed three nights in a row in Chicago.



Poster for Hüsker Dü concert,
1982

(source: *Minnesota Historical Society*)

After being passed over by Twin/Tone, the band, along with friend Terry Katzman, took matters into their own hands by forming their own record label, Reflex Records, to release their own records as well as records by other mostly local bands, exemplifying the hardworking, DIY spirit that the band would become known for in subsequent years. The label’s first release was Hüsker Dü’s single “Statues/Amusement,” which was recorded at Blackberry Way Studios and released in 1981. Tom Hazelmeyer indicated that the band was “hugely influential to all of us around in how they approached the whole undertaking of being in a band and getting things done.”²⁵⁸

After a 1981 tour of western Canada and the U.S. West Coast—a first for the band—Hüsker Dü returned to the Twin Cities after also playing shows in Chicago and Madison. They returned with a determination “to be the fastest band in the world,” according to Mould.²⁵⁹ Hometown fans were amazed.²⁶⁰ The band’s next vinyl release was a live recording of a show in the Seventh Street Entry, appropriately titled *Land Speed Record*. At this point, Hüsker Dü was definitely in the “hardcore” camp.

²⁵⁵ Ibid., 149-150.

²⁵⁶ Mould, *See a Little Light*, 105.

²⁵⁷ Hüsker Dü Database, accessed August 5, 2018, http://www.thirdav.com/hd_discog/dates.html.

²⁵⁸ Earles, *Hüsker Dü*, 79.

²⁵⁹ Mould, *See a Little*, 57.

²⁶⁰ Michael Azerrad, *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981-1991* (Boston, New York, London: Little, Brown and Company, 2001), 166.

The band quickly released more material, both on their own Reflex label as well as on New Alliance Records, a label founded by members of the Minutemen. The band then signed with California label SST Records and released “Metal Circus,” which is where the band seemed to hit its stride with what would become its signature sound, and Mould suggests that the band “distanced ourselves from the sound and dogma of hardcore.”²⁶¹

By 1983, Hüsker Dü more regularly performed in First Avenue’s main room.²⁶² Over the next several years, the band’s musical output was considered legendary in terms of both the quantity and quality of the material released. They entered this period with ambitious plans to alter the musical landscape. The group worked on many of their songs in 1983 from a former church on Saint Paul’s East Side.²⁶³ Mould stated, “We’re going to try to do something bigger than anything like rock & roll and the whole puny touring band idea. I don’t know what it’s going to be, we have to work that out, but it’s going to go beyond the whole idea of ‘punk rock’ or whatever.” What it turned out to be was a 1984 double-LP called “Zen Arcade,” considered one of the most important underground records of the 1980s. The release “made Hüsker Dü a nationally known, critically respected band; it also expanded the music’s audience beyond the punk underground.”²⁶⁴

In 1984 and 1985 alone, the band released three LPs on SST Records, including the double LP “Zen Arcade,” and “New Day Rising” and “Flip Your Wig.” As Michael Azerrad wrote in his definitive book about 1980s underground music, *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981-1991*, “On many levels Hüsker Dü never let anyone catch their breath. The band’s songs were unbroken walls of speed and noise; in concert they played number after number without any breaks in between; they recorded new albums just as the previous one was coming out. The band was in a headlong rush toward a lofty peak, and it was hard not to get swept up in the quest.”²⁶⁵ Azerrad suggested, however, that “Hüsker Dü played a huge role in convincing the underground that melody and punk rock weren’t antithetical.”²⁶⁶ Jon Bream, in a 1987 article, noted that the band had released 82 songs since 1984, “a staggering output rivaled in all of popular music only by Prince.”²⁶⁷

The photo on the cover of “New Day Rising” was taken at Cedar Lake’s then-unofficial Hidden Beach, according to drummer Grant Hart.²⁶⁸ The beach is now an official swimming beach named Cedar Lake East Beach (2000 Upton Avenue South).

After being courted by major record labels, Hüsker Dü signed to Warner Brothers in 1985. A signing event was held at Nicollet Studios.²⁶⁹ The band would be the first among their

²⁶¹ Mould, *See a Little Light*, 103.

²⁶² Riemenschneider, *First Avenue*, 113.

²⁶³ Hüsker Dü Database, accessed August 6, 2018, http://www.thirdav.com/hd_images/msp_sites/church.html.

²⁶⁴ Azerrad, *Our Band Could Be Your Life*, 183.

²⁶⁵ *Ibid.*, 158.

²⁶⁶ *Ibid.*, 159.

²⁶⁷ Jon Bream, “Husker Du: Major TV Shows Help Band Climb Toward the Top,” *Minneapolis Star Tribune*, May 19, 1987.

²⁶⁸ Hüsker Dü Database, accessed October 8, 2018, http://www.thirdav.com/hd_images/msp_sites/hidden_beach.html

²⁶⁹ Jon Bream, “Husker Du Signs a Major Record Deal,” *Minneapolis Star Tribune*, November 15, 1985.

underground punk peers of this era to sign to a major label. This was a contentious decision among many of their fans who were committed to the independent/DIY ethic. Although the Replacements had already signed to a major label, the Replacements had not been as committed to the hardcore/do-it-yourself ethic. Mould acknowledged, “I felt particularly defensive about the move from SST to a major.”²⁷⁰ The band insisted that Warner Brothers gave Hüsker Dü complete artistic control. In a January 1986 column printed in *Maximum Rocknroll*, the premier underground punk fanzine in the United States, Mould felt compelled to defend the band’s decision.

According to Hennepin County property information records, Bob Mould purchased the house at 3507 Harriet Ave (extant) on June 1, 1986. Mould sold the home on January 1, 1989. The other two band members purchased houses outside of Minneapolis using some of their advance from Warner Brothers.

Hüsker Dü would release two records on Warner Brothers, in 1986 and 1987: “Candy Apple Grey” and “Warehouse: Songs and Stories.” Mould noted that Daniel Corrigan took a photo of the band, appearing on the back cover of the “Warehouse” record, “in the garden of Lakewood Cemetery.”²⁷¹

In 1987, the band played to major network television shows: “The Late Show starring Joan Rivers” as well as an episode of the “Today” show that took place on the plaza (along Seventh Street) outside of Hennepin County Government Center on May 20, 1987.²⁷²

Hüsker Dü would go on to release two albums with Warner Brothers, including another double LP, released in January 1987. Interpersonal struggles within the band have been thoroughly discussed and documented. Their final Twin Cities performance took place in the Seventh Street Entry—a surprising location given their popularity and stature at this point—on December 4, 1987. The band’s final performance took place December 12, 1987, in Columbia, Missouri. Bob Mould wrote a formal letter resigning from the band on January 28, 1988.²⁷³ A *Minneapolis Star Tribune* headline on February 26, 1988, featured the headline, “Rumor’s True: Hüsker Dü Is Through,” and noted that the band “disintegrated after nine often brilliant years.”²⁷⁴

The band’s final four records were recorded at Nicollet Studios and Hüsker Dü had office space in the adjacent building at 2535 Nicollet Ave (extant).²⁷⁵

The band left a substantial legacy, influencing a wide range of groups that followed, including many who enjoyed commercial success above and beyond the level reached by Hüsker Dü. As stated by Grant Hart, “At different times in the ’90s Hüsker Dü was referenced as an influence by anybody that wanted to have a pedigree. I don’t mean that immodestly, but if you wanted to

²⁷⁰ Mould, *See a Little Light*, 113.

²⁷¹ *Ibid.*, 128.

²⁷² Jon Bream, “Husker Du: Major TV Shows.”

²⁷³ Hüsker Dü Database, accessed August 5, 2018, <http://www.thirdav.com/oddstuff/resign.html>.

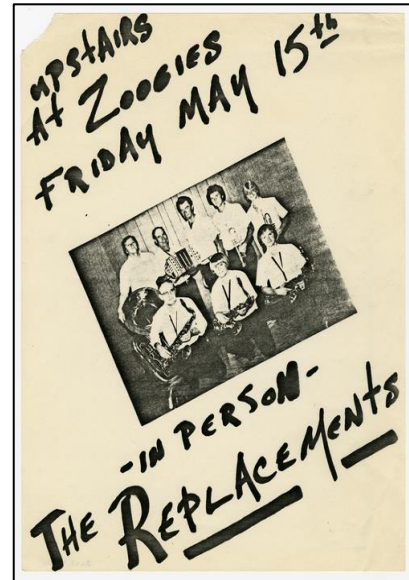
²⁷⁴ Jon Bream, “Rumor’s True: Husker Du Is Through,” *Minneapolis Star Tribune*, February 26, 1988.

²⁷⁵ Hüsker Dü Database, accessed October 8, 2018, http://www.thirdav.com/hd_images/msp_sites/nicollet_studios.html

be cool, you dropped the name Hüsker Dü in 1995 or whatever.”²⁷⁶ Mould and Hart had prolific solo careers, and Mould fronted a band called Sugar, which enjoyed success in the 1990s. Norton has played bass in bands somewhat more sporadically.²⁷⁷

The Replacements

Among their underground/punk rock peers, no other Minneapolis band has had their history analyzed, written about, and documented on film more than the Replacements. Formed in 1979, the band’s original lineup consisted of Paul Westerberg on lead vocals and guitar, Bob Stinson on guitar, Tommy Stinson (Bob’s younger brother) on bass, and Chris Mars on drums. While the Stinsons and Mars played in an informal band called Dogbreath, Westerberg heard the group’s sound coming from a basement (at 3628 Bryant Avenue South, extant) while walking home from work. The home was rented by the Stinson family. Sometime shortly after hearing the band from outside the house, Westerberg was brought to the house by a friend and was introduced to the members and joined shortly thereafter.²⁷⁸ At the time, Westerberg lived with his parents in the home at 4126 Garfield Avenue South (extant). Andy Sturdevant noted, “The story of the Replacements is deeply connected to the geographic and cultural landscape of Minneapolis in the 1970s and ’80 (sic). All four of the original members were raised in the city, and all within the same close-knit, working class neighborhoods of the south side.”²⁷⁹



Poster for The Replacements in concert, 1981
(source: *Minnesota Historical Society*)

In 1980, the Stinson family relocated to 2215 Bryant Avenue South (extant), a home that would become the group’s new practice space and the location where the band apparently recorded its first demo tape. The rooftop of the home would become famous as the location of the iconic cover photo for the band’s “Let It Be” LP, released in 1984. Sturdevant notes the band’s connections to Bryant Avenue and nearby streets like Lyndale Avenue South and Garfield Avenue: “It’s incredible how much of the Replacements’ story takes place in and around Bryant Avenue. If the Replacements were the Beatles and Minneapolis was Liverpool, Bryant Avenue would be choked with signs and historical markers pointing out heritage sites along the way.”²⁸⁰

²⁷⁶ Earles, *Hüsker Dü*, 229.

²⁷⁷ For those with a desire to dive deeply into a documentation of Hüsker Dü’s career, including performance dates, photographs, images of flyers, magazine articles, and much more, the fan site “Hüsker Dü Database” includes an incredible collection of material from throughout the band’s history as well as the post-Hüsker Dü music pursued by Mould, Hart, and Norton: Hüsker Dü Database: <http://www.thirdav.com/hddb.shtml>.

In conjunction with the 2017 release of early material from the band, Minnesota Public Radio produced a five-part podcast dedicated to the band’s history: “Do You Remember? The Life and Legacy of Hüsker Dü”: <https://www.thecurrent.org/collection/husker-du/>.

²⁷⁸ Mehr, *Trouble Boys*, 42.

²⁷⁹ Andy Sturdevant. “Raised in the City: Westerberg’s Walk – and Other Replacements South Minneapolis.” *MinnPost*, March 30, 2016.

²⁸⁰ *Ibid.*

For a short time the group called themselves the Impediments. They played their first show in April 1980 at the Assumption Church School (address unknown). After being dismissed from the show for breaking the venue’s prohibition on alcohol, and also being told they would be blacklisted in Minneapolis as a result, they became the Replacements.²⁸¹ They played their first gig as the Replacements at the Paradise Ballroom in the town of Waconia, approximately forty miles west of Minneapolis.²⁸²

In May 1980, Westerberg walked into Oar Folkjokeopus and gave store clerk Peter Jesperson a copy of the band’s demo tape and hoped that they might land an opening slot at the Longhorn, where Jesperson was also a DJ. Jesperson was struck by what he heard on the cassette, telling friends about the band and also telling Westerberg that he would like to see their next live show and potentially sign the band to Twin/Tone after speaking with his partners in the label. Shortly thereafter, on July 2, 1980, they played Jay’s Longhorn, opening for the Dads.²⁸³ They played the same venue again, on July 17, 1980. This eight-song set was taped—apparently the earliest live recording of the band—and can currently be found on YouTube.

Local publications noticed the Replacements almost immediately. Mehr notes, “The first published piece on the Replacements, a one-page feature in the local music monthly *Trax*, would appear in August 1980, barely three weeks after their Longhorn debut.”²⁸⁴ Features were then included in publications like the *Minnesota Daily* and *Sweet Potato*.

The group’s first appearance outside of the Twin Cities area, in December 1980, featured the Replacements opening for the Suburbs at a skating rink in Duluth.²⁸⁵

The band joined forces with Twin/Tone and entered Blackberry Way to record in July. After attempts to record at the Longhorn and Sam’s, they returned to Blackberry Way in November and into early 1981 to record their first record. Jesperson became the band’s manager around this time. The band’s first record, *Sorry Ma, Forgot to Take Out the Trash*, was released in August 1981, shortly after releasing “I’m in Trouble” as a single. The record’s cover photo, of a jumping Tommy Stinson, was captured at a Seventh Street Entry performance.²⁸⁶

The band’s next release was a decidedly more hardcore punk release, an eight-song EP recorded at Blackberry Way and entitled *Stink*. The record’s notable introduction includes audio of the Minneapolis police breaking up a gathering at the Harmony Lofts (now the Lee Lofts, 200 North Third Street, a.k.a. 280 Second Avenue North, extant). The police event took place on the fifth floor of the building on January 29, 1982, and was recorded by Terry Katzman.²⁸⁷ *Stink* was released in June of that year.

²⁸¹ Mehr, *Trouble Boys*, 52.

²⁸² *Ibid.*, 52.

²⁸³ *Ibid.*, 65-69.

²⁸⁴ *Ibid.*, 77.

²⁸⁵ Azerrad, *Our Band Could Be Your Life*, 204.

²⁸⁶ Mehr, *Trouble Boys*, 82, 92.

²⁸⁷ Jay Gabler, “The Replacements’ ‘Stink’ Show: A True Story from Minnesota Music History,” *Local Current Blog*, January 19, 2016, <https://blog.thecurrent.org/2016/01/the-replacements-stink-show-a-true-story-from-minnesota-music-history/>.

After releasing their next studio LP (*Hootenanny*) in the spring of 1983, the band's next LP would receive a great deal of critical acclaim. *Let It Be* was recorded at Blackberry Way and was released in October 1984. The same year, Hüsker Dü released *Zen Arcade* and Prince and the New Power Generation released *Purple Rain*. Thus, three of the most influential records of the 1980s came from Minneapolis musicians in 1984. All three made the *Village Voice*'s Top 10 "Pop and Jazz" critics poll.²⁸⁸ "Let It Be" shows up on many "best of" lists among influential music publications, including *Rolling Stone*'s list of 500 greatest albums of all-time. The album is recognized for its range, emotion, and humor. It would be the band's last Twin/Tone release, as they signed to Sire Records, owned by Warner Brothers.

As noted above, the record's cover photo was shot on the rooftop of the Stinson residence and band practice space at 2215 Bryant Avenue South. The photo was taken by Daniel Corrigan, a Minneapolis photographer known for documenting the local music scene. Corrigan was a long-time staff photographer at First Avenue and the Seventh Street Entry. Corrigan had completed an earlier photo session with the band at the University of Minnesota's Coffman Memorial Union. But Twin/Tone representatives did not want to use the shots from that session, resulting in the trip to Stinson house, where photos were shot indoors as well as on the roof.²⁸⁹ The rooftop photo gracing the cover of "Let It Be" would become an iconic shot of the band.

Several Replacements songs reference the band's experiences (particularly Westerberg's experiences) growing up and living in the Minneapolis, including "Raised in the City," "Hangin' in the City," and "Run It."

The Replacements, in the early 1980s, frequently played the same venues where Hüsker Dü performed including the Seventh Street Entry and Duffy's. The bands occasionally played together, as did Loud Fast Rules/Soul Asylum. Chris Mars stated, about Hüsker Dü, "They took the stage and I'd never seen or heard that kind of speed or energy. I thought, 'Whoa, this is cool.' I liked it."²⁹⁰ Much has been written about an apparent rivalry between the Replacements and Hüsker Dü. Other Replacements shows in the early 1980s included some outside the regular music circuit such as the Goofy's, the Cabooze, Walker Art Center, Regina High School, Sons of Norway, and Loring Park.²⁹¹

The band would release four records on Sire from 1985 to 1990. The band's first major label release, "Tim," was recorded at Nicollet Studios. The record garnered critical acclaim. The song "Here Comes a Regular" represented a poignant Minneapolis connection, having been strongly influenced by "hanging out at the CC Club, the fact that we'd go there every day with nothing to do," noted Westerberg.²⁹² This would further cement the intersection of West Twenty-Sixth Street and Lyndale Avenue South as an influential epicenter of the city's music scene.

²⁸⁸ Dean, "PunkFunkRockPop."

²⁸⁹ Jim Walsh and Dennis Penu, *The Replacements: Waxed Up Hair and Painted Shoes: The Photographic History* (Minneapolis: Voyageur Press, 2013), 76.

²⁹⁰ Azerrad, *Our Band Could Be Your Life*, 205.

²⁹¹ Walsh, *The Replacements*, 147-149.

²⁹² Mehr, *Trouble Boys*, 183.

In Bob Mehr's thorough history of the group, a common theme is that the Replacements engaged in a great deal of self-sabotage, particularly at important moments in the band's career. One example came during a 1986 appearance on *Saturday Night Live*, which is often seen by musicians as an opportunity to gain exposure to a national audience. The appearance included Westerberg uttering the f-word and Stinson doing extensive damage to a hotel room during the group's stay in New York. *SNL* producer Lorne Michaels banned the Replacements from the show and the group would not appear on network television for several years.

Some level of disagreement with Twin/Tone led to another infamous Replacements episode in 1987. The band grabbed what they thought were master tapes of the group from Twin/Tone's office and proceeded to toss them into the Mississippi River "near the old Pillsbury Mill building."²⁹³ It turned out the tapes were not the original master recordings.

After years of no changes to the band's lineup, Bob Stinson was fired from the band in 1986. Longtime Minneapolis musician Bob "Slim" Dunlap took over on guitar. The February 1989 edition of *Musician* magazine featured the Replacements on the cover of the magazine with the caption "The Last, Best Band of the 80s."

Soul Asylum

As noted above, Soul Asylum had started their career with the decidedly hardcore name of Loud Fast Rules, forming in the summer of 1981. The name change reportedly came shortly before the release of the band's first LP. Interestingly, the First Avenue and Seventh Street Entry calendar for the month of September 1983 lists Loud Fast Rules playing the Seventh Street Entry on Sunday, September 18, and the re-named Soul Asylum playing on Tuesday, September 27. Reflecting on his early musical influences, singer Dave Pirner noted, "I heard the Ramones and realized that you could learn a song, practice it for five minutes, then play it with your friends and make it sound like music. That changed everything for me."²⁹⁴ In the same article, Pirner reminisced about learning to play guitar from Chris Osgood of the Suicide Commandos. Pirner attended West High School (southwest corner of Hennepin Ave and West Twenty-Eighth Street, razed) in Minneapolis and was one year ahead of Tommy Stinson of the Replacements.²⁹⁵

The group had signed to Twin/Tone Records in 1984. The band included singer/guitar player Dave Pirner (who had played drums for a stint during Loud Fast Rules), guitarist Dan Murphy, bassist Karl Mueller, and drummer Pat Morley. Morley, after the group's first record, was replaced by Grant Young.

Reflecting years later in a 1995 interview in *Guitar* magazine, Murphy recalled "what was really exciting was getting signed to Twin/Tone, because we were 20 year old kids. We were terrified to be in the studio making our first record."²⁹⁶

²⁹³ Ibid., 256.

²⁹⁴ Tom Beaujour, "Soul Survivors," *Guitar World*, August 1995.

²⁹⁵ Mehr, *Trouble Boys*, 110.

²⁹⁶ Tom Beaujour, "Sonic Reducer: Soul Asylum Guitarist Dan Murphy Assesses His Band's Rocky Recording Career with Disarming Candor," *Guitar World*, August 1995.

The band's first LP, released in 1984, was originally entitled, *Say What You Will . . . Everything Can Happen*. The second record was 1986's *Made to be Broken*. Both records were produced by Bob Mould and were recorded at Blackberry Way. For the next album released later the same year, *While You Were Out*, the band turned to Chris Osgood of the Suicide Commandos to produce what would be the third record on Twin/Tone before the group signed to major label A&M for 1988's "Hang Time."

Published works featuring the history of Soul Asylum are rare compared to the resources about Hüsker Dü and the Replacements. Thus, it is more difficult to locate information about important sites related to the band. More research is needed.

Other Minneapolis Punk/Hardcore Musicians in the 1980s

Many of the city's early 1980s punk/hardcore bands were documented through releases by Mould and Katzman's Reflex Records. This included two cassette-only releases in 1982 (*Barefoot and Pregnant* and *Kitten*). In addition to Hüsker Dü, the Replacements, and Loud Fast Rules, the cassettes included bands such as Rifle Sport, Man Sized Action, and Willful Neglect (from Saint Paul). Final Conflict was another relatively prominent hardcore band with a release on Reflex. Other Minneapolis groups from this era included Boy Elroy, Church Picnic, and Iron Fist.

Although not a hardcore punk band per se, the Magnolias were another group that generated a good deal of local interest in the 1980s, with Twin/Tone releasing three albums by the group during the decade.

Legendary DC hardcore band Minor Threat played their only Minneapolis show at an establishment called the Purple Hearts Club on April 26, 1983. A flyer for the event indicates that the venue was located on Lake Street, one block east of Bloomington Avenue. The specific address is unknown, and no additional information has been found about musical performances at this location. Minor Threat's contemporaries 7 Seconds, from Reno, Nevada, played their first of many Minneapolis shows at Saint Stephens Church Auditorium (2123 Clinton Ave, extant) in the early 1980s.

In the mid-1980s, the band Outcry opened for a number of touring bands and released a seven-song record in 1986 on Positive Force Records. The band was Minneapolis's 1980's contribution to the strain of hardcore music exemplified by groundbreaking bands like Minor Threat and 7 Seconds, noted above. Outcry handed the proverbial baton to Saint Paul band Blind Approach, who were frequent performers in the mid- to late 1980s, including many Sunday matinee shows in the Seventh Street Entry as well as opening for touring bands in First Avenue's main room. Blind Approach released two seven-inch records in 1988 and 1989.

Minneapolis Hard Rock/Metal Musicians in the 1980s

As noted above, many hard rock/heavy metal-oriented venues were located outside of Minneapolis's city limits. Popular local groups from this genre included Fairchild (who started playing in 1970)²⁹⁷, Dare Force, Slave Raider, Paradox, and Obsession. Later in the 1980s, as metal evolved to include more of a hardcore/thrash element, local groups included Powermad,

²⁹⁷ Keller, *Music Legends*, 109.

Coup de Grace, and Impaler. It has proven difficult to find written documentation of Minneapolis heavy metal music. More research should be conducted to document this genre.

Record labels

Twin/Tone Records in the 1980s

Twin/Tone Records had a prolific decade in the 1980s. “By 1984, Twin/Tone had released forty-one records.”²⁹⁸ The label relocated in the summer of 1984 from the house at 445 Oliver Avenue South to 2541 Nicollet Avenue, which already had an important role in music history. The label’s 1980s catalog included the Suburbs, the Replacements, Soul Asylum, Trip Shakespeare, the Wallets, and many others. A 1989 article suggested that the label’s top-selling release at that point was *Let it Be* by the Replacements, which had sold 100,000 copies.²⁹⁹

Reflex Records

Reflex Records, operated by members of Hüsker Dü, with assistance of several friends, released mostly local punk, post-punk, and hardcore records (and two compilation cassettes) from 1980 through 1985. Hüsker Dü released their first several records on Reflex. The first release listed the label’s address as a post office box in Saint Paul (zip code 55104), but Greg Norton noted that “Terry (Katzman) and Bob (Mould) lived in Minneapolis, so we did a lot of things there. Later releases included a Mendota Heights address that was the childhood home of Hüsker Dü’s bassist Greg Norton and where his mother continued to reside.”³⁰⁰

In October 1985, a major fire struck Oar Folkjokeopus. Bands rallied to play benefits for the record store. During this time, within months of the fire at Twenty-Sixth and Lyndale, Garage D’Or Records was started by Terry Katzman at 2548 Nicollet Ave (extant), right across the street from Twin/Tone and Nicollet Studios (former Kay Bank). The Garage D’Or web site notes that the store “hosted its first in-store all out marathon featuring Bob Mould, Lianne Smith, Jeff Waryan, Dave Pirner, Grant Hart and more.”³⁰¹

Amphetamine Reptile Records in the 1980s

Amphetamine Reptile started releasing records in 1986. Tom Hazelmyer started the label to release records by his own band. The first three of the label’s releases were for that band, Halo of Flies. (Hazelmyer had earlier been a member of the bands Todlachen and Otto’s Chemical Lounge, and also had assisted with Reflex Records.) In an email from Hazelmyer, he recounts that the earliest Minneapolis location of the label was his apartment at 2636 Lyndale Avenue South. By 1987, the label began releasing records by other bands, both local and national groups. The label, along with Subop Records from Seattle, became known as one of the most prominent purveyors of “noise rock.” The label released more than twenty records by the end of the 1980s. Hazelmyer notes that the label undertook an important expansion period when it shared space with Twin/Tone records (2541 Nicollet Avenue) in 1989.³⁰²

²⁹⁸ Collins, *Complicated Fun*, 211.

²⁹⁹ Jon Bream, “Atomic Theory to Wide Angle: A Guide to Local Record Labels,” *Minneapolis Star Tribune*, May 7, 1989.

³⁰⁰ Earles, *Hüsker Dü*, 76.

³⁰¹ Garage D’Or Records. <https://www.garagedor.com>.

³⁰² Tom Hazelmyer, email to author, April 17, 2018.

Blackberry Way Records

Blackberry Way, a popular recording studio noted above, was also a record label that released many records from the mid- to late 1980s by bands such as Swing Set, the Idle Strand, and the Oh's (formerly Flamin' Oh's).³⁰³

Susstones Records in the 1980s

Susstones Records is another of the many local music ventures operated by John Kass. The label was also founded by Ed Ackerson. Some of the label's earliest releases were of mod-oriented bands such as the Dig and the Funseekers. Other 1980s releases included Minneapolis groups such as Illiterate Beach, the Blue Up?, and the 27 Various.

Wide Angle Records

Wide Angle Records was not a purely rock-oriented label. A 1989 article noted the label specialized in "club music of all styles, including rap, disco, house, R&B and alternative pop."³⁰⁴ Among their many releases were Minneapolis groups Information Society and the Wallets.

Other

CC Club

The bar at the southwest corner of Twenty-Sixth and Lyndale was named the CC Tap shortly after the end of Prohibition in the 1930s. One owner would later suggest that the CC Tap was the best-known bar in the region. Musician Curtiss A noted that the bar was still called the CC Tap when his band started playing there in 1974. Partly because of the proximity to Oar Folkjokeopus, the club became a popular hangout for musicians in the 1970s and 1980s, including the Suicide Commandos, Skogie, Prodigy/Flamin' Ohs, Suburbs, Replacements, and Soul Asylum. Peter Jespersen suggested that many people moved to the immediate area to be near both the record store and the bar.³⁰⁵

Fanzines

Do-it-yourself publications called fanzines (or 'zines, for short) became a prominent way to share information among the music scene in the 1980s. Early Minneapolis punk 'zines included *Your Flesh*, *Urban Decay*, and *Uncle Fester*.

1990s

Rock music was given a jolt from an unlikely source in the early 1990s. The *Nevermind* LP by Nirvana became one of the top-selling records of the decade, propelled by its hit song "Smells Like Teen Spirit." This came from a band that had played relatively small venues when they swung through Minneapolis and other cities. Suddenly, major record labels were scouring the country looking for "the next Nirvana." They found others in Seattle, which became the center of gravity for the "grunge" era. While Minneapolis might have been a primary place for cutting-edge music in the 1980s, Seattle gained this reputation in the 1990s with groups such as Pearl Jam, Soundgarden, and Alice in Chains.

³⁰³ Bream, "Atomic Theory to Wide Angle."

³⁰⁴ Ibid.

³⁰⁵ Olivia LaVecchia and Any Mannix, "The CC Club: An Oral History," *City Pages*, May 1, 2013, <http://www.citypages.com/news/the-cc-club-an-oral-history-6767513>.

Other groups with underground punk roots also rose to superstardom during the decade, including bands like Green Day and the Offspring.

Compact disc sales would continue to rise during the decade, peaking at the turn of the millennium before declining in favor of downloadable music and the 2001 debut of the iPod.

Music Venues of the 1990s

First Avenue/Seventh Street Entry in the 1990s

Little did people know that, in the late 1980s and into 1991, the “next big thing” would come from bands flying largely under the mainstream radar while playing Seventh Street Entry and other modest venues. By 1992 or 1993, the popularity of groups like Nirvana, Pearl Jam, and Smashing Pumpkins meant that those bands had outgrown even the First Avenue main room in a very short period of time. And other bands that “likely would’ve been exiled to the 7th Street Entry during much of the 1980s were filling the Mainroom in the early ’90s.”³⁰⁶

The club hosted a multi-day celebration of twenty years as a music venue. This included the final First Avenue performance of the Replacements—a surprise visit—on November 30, 1990.³⁰⁷

After Nirvana played twice at the Uptown Bar in 1989 and once at the Seventh Street Entry in 1990, they performed in front of a full main room at First Avenue on October 14, 1991, less than one month after the release of their landmark record, *Nevermind*. Their meteoric rise, fueled in part by MTV, ensured that it was their last show at the venue. Likewise, Pearl Jam played their final show at First Avenue on March 25, 1992, then moved on from the club due to increased popularity.³⁰⁸

In the meantime, First Avenue continued to host Soul Asylum—who had outlasted some of their best-known 1980s peers—and local groups like Babes in Toyland, the Jayhawks, Gear Daddies, and Semisonic.³⁰⁹

Babes in Toyland performed regularly at First Avenue in the 1990s, as well as occasionally returning to the Seventh Street Entry.³¹⁰ Reimenschneider notes that Babes in Toyland were “also part of a wilder noisier, more experimental breed of punk bands that made their home at First Ave and especially the Entry, bands that could not have hoped for much more of a commercial break than a record deal with Minneapolis’s noise-rock label, Amphetamine Reptile. Led by Tom Hazelmyer and Pat Dwyer, AmRep built up a roster starting in the late ’80s that included Cows, Hammerhead, Halo of Flies, and Janitor Joe, plus such out-of-towners as Unsane, Boss Hog, Helmet, and the Melvins.”³¹¹

Reimenschneider suggests that “paying the bills at First Ave remained a challenge through the 90s. Amid the vast commercialization of alt-rock during the decade, McClellan’s preferences for

³⁰⁶ Reimenschneider, *First Avenue*, 165.

³⁰⁷ *Ibid.*, 173.

³⁰⁸ *Ibid.*, 166, 170.

³⁰⁹ *Ibid.*, 172.

³¹⁰ *Ibid.*, 179.

³¹¹ *Ibid.*, 179-180.

touring shows veered more and more toward truly alternative options. In 1990s alone he booked an unusually wide and quite admirable array of world music and roots acts.”³¹² These groups did not prove to be financially lucrative for the club.

Foxfire Coffee Lounge

Near the end of the 1990s, a music venue called the Foxfire Coffee Lounge (319 First Avenue North, extant) opened on July 2, 1998. A 2017 *City Pages* article noted, “At a time when all-ages shows tended to take place on the U of M campus or illegally, in houses, the Foxfire not only booked burgeoning local bands but also national touring acts, many barely on the public’s radar but soon to blow up: the Promise Ring, the Dismemberment Plan, At the Drive-In, Death Cab for Cutie, Black Dice—even Papa Roach.”³¹³

The venue was a critical all-ages establishment during its brief existence, but turned out to be short-lived. “By the time it shut down on September 7, 2000, the venue had become an institution for its loyal knot of regulars.”³¹⁴

Uptown Bar in the 1990s

The Uptown Bar continued to feature live music throughout the 1990s. The establishment featured Cows (and many bands from the Amphetamine Reptile label), Oasis’s first U.S. tour, Flaming Lips, Goo Goo Dolls, L7, and many others.

400 Bar in the 1990s

A renovation took place at the 400 Bar, with a grand re-opening in January 1997. Swensson noted that “the three members of Semisonic were such regulars at the 400 that the bar ended up providing some inspiration for Wilson—even supplying him with a few of the lines in their most popular hit, 1998’s ‘Closing Time.’” The song—one of the most popular songs released by a Minneapolis rock band in the 1990s—was first performed at the 400 Bar.³¹⁵ The venue closed in 2012.

The Whole (and Great Hall) in the 1990s

The Whole and the Great Hall continued to host music at the University of Minnesota’s Coffman Union. The venue’s web site notes that in the 1990s, “The Whole has carved out a more ambitious niche, inviting national stars, They Might Be Giants, Soul



Entrance to the Whole Music Club in the lower level of Coffman Memorial Union, University of Minnesota, 2018. (source: Jason Wittenberg)

³¹² Ibid., 196.

³¹³ Michaelangelo Mattos, “An Oral History of the Foxfire, Minneapolis’ Fleeting and Beloved All-ages Rock Club,” *City Pages*, February 27, 2017.

³¹⁴ Ibid.

³¹⁵ Andrea Swensson, “The 400 Bar May Be Gone, but Its Stories Live On,” *Local Current Blog*, January 10, 2013.

Coughing, and Green Day to perform.”³¹⁶ The Whole was under renovation from 1999 to 2001 before opening again for musical performances.

Major Arenas in the 1990s

With the opening of Target Center (600 First Avenue North, extant) in downtown Minneapolis in 1990, the city had an arena similar in size to the Saint Paul Civic Center and Bloomington’s Met Center, putting it in competition with both. Concerts at Target Center can accommodate approximately 20,000 attendees.

Following the departure of the Minnesota North Stars hockey team, the Met Center closed in 1993 and was demolished in 1994. The Saint Paul Civic Center was demolished in 1998 and was replaced by the Xcel Energy Center, a new arena that opened in 2000 to host a new NHL hockey team, the Minnesota Wild. The Hubert H. Humphrey Metrodome continued to host major concerts throughout the 1990s and into the 2000s. Target Center and Xcel Energy continue to compete for concerts as of the writing of this report in 2018. A substantial renovation of Target Center was completed in 2017.

Another footnote related to Target Center involves the arena’s close proximity to First Avenue and the Seventh Street Entry, located directly across the intersection. First Avenue management indicated that the two-year construction of the arena proved somewhat disruptive, as did the loss of inexpensive parking options.³¹⁷

Minneapolis and Twin Cities Musicians of the 1990s

Babes in Toyland in the 1990s

Longtime Minneapolis music fan Lori Barbero (drums/vocals), along with Kat Bjelland (guitar vocals), formed Babes in Toyland in 1987. After briefly performing with Cindy Russell and Kris Holetz, Michelle Leon joined on bass to form what most people would know as the lineup that would rise to prominence in the Minneapolis scene. Leon wrote of her experience at the first practice with her on bass, which took place on in the famous punk house known as Big Trouble House (1925 Colfax Avenue South, razed).³¹⁸

The Seventh Street Entry hosted the first Babes in Toyland performance on June 19, 1987. Treehouse Records released the band’s first single, “Dust Cake Boy,” recorded in Seattle in 1989. The band’s popularity started to take off in the 1990s, with Twin/Tone releasing *Spanking Machine*, the group’s first LP, in April 1990. Riemenschneider notes that the group’s shows inspired many more women to start their own bands.³¹⁹

Leon writes that “we play little bars, like Fernando’s on Lake Street, parties at people’s houses. We’re constantly on the calendar at 7th Street Entry—now as headliners—and grab weird

³¹⁶ The Whole Music Club, accessed October 14, 2018, <https://sua.umn.edu/whole/about/history/>.

³¹⁷ Riemenschneider, *First Avenue*, 172-173.

³¹⁸ Michelle Leon, *I Live Inside: Memoirs of a Babe in Toyland* (Saint Paul: Minnesota Historical Society Press, 2016), 20.

³¹⁹ Riemenschneider, *First Avenue*, 177, 178.

opening slots at the Cabooze, which is more of a rocker/jam-band bar. We say YES to every offer.”³²⁰

In a December 20, 1990, article in the *Minneapolis Star Tribune*, Jon Bream indicated that the band “has evolved into one of the most enthralling bands on the local rock scene.”³²¹

In an interview in local fanzine *Another Pair of Shoes* (published by this author), prior to a Seventh Street Entry performance on March 10, 1991, the band spoke about their recent European tour, about laughing at having recently heard themselves on the radio, and about the advantages and disadvantages of potentially signing to a major label. The band appeared in a documentary film called *1991: The Year Punk Broke*, which included documentation of the group’s European tour.



Babes in Toyland outside of First Avenue and Seventh Street Entry, March 10, 1991. (source: Jason Wittenberg)

The band’s next release, a 12” EP called “To Mother,” was issued by Twin/Tone shortly thereafter. The record was Number 1 on the UK indie charts for ten weeks. Then the band signed with Reprise for their next two (and final) studio LPs, *Fontanelle*, released in August 1992, and *Nemesisters*, released in 1995. The “Painkillers” EP was released between the two. Maureen Herman replaced Michelle Leon on bass in 1992. The band went through multiple bass players after Herman left the band in 1996. The band had been featured on magazine covers and had played major music festivals including the Reading Festival (1991, 1993, 1995) and Lollapalooza (1993).

Interestingly, the band was signed to Warner Brothers/Reprise by former Twin Cities (and then New York-based) music veteran Tim Carr, who indicated that his siblings had “written them off as unlistenable after seeing some of their early gigs.”³²²

The group disbanded in 2001 but reformed for shows that began in 2015.

The Replacements in the 1990s

Drummer Chris Mars stuck with the band until being forced out in 1990. Steve Foley took over on drums. The final Replacements LP, *All Shook Down*, was released in 1990. The band had been disintegrating. The final record was largely performed by Paul Westerberg and included session musicians who were not formally part of the band.

³²⁰ Leon, *I Live Inside*, 38.

³²¹ Jon Bream, “Babes in Toyland/Uptown Bar,” *Minneapolis Star Tribune*, December 20, 1990.

³²² Jon Bream, “Love ‘Em or Hate ‘Em, Babes in Toyland Are Rocking,” *Minneapolis Star Tribune*. August 2, 1992.

Before breaking up in 1991, the band's final Minneapolis performances included back-to-back nights at Orpheum Theater (910 Hennepin Avenue, extant) on February 6 and 7, 1991. Later that year, the band called it quits after a set in Chicago's Grant Park on July 4, 1991.

Each of the original members would go on to release records and perform either as solo acts or in other bands. Bob Stinson passed away at his Minneapolis apartment at 813 West Lake Street (extant) in 1995 at the age of thirty-five. In 2000 his family arranged to have a park bench dedicated to Bob Stinson. The bench is located on the west side of the Lagoon between Lake of the Isles and Bde Mka Ska, just south of the Midtown Greenway. Steve Foley, the band's final drummer before the 1991 breakup, passed away in 2008.

The band recorded two new songs for a 2006 retrospective on Rhino Records. The Replacements would release new material (albeit cover songs) in 2013 as a benefit for Slim Dunlap after Dunlap suffered a stroke. Further, the group also re-united (with Westerberg and Tommy Stinson as the only two original members) for live performances from August 4, 2013 (Toronto) through June 5, 2015 (Portugal). During this time, the group had one Twin Cities performance at Midway Stadium in front of 14,000 fans on September 13, 2014.

The band's legacy has been thoroughly documented in books and film. The group's influence and importance is now considered somewhat legendary. They influenced a generation of "alternative" bands. For example, Billie Joe Armstrong of Green Day suggests that seeing the Replacements changed his whole life.³²³ Lori Barbero noted, "I personally knew at least twenty people off the top of my head who have told me they moved to Minneapolis—from Pittsburgh, New York, California, Texas, Nashville—because of the Replacements."³²⁴ Given the band's habit of self-sabotage, it seems fitting that they would dissolve on the cusp of Replacements-influenced alternative bands selling millions of records. Among musicians born and raised in Minneapolis, Paul Westerberg's songwriting proficiency and cultural significance might be second only to Prince.

Bob Mehr's 2016 book, *Trouble Boys: the True Story of the Replacements*, is an incredibly thorough documentation of the band's history and includes a good deal of detail about Minneapolis sites that are relevant to the band's history. Some of those sites have been described and uniquely mapped by Sturdevant and Cannon.³²⁵

Soul Asylum in the 1990s

After having released two LPs on A&M in 1988 and 1990—their post-Twin/Tone years—Soul Asylum's *Grave Dancers Union* was released by Columbia Records in 1992. A November 1992 piece in *Rolling Stone* referred to Soul Asylum as a "band on the brink of stardom."³²⁶ That prediction proved accurate. Following the 1993 release of a video of the hit song "Runaway

³²³ Walsh, *The Replacements: All Over*, 28.

³²⁴ *Ibid.*, 41.

³²⁵ Andy Sturdevant. "Raised in the City: Westerberg's Walk – and Other Replacements Sites in South Minneapolis," *MinnPost*, March 30, 2016; Kevin Cannon, "Raised in the City: The Replacements' Minneapolis," Tumblr. <http://kevincannonart.tumblr.com/post/97187132923/in-honor-of-the-big-replacements-show-on-saturday>.

³²⁶ Chris Mundy, "Seeking Soul Asylum." *Rolling Stone*, November 26, 1992.

Train,” the band’s popularity skyrocketed beyond what they or their other Minneapolis peer bands could have imagined a few years earlier.³²⁷

Grave Dancers Union eventually sold over three million copies. This placed the record among the all-time top-selling records by a Minnesota-born artist not named Prince or Bob Dylan. The band played at an MTV-sponsored inaugural ball for Bill Clinton at the beginning of his first presidency in January 1993. Later that year, in a *Spin* article, the band discussed their sudden fame, including its negative aspects. Quoted in the article, Pirner suggested, “All of a sudden, it became really difficult to order dinner at a restaurant because everybody was . . . nuts because Soul Asylum was there. That’s the first time in my life that it felt really different.” Guitarist Dan Murphy discussed how people joked that “Runaway Train” allowed members to buy houses. “It certainly changed things,” he noted.³²⁸ “Runaway Train” earned the band a Grammy for “Best Rock Song” in 1993. For a period of time, according to a 1993 *Minneapolis Star Tribune* article, the group’s popularity meant that they were now too big to play many of the Minneapolis venues that typically hosted Soul Asylum in the past.³²⁹ The band had recently made appearances on the “Tonight Show” and opened for Keith Richards in major arenas, including the Saint Paul Civic Center. Pirner participated in the 1993 groundbreaking ceremony for the Rock and Roll Hall of Fame in Cleveland.

In 1994, the band had a song on the soundtrack for the movie *Clerks*. Dave Pirner formed a friendship with filmmaker Kevin Smith, who had been a fan of the band. Pirner oversaw the music for Smith’s 1997 film *Chasing Amy*.

Although the band’s 1995 LP, *Let Your Dim Light Shine*, went platinum, the group’s commercial success had peaked following the release of their previous record. The band released one additional record in the 1990s (*Candy from a Stranger*) before being dropped by Columbia Records. The group took a break starting in 1998. Pirner released a solo record in 2002. Soul Asylum’s next record would be released in 2006. Bassist Karl Mueller passed away from throat cancer in 2005. Replacements bassist Tommy Stinson played bass for the group for a period of time. After guitarist Dan Murphy left the band in 2012, Pirner has been the only original member remaining in the group, continuing to perform as of the writing of this report.

Arcwelder

Minneapolis group Arcwelder started under the name Tiltawhirl releasing their first record in 1990. The group changed its name due to a lawsuit from the maker of the Tilt-A-Whirl amusement park ride. The group released six LPs through the 1990s. The group released records on Minneapolis label Big Money, Inc., before switching to Chicago-based Touch & Go from 1992 to 1999.

Dillinger Four

Dillinger Four formed in 1994 and released three EPs and one LP in the 1990s. The group’s first LP, *Midwestern Songs of the Americas*, was recorded at the Terrarium, a Minneapolis studio.

³²⁷ Riemenschneider, *First Avenue*, 182.

³²⁸ David Peisner, “Wrong Way on a One-Way Track: The Oral History of Soul Asylum’s ‘Runaway Train,’” *Spin*, July 2013.

³²⁹ Jon Bream. “They’re Hot, but Can Soul Asylum Go Home Again?” *Minneapolis Star Tribune*, July 5, 1993.

The band has released three more studio albums in after 2000. The group remains active in 2018, making them one of the most enduring Minneapolis punk bands. For the period of time that the band has remained active, they have released records and toured relatively infrequently. Nonetheless, some critics count them as an extremely influential band and note that “since D4 plays so infrequently these days, it’s not uncommon for people to travel from as far as Japan for a rare chance to catch them at some dingy mid-sized club.”³³⁰

Singer/guitar player Erik Funk, along with his wife, Gretchen, opened the Triple Rock Social Club (629 Cedar Avenue, extant). After opening as a bar/restaurant in 1998, the establishment expanded and began hosting live music in 2003, hosting local band Lifter Pull for its first show. The venue would become of Minneapolis’s most important live music clubs until closing in 2017.³³¹

The Strike

The Strike formed in 1993 and their mod-punk drew comparisons to UK groups like the Jam, the Clash, and Stiff Little Fingers. The group released a split EP with Dillinger Four and two EPs of their own, all in 1995 and 1996. Their first LP, *A Conscience Left to Struggle with Pockets Full of Rust*, was released in 1996 on a Chicago-based record label.

The members of the Strike relocated to Chicago in 1997, minus one of their guitar players, and became a three-piece. They recorded another LP in 1999—their final release—called *Shots Heard 'Round the World*.

Recording studios

Six Feet Under

Six Feet Under was a popular Minneapolis recording studio for local punk bands in the early 1990s, including Porcelain Boys, Hammerhead, Jonestown, and Halo of Flies. The studio was located in the Central neighborhood (address unknown)³³².

As recording studio owners have often been reluctant to advertise their specific locations—given the presence of very expensive equipment—it is difficult to find the addresses of many Minneapolis recording studios from years past. More research about Minneapolis recording studios is recommended.

Record labels in the 1990s

A 1995 *Billboard* article about regional independent labels noted, “Before Seattle became a dominant music force, there was Minneapolis. In a sense, many of Seattle’s biggest bands owe a lot of their influences to Twin City bands like Hüsker Dü, the Replacements, and Soul Asylum. These days, Minneapolis seems a little more subdued, but a closer look still reveals an active

³³⁰ Dan Ozzi, “In Dillinger Four We Trust: Three Days on the Road with America’s Greatest Living Punk Band,” *Noisey*. November 16, 2015.

³³¹ Jay Gabler, “Triple Rock Social Club Announces Plans to Close on November 22nd,” *Local Current Blog*, October 16, 2017.

³³² A summary of records recorded at Six Feet Under can be found here: https://www.discogs.com/label/279157-Six-Feet-Under-Minneapolis?sort=year&sort_order=.

music community. Significant regional labels include Twin/Tone, Medium Cool, Clean, Big Money, Prospective, Omnium, Amphetamine Reptile and East Side Digital.”³³³

Twin/Tone Records in the 1990s

Twin/Tone continued to release music throughout much of the 1990s. The label had also developed a relationship with many smaller local labels. Twin/Tone moved from 2541 Nicollet Ave to 2217 Nicollet Ave (extant) in 1993, where it remained for the remainder of the decade. Paul Stark noted that starting in 2002, the label “had no employees and was once again run out of my house” in Edina.³³⁴ Years later, the label essentially came out of retirement to release a new record by the Suicide Commandos entitled *Time Bomb*.

Amphetamine Reptile Records in the 1990s

Although the many of the records released by Amphetamine Reptile Records were unlikely to gain widespread commercial success due (in part) to their abrasive sound, the label did find significant success in the 1990s. The label signed and manufacturing and distribution deal with Twin/Tone. Success came most notably from Helmet, a band from New York. After selling more than 40,000 copies of *Strap It On*, the band’s debut LP released in 1990, the band’s song “Unsung” EP became somewhat of an indie hit. Then the group was one of the few to make a leap from Amphetamine Reptile Records to a major label, selling over two million copies of *Meantime*, their initial major-label release. Helmet’s success helped Amphetamine Reptile support releases by other groups.

Hazelmyer notes that the label’s offices moved to 2645 First Avenue South (extant) in 1992. AmRep Studios was constructed in the basement of the office building by Tim Mac, who had previously run Six Feet Under Studio.³³⁵ In 1998, after first establishing a location in Coon Rapids, Hazelmyer would open the first Minneapolis location of Grumpy’s bar at 2200 Fourth Street NE, which also became the home of Amphetamine Reptile Records the same year. The label largely stopped releasing records in 1998 but did release one in 1999 and one final release in 2000.



2645 First Avenue South, 2018. Amphetamine Reptile Records was housed in this building in the 1990s. A redevelopment of the site is proposed in 2018.
(source: Jason Wittenberg)

Some of the more well-known

Minneapolis-area bands to release records on Amphetamine Reptile included the Cows, Hammerhead, Janitor Joe, and Guzzard. Many of the groups on the label played frequently at the Uptown Bar and First Avenue and Seventh Street Entry. In addition to its music, the label became known for an emphasis on graphic design, developing a unique aesthetic. As an

³³³ Rick Clark, “Give Them One Good Region: Local Labels Congregate In Cities Where Talent Gathers,” *Billboard*, February 25, 1995.

³³⁴ Paul Stark, email to author, August 28, 2018.

³³⁵ Scott Cook, email to author, October 16, 2018.

extension of this interest, Hazelmyer would go on to open Ox-Op Gallery in 2003 (co-located with one of the Grumpy's bar locations at 1111 Washington Avenue South). A documentary film (*The Color of Noise*) about Hazelmyer and Amphetamine Reptile was released in 2015.

Big Money, Inc.

Big Money, Inc. was a Minneapolis-based record label that produced its first releases in 1989 and released records through 1995 for Minneapolis and Twin Cities-area bands such as Neomort, Black Spot, Rifle Sport, Arcwelder, Mickey Finn, and Run West Run. The label also released records from bands based in other parts of the country, primarily Midwestern bands.

Prospective Records

A retrospective double CD of music from Retrospective Records, ranging from 1987 to 1997, notes that the label focused on “the regional sounds of northern punk rocka rolla, garage psych, and shoegazey shimmers.” Referring to the label’s mastermind, the record’s liner notes state, “I don’t know many folks who have given more to their respective musical communities than John Kass and his menagerie of record labels and musical endeavors.” The label was housed in the same location as Twin/Tone Records and it released records by Minneapolis groups such as Swingin’ Teens, Bone Club, the Hang-Ups, Colfax Abbey, the Loose Rails, and Dylan Hicks + Three Pesos.

THD Records

THD records was founded by Jason Parker in the late 1980s, releasing two records in 1989, but the label was most prolific during the 1990s. THD released records by underground Twin Cities-area punk bands as well as several bands from other parts of the country and one band from England. The label was operated from a house, known by local scenesters as the THD House, in Minneapolis’s Seward neighborhood (2020 Seabury Avenue, extant). The label’s home was also home to a number of local punk musicians and others active in the punk scene. The home’s basement hosted live shows by local bands as well as underground touring acts. Local bands that released records on the label included Porcelain Boys, Bloodhound Gang, Quincy Punx, and Dillinger Four.

Susstones Records in the 1990s

Susstones continued to release music in the early to mid-1990s, primarily seven-inch singles.

Modern Radio Records

A 2012 *City Pages* article lists Modern Radio as a critical local label, explaining that “this terrific Twin Cities independent record label was founded in 1999 by Tom Loftus, and continues to churn out one bristling, inventive release after another.”³³⁶

1990s Underground Punk in Minneapolis

Minneapolis had a very active and musically diverse hardcore punk scene in the 1990s. The city had a reputation as a place where the scene was less factionalized than in other cities. Chad Anderson, singer/guitar player for the Strike, noted, “This was a scene where you’d play with everybody, a Dischord [Records]-style band followed by a Discharge-type band,” Anderson

³³⁶ Erik Thompson, “Top 10 Best Record Labels in Minnesota,” *City Pages*, September 24, 2013.

recalls. “If you wanted to play, you couldn't just pick and choose, you had to all get together and just do it.” This era of Minneapolis punk is well-documented by a compilation of local groups on a record called, *No Slow All Go*, released by The Daggers and Half-Mast Records in 1995. A *City Pages* article noted, “The record meant to show the world everything that sweaty, dingy Twin Cities basements had to offer.”³³⁷ The CD has thirty-two songs, with additional tracks on the double LP. Groups on the double LP included (among many others) Kung Fools, the Strike, Man Afraid, Oswald Armageddon, Dirt Poor, Quincy Punx, Threadbare, Dillinger Four, Bombsite, Misery, and Code 13.

Although some of the bands that represented this scene did play established clubs, many of the performances took place at relatively small places that were less well-known, including basements and unofficial/unlicensed clubs that were operated mostly by those with a passion for the music and the punk movement. These included the Avalon Theater, THD House (2020 Seabury Avenue, extant), Emma Center (3451 Bloomington Avenue, extant), Studio of the Stars (504 Cedar Avenue, extant), Bombshelter (2951 Bloomington Avenue, extant), the Scooby Don't House/Thirty-Fifth Street Entry (3500 block of First Avenue South; specific address not found), and Saint Paul's Speedboat Gallery (1166 Selby Avenue, extant).

The unlicensed punk venue known as the Bombshelter hosted bands from 1995 to 1997. In 2015, *City Pages* published a brief article detailing the colorful history of the club, including a 1997 encounter between show attendees and the Minneapolis police that essentially signaled the end for the club.³³⁸

On July 4, 1990, one basement performance in the Marcy-Holmes neighborhood likely holds the distinction of being the best example of a touring band playing a Minneapolis basement before eventually reaching the status of international superstardom. Green Day performed in what is described on a flyer as “Josh's Neat Basement,” located at 815 Sixth Street SE (extant). An interview in *Another Pair of Shoes*, conducted after the show, notes that the band recorded their “Sweet Children” EP that day at Six Feet Under Studio for Saint Paul-based Skene! Records.³³⁹ The band would play an official venue the next day at the Varsity Theater (1308 Fourth Street SE, extant), supported by local bands Bone Club and Porcelain Boys. According to a Green Day fan web site, the band's singer/guitar player, Billie Joe Armstrong, met his future wife, Adrienne, during this stop in Minneapolis.

Twin Cities-based record labels releasing underground punk material during this era included THD Records, Profane Existence, Havoc Records, Half-Mast, One Percent, and Skene!

Prior to the more widespread proliferation of the internet, do-it-yourself fanzines flourished in the punk movement. Local examples included *Profane Existence*, *Conscience*, and *Another Pair of Shoes*. *Cometbus*, one of the longest running punk-oriented ‘zines in the world, was founded in Berkeley, California, but was based in Minneapolis while its author and creator, Aaron Elliott, spent a good deal of time in the city in the 1990s.

³³⁷ Zach McCormick, “The Strike Reunite for Extreme Noise's 20th Anniversary,” *City Pages*, April 2, 2014.

³³⁸ Tigger Lunney, “Better Know a Dead Venue: The Bomb Shelter,” *City Pages*, September 25, 2015.

³³⁹ *Another Pair of Shoes* #3, published July 22, 1990.

In the 1990s, *Profane Existence* was perhaps the world's best-known anarchist punk publication and record label. Founded by Dan Siskind in 1989, the publication started in 1989 and reached its peak in the 1990s before ceasing production in 1998, although the record label was re-established and currently lives on from a location in West Virginia. *Profane Existence* founder Dan Siskind noted that the magazine moved frequently and was located in nine different houses throughout the city when it was based in Minneapolis.³⁴⁰ During its two-and-a-half years at 1009 West Twenty-Sixth Street (extant), they hosted some local and touring bands in their house.

Extreme Noise Records opened on April 1, 1994, at 124 West Lake Street (extant) as a non-profit, collectively run record store focusing on hardcore punk music. The store relocated to a larger space, opening at 2524 Nicollet Avenue (extant) in January 1997. The store would move again, opening on November 1, 1999, to their current location at 407 West Lake Street. Each location has occasionally hosted live music. Since its inception, the store has been somewhat of a nerve center for the Minneapolis punk community, offering music, books, periodicals, shirts, and an annual flea market.³⁴¹

Volunteers from Extreme Noise sponsored a three-day Minneapolis Punk Fest, which took place June 28-30, 1995, at the University of Minnesota's Great Hall in Coffman Union. The event featured regional and national bands as well as many local groups such as the Strike, Quincy Punx, Dillinger Four, Misery, and Man Afraid.

A release in 2002 entitled *No Hold Back . . . All Attack* was meant to be a follow-up to *No Slow All Go*. The liner notes, written by Felix Havoc, noted that only two of the bands from the 1995 release were still active, and both were featured on the new record. Havoc referred to the early days of Minneapolis punk: "The seed planted at the Longhorn in '76 has grown into a might tree with many different branches and subgenres. But all of the bands on this compilation, no matter how different they may sound, embody the get up and go, do it yourself attitude of those early punk bands."³⁴²

This era of Minneapolis hardcore punk is captured in a hard-to-find documentary film produced by local filmmaker Patty Rhodes, entitled *Debasement Video Fanzine, Vol. 1: When We Play for Real*.

Radio Stations in the 1990s

Radio K

The University of Minnesota radio station known as Radio K began broadcasting in 1993. Although the university has a long history of broadcasting dating to 1912, documented on Radio K's web page, the newly named station established to an all-music format that included rock music and other genres using primarily student-led programming. After a three-year trial period, the university's administration determined in 1996 that Radio K would "be continued indefinitely and the University continue to provide financial support for the station."³⁴³ The

³⁴⁰ Dan Siskind. Email to author on March 20, 2018.

³⁴¹ For the history of Extreme Noise Records, see <http://www.extremenoise.com/history>.

³⁴² Felix Havoc, liner notes from record *No Hold Back . . . All Attack*, 2002.

³⁴³ Radio K web site, accessed October 8, 2018, <http://www.radiok.org/about/history/>.

station still broadcasts as of the writing of this report in 2018 on AM 770 and FM 100.7 and 104.5, as well as streaming online.

Rev 105

Rev 105, “Revolution Radio,” was founded in 1994. The station played alternative rock music and gave the local music scene a boost when it “consistently focused on local bands, venues and issues.”³⁴⁴ The station was purchased and the music format changed in 1997 amid low ratings that partly resulted from a relatively weak broadcast signal during part of the station’s tenure.

Conclusion

An article written by *Minneapolis Star Tribune* music critic Jon Bream in 1989 noted a variety of reasons for “the Twin Cities becoming a thriving music center in the 1980s,” specifically: Institutional support: Schools and cultural institutions supported and fostered an interest in music.

- Economy, ethic, and quality of life: Inexpensive rent was mentioned, along with work ethic and long winters that lead people to practice their music.
- Inspiring examples: Bob Dylan, Prince, etc.
- Live music: A plethora of high-quality performance venues.
- Receptive audiences: Minnesotans as “good listeners” and consciousness about the arts.
- Conservative radio: Locals don’t hear really good music on the radio, so they create it themselves.
- Black-music boom: The article notes that black musicians in Minneapolis merge a variety of styles.
- Open-minded musicians: Musicians here were not afraid of crossing boundaries to produce new sounds.³⁴⁵

If one accepts the above rationale for the thriving scene in the 1980s, some of the same arguments could perhaps be made for the area’s music scene prior to—and since—that time.

A 2018 exhibit at Seattle’s Museum of Pop Culture provided a slightly different list, noting the “Ingredients for a Thriving Local Music Scene.” That list included:

- Key individuals who act as a catalyst.
- Bands that create original music.
- Venues that provide places for bands to play.
- Record labels that document and distribute the music.
- Source of youth, particularly from schools or universities that sustain creative energy.
- Modes of communication, including fanzines, posters, and radio shows that expand the reach of the community.

The Minneapolis rock music scene featured these key ingredients during the latter half of the twentieth century and into the new millennium.

³⁴⁴ Scott Carlson, “The Music Stops for Alternative Station REV 105,” *Minnesota Daily*. March 12, 1997.

³⁴⁵ Jon Bream, “Why Here? Could It Be the Water? Observers Cite Some Reasons for Twin Cities Music Boom,” *Minneapolis Star Tribune*, May 7, 1989.

v. Latino Music

By Elizabeth Gales

Latino music in Minneapolis has a long, rich history that pulls from diverse backgrounds and includes genres from Tejano and Norteño to jazz, rock, and hip hop. The recorded history of the Latino community in Minneapolis starts in 1886 when the first permanent resident, Luis (Louis) Gabriel Garzón, arrived in the city. Garzón was a musician in the Aires Nacionales de México, which was touring in the region. He became seriously ill while in Minneapolis, stayed in the area to recover, and married local Clara Wagner. Over the next fifty years, Garzón played in various theater and community bands and orchestras. He founded the first Mexican grocery store on the West Side of Saint Paul, and also had an orchestra that performed at West Side social events.³⁴⁶

After the turn of the twentieth century, the number of Latinos in the state increased greatly as agricultural workers were recruited from the Southwest United States to work in the Red River Valley in the sugar beet industry. Many of these workers were Mexican and Chicano, and traveled back and forth from Minnesota to Texas and Mexico. Some families settled permanently in Saint Paul and Minneapolis. Historian Jim Norris noted that “Thousands of Mexicans came to the United States from 1917 to 1918 as part of a World War I temporary worker agreement between the United States and its southern neighbor. By 1920, large numbers of Mexican workers also worked in the meatpacking industries in Chicago, Minneapolis–St. Paul, Kansas City, and Omaha.”³⁴⁷ In Maya López-Santamaria’s *Música de la Raza: Mexican and Chicano Music in Minnesota*, she states: “The city’s [Saint Paul] Riverview district, later known as the lower West Side flats, soon became a nucleus of the Mexican community. Here they lived with friends and family and enjoyed the benefits of a tightly knit community, especially when times were tough.”³⁴⁸

As the Mexican and Chicano community has grown and developed, López-Santamaria notes: “Mexican music is a source of pride and identification for most Mexicans and Chicanos. The continuation of the music despite enculturation and changes in the lifestyles of Minnesota Mexicans has been marked by the perseverance of a culture that is simultaneously replenished by new arrivals to the state who have the music of home fresh in their ears. This interplay between ethnic maintenance and a consistent stream of newcomers has resulted in a vibrant, diverse, and flourishing gamut of Mexican music that contributes greatly to the cultural life of Minnesota.”³⁴⁹

³⁴⁶ Maya López-Santamaria, *Musica de la Raza: Mexican and Chicano Music in Minnesota* (Saint Paul: Minnesota Historical Society Press, 1999), 23; Jeff Kolnick, “Minnesotanos: Latino Journeys in Minnesota,” MNopedia, Minnesota Historical Society, accessed July 24, 2018, <http://www.mnopedia.org/minnesotanos-latino-journeys-minnesota>; United States Census, 1920 and 1930, accessed July 27, 2018, through Ancestry.com; “Louis Gabriel Garzon,” Find A Grave, accessed July 27, 2018, <https://www.findagrave.com/memorial/86639611/louis-gabriel-garzon>; “Clara Wagner Garzon,” Find A Grave, accessed July 27, 2018, <https://www.findagrave.com/memorial/86639593/clara-garzon>; Rodolfo Gutiérrez, HACER, “The Importance of Being Latino in Minnesota,” presentation 2011, accessed July 27, 2018, http://www.ebanexperience.com/uploads/5/6/8/7/5687864/eban_latinos_present_session_3.pdf.

³⁴⁷ Quote from Jim Norris, *North for the Harvest: Mexican Workers, Growers, and the Sugar Beet Industry* (Saint Paul: Minnesota Historical Society Press, 2005), 64; Johannes Riedel, “Nicolás Castillo and the Mexican-American Corrido Tradition,” in *Circles of Tradition: Folk Arts in Minnesota* (Saint Paul: Minnesota Historical Society Press for University of Minnesota Art Museum, 1989), 71.

³⁴⁸ López-Santamaria, *Musica de la Raza*, 3.

³⁴⁹ *Ibid.*, 6.

Maya López-Santamaria's *Música de la Raza* book and compact disc of recorded music provides a detailed history of the diverse music traditions that have been, and are still, performed across Minnesota. Most of the information below is summarized from this seminal work.

In the 1910s and 1920s, music was often performed by small, informal ensembles at house parties, bailes (dances), holidays, and momentous personal occasions like quinceañaras, weddings, and anniversaries. Members of the Chávez family, including Harrieta and José Chávez often played. Salvador Martínez and Jesús Gómez resided on the north side of Minneapolis but “would come to the West Side from North Minneapolis to play for the bailes and fiestas, or everyone would go to Minneapolis to play for an event there.” In 1922, the Sociedad Mutua Benéfica Recreativa Anahuac (Anahuac Recreational Society for Mutual Benefit) was founded on the West Side “aimed at uniting and assisting newcomers to the West Side as well as promoting the preservation of Mexican culture and celebrations.” The Orquesta Zaragosa, led by José Zaragosa, played at the first baile sponsored by the Anahuac organization. The orquesta was a string quintet with a guitar, tololoche, requinto, and two violins, and they played “romantic music of the early mariachi tradition,” which included rancheras, huapangos, fox trots, polkas, waltzes, and ballads. Another orquesta from Minneapolis led by Jesús Gómez also played at dances organized by Anahuac.³⁵⁰

The 1930s and 1940s saw a rise in popularity of the orquesta típica, often an eight- to twelve-person group that included strings and other instruments like piano, accordion, brass, and percussion. The Estrada brothers orquesta migrated between Texas and Minnesota, and performed in rural Minnesota for migrant families. They also played at dances and festivals in Saint Paul. Their violinist Nicolás Castillo remained in Saint Paul and became the “musical father of the West Side” writing corridos about Chicano life in Minnesota and forming his own orquesta típica to play fox trots, polkas, rancheras, corridos, and waltzes.³⁵¹

Creating New Styles

While mariachi and orquestas were still popular, the postwar period saw the introduction of newer forms of music from Central Mexico and the Caribbean, and also the blending of American music like big band with Latino traditions. Romantic boleros sung by internationally famous groups like Trío Los Panchos and the Padilla Sisters were popular in the late 1940s, and Las Hermanas Rangel, originally a trio with Eugenia, Genevieve, and María Rangel, formed on the West Side to perform boleros. The arrival of the mambo, rumba, cha cha cha, and danzón also inspired new groups, including Los Boleros, which performed tropical music at church events and at La Casa Coronado in Saint Paul. The leader was Augusto (Augie) García, and included Juan López, Dick Rowley, and Alfredo Capíz. Nicolás Castillo and other prominent musicians formed an orquesta Tejana known as Los Rumbaleros in the 1950s. The group “remade Mexican, Texan, and American favorites with large horn sections replacing the stringed instruments of earlier orquestas.” Eugenia Rangel was a part of Los Rumbaleros but founded her own group, Las Siete Notas in the mid-1950s. Eugenia played piano, Francisco “Kico” Rangel and Ruben Trejo were on sax, Frank Trejo on guitar, George Avaloz on drums, and Pete Debora on tololoche. The group performed a wide range of mambos, cha cha chas, and rumbas and were influenced by Latin jazz. García and the Rangels were part of a generation of Chicanos that had

³⁵⁰ Ibid., 25-27.

³⁵¹ Ibid., 17, 29

grown up in Minnesota and listened to both Mexican and American music. With musical knowledge passed down by older musicians, the younger generation began creating music that blended Mexican and American musical traditions, and created something new. Augie García and his group continued to evolve their music and recorded Minnesota's first rock and roll record, *Hi Yo Silver*, in 1955 (see section 4(d)iv "Rock/Punk/Alternative" above). García is widely considered the godfather of Minnesota rock and roll.³⁵²

The 1960s saw changes to the Mexican and Chicano communities in the Twin Cities. The West Side community was moved to higher ground to avoid persistent flooding in the early 1960s, and many of the families moved to other neighborhoods and cities. The federal government also ended the Bracero program in 1964, which limited Mexican fieldworkers migrating to Minnesota. More Chicanos and Texans migrated to Minnesota to work in the fields, and the new residents brought conjunto and Norteño music that was popular in Texas and northern Mexico. These music styles became popular in communities across the state. Local groups in the 1960s and 1970s included the Four Kings, La Tormenta, Los Compadres, Los Norteños, Los Huracanes del Norte, Alegría Familiar, and Los Mundiales. Members of the Rangel family and talented musicians like accordionists Lupe Jiménez and Jesse Ramos were part of this scene. "The innovations these groups introduced did not undermine the traditional appeal of their music nor the heritage it represented. Instead, they reaffirmed the *mejicanidad* (Mexicanness) of these Chicano musicians through the creation of new styles of Mexican music—despite their geographical distance from Mexico."³⁵³

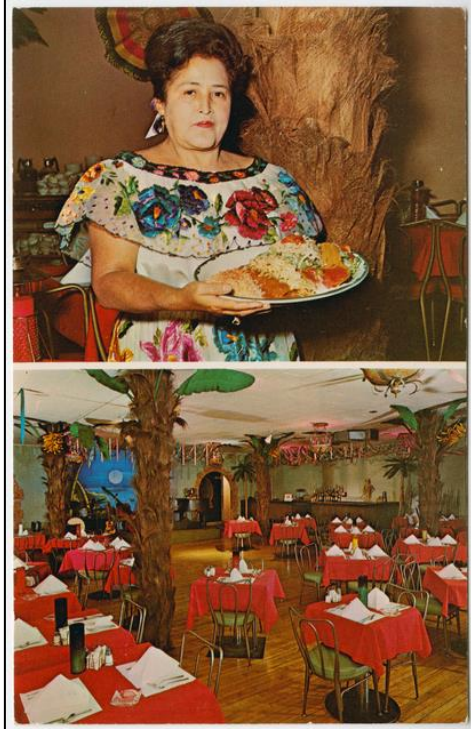
At the same time, López-Santamaria notes, "The dispersal of the West Side community brought a musical diaspora as well, and new bands formed representing different aspects of Mexican, Texan, Latin American, and American music. Bebop, blues, jazz, and rock and roll influenced young Chicanos who had begun to experiment with American music." In addition to Augie García, groups like The Four Cousins and The Jaymars played American rock and roll, rancheras, and Spanish rock. They also developed the "West Side Sound," which was influenced by rock, jazz, blues, soul, Mexican, and Latin music. Kico Rangel formed a twelve- to fourteen-piece Latin orchestra that performed merengue, samba, tango, cumbia, and mambo. Rangel may have been inspired by Tito Puente and other Latino musicians that were introducing Cuban and Puerto Rican music to American audiences in other parts of the country. Latin dinner dances were held at the Saint Paul Hotel and Thunderbird Motel in Bloomington.³⁵⁴

In the 1960s and 1970s, an important local Minneapolis venue for performance of Latino music was La Casa Coronado at 23 North Sixth Street (razed). The restaurant was run by Arthur and Elvira "Mama" Coronado and had started in Saint Paul around 1952 at 154 Fairfield Avenue East. It moved to 184 East Fairfield Avenue by 1954, and remained at that location until around

³⁵² Ibid., 30-34.

³⁵³ Quote from López-Santamaria, *Musica de la Raza*, 41-42; 39-41.

³⁵⁴ López-Santamaria, *Musica de la Raza*, 37-38.



Elvira Coronado and the interior of La Casa Coronado, 23 North Sixth Street, ca. 1965

(source: *Minnesota Historical Society*)

1961. The Coronados operated La Casa Coronado at 1113-1115 Washington Avenue South from 1960 to 1964 before moving to 23 North Sixth Street. The restaurant was at that location until it closed around 1980.³⁵⁵ Local bands including Los Boleros and Las Siete Notas performed at the Saint Paul and Minneapolis locations. The Coronados also hosted international acts. An advertisement in the December 31, 1970, issue of the *Minneapolis Star* featured Ben Pena “Vocal and Guitar Stylist” and the Manfredo Fest Latin-Jazz Trio from Brazil. “The tops in entertainment and authentic Mexican atmosphere are yours to enjoy Monday thru Saturday. Delicious Mexican foods prepared from Mama Coronado’s family recipes. Mexican and American cocktails and foods.”³⁵⁶

The restaurant participated in Minnesota Hispanic Heritage Week in September 1978. It hosted a banquet on September 10 to honor “Latinos who have excelled in their professions and contributed to their ethnic community” that kicked off the week of events in Minneapolis and Saint Paul. Other Minneapolis events that week included an exhibition of Hispanic art at Coffman Memorial Union; Hispanic films, Mexican dance, and Venezuelan serenade at the Minneapolis

Central Library; a Hispanic fashion show at Twin City Federal Savings and Loan Association (801 Marquette Avenue); and “Mini-fiestas” with Latino music every day in downtown including bands at NSP Plaza, Hennepin County Government Center, and performers strolling and playing down Nicollet Mall from the library. The week was capped with a two-day Hispanic Fair at Minnehaha Falls that included performances by “a Spanish guitarist, Chilean and Latin jazz, Mexican and Latin music and Mexican and Latin American dance” and ended with a Mariachi Mass and picnic lunch.³⁵⁷ Zocolo, Los Tropicanos, Trio Flamenco, and Kico Rangel’s Band were some of the artists featured that week.³⁵⁸

The high visibility of Latino artists and culture in the late 1970s was likely inspired by the efforts of Chicano activists “to open spaces for Chicanos in the educational, political, institutional, and commercial sectors of American society.”³⁵⁹ This included the creation of the Department of Chicano Studies at the University of Minnesota in 1972 after organized efforts by the Latin

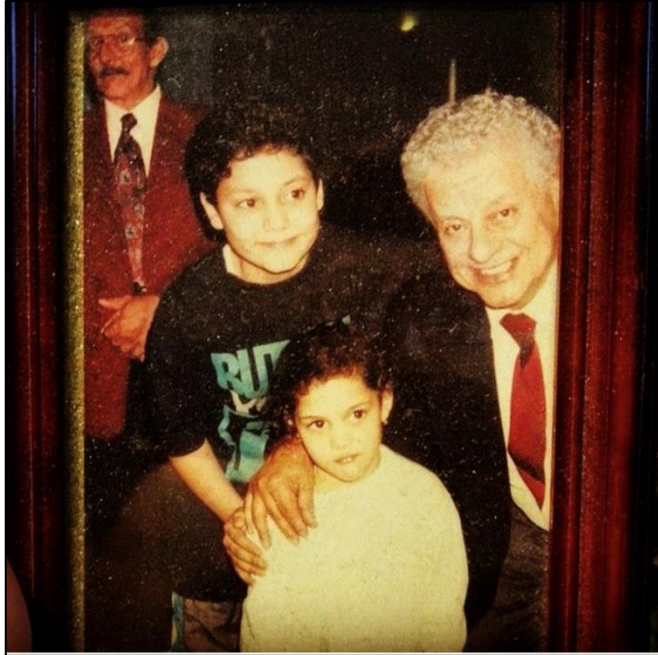
³⁵⁵ Minneapolis and Saint Paul City Directories, available at the Minneapolis Central Library Branch, Hennepin County Library.

³⁵⁶ López-Santamaria, *Musica de la Raza*, 30, 34; Advertisement for La Casa Coronado, *Minneapolis Star*, December 31, 1970.

³⁵⁷ “Latinos Celebrate Heritage Week,” *Minneapolis Tribune*, September 10, 1978.

³⁵⁸ Advertisement for Hispanic Heritage Week in Downtown Minneapolis, *Minneapolis Tribune*, September 11, 1978.

³⁵⁹ López-Santamaria, *Musica de la Raza*, 42.



Tito Puente with siblings María Isa Pérez and Harrel Pérez, and their grandfather Santiago Eugenio Vega-Vélez in Minneapolis, 1991
(source: *María Isa Pérez*)

Liberation Front.³⁶⁰ Chicano consciousness became more visible through the arts, and music was vitally important. López-Santamaria notes that musicians borrowed “from Afro-Caribbean percussion and Afro-American funk” to create “their own, often bilingual Chicano rock.” Local groups included the West Side Band, Extra Added Soul, Free-n-Easy, Sax-n-Souls, Los Jóvenes, Kilo, Café, and Fiesta. Eddie Gonzáles and the Chachos, Zarape, and Quien pioneered Tejano-groove music that might use the Hammond organ, conga drums, timbales, and accordions to perform Tex-Mex cumbias, polkas, rancheras, and Latin music.³⁶¹

Internationally recognized Latino artists also began playing in the Twin Cities more frequently in the 1970s and 1980s. Carlos Santana performed at the New City Opera House and Northrop Auditorium in 1973

and 1976, respectively. Tito Puente and Celia Cruz performed at the Guthrie Theater in 1979. Gato Barbieri, the Latin jazz musician from Argentina, was at the Guthrie in April 1982, and Tito Puente and his sextet performed at the “Basically American Music Festival” at Northrop Auditorium in June 1982. Puente and his Latin All-Stars would return to Minneapolis in 1985 to play at First Avenue, and he would open the Twin Cities Jazz Festival with Cruz at International Market Square in 1986.³⁶²

Puente’s work in the 1980s and 1990s to pass salsa music on to the next generation inspired Nuyorican artists like Marc Anthony and La India to continue the salsa tradition. Locally Latino music continued to be diversified by the arrival of Latinos from places other than Mexico and the Southwest United States. Macalester College in particular attracted Puerto Rican students and many settled in Minnesota after graduating. Local Latin band Orquesta Sabroson began playing salsa and Caribbean music in the 1980s. Sabroson would be the dominant Latin jazz band in the Twin Cities in the late 1980s and 1990s. In 1986, they were featured in the “Dance” column of

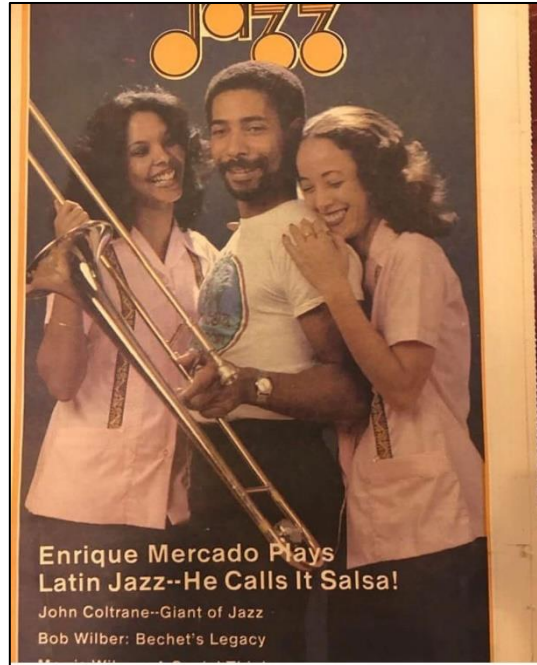
³⁶⁰ Chicano and Latino Studies Department, University of Minnesota, “History,” accessed October 31, 2018, <https://cla.umn.edu/chicano-latino/about/history>.

³⁶¹ López-Santamaria, *Musica de la Raza*, 42-43.

³⁶² Marshall Fine, “Santana Has Smoothed Out Its Rough Edges, Added Depth,” *Minneapolis Star*, March 21, 1973; Michael Anthony, “Another New Santana Band Plays at Northrop,” *Minneapolis Tribune*, April 19, 1976; María Isa Pérez, Minneapolis Music Context Project Steering Committee Meeting, August 28, 2018; Advertisement for Gato Barbieri at the Guthrie Theater, *Minneapolis Tribune*, April 11, 1982; Michael Anthony, “Puente’s Salsa Beat Wins Fans,” *Minneapolis Star and Tribune*, June 18, 1982; Barbara Flanagan column, *Minneapolis Star and Tribune*, March 15, 1985; Michael Anthony, “Latin ‘Royal Couple’ to Open Fest,” *Minneapolis Star and Tribune*, August 8, 1986.

the newspaper for performing at the Majestic Ballroom in Cottage Grove. They also led the lineup for the Canterbury Downs Fiesta Weekend in July 1988 that included Mariachi Serenata, Michael Houser (flamenco guitar), and dancing by Zorongo Flamenco. They headlined the Main Stage of an International Festival at Riverplace and Saint Anthony Main in June 1990, and had also headlined a show at the Fine Line Café earlier that year.³⁶³

Puerto Rican artists also founded El Arco Iris Center for the Arts in 1993 “to create a community that empowers and inspires children and families through traditional Afro-Puerto Rican music, art, dance, and song.”³⁶⁴ For twenty-five years, the organization has utilized spaces in both Saint Paul and Minneapolis for education and performance. It has brought artists from Mexico, Puerto Rico, and other Latin American countries to teach Afro-Latino folklore, dance, and music. Touring companies have promoted Afro-Latino culture at festivals across the state including



Sabrosón director Enrique Mercado with salsa dancers Yasmin Lucas Rivera and Isabelle Torres- Pérez, no date (source: *María Isa Pérez*)



El Arco Iris performing live Bomba and Plena music and dance at Todos Los Santos Caribe Fest, Lyndale Avenue and West Twenty-Eighth Street, 1997 (source: *María Isa Pérez*)

the Todos Los Santos Caribe Fest, which was held on the northeast corner of Lyndale Avenue South and East Twenty-Eighth Street. Artists and musicians from the local Latino community have donated their time and expertise to pass on cultural traditions to new generations.³⁶⁵

Changing Minneapolis

In the 1990s, a change in policies and a demand for workers led to a dramatic increase in the Latino population in Minnesota. In 1990, 54,000 “Hispanic” residents were recorded in the census. By 2013, over 270,000 Latino residents called Minnesota home. While the total population in the state had grown during

³⁶³ María Isa Pérez, interview with Elizabeth Gales, September 12, 2018; “Dance,” *Minneapolis Star and Tribune*, April 25, 1986; “Events,” *Minneapolis Star Tribune*, July 7, 1988; “Nightlife,” *Minneapolis Star Tribune*, February 9, 1990; Advertisement for the International Festival, *Minneapolis Star Tribune*, June 8, 1990.

³⁶⁴ El Arco Iris Center for the Arts, “About Us,” accessed October 31, 2018, <http://www.elarcoirismn.org/about-us.html>.

³⁶⁵ Pérez interview.

the 1990s, most of that increase was in the Twin Cities area.

During this period, many Latinos settled in south Minneapolis near Lake Street, making it an important cultural corridor. With the establishment of businesses like Mercado Central at 1515 East Lake Street, the corridor has also been vitally important in the economic development of the Latino community. Cultural events including Cinco de Mayo and Diesseis de Septiembre celebrations have been hosted on the street.³⁶⁶

The number of venues where Latino music is performed in Minneapolis have increased dramatically since the 1990s. Currently, the most prominent is El Nuevo Rodeo at 2709 East Lake Street. The venue started in an old International Order of Odd Fellows hall and expanded into a two-story commercial building to the east. El Rodeo was established in 2003 by Maya Santamaria, who continues to own and operate the venue. International Latino music acts have regularly played at El Rodeo, and DJ dance parties occur weekly. Recently, the musical acts have focused on Mexican and Mexican-American music, including Norteño, corrido, and ballado music from northern Mexico. El Nuevo Rodeo is currently the largest venue in the city dedicated to Latino music that is also owned by Latinos.³⁶⁷

Before El Nuevo Rodeo, Maya Santamaria booked acts at venues including the Quest night club and First Avenue. Victor Valens, the founder of Victor's 1959 Café in south Minneapolis, was also active booking international acts in the 1980s and 1990s. He helped bring Tito Puente and others to Minnesota. Other venues in the city have featured Latino music but have not been exclusively dedicated to the genre. In the past, these have included the Quest night club, First Avenue, Mill City Museum, and Midtown Global Market. Conga Latin Bistro is an important venue for Caribbean music and dancing in Minneapolis. Restaurants like Addis Ababa, the Loring Bar and Restaurant, and the now closed Babalu also hosted bands or DJs for salsa and tango dancing. Currently, venues in Burnsville and other outer-ring suburbs are hosting groups on a regular basis.³⁶⁸

Latino music in Minneapolis, and the Twin Cities region, continues to thrive. Tejano, Norteño, salsa, and conjunto are performed throughout the area, whether live at a venue or on one of the radio stations of the Latino Communications Network. Latino hip hop artists, including Los Nativos (Felipe Espinoza-Day and Jermain Ybarra) and María Isa, continue the tradition of melding musical genres to tell the stories of the next generation of Latinos in Minnesota.

³⁶⁶ Minnesota Compass, "Minnesota's Hispanic Population: 5 Interesting Trends," October 2014, accessed July 25, 2018, <http://www.mncompass.org/trends/insights/2014-10-02-hispanic-population-trends>; Katherine Fennelly, "Latinos, Africans and, Asians in the North Star State: Immigrant Communities in Minnesota," in *Beyond the Gateway: Immigrants in a Changing America: Migration and Refugee Studies series*, eds. Elzbieta M. Gozdzik and Susan F. Martin (Lanham, Md.: Lexington Books, 2005), 8-10, accessed July 25, 2018, http://archive.hhh.umn.edu/people/kfennelly/pdf/immigrant_communities_in_mn.pdf; José Antonio Machado, interview with Elizabeth Gales, June 18, 2018; Mercado Central, "History," accessed July 28, 2018, <http://mimercadocentral.com/about-us/>.

³⁶⁷ Tom Horgen, "Nightlife Notebook: Is El Nuevo Rodeo Closing? Not So Fast," *Minneapolis Star Tribune*, April 29, 2010; Manuel Rubio, interview with Elizabeth Gales, June 21, 2018; El Nuevo Rodeo, "Eventos," accessed May through July 2018, <http://elnuevorodeo.com/eventos/>.

³⁶⁸ Rubio interview; Machado interview; Pérez interview.

For Further Research

The Mexican-American Oral History Project at the Minnesota Historical Society includes seventy-four oral history interviews, including Arturo and Elvira Coronado, owners of La Casa Coronado. This collection might yield more information about music and Chicano cultural sites in Minneapolis.

María Isa Pérez, Pastor José Antonio Machado, and Manuel Rubio were critical to providing information on Latino performance spaces in the Twin Cities. Additional musicians and performers in the Twin Cities should be interviewed to help expand this context. Some initial artists to contact might include: Ricardo Levins Morales, Shai Hayo, Angel Maldonado, Felipe Espinoza-Day, and Brian Rossi. It is the author's hope that this section is revised and expanded in the future as Latino music grows and evolves in Minneapolis.

vi. Hip Hop

By Elizabeth Gales

While Prince Nelson and other young Minneapolis musicians were inspired by R&B, funk, and rock music to develop the “Minneapolis Sound,” at the same time in the Bronx, New York City, R&B took a different turn to inspire hip hop. Early pioneers in the genre, including DJs Kool Herc, Afrika Bambaataa, and Grandmaster Flash revolutionized how records were played with advancements in sound-system technology. MCs rapped lyrics over the music and groups of MCs and DJs, or crews, developed. While the genre grew out of the African American and Latino communities in the Bronx, by the end of the 1970s, it had spread throughout New York City and along the East Coast. The first hip hop records were made in 1979, and the record *Rapper’s Delight* by the Sugar Hill Gang found international success. Although hip hop records were played everywhere in the country, the spread of the music outside of the New York region relied on individuals. Historian Mickey Hess notes: “Just as hip hop was born in New York out of a mix of Caribbean and Puerto Rican immigrants, American Southerners, and native New Yorkers, the story of many regional scenes across the United States often begins with someone moving to the area from New York. Symbiotically, New Yorkers brought hip hop culture with them as they traveled to other cities.”³⁶⁹

The development of Twin Cities hip hop started with Travis “Travitron” Lee, who moved to Minneapolis from Brooklyn in 1981 to attend the University of Minnesota. Historian Justin Schell notes that Travitron “brought not only records with him, but also the style of hip hop, the gold ropes, record-scratching, and nearly indecipherable show flyers with wildstyle lettering. Indeed, the histories of graffiti and break dancing intertwine with the history of rap in the Twin Cities, as they do throughout hip hop’s history.” While Travitron and other local DJs were soon performing at clubs like Oz, the Fox Trap, Daddy’s, Club Hip Hop, and Duffy’s, nationally known acts were also performing in Minneapolis. In 1981, Kurtis Blow performed at the Northgate Roll-Arena on Plymouth Avenue in North Minneapolis. Roller rinks in both Minneapolis and Saint Paul were important venues for hip hop in this early era, as were parks, community centers, YMCAs, and YWCAs.³⁷⁰

Duffy’s hosted Kurtis Blow and Grandmaster Flash in 1982, and the Seventh Street Entry also began holding “Club Wild Style,” which was “a weekly all ages hip hop afternoon.” As it did with artists in other genres, the Entry served as a space for local hip hop artists to hone their skills and reach wider audiences. Since the mid-1980s, First Avenue has hosted national hip hop

³⁶⁹ *Hip-Hop Evolution*, episode 1, “The Foundation,” directed by Darby Wheeler, Sam Dunn, Scot McFadyen, written by Rodrigo Bascunan, hosted by Shadrach Kabango, aired September 4, 2016, on Netflix, <https://www.netflix.com/watch/80141893?trackId=13752289&tctx=0%2C0%2Ced9e4320c3fb68af3a0bcc79c97aaa8024704d79%3Aa31b559e113e3b2fb3c30fab8c075226fae4f8b9%2C%2C>; *Hip Hop in America: A Regional Guide*, ed. Mickey Hess, vol. 1, *East Coast and West Coast* (Santa Barbara, Calif.: Greenwood Press, 2010), xvi. See also: Joseph C. Ewoodzie Jr., *Break Beats in the Bronx: Rediscovering Hip-Hop’s Early Years* (Chapel Hill, N.C.: University of North Carolina Press, 2017); Jeff Chang, *Can’t Stop Won’t Stop: A History of the Hip-Hop Generation* (New York: Picador, St. Martin’s Press, 2005).

³⁷⁰ Justin Schell, “From St. Paul to Minneapolis, All the Hands Clap for This: Hip Hop in the Twin Cities,” in *Hip Hop in America: A Regional Guide*, ed. Mickey Hess, vol. 2, *The Midwest, the South, and Beyond* (Santa Barbara, Calif.: Greenwood Press, 2010), 364-365.

acts including Run DMC, Public Enemy, The Roots, Wu-Tang Clan, Aesop Rock, and Ice Cube.³⁷¹

While live performances were crucial to spreading local hip hop in the early 1980s, recording music also became vital to reaching larger audiences. The first hip hop record made in Minnesota, *The Coldest Rap*, was produced by Jimmy Jam and Terry Lewis with California-based MC Ice-T in 1983. Local MCs Kyle Ray and David “T. C.” Ellis released recordings not long after this. Radio DJs at North Minneapolis radio station KMOJ had been playing hip hop records in regular rotation when Travitron began hosting the first hip hop show, “The Hip Hop Shop,” on the radio station in 1984. KMOJ continues to be the leader in broadcasting hip hop music in the Twin Cities. KFAI is another radio station that began broadcasting hip hop, but was later to the game in the 1990s. The show “Strictly Butter” was cohosted by local MCs and DJs and provided a new voice for the local hip hop scene.³⁷²

Local crews of young DJs and MCs developed in the 1980s, and hip hop in the city was mostly divided into three areas: North, South, and Northeast. “The Micranots” formed out of two separate crews, and although the group only performed a short time in Minneapolis, other artists and producers who had worked with them stayed in the Twin Cities. Brent Sayers, known as Siddiq, was one who had worked with them and eventually organized regular hip hop nights that gave young artists the chance to perform. The Headshots crew was formed with artists who attended these events. Siddiq managed the group before it dissolved in 1995. Members of the group, Slug, Ant, Siddiq, and Spawn, created Rhymesayers Entertainment that year. As a record label, Rhymesayers has recorded music for several local and out-of-state artists of many races and backgrounds. They also started the Soundset Festival in 2008 to host local and national hip hop acts in the Twin Cities. Schell claims that “it was the success of Rhymesayers that made people take notice of the Twin Cities scene. Slug and Siddiq appeared on National Public Radio’s *All Things Considered* in October 1996 to discuss not only their own work, but also the current state of hip hop, addressing much of rap’s violent lyrical imagery and its increasing corporate control.”³⁷³

As Rhymesayers’ Atmosphere and other artists like Lil’ Buddy, Eloquent Peasants, and School of Thought developed in the late 1990s, places like the lunchroom at South High School and the Dinkytown neighborhood near the University of Minnesota became important areas for hip hop performance. “In 1998, Big Zach [MC] began the weekly Headspin series at Bon Appetit in Dinkytown, and soon afterward [in 2002] the weekly MC battle at the nearby Loring Pasta Bar.” DJ Syrum was also an organizer with the Headspin series. The scene around Bon Appetit was notable, according to Schell, and it was “the first time that all parts of the Twin Cities hip hop scene could come together peacefully in one place.” MC Combs [Big Zach] noted that “Dinkytown geographically is between the Southside, Northside, St. Paul, and Northeast and was easy to find right off a few major bus lines.” In the early 2000s, the Dinkytowner hosted a hip hop series called “The Hook Up” that was organized by MC Unicus. First Avenue also hosted the

³⁷¹ Ibid., 365, 386.

³⁷² Ibid.; Zach Combs, ed. Joshua Holmgren, *Headspin, Headshots and History: Growing Up in Twin Cities Hip Hop* (Saint Paul: No Static Records.com, ca. 2011), 56.

³⁷³ Quote from Schell, “From St. Paul to Minneapolis,” 366. Other information also from Schell, 363, 366.

first “Soundset” series in the summer of 1998, but it had a short run because of audience violence.³⁷⁴

Regular places to perform helped hip hop grow in Minneapolis in the 2000s. Schell claims that “many artists and groups saw the success of Rhymesayers, and began attempting to emulate it in their own work, as well as take advantage of the many doors that Rhymesayers had opened. Many local bars and clubs recognized the monetary potential for hip hop and began booking hip hop shows much more regularly, giving these newer artists valuable exposure. At the same time, national trends in hip hop’s popularity affected the Twin Cities.” While rivalries and conflict continue to exist in the local hip hop community, a “distinctive feature of the Twin Cities hip hop scene is the wealth of racial identities that make the music. While it may have started out mainly within African American subcultures in its beginnings, Latinos, Africans, Caucasians, Asian Americans, and Indigenous groups can all fall under the banner of ‘Twin Cities hip hop.’ Further, there is much greater openness to cross-racial collaboration, with many of the artists forming multiracial groups.”³⁷⁵

For Further Research

This context has not attempted to be the complete history of hip hop in Minneapolis, which is well-documented by books and articles. Instead, this section has summarized the history of hip hop artists, crews, and music labels through the year 2000 and focused on places where hip hop has been performed during that period. As hip hop in the Twin Cities continues to evolve, this context should be updated.

³⁷⁴ First two quotes from Schell, “From St. Paul to Minneapolis,” 379 and 366-367. Third quote from Combs, *Headspin, Headshots and History*, 102. Other information also from Schell, “From St. Paul to Minneapolis,” 379; Combs, *Headspin, Headshots and History*, 101-102, 163; María Isa Pérez, Minneapolis Music Context Project Steering Committee Meeting, August 28, 2018.

³⁷⁵ Schell, “From St. Paul to Minneapolis,” 367, 371.

5. Property Types

By Charlene Roise and Kristen Zschomler

Some venues associated with music, such as concert halls, are built for that specific function. Others emerge from locations with a compatible function—for example, a bar owner, looking to draw more patrons, adds a stage. Many morph from buildings with distinctly different uses: a hardware store is repurposed as a record shop, a hair salon becomes a recording studio, a bus depot is transformed into a nightclub.

These properties may host different types of music simultaneously (Orchestra Hall) or sequentially over time (The Depot/Sam's/First Avenue). Some have music-related uses today; others have moved on to other functions.

Music-centered businesses can be more transitory than other industries. This leads to issues with historic “integrity”—namely, how much “there” is still there. When properties no longer look like they did when they had music-related functions, it can be difficult to recognize that association. There can also be integrity issues with properties that maintain their musical function but have been extensively remodeled in recent years. Developing an approach for assessing the integrity of music-related properties will be a critical step in determining their potential for local historic designation. There might be justification for broadening the restrictive integrity standards of the National Register for Historic Preservation, which are typically the basis for local standards.

Minneapolis music properties can be significant for their broad association with history, association with an individual, for their design and construction, and for information potential. Due to this study's limited budget, the focus of the study was to identify the most prominent properties. However, the property types presented here allow for other properties to be evaluated under future studies, as resources become available. Through this initial, preliminary study, thirty Minneapolis properties were inventoried (see Appendix B). Further research will result in identification of additional properties associated with Minneapolis's music history. Four primary property types were identified.

- **Performance Venues:** properties where significant musicians performed live and in front of a camera. Subtypes include Concert Venues and Filming Locations.
- **Writing, Practice, and Rehearsal Locations:** properties where significant musicians mastered song writing/composing, key instruments, dance/choreography, etc.
- **Recording Locations:** properties where significant musicians recorded songs and albums and mastered recording techniques. Subtypes include Residential Studios, Commercial Studios, and Concert Venues.
- **Distributing the Music:** properties where music was sold or played for free listening. Subtypes include Sheet Music Stores, Record Stores, Radio Stations, and Record Labels.

While some properties associated with music history are easily classified under their original purpose—such as Minneapolis's Orchestra Hall, which was specifically built to accommodate rehearsals and performances—other properties associated with Minneapolis music blur traditional lines. For example, Prince recorded his music in every house he lived in as an adult, at

live performances, and at professional studios. The Replacements, Hüsker Dü, and Soul Asylum all recorded at Blackberry Way Studios, located in a modest bungalow at 606 Thirteenth Avenue SE in Dinkytown. Instead of creating a “Studio” property type, therefore, they are grouped here as “recording locations.” Properties may also fall under more than one type. First Avenue could qualify under all three property types, and the lunchroom at South High School where the Rhymesayers movement began would be considered a Writing, Practice, and Rehearsal Location, as well as a Performance Location. Therefore, the evaluation of individual buildings may involve consideration under any or all of the four property types and/or more than one subtype. The building’s original purpose, such as a school, church, bus depot, military armory, or residence, may be irrelevant to its categorization for its association with Minneapolis music history.

a. Just for Play: Performance Venues

i. Concert Halls, Clubs, and Cafes

Some music facilities, like Orchestra Hall, are purpose-built and live a long life fulfilling that role. More common, though, is the example of the Happy Hour Cafe, later known as Club Carnival and the Flame Bar, at 1523 Nicollet Avenue, built in 1938 as a major jazz club. As popular tastes changed following World War II, the club's focus turned to country-western music in 1955 and the building's Streamline Moderne aesthetic was muted with "wagon wheels around the bar and models of a cowboy and cowgirl over the front door." The club brought in national headliners like Mel Tillis, Dottie West, and Hank Snow and was successful for a while, but "by the early '60s the character of the neighborhood had deteriorated and the Flame's clientele had changed. Packs of motorcycles were often parked outside" and "the names of the Flame's performers became less impressive." By the following decade, its marquee promised "Hard and Soft Rock," "Old and New Blues," "Disco," and "Soul" as well as "Snacks, Dancing, Giant Drinks." The physical integrity of the property, from a preservation perspective, had become extremely questionable. As a writer observed in 1977, "To describe the decor—country-western laid over 1940s glamour, with shabby disco slathered over that—'eclectic' would be a kindness." In 1978, the city revoked the club's liquor license after a bust for prostitution, resulting in the bar's closure. The owners received offers to sell the property to other operators who wanted to reestablish a jazz club at the location as well as developers who planned to replace the building with new construction. The building apparently had a brief resurgence as a music venue but was eventually transformed into other commercial uses.³⁷⁶

More research is needed to identify potentially significant properties.

³⁷⁶ R. T. Rybak, "Owner of the Flame Bar Waits, Hopes to Reopen," *Minneapolis Tribune*, December 3, 1979; David Peterson, "Flame Bar: City Has Last Word," *Minneapolis Star*, July 25, 1980; Brenda Ingersoll, "Proprietor Keeps 'Flame' Glowing through All Changes," *Minneapolis Star*, May 12, 1977.

ii. Taking It to the Streets: Music Outside

By Stephanie Rouse

Since music began taking shape in Minneapolis, outdoor concerts have been a standard venue. As discussed earlier in *Music in Nature*, concerts were common in Bridge Square and the Lake Harriet Pavilion in the late 1800s. Some downtown buildings offered summer concerts on their roof gardens. There are four main categories of outdoor music that have evolved over the years: city parks, open air stadiums, rooftop gardens, and urban spaces.

The Minneapolis Park and Recreation Board has been running the popular Music in the Parks program since 1892.³⁷⁷ The concerts have been held at locations throughout the city including the Lake Harriet Bandshell (4135 West Lake Harriet Parkway, rebuilt in 1986), Minnehaha Park Bandshell (4801 South Minnehaha Drive, rebuilt in 1997), Father Hennepin Bluff Park (420 Main Street SE), Nicollet Island Pavilion (historically the 1893 Williams Brothers Boiler Works, renovated in 1988) and Amphitheater (40 Power Street), Bryant Square Park (3101 Bryant Avenue South), and Theodore Wirth Park (2500 Glenwood Avenue). Some parks, like Lake Harriet, have a long history with music, while music was introduced at others more recently. Music genres at these concerts vary greatly and include classical, rock, jazz, concert band, folk, punk rock, and more. What began as concert band concerts grew into a mix of genres representing all the phases of Minneapolis music.

The oldest music venue for outdoor concerts is Lake Harriet, dating back to 1885. Advertisements from this time showed open air concerts at the park, which were made popular by the easy transportation on the Minneapolis Street Railway Company lines. The company erected an entertainment pavilion in 1888 on private land west of the lake and hosted concerts there. In an agreement with the park board, the railway company built a new pavilion on the shore of Lake Harriet after the 1888 pavilion burned in 1891. The new pavilion was designed by Harry Jones, a Minneapolis architect and park commissioner, in the popular Pagoda style. After that pavilion burned, Jones designed a new pavilion, which was built in 1904 and leveled by a storm in 1925. Soon thereafter, a “temporary” bandstand was built east of the site of the old pavilion for \$4,000. It lasted sixty years until it was replaced in 1986 by the existing bandstand, designed by architect Milo Thompson. Built at a cost of \$5.5 million, the bandstand provides concertgoers views of the lake while listening to music.³⁷⁸

Beyond traditional bandshells, open-air stadiums offered opportunities to listen to music in nature. Parade Stadium (400 Kenwood Parkway, demolished), Minneapolis’s first public football stadium, was built just west of downtown in 1951. It was not used as an outdoor concert venue until the mid-1960s. According to historian David Smith, “Buffalo Springfield, Jefferson Airplane, Fleetwood Mac, and Blondie, among others, played there. Singer Melissa Manchester drew the stadium’s largest crowd ever—thirty thousand—in June 1979. The last big-name act to

³⁷⁷ Minneapolis Park and Recreation Board, “Music and Movies in the Park,” accessed September 11, 2018, https://www.minneapolisparcs.org/activities_events/music_movies/#group_3_656902.

³⁷⁸ Minneapolis Park and Recreation Board, “Lake Harriet Park,” accessed September 11, 2018, https://www.minneapolisparcs.org/parks_destinations/parks_lakes/lake_harriet_park/#group_3_13031.

play at Parade Stadium was Simon and Garfunkel in July 1983.”³⁷⁹ Concerns from neighbors over noise led to fewer and fewer concerts and the eventual demolition of the stadium in 1990.

Finally, the rooftop garden was an early source of outdoor musical entertainment. The first mentions of roof garden concerts were found in the early 1890s, with the Guaranty Loan Building (330 Second Avenue South, demolished) holding roof garden concerts in 1891.³⁸⁰ In newspaper articles from the early 1900s, the summer fad of rooftop gardens, which provided relief from heat, dust, and mosquitos, doubled as evening venues for concerts.³⁸¹ The Plaza Hotel was popular in 1906, along with the rooftop garden at the Lake Harriet Bandshell.

In the late 1900s, outdoor concerts moved from rooftops to the streets, becoming popular in bar and restaurant patios and temporarily taking over spaces, like streets, parking lots, and plazas, that normally served other functions. In 1984, Saint Anthony Main (115 Main Street, extant) offered a Jazz and Summer outdoor concert series and the Minnesota Orchestra gave free concerts in the Hubert H. Humphrey Metrodome parking lot.³⁸² The orchestra also played in Peavey Plaza (1101 Nicollet Mall, extant), adjacent to Orchestra Hall, which accommodated jazz, blues, rock, and other concerts as well.

Some of the above properties are locally designated and listed in the National Register. Often, though, their association with Minneapolis’s music history is not noted. More research is needed to identify potentially significant properties.

³⁷⁹ David C. Smith, “Parade Stadium, Minneapolis”, MNOPEDIA, accessed September 11, 2018, <http://www.mnopedia.org/place/parade-stadium-minneapolis>.

³⁸⁰ *Minneapolis Star Tribune*, June 23, 1891.

³⁸¹ “Society,” *Minneapolis Journal*, July 22, 1906.

³⁸² *Minneapolis Star Tribune*, June 29, 1984.

b. Writing, Practice, and Rehearsal Locations

Musicians used a variety of properties for writing, practice, and rehearsal. These may include residential properties but also commercial properties like warehouses and professional studio spaces. More research is needed to identify potentially significant properties.

c. Keeping the Sound Around: Recording Locations

i. Residential Studios

Prince is the musician identified the most with residential recording studios. Studios were set up in other residential settings, and more research is needed to identify potentially significant properties.

ii. Commercial Studios

Sound 80 and the former Kay Bank Studio are examples of well-known commercial studio properties. More research is needed to identify other potentially significant properties.

iii. Concert Venues

With improvements in recording technology, concert venues could be used as recording spaces. One of the best documented examples is First Avenue, which was used by Prince to record several important tracks for the soundtrack to the movie *Purple Rain*. More research is needed to identify other potentially significant properties.

d. Bringing It to Market: Distributing the Music

Music has been distributed in countless ways as technology has evolved. The following subtypes highlight the most common ways music has been distributed in Minneapolis.

i. Sheet Music (Nineteenth-century Music Stores)

By Stephanie Rouse

Sheet music for vocals and small instruments was popular in the early years of Minneapolis as it was easy to transport and affordable.³⁸³ In Minnesota, the publishing of sheet music reflected “what was happening in other states of the Union. The output expressed the spirit of the times and reflected the culture of the day.”³⁸⁴ One such example of these compositions was “The Minneapolis Mill Disaster” written in 1878 to document the tragic explosion of the Washburn A Mill on May 2 of that year. Sheet music was published with artistic covers to capture the spirit of the artistic compositions within. An example is the “Ice Palace March” for the Winter Carnival, which featured winter scenes surrounding the ice palace.³⁸⁵

The Minnesota Historical Society’s *Collection of Songs and Music About Minnesota Places, Institutions, Businesses, and Themes* has an assemblage of sheet music dedicated to Minneapolis. A song from Hazel Bertram Butterfield written in 1940 is a tribute to “Minneapolis, the city of lakes and parks.”³⁸⁶ Another called “Summers in Minneapolis” was written in 1962. One of the earliest collections is the “Minneapolis Journal Waltzes” composed by Ion Arnold in 1890 followed in 1999 by Edmund Braham’s “Minneapolis Journal March.”

Despite the high volume of sheet music produced in the Twin Cities in the nineteenth century, it did not measure up to cities like New York, Boston, or Chicago which hosted hubs of music like Tin Pan Alley. It appears that sheet music sales in Minneapolis clustered downtown along Nicollet Avenue, with a proliferation of music stores opening in the late 1800s.

Of the music stores that have been identified, only one store—Schmidt Music (88 Tenth Street)—is still standing. The remaining music buildings, primarily clustered along Nicollet Avenue in downtown, were demolished in the late 1950s through 1970. Most of the buildings were constructed in the 1880s, with a few outliers constructed in the first decade of the twentieth century. Nineteenth-century music stores included Howard, Farwell and Company (707 Nicollet Avenue), Metropolitan Music Company (509-511 Nicollet Avenue), The Muse/Musical Advance (511 Nicollet Avenue), and the W. J. Dryer and Brothers Company (408-410 Nicollet Avenue).

³⁸³ James Taylor Dunn, “A Century of Song: Popular Music in Minnesota,” *Minnesota History* 44 (Winter 1974), accessed September 21, 2018, <http://collections.mnhs.org/MNHHistoryMagazine/articles/44/v44i04p122-141.pdf>.

³⁸⁴ Ibid.

³⁸⁵ Ibid.

³⁸⁶ Minnesota Historical Society, *Collection of Songs and Music About Minnesota Places, Institutions, Businesses, and Themes*, accessed September 21, 2018, <http://www2.mnhs.org/library/findaids/lb000008.xml>.

ii. Shellac, Vinyl, Cassettes, CDs—The Rise and Fall of Record Stores

By Charlene Roise

The term “record stores” is applied generically to the retailers that came and went in response to changes in technology, taste, and real estate values. While a few, like Musicland, were large corporations, most were small, independent shops with only one facility or, at most, a few locations. Stores were occasionally free-standing, but were more typically in storefronts in older commercial areas, like Cedar-Riverside and Dinkytown around the University of Minnesota, and along streetcar corridors such as Nicollet and Lyndale Avenues.

In addition to music, the stores were sometimes “head shops” offering drug-related paraphernalia as well other merchandise such as T-shirts, jewelry, and books. They developed devoted followings. John Kass, owner of a twenty-first-century on-line vinyl retailer, recalled, “In my younger days, I spent a lot of time in record stores and head shops, from about 1973 to 2007. Sometimes I think I love the record stores more than the records themselves (and you know how much I love records). I still look/looked up to the store owners, weird and ornery as they are/were, they are my heroes. Hats off to ’em!” He compiled the following list of record stores in Minneapolis during that period:

Let it Be (10th and Nicollet, Loring Park, 7th and Hennepin), Oar Folkjokeopus/North Country Music (26th and Lyndale- Treehouse thrives here), Northern Lights (7th and Hennepin), Hot Licks (7th and Hennepin), Garage D’or (26th and Nicollet, Lake and Lyndale), Music City (7th and Hennepin), Wax Museum (Lake and Nicollet, West Bank, 7th & Hennepin downtown), Applause (various uptown locations), Pyramid (1st Ave and 5th St), Optic Nerve (Lake and Lyndale), Aardvark (Central and Lowry), Records on the Nile (35th and Cedar), Uneeda Records (22nd and Lyndale), Groove Monster (Dinkytown), Stone Bleu Ltd. Stone Bleu Too (38th and Grand), Hit City (Central Ave NE), Don Leary’s (St Anthony), Campus Record Shop, Hazen’s (33rd and E Lake St), Record Exchange (7 corners), Disc & Needle (1439 W. Lake St.), Backbeat Discs (25th and Hennepin), Bassment (E. Hennepin and 5th St NE, Lake and Lyndale), Cynesthesia (Karmel Blvd., 617 West Lake Street, 2901 Lyndale Av S), Da Sound Lab (42nd and Minnehaha), Digital City (Broadway-North Side), DJ’s Music Emporium (Grand and Lake St), Elite (Lowry and Central NE), Know Name/Your Store (Dinkytown), Positively 4th St (Dinkytown), Last Stop CD Shop (Dinkytown), New Avenue (Lake St), Nightfall (E Lake and 27th), Sursumcorda (1st Ave and 3rd St- downtown), Universal CDs (38th and Chicago), Wide Angle (45th and Nicollet), CD Station, Hit City (Central Av NE), Rock-it Records (three diff locations), Humble Sounds (50th & Bryant), CD Cellar (by Lake Nokomis), Record Run (Thomas Ave N-originally from Philly), Oblivion Record Shop (Cedar Av. north of Riverside-West Bank), Rising Sun (Harmon Av btwn 8th and 9th dntn), Soul Survivor (Penn and Broadway), Platters (LynLake, Cedar & Riverside- photo thanx David Beckey), Schmitt Music (they still sell instruments), Modern Records (15th and Nicollet), Record Lane (8th and Nicollet), F.U.G. Record Sales (North Lyndale Av.), Mr. Bojangles (37th and Stinson, NorthEast), Record Rarities (Aldrich and Lake St.), Dixieland Record Heaven, Third Stone Music (W. Lake Street), The New England (8th and Marquette), Title Wave (W. Lake St.), Wayne & Ron’s (Lake & 30th), Immaculate Contraptions (Franklin & Lyndale), Mr. Crown’s (38th St.), Spring Records, Sound Inn (Stadium Village and 18th & Nicollet), House of Records (Lake and

Nicollet), Lyndale Flowers and Records (Lyndale & 36th), Dee's Record Center, Get Records, Chicago Lake Records, Acme Record Shop, 7 E. 26th Street, Texas Bill Strength Record Shop (202 S. 10th St.), Earth (Lake & Nicollet), Kra-Mar Music (3939 Fremont Av. N), Majestic Music Shop (14 S. 7th St.), Gilbert's Music & Novelty Shop, 30 S. 7th St.³⁸⁷

Further research is needed to identify extant record shop properties, regardless of whether they continue to function as record stores, and to evaluate their significance.

³⁸⁷ John Kass, "List of Defunct Indie Record Stores and Head Shops," <https://gojohnnygojohnny.wordpress.com/2011/02/20/list-of-dead-indie-record-stores/>.

iii. Radio Stations

By Elizabeth Gales

Radio stations have been, and continue to be, vital to sharing music. There have been numerous commercial radio stations with broadcast areas that include Minneapolis. The following three stations stand out as non-profit organizations that have made critical impacts on many musical communities in Minneapolis.

KMOJ

KMOJ is currently located on the second floor of 2123 West Broadway Avenue. The non-profit, community station was founded in 1976, and originally occupied two units in the apartment building at 810 Fifth Avenue North in the Sumner Field project. The antenna was mounted on the roof of the high-rise building.³⁸⁸ A group of community residents, the Scarlet Fever Committee, identified problems in the community and looked for solutions. Interviewed in 1984, Reverend Ewald Bash noted that one problem was “the lack of communication between the Glenwood-Lyndale and Sumner-Olson housing projects, which were separated by the construction of Olson Memorial Hwy.” The station started on the AM band as WMOJ, with a reach of only a few blocks. In 1978, it increased its wattage and moved to FM as KMOJ. The wattage was increased again in 1983 to broadcast across the metro area.³⁸⁹

From its beginning, the station focused on black music and programming. As one program director and station manager explained: “The important thing is knowing our history, and the music is a part of that.”³⁹⁰ Everything from pop, blues, jazz, rock, soul, funk, reggae, gospel, and hip hop has been broadcast from KMOJ. All shows are community based and include interview and forum formats, in addition to playing music.³⁹¹

As the Sumner Field area was redeveloped in the 1990s, the station moved to the Glenwood Lyndale Community Center at 501 Bryant Avenue North. When that building was demolished in the early 2000s, the station moved to 555 Girard Avenue and then to a temporary location in Uptown 2007. In 2010, KMOJ relocated to its current home on West Broadway Avenue.³⁹²

KFAI

Fresh Air, Inc. filed as a nonprofit corporation with the Minnesota Secretary of State in 1973. The corporation had difficulty getting their license to broadcast after Minnesota Public Radio

³⁸⁸ Jim Fuller, “KMOJ’s Deacon: Blind DJ ‘Keeping It Live,’” *Minneapolis Star Tribune*, November 14, 1982; “KMOJ’s History,” KMOJ website, accessed August 6, 2018, <http://kmojfm.com/wp/about-us/>.

³⁸⁹ Joelle Purvis, “Tiny Station Sets Big Goal: Unifying Area in North Side,” *Minneapolis Star Tribune*, July 28, 1984.

³⁹⁰ Tiffany Moore, “KMOJ Uses Popularity of Music to Preface Serious Programming,” *Minneapolis Star Tribune*, July 28, 1984.

³⁹¹ Moore, “KMOJ Uses Popularity of Music;” “Shows and Personalities,” KMOJ website, accessed August 6, 2018, <http://kmojfm.com/wp/shows-personalities/>.

³⁹² Kimberly Hayes Taylor and Wayne Washington, “Turmoil at KMOJ: Now You Hear It; Now You Don’t,” *Minneapolis Star Tribune*, May 3, 1994; Steve Brandt, “Hollman Renewal Leaving Some in Limbo,” *Minneapolis Star Tribune*, February 19, 2000; Charles Hallman, “KMOJ Resurrected in North Minneapolis,” *Minnesota Spokesman-Recorder*, April 23, 2010.

legally opposed the organization. However in 1978, KFAI finally succeeded and went on the air. The sixty-foot radio antenna was on the roof of the Seward Cafe at 2201 East Franklin Avenue. Organizers assembled everything from the transmitter, tower, tapes, and used tape recorders for about \$16,000. The primary coverage area extended about two miles around the transmitter. The radio's office was located in a loft at Walker United Methodist Church (also known as Walker Community Church) at 3104 Sixteenth Avenue South. Once the station was fully operative, daily broadcasting began at 6:00 a.m. with "Wake-up, Southside" and concluded with various jazz programs that started at 11:00 p.m. Starting shortly after the station's first broadcast, Willie Murphy hosted the first blues show on KFAI. The show ran for eight years.³⁹³

On January 9, 1984, KFAI began broadcasting from a 125-watt transmitter atop the Foshay Tower, which provided transmission within an eight-mile radius. In 1986, Fresh Air Radio moved into offices above the Butler Drug store at 1518 East Lake Street, less than two blocks from its original location at Walker Church. "Reports indicate that air conditioning was everyone's favorite new amenity."³⁹⁴

In the fall of 1991, KFAI moved into the Bailey Building at 1808 Riverside Avenue South. It was the station's first custom designed facility, with studios, a newsroom, a record library, staff offices, a kitchen, and a meeting area. On December 12, the station held an open house to celebrate the move.³⁹⁵

KBEM

The radio station KBEM is part of the Minneapolis School District's broadcasting education program. From the station's website: "The broadcasting education program that spawned KBEM was established at Minneapolis Vocational High School [1101 Third Avenue South] in the mid-1960s. The station signed on in 1970, carrying a widely varied checkerboard of programming. In 1983, it moved to new facilities in North High School [1555 James Avenue North] as part of the District's desegregation initiative and it continues to reside there today. Jazz music became the main programming focus in the mid-1980s and the station started to build a loyal and sizeable audience."³⁹⁶

The radio station is now "financially self-sufficient through listener donations, grants, partnerships, and business support, taking no cash subsidy from the school district. The Radio curriculum now teaches general professional and academic skills and media literacy through

³⁹³ Filing Number L-2, July 27, 1973; Minnesota Secretary of State website, (http://da.sos.state.mn.us/minnesota/corp_inquiry-find.asp?:Norder_item_type_id=10&sm=7); Bryan Peterson, "NFCB, KFAI and You," *Fresh Air Magazine*, January 1979.; Minneapolis Building Permit A43179, April 7, 1978; John Carman, "Station's Fresh on the Air," *Minneapolis Star*, May 12, 1978; "Programming Guide," *Fresh Air* [September? 1978]; Collins, *West Bank Boogie*, 122. Peterson was also pastor of Walker United Methodist Church from 1967 until his death in 1989 (Ted Jones, "Church and Civic Leader Rev. Bryan Peterson Dies," *Minneapolis Star Tribune*, July 18, 1989)

³⁹⁴ Louise Strasbaugh, "It's My Column and I'll Cry If I Want To," *Fresh Air*, January 1984; "Outtakes," *Fresh Air*, April-June, 1987; KFAI website. Nichols also mentioned that the restrooms in the Butler Drug building were much more accessible than in Walker Church.

³⁹⁵ Minneapolis Building Permits B579112, April 4, 1991; and B581954, July 18, 1991; KFAI Web site; and "Open House for New Studio in Bailey Building," flyer, Minneapolis Public Library Minneapolis Collection files.

³⁹⁶ "A Brief History," Jazz88 website, accessed August 7, 2018, <http://www.jazz88.fm/connect/about/>.

project-based work on and off the air. The majority of students involved with the Radio curriculum and school-year **Jazz With Class** program attend **North High School**, but students from all around the city participate as reporters for the School News segment, and as summer employees through the Step-Up program.”³⁹⁷

³⁹⁷ “A Brief History.”

iv. Record Labels

Record labels, especially locally developed companies, have been important to the recording and sharing of music in Minneapolis. More research is needed to identify potentially significant properties.

e. Symbolic Significance

By Charlene Roise

Some properties do not meet traditional criteria for significance, but their cultural importance is established, often at a visceral level, by members of the public. This symbolic significance, much like the “Main Street” of Lewis Sinclair, is strong and should be acknowledged. Examples of this property type include the Purple Rain House and the Replacements House, both in South Minneapolis.

f. Advancing a Mission with Music: Churches, Schools, and More

By Charlene Roise

The University of Minnesota was a prominent influence in the Minneapolis music scene. From Classical concerts at Northrop Auditorium to folk happenings at Coffman Union's Whole Coffeehouse, university venues drew the public to the campus. Its curriculum trained performers and academics, and its students provided audiences for shows at theaters and clubs in Dinkytown, Stadium Village, the West Bank, and throughout the city.

Some private schools like MacPhail have been documented by other studies. Others have received less scholarly attention but have played an important role in providing instruction to professional and avocational musicians. Professionals also benefited from teaching classes, which provided an important income stream between gigs.

The West Bank School of Music epitomizes a grassroots music school that was an institution in the counterculture Cedar-Riverside neighborhood. Founded in 1970 by Warren Park, it was located for many decades in a former boardinghouse at 1813 South Sixth Street. While offering courses in fiddle, mandolin, banjo, guitar, and other traditional folk music instruments, the school advertised "competent musical instruction for every orchestral instrument and all folk, blues, jazz, rock and country instruments." It moved to 655 Fairview Avenue in Saint Paul in 2015 and closed three years later.³⁹⁸

Churches were another major place for musical events. In addition to featuring music in worship services, churches held concerts and festivals of secular as well as sacred music. These events attracted musicians and audiences from beyond the congregation.

These and other locations merit further study.

³⁹⁸ Advertisement for West Bank School of Music, *Many Corners*, March 1974; West Bank School of Music website, <https://wbsm.org/about/>.

6. Case Study: West Bank/Cedar-Riverside

By Elizabeth Gales, Kristen Koehlinger, and Kathryn Goetz

a. Introduction

The Cedar-Riverside neighborhood, also known as the West Bank, has a concentration of performance venues that have existing since at least the late 1960s. A reconnaissance-level survey of the neighborhood was conducted to determine if the performance venues are eligible for local designation. Eligibility for the National Register of Historic Places was not assessed as part of this survey.

The surveyed properties are non-contiguous, or spread throughout the area and not located immediately next to each other. More in-depth research needs to be conducted, including researching the building permit history of each property to determine if they retain sufficient historic integrity to be designated.

b. *From Snoose Boulevard to the Electric Fetus: Cedar Riverside's Colorful History*³⁹⁹

The Cedar-Riverside area has long served as an entry point for new arrivals to the country and a low-rent housing district for university students. It had acquired a reputation as a first stop for new immigrants in the late nineteenth century, when a preponderance of just-off-the-boat Scandinavians and their ever-present snuff earned Cedar Avenue the nickname “Snoose Boulevard.”

The area was included in the original boundaries of Minneapolis. It was east of the commercial node that became the city's downtown, and not far from the lumber and flour mills that soon clustered around Saint Anthony Falls on the Mississippi River. By the 1860s, Scandinavian immigrants were pouring into Minneapolis, encouraged by railroads and other businesses eager to attract settlers to the frontier. A concentration of Scandinavians first formed near the Milwaukee Road Depot on Third and Washington Avenues, then gradually moved southeast down Washington. In 1880, five of the community's six Norwegian churches were in the vicinity of Cedar-Riverside. The area developed rapidly as it became more accessible by horse cars, then streetcars. In 1883, the Scandia Bank was erected at the intersection of Cedar and Riverside Avenues to serve the growing business and residential community. The location of the bank, in turn, stimulated the establishment of Scandinavian retail shops, grocers, service organizations, and entertainment venues along Cedar Avenue. “Beginning in the mid-1880s,” a historical report explains, “the Cedar Riverside area became noted for its abundance of saloons, theaters, and ethnic meeting halls.”⁴⁰⁰

As the immigrants became successful and joined mainstream society, they moved away from the densely developed area. Their place was taken by other ethnic groups. These new groups and the Scandinavians that remained sometimes had a harder time achieving the American dream.

³⁹⁹ Excerpted from the National Register nomination for “Cedar Square West,” Charlene K. Roise and Elizabeth A. Gales, Hess, Roise and Company, August 2010.

⁴⁰⁰ Norene Roberts and Lynne VanBrocklin Spaeth, “Historic Survey of the Cedar-Riverside Commercial Area,” August 1979, 11-29, prepared by Heritage Preservation Associates.

Housing in the Bohemian Flats area along the riverbank, which frequently flooded, was woefully substandard, and residences on higher ground also became more marginal as they aged and maintenance declined. The neighborhood's saloons and theaters began drawing a seedier clientele, further stimulating the flight of prosperous businesses and residents to other locations.

The Great Depression provided another blow. In *Social Saga of Two Cities*, an authoritative book on conditions in the Twin Cities in the 1930s, Calvin Schmid includes an annotated map of downtown Minneapolis and adjacent areas. The area north and west of the intersection of Cedar and Riverside is labeled "slum," while the neighborhood east of Cedar and south of Riverside is identified as "residential, lower middle class."⁴⁰¹ Things had not improved by 1949 when the city conducted a survey of blighted areas. A number of blocks in the Cedar-Riverside area were found to contain a substantial percentage of deteriorated housing.⁴⁰²

This was, from some perspectives, not entirely bad. By the 1960s, thanks to the nearby University of Minnesota campus, the area's coffeehouses, bars, and cheap housing attracted a bohemian culture exemplified by its most famous member, Bob Dylan, and its most infamous record/head shop, the Electric Fetus.

During an interview with Cyn Collins for her book, *West Bank Boogie*, Tony Glover reminisced about how the music spread through the bars on the West Bank. He stated that when John Koerner would play at the Triangle Bar, which was popular and crowded, Koerner would take a break, and "go across the street where it was quieter and more peaceful, to the Viking." The Viking saw how busy the Triangle was and hired Koerner to play at the Viking. During his breaks at the Viking, he went down to the 400 Bar for peace and quiet. Once again, this led to music starting at the 400. The live music idea spread throughout the West Bank.⁴⁰³

Willie Murphy's recollection of how the music spread through the West Bank is a little different than Tony Glover's. Murphy agrees that in the early 1960s everyone was at the Triangle Bar. The next bar in the progression was the Mixer's Bar, followed by the Viking, 400 Bar, 5 Corners Bar, and Palmer's Bar.⁴⁰⁴

⁴⁰¹ Conrad F. Schmid, *Social Saga of Two Cities: An Ecological and Statistical Study of Social Trends in Minneapolis and St. Paul* (Minneapolis: Minneapolis Council of Social Agencies, 1937), 38.

⁴⁰² "South Minneapolis Area Surveyed for Blight," *Minneapolis Tribune*, September 30, 1949.

⁴⁰³ Cyn Collins, *West Bank Boogie* (Minneapolis: Triangle Park Creative, 2006), 61.

⁴⁰⁴ *Ibid.*, 120.

c. Properties Surveyed

221 Cedar Avenue

“Hans and Peter Simonson were the Norwegian immigrants who founded their milling firm in the 1870s. . . . In 1889, when the Washington Avenue Bridge was opened, the Simonson brothers erected a four-story corner-towered block at 221 Cedar.” The Augsburg Publishing House printed in this building in the 1890s, and the third floor “was used for Norwegian religious and social function for a number of years around the turn of the century.”⁴⁰⁵

“When constructed in 1889, the four-story Queen Anne styled Simonson Block at 221-225 Cedar Avenue was one of the most impressive architectural buildings in the Seven Corners area. In 1950, the fourth story, containing a highly decorative cornice, and the ornate tower were removed after a fire in the adjoining building.”⁴⁰⁶

According to city directories, in 1945, 221 Cedar Avenue was occupied by the Minnesota Grill. The restaurant remained at the location until the mid-1960s. By 1970 it was listed as Mixers Tavern and by 1980 it had become Sergeant Preston’s of the North. By 2000, the name had been shortened simply to Sergeant Preston’s.

245 Cedar Avenue

According to city directories, between 1946 and the mid-1950s, 245 Cedar Avenue was occupied by Nordtvedt-Blomgren Incorporated, a furniture company. By 1955, Underwriters Salvage Company of Chicago occupied the property. In 1965 the property was listed as vacant in city directories, but by 1970 the Theater in the Round was listed at the address. Theater in the Round continued to occupy the property until 2018.

Newspapers in the late 1960s has the theater at two other addresses. In a 1969 article in the Minneapolis Tribune, it states that the Theatre in the Round has moved into the Bimbo’s building. The space was vacant at the time because Bimbo’s had closed after being damaged by a fire in 1968. Looking at the 1968 article about the fire, it states that Bimbo’s is at 237 Cedar Avenue. The city directories, however, have no listing for 237 Cedar in the 1960s or 1970s.⁴⁰⁷

Prior to the fire, a February 9, 1968, advertisement listed Bimbo’s at 243 Cedar Avenue and announced that “Chicago’s Greatest Show Group, the Mob” would be playing there Friday, Saturday, and Sunday night. The advertisement also stated that under twenty-one were welcome. Bimbo’s was known as “the teeny-bopper dance haven” and mainly had rock bands playing. Monday nights, however, Bimbo’s played “free old time movies.”⁴⁰⁸

320 Cedar Avenue

The building at 316-320 Cedar Avenue was constructed in 1891. According to city directories, in 1946 the property at 320 Cedar Avenue was home to the Holland Buffet. By 1950 H. F. Frehe

⁴⁰⁵ Roberts and Spaeth, “Historic Survey of the Cedar-Riverside Commercial Area,” 28.

⁴⁰⁶ Ibid., 36-37.

⁴⁰⁷ Finlay Lewis, “Theatre in Round Seeks Liquor License,” *Minneapolis Tribune*, March 28, 1969; “Three Alarm Blaze Hits Restaurant,” *Minneapolis Tribune*, April 15, 1968.

⁴⁰⁸ Advertisement, *Minneapolis Star*, February 9, 1968; Brian Anderson, “Seven Corners,” *Minneapolis Tribune*, September 22, 1968; “Night Club Calendar,” *Minneapolis Tribune*, April 14, 1968.

beverages was listed at the address, followed by Lindy's Bar and Lounge in 1955. The 1960 directory listed the Holland Bar and Grill at the address. By the mid-1960s, Cesar's Tavern took over the address and stayed in the property until the late 1980s. In 1990, the Asmara Restaurant was listed at the property. The Red Sea was listed at the property in 2000 and was occupying the property in 2018.⁴⁰⁹

The Red Sea expanded into 316 Cedar, which had been a record store, the Wax Museum, in 1979. This portion of the building also housed the neighborhood's first "undertaking parlor," which opened in the 1880s and was run by Ole Byorum and John M. Gleason. In the 1890s, Henry Evanson opened a saloon in the building.⁴¹⁰

325 Cedar Avenue

The building at 323-327 Cedar Avenue was constructed in 1906. According to city directories, in 1946, 325 Cedar Avenue was listed as a part of the Eldridge Building, and during the 1940s, 1950s, and 1960s it housed a number of commercial properties. Only vacant apartments were listed at the address in the 1970 city directory and, by 1980, the Coffeehouse Extempore (located at 324 Cedar Avenue in the 1975 city directory) was at the address. The Coffeehouse Extempore remained through the mid-1980s, but the Golden Bowl Restaurant appeared at the address in 1990. The 2000 city directory lists a number of commercial tenants.⁴¹¹

In 1969, "Dakota" Dave Hull made his way to Minneapolis and the Coffeehouse Extempore because it was becoming a popular venue for folk music. When Cyn Collins asked him about the Coffeehouse, Hull said, "[It] was owned or financed by some church at one point. It was a youth hangout. They had sandwiches and coffee there. You could hang out there all night and not spend any money. Usually somebody would come up with a quarter for coffee if you didn't have any money." He also stated that "there were people behind it that weren't concerned about the music particularly, but the upshot of it was, it was a really, really wonderful germination place for all this wonderful music and some really good players to get started."⁴¹²

329 Cedar Avenue

According to city directories, in 1946, 329 Cedar Avenue was listed as the Blue Goose Cafe, which remained at the address until sometime in the mid-1950s. In 1955 the property was listed as the Hickory House, but sometime before 1960 it had become the Alibi Club. By the mid-1960s the address was listed as the Excuse Club. By 1970, 329 Cedar was listed as vacant and did not appear in the 1975 city directory. The New Riverside Cafe was operating at the address by 1980 and remained at the property until at least 1990. By 2000, the property housed the Grey Duck.

In October 1970, Mary DuShane played the grand opening of the New Riverside Cafe. Eddie Berger and the Jazz All Stars also played there during the 1970s.⁴¹³

⁴⁰⁹ Roberts and Spaeth, "Historic Survey of the Cedar-Riverside Commercial Area," 35.

⁴¹⁰ Ibid., 27.

⁴¹¹ Ibid., 35.

⁴¹² Collins, *West Bank Boogie*, 109.

⁴¹³ Ibid., 91, 160.

400 Cedar Avenue

According to city directories, 400 Cedar Avenue was occupied by beverage vendor Mrs. Sarah Lilja in 1946. By 1950, the property had become Joe's Bar, but it became the Four Hundred Bar by the mid-1950s. Though the property was listed as vacant in 1980 directories, it appeared as the 400 Bar throughout the twentieth century.

In an interview for the book *West Bank Boogie*, Tony Glover stated the 400 Bar was a blues hangout." From 1980 to the mid-1990s, Bill Hinkley and Judy Larson played there weekly. When asked about playing at the 400 Bar, Pop Wagner stated, "It was like the Triangle, rowdy and fun." Wagner also remembered it as a place of camaraderie.⁴¹⁴

416 Cedar Avenue

According to city directories, in 1946, 416 Cedar Avenue housed Theo M. Nielsen Shoe Repair. Sometime in the mid-1950s, the property became the Cedar Theater, which was listed throughout the 1960s. In the 1970 city directory, it appeared as the Cedar Village Theater, but sometime in the mid-1970s it became the Minnesota Children's Theater. By 1990, however, the property was listed as the Cedar Cultural Center, which was occupying the property in 2018.

The Cedar Cultural Center at time would hold funerals for people such as Will Donicht. His was attended by many of the West Bank musicians.⁴¹⁵

The June Apple Musician's Co-op had a gig at the Cedar Theater where they would play before the first movie and between the first and second movies. June Apple Musician's Co-op was started by Pop Wagner and Bob Bovee in 1972. "That was an important step in the folk music scene on the West Bank" according to musician Mary Dushane. "It was to help promote each other. It was a folk music underground." Members of the co-op included musicians such as "Will Donicht, Bruce Menier, Bill Hinkley, Judy Larson, the Sorry Muthas, Dakota Dave Hull, and Mary Dushane's band Fool's Gold. "Train on the Island" was the record label owned by the co-op into the early 1980s.⁴¹⁶

500 Cedar Avenue

According to city directories, in 1946, 500 Cedar Avenue was occupied by beverage vendor Mrs. Lillian Woollery, but as early as 1950 the property was listed as the Palmer Bar, under which name it continued to operate throughout the twentieth century. The Palmer Bar continues to occupy the property in 2018.

The Jugband Battle started at Palmer's. Judy Larson, Bill Hinkley, and Will Donicht were talking one night at Palmer's and came up with the idea of the battle. They held the first battle at Palmer's and Judy Larson remembers it being packed and that people were sitting on the bar. The following year, they moved the battle to New Riverside Café.⁴¹⁷

⁴¹⁴ Ibid., 61, 75, 102.

⁴¹⁵ Ibid., 96.

⁴¹⁶ Ibid., 94-104.

⁴¹⁷ Ibid., 75-76.

Palmer's quit featuring live-music nights in 1981. Live music, however, resurfaced a few years later. In the early 2000s, Palmfest, a two-day music festival on the patio, started, featuring many local bands.

501 Cedar Avenue

In 1912, the Gluek Company owned 501 Cedar Avenue and Christ Sauser was the proprietor. According to city directories, the Five Corners Café Restaurant was operating at the address in 1946. The café continued to operate at the property throughout the last half of the twentieth century. By 1985, the establishment had changed its name to the Five Corners Saloon, under which name it continued to operate through 2000.⁴¹⁸

The authors of the 1979 survey of the Cedar-Riverside commercial area noted that “the ‘Five Corners Bar’ at 501 Cedar Avenue was constructed in 1903. It was two stories in height and constructed of brick. The curved northwest corner of the building, as well as its dentillated cornice, projecting brick parapet, and semi-circular window hoods, combine to make this one of Cedar Avenue’s most interesting architectural elements.”⁴¹⁹

521 Cedar Avenue

In 1890, John Kelly commissioned architect Carl Struck to design a two-story building for him at 521 Cedar Avenue South. Measuring thirty-one feet across the front and eighty feet in depth, it housed two storefronts on the lower level and apartments on the upper floor. Louis B. Asper operated a saloon here during the early 1890s. By 1930, the city directory lists Gronseth and Moe grocery store at 521 Cedar, but it changed to Horn and Olson Grocery by 1940 and then to Louis E. Olson grocery by 1955. S. L. Woolbeck Beverages was listed at 521-1/2 Cedar by 1940, but it was listed as Lucia E. Gubb tavern by the 1955 directory. All Hours Lock and Key Service was listed at 521 in the 1966 directory, but there was no listing for 521-1/2.⁴²⁰

On June 10, 1968, the Electric Fetus opened. In addition to selling records and paraphernalia on the first floor, the Fetus had a wholesale record and tapestry business in the basement. About the same time that the Electric Fetus opened, Stone Age Industries Boutique moved into the neighboring storefront (521-1/2 Cedar Avenue South). The boutique offered a variety of handmade items such as clothing, jewelry, and leather goods. By October 1969, the Electric Fetus had moved across the street to larger quarters at 514 Cedar Avenue South (demolished).⁴²¹

901 Cedar Avenue

According to city directories, in 1946, 901 Cedar Avenue was occupied by beverage vendor Oscar Pearson. By 1950, however, the property was occupied by the Golden Leaf Bar, which

⁴¹⁸ “Drink Shops Lined Up as Brewery Controlled,” *Minneapolis Morning Tribune*, July 20, 1912.

⁴¹⁹ Roberts and Spaeth, “Historic Survey of the Cedar-Riverside Commercial Area,” 32-33.

⁴²⁰ Minneapolis Building Permit B22359, May 10, 1890; *Minneapolis City Directory, Minnesota, 1946* (Minneapolis: Minneapolis Directory Company, 1946); *Minneapolis City Directory, Minnesota, 1950* (Minneapolis: R. L. Polk and Company, 1950); *Minneapolis City Directory, Minnesota, 1955*, (Minneapolis: R. L. Polk and Company, 1955); *Minneapolis City Directory, Minnesota, 1960*, (Minneapolis: R. L. Polk and Company, 1960); *Minneapolis City Directory, Minnesota, 1965-1966*, (Minneapolis: R. L. Polk and Company, 1965-66).

⁴²¹ Foley and Korsh, interviews; *Minneapolis City Directory, Minnesota, 1967-1968*. (Minneapolis: R. L. Polk and Company, 1967 and 1968); Advertisement, *Minnesota Daily*, October 1, 1969.

would continue to operate at the property until at least 1985. In both the 1990 and 2000 city directories, the address was listed as the Whiskey Junction.

915 Cedar Avenue

The Gluek Brewing Company built a one-story brick “store” in 1902 at 915-917 Cedar measuring 22 feet wide, 70 feet long, and 20 feet high, with a basement. The architect is Christopher A. Boehme and the builder is F. E. Graver. At some point, the address was changed to 913.⁴²² In 1903, the Minneapolis City Directory shows a saloon at 913 Cedar Avenue, but by the early 1930s, it is listed as vacant. Morrie’s Bar occupies the storefront by 1935. The building goes through periods of occupation and vacancy until 1942 when Edward W. Rolph opens a bar at 913 Cedar. Rolph and then his wife Madeline run the bar until the early 1950s. In 1954, a classified ad lists 913 Cedar as The Black Cat Night Club. The address changed back to 915 Cedar by the 1960 directory that has “Bert Addison’s Beer Tavern” listed here.⁴²³ The 1971 Minneapolis City Directory is the first time the Joint appears at 915 Cedar. The Joint has continued to occupy this space since its opening.⁴²⁴

917 Cedar Avenue

In 1952, Ewing Distributors built a 45-foot by 110-foot concrete-block warehouse at 917 Cedar at an estimated cost of \$25,000. E. J. Becchetti was the architect. Ewing’s Beer Services was in the building until 1965 when the city directory lists the address as vacant. By 1970, Tool’s Product’s had moved into the warehouse. In 1973, Reliable Heating and Cooling occupied 917 Cedar. The Cabooze opened in this building in the summer of 1974. One newspaper account lists Wednesday, July 31, as the Cabooze’s grand opening. The opening featured the Friends Road Show, described as “a 13-member European troupe that combines rock and roll with mime, including jugglers, clowns, magicians and a fire eater.” The Cabooze has continued to operate in the building since 1974.⁴²⁵

⁴²² Minneapolis Building Permit B50681, February 25, 1902.

⁴²³ Minneapolis Building Permit B155255, November 28, 1921; *Minneapolis City Directory, Minnesota, 1903* (Minneapolis: Minneapolis Directory Company, 1903); *Minneapolis City Directory, Minnesota, 1935* (Minneapolis: Minneapolis Directory Company, 1935); *Minneapolis City Directory, Minnesota, 1942* (Minneapolis: Minneapolis Directory Company, 1942); “Classifieds.” *Minneapolis Tribune*, June 11, 1954; *Minneapolis City Directory, Minnesota, 1960* (Minneapolis: R. L. Polk and Company, 1960).

⁴²⁴ *Minneapolis City Directory, Minnesota, 1971* (Minneapolis: R. L. Polk and Company, 1971); Blair Charnley, “Where the Young Elite Often Meet,” *Minneapolis Star*, July 7, 1971; “Nightclub Calendar Listings,” *Minneapolis Tribune*, August 22, 1971; December 19, 1971; May 26, 1974; June 2, 1975; August 26, 1977.

⁴²⁵ Minneapolis Building Permit B331501, October 27, 1952; *Minneapolis City Directory, Minnesota, 1955* (Minneapolis: R. L. Polk and Company, 1955); *Minneapolis City Directory, Minnesota, 1960* (Minneapolis: R. L. Polk and Company, 1960); *Minneapolis City Directory, Minnesota, 1965-1966* (Minneapolis: R. L. Polk and Company, 1965-66); *Minneapolis City Directory, Minnesota, 1970* (Minneapolis: R. L. Polk and Company, 1970); “Entertainment Calendar,” *Minnesota Daily*, July 31, 1974; “Mime With A Beat,” *Minneapolis Tribune*, July 28, 1974. Over the years, the Cabooze has celebrated various dates as its anniversary. One advertisement noted it had been in business four years as of October 22, 1979, but an advertisement a month later stated the bar would be five years old on that date (*Sweet Potato*, September 1979, and *Sweet Potato*, October 1979). In 1981, the Cabooze celebrated its seventh birthday on August 11 (*Sweet Potato*, August 5, 1981). A newspaper article claimed the bar was opened in 1973 (“Cabooze Gets It With Boogie—Even With Show-band Boogie,” *Minneapolis Star*, September 30, 1975).

1501 South Fourth Street

According to city directories, the City Fire Department Engine Company Number Five occupied the building at 1501 South Fourth Street in 1946. The property remained a fire department until the late 1960s. The 1970 and 1975 city directories listed McCosh's Book Store at the address, but by 1980 the property was home to the Center for Community Action, an environmental group. The Mixed Blood Theater took over the property by 1990 and, as of 2018, still occupies the building.

1813 South Sixth Street

"The West Bank School of Music (WBSM) was founded in 1970 by Minneapolis musician Warren Park to be a community-focused music education center." Many West Bank musicians used the house as a place to live, such as Mary DuShane and Gordon "Pop" Wagner. Wagner would make the trip from Ashland, Wisconsin, where he was attending college in the late 1960s, and play multiple days on the West Bank, sleeping on a couch at WBSM.⁴²⁶

Eddie Berger taught at WBSM. In his words, he was "one of the first cats that ever taught there."⁴²⁷

In 2015, WBSM moved from the house at 1813 South Sixth Street to an old school building in Saint Paul. WBSM closed in March 2018.⁴²⁸

1822 Riverside Avenue

In 1897, the Gluek Brewing Company bought Lot 38 of Meldal and Sunde's Subdivision, and in October 1899, the company obtained a permit to construct a triangular, two-story brick saloon and flat at 1822 Riverside Avenue. By the 1912 Sanborn Map, the saloon is known as the Triangle Bar, but the name does not appear in the city directory until 1946. It continues as the Triangle Bar until August 1976 when it is sold and transformed into the Ole Piper Inn. This lasted until June 1977 when an advertisement announces the grand opening of Oscar B. Lykes. Oscar B. Lykes remains in business until May 1985 when the Triangle Bar reopens. Starting in 1987, the city directory lists the Triangle Bar at 1822 Riverside Avenue but no telephone number is listed. This continues through 1990 directory, but in March 1990, a building permit is issued to convert the restaurant into an outlet store that sells clothing. In August 1992, the Triangle Building Partnership LLP, purchased the Triangle Bar Building. Shortly after purchase, renovations began to convert the building into office and commercial uses. The building still serves this function in 2018.⁴²⁹

⁴²⁶ "About Us," *West Bank School of Music*, accessed August 7, 2018 <http://wbsm.org/>; Collins, *West Bank Boogie*, 94, 99-101.

⁴²⁷ *Ibid.*, 166.

⁴²⁸ WBSM website.

⁴²⁹ Minneapolis Building Permits B5576, December 19, 1885, and B22369, May 10, 1890; Hennepin County Deeds Book 357, page 589, recorded October 19, 1897; Minneapolis Building Permit B44505, October 19, 1899; Sanborn Map Company. *Insurance Maps of Minneapolis, Minnesota* (New York: Sanborn Map Company, 1912) <http://sanborn.umi.com.ezproxy.hclib.org>; *Minneapolis City Directory, Minnesota, 1946* (Minneapolis: Minneapolis Directory Company, 1946), 1582; *Minneapolis City Directory, Minnesota, 1976* (Saint Paul: R. L. Polk Directory Company, 1976), 378 (reverse directory section); Hennepin County Document No. 4226187, August 12, 1976; Hennepin County Document No. 4226189, August 12, 1976; "Ole Piper Inn" (advertisement), *Minnesota Daily*, November 24, 1976; December 3, 1976; "Oscar B. Lykes!" (advertisement), *Minnesota Daily*, June 24, 1977; "Oscar B. Lykes" (advertisement), *Minnesota Daily*, June 27, 1977; *Minneapolis City Directory, Minnesota, 1985*

1829 Riverside Avenue

In 1912, the Minneapolis Brewing Company owned 1829 Riverside Avenue and D. G. Eckerstrom was the proprietor. According to city directories, 1829 Riverside Avenue was occupied by the Viking Bar in 1946. The establishment continued to appear at the address in city directories through 2000, and, as of 2018, still occupies the building.⁴³⁰

The Viking Bar closed in August 2006, “a victim of the city’s smoking ban, according to the owner Mike Nelson.” Live music was played at the Viking starting in the late 1970s, and performers “played in a booth until the stage was built in the early ’80s.”⁴³¹

Reminiscing about watching his father, Papa John Kolstad, play in bars on the West Bank, Andrew Kolstad said, “I saw the way . . . the Viking bar and other bars in Cedar-Riverside neighborhoods serve the same function as a gathering place, a community center.”⁴³²

The last performer at the Viking was Willie Murphy. Cyn Collins quoted Murphy in her book, *West Bank Boogie*, about the closing. He said, “It was sort of the last stand of the West Bank that had music like there was so much of in the old days. . . . It’s a real icon in the neighborhood. . . . It’s really sad. The real soul of the West Bank was youth counterculture, and its disappearing.”⁴³³

After ten years of sitting vacant, the Viking opened again in May 2016. Willie Murphy was not the first performer in the newly renovated bar, but he was the first Saturday night performer in the “Legend Series.”⁴³⁴

2901 Twenty-Seventh Avenue South

According to city directories, 2901 Twenty-seventh Avenue South was occupied by the Schooner Bar in 1946. The establishment continued to appear at the address in city directories through 2000, and, as of 2018, still occupies the building.

The Schooner Tavern’s website states the it “has been providing musical entertainment in an intimate, South Minneapolis setting since 1932.”⁴³⁵

(Kansas City, Mo.: R. L. Polk Directory Company, 1985), 357 (reverse section); John Habich, “Stringing Us Along,” *Minneapolis Star Tribune*, October 25, 1986; *Minneapolis City Directory, Minnesota, 1987* (Kansas City, Mo.: R. L. Polk Directory Company, 1987), 363 (reverse directory section); and John Habich, “Just Bopping Along,” *Minneapolis Star Tribune*, January 19, 1987; *Minneapolis City Directory, Minnesota, 1988–1989* (Kansas City, Mo.: R. L. Polk Directory Company, 1988), 389 (reverse directory section); *Minneapolis City Directory, Minnesota, 1990* (Kansas City, Mo.: R. L. Polk Directory Company, 1990), 365 (reverse section); Minneapolis Building Permit B571327, March 28, 1990; Nelson interview; Penny Petersen, interview with Scott Beers, April 24, 2008, at his office; Minneapolis Building Permits B591662, August 13, 1992, B592026, August 24, 1992, and B630974, July 3, 1996.

⁴³⁰ “Drink Shops Lined Up as Brewery Controlled,” *Minneapolis Morning Tribune*, July 20, 1912.

⁴³¹ Collins, *West Bank Boogie*, 168-169.

⁴³² *Ibid.*, 84.

⁴³³ *Ibid.*, 169.

⁴³⁴ Chris Riemenschneider, “The Viking Bar Reopens This Week with Music and Food on the New Menu,” *Minneapolis Star Tribune*, May 24, 2016, <http://www.startribune.com/the-viking-bar-reopens-this-week-with-music-and-food-on-the-new-menu/380663281/>.

⁴³⁵ Schooner Tavern website, accessed August 6, 2018, <http://schoonertavern.com/>.

7. Conclusions and Recommendations

The history of music in Minneapolis includes many musical genres and property types. This study attempted to provide basic information on several genres over a long period of time. It is the hope of the project team that the genre information can be amended in the future as more information comes forward and as time passes.

Section 5. Property Types will benefit from additional research in the future. The project team was unable to develop identifying characteristics for all of the property types in the limited amount of time available with this study. Information already present in the report could be used to develop these characteristics.

The reconnaissance-level survey in the Cedar-Riverside neighborhood has identified properties that should be considered for local designation as a historic district. While some of the properties may have significance individually, many would only be eligible for designation as part of a larger group. More research on the properties is needed before local designation. The contexts included in this report could serve as a starting point for a designation study.

Several individual properties were surveyed at the reconnaissance level. Most of these properties are potentially eligible for local designation but will require additional research and evaluation as part of a designation study.

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9. Appendices

a. Spreadsheet of Properties Associated with Minneapolis Music

Information on this spreadsheet has been compiled by City of Minneapolis planning staff during the course of this project.

b. Survey Sample Criteria and Survey List

The considerations that were used to select the sample of properties for reconnaissance survey. Includes a table with the survey properties, and a table with already designation properties.

c. Dearly Departed: Demolished Properties

This spreadsheet identifies properties that had ties to Minneapolis music but have been demolished.

d. Deep Dives: Genres and Properties

Relevant studies—including the reconnaissance survey forms produced by this project—will be compiled in this section (e.g., a multiple property documentation study on Prince, an intensive-level inventory form for First Avenue, reports on the Triangle Bar and Electric Fetus). The appendix will be expanded over time as additional studies are identified and prepared.

Extant Sites - Properties Associated with Minneapolis Music

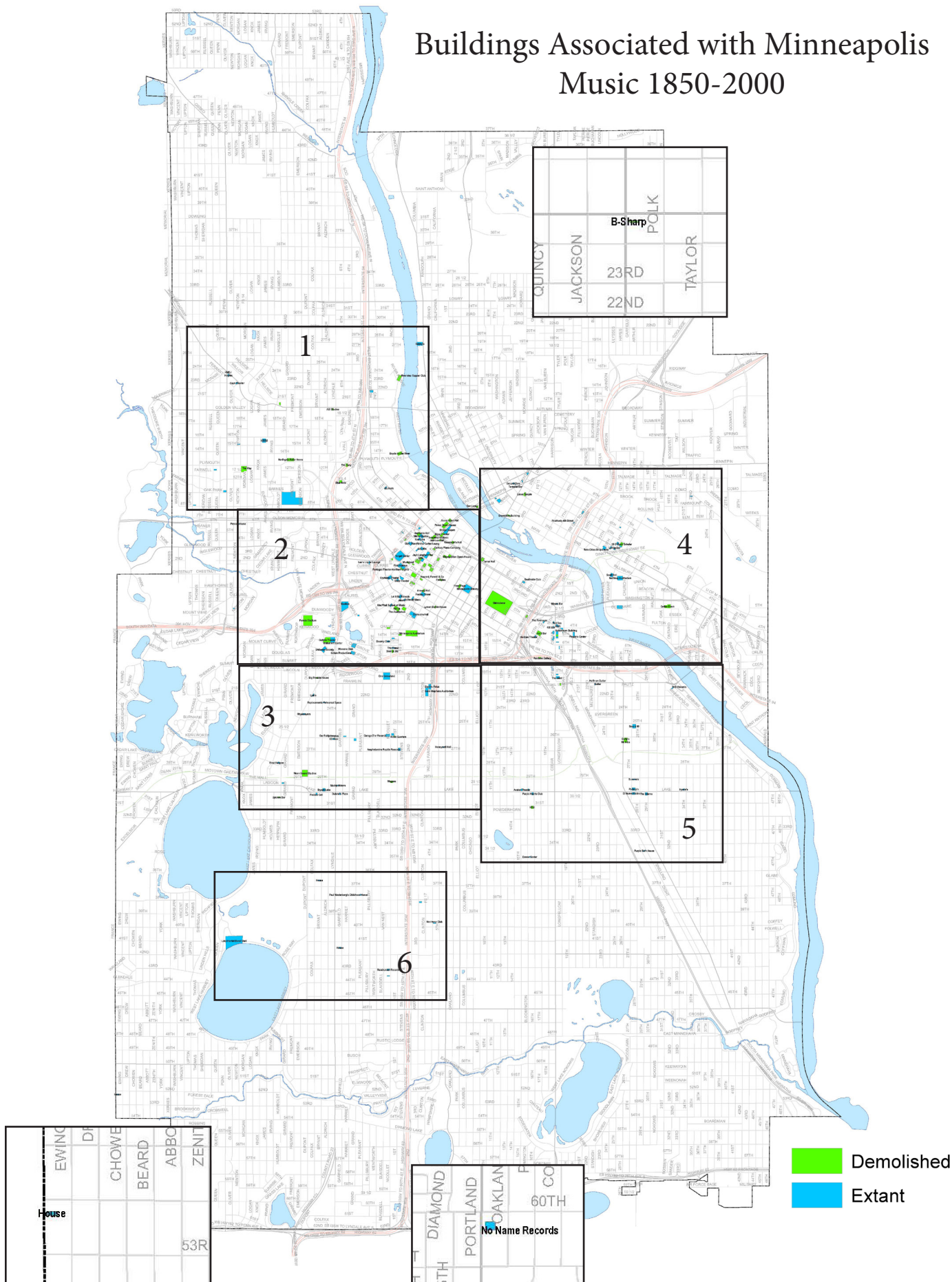
Names	Project Address	Street	Type	Genres	Extant Demolished	Building Construction date	Date Demolished	Dates Used for Music	Still Music Related	Current Use	Notes from Various Sources	Mapped	Information Obtained From
Phyllis Wheatley Center	1301	10th Ave N	Community Center	All	Extant	1970	NA	1970-Current	Yes	Community Center	Originally located at 809 Aldrich Ave N, but that building was demolished in 1970 with I-94 construction; new building at current location built. Place where Prince's parents, John Nelson and Mattie Shaw met while playing a concert. • 1301 10th Avenue North; Original house at 809 Aldrich Ave N <ul style="list-style-type: none"> Started a new annual festival to replace the northside presence at the Aquatennial Parade which was contentious after the 1967 incident Northside Summer Fun Festival drew 6,000 people in its 6th year on August 9, 1978; performers included Sounds of Blackness, Flyte Tyme, Mind & Matter, Quiet Storm, and Prince Prince also played in 1980 Hosted Battle of the Bands concerts (no cash prize, just honor) Original building built in 1924 as a settlement house; http://phylliswheatley.org/ 	Yes	Research
Music Notes	88	10th St S	Mural	All	Extant	1908	NA	1971-Current	No	The CPG	<ul style="list-style-type: none"> Music Notes Mural: Prince has famous picture in front of it from 1977 by Robert Whitman (book Prince Pre-fame) 94 S 10th Street http://www.hungertv.com/feature/the-photographer-behind-princes-first-ever-photo-shoot/ Painted in 1972 by owners of Schmidt Music (1908); Tom Schmitt great grandson of company's founder. Van Cliburn, one of world's finest pianists, did photo session there http://minnesota.cbslocal.com/2014/03/30/finding-minnesota-the-mystery-musical-mural/ Featured in Time Magazine piece with Wendell Anderson The notes are the third movement "Scarbo" in the piece "Gaspard de la Nuit" 	Yes	Research
Drake Hotel	416	10th St S	Hotel	All	Extant	1927	NA	1960s	No	Hotel	luxury hotel in 1926. At the Rathskeller in 1967 there was dancing nightly to the Bradfords, making their premiere US appearance (they were from England). They instituted a new rock policy in August 1969; just before that were the Four Kaye Brothers.	No	Jeanne's List
Southside Club	212	11th Ave S	Bordello	All	Extant	1890	NA	1918-1930s?	No	Residential		Yes	Penny Peterson Research
Blackberry Way Recording Studio	606	13th Ave SE	Recording Studio	All	Extant	1912	NA	1971-	No	Dwelling	1973 building permit for panelling and accoustical ceiling tile in living room, dark room in basement	Yes	Research
Loring Pasta Bar	325	14th Ave SE	Restaurant	Folk/Rock	Extant	1923	NA	1960s-2016	No	Restaurant	Bob Dylan lived in apartment above during college; Photo Shoot for Babes in Toyland 1989; believed to be inspiration for Bob Dylan song "Positively 4th Street"; Majestic Lounge, 323 - 14th Ave. SE, Minneapolis. The January 1963 Select Twin Citizen describes: "A jazz hideaway in the basement of the new Starlite Cafe in the University's Dinkytown."	Yes	Research
Espresso Royal	411	14th Ave SE	Coffee Shop	All	Extant	1904	NA	1980s-2017	No	Vacant		Yes	Survey
Valli Pizza/The Grotto	412	14th Ave SE	Restaurant	Folk	Extant	1929?	NA	1960s	No	Restaurant	Valli Pizza operated (and more accurately advertised) in the Minneapolis Star and Star Tribune from approximately 1958-1989. As noted in Twin Cities Music Highlights, it was a folk destination in 1962.	Yes	Research
Bon Appetit	421	14th Ave SE	Restaurant	Folk	Extant		NA	1990s	No	Restaurant	Now Kaffe 421; Bob Dylan used to play possibly	Yes	Survey 3.21.18
Basilica	88	17th St N	Church	All	Extant	1907	NA	1995-Current	Yes	Church	Basilica Block Party began in 1995 as a way to pay for needed renovations at the church	Yes	Survey
Metro Studios/Master Mix Studios	300	1st Ave N	Recording Studio	All	Extant	1887	NA	1985-1990/1999-2007	Yes	Institute of Production and Recording	Replacements performed here in 1990;	Yes	Research
Fine Line	318	1st Ave N	Concert Venue	All	Extant		NA	1990s-Present	Yes	Concert Venue		Yes	Tom Loftus
Firefox Coffee Lounge	319	1st Ave N	Coffee Shop	All	Extant	1907	NA	1998-2000	No	Restaurant	http://www.citypages.com/music/an-oral-history-of-the-foxfire-minneapolis-fleeting-and-beloved-all-ages-rock-club/414412323 http://www.citypages.com/music/closing-time-6705472 ; became Sursumcorda from 2000-2002	Yes	Staff Comments
Target Center	600	1st Ave N	Concert Venue	All	Extant	1990	NA	1990-Present	Yes	ports/entertainment venue	The primary venue for major Minneapolis "arena" concerts since 1990	Yes	Research
First Avenue	701	1st Ave N	Concert Hall	All	Extant	1937	NA	1970-Current	Yes	Concert Hall	<ul style="list-style-type: none"> Steve McClellan longtime general manager and booker (Sigelman, 2016)p.13 Began as the Depot in 1970 and run by Danny Stevens (built in 1937 as a Greyhound bus station); name changed to Uncle Sam's in 1972, then First Avenue on New Year's Eve 1981 	Yes	Research
Amphetamine Reptile Records	2645	1st Ave S	Record Label	Punk Rock	Extant	1960	NA	1992-1998	No	Offices	Influential noise-punk record label. According to Tom Hazelymer, the owner of the record label, the label's "main years" were spent at 2645 1st Ave S. He also noted that the label's initial Minneapolis location was out of his apartment at 2636 Lyndale Ave S, beginning in 1986. The label shared space with Twin Tone at 2541 Nicollet Ave beginning in 1989, to 1992. Hazelymer indicated that the years at 2541 included an "important expansion period." The label's time at 2645 1st Ave S may have been the label's peak period in terms of output and influence. Moved to 2200 4th St NE in 1998.	Yes	Email exchange with record label owner
People's Center	425	20th Ave S	Concert Venue	All	Extant	1911	NA	1970s-1990s	No	Clinic	"The People's Center Theater is an intimate space that has been home to various theater companies since the 1970s. These days it hosts irregular productions, including plays, musicals, dance, concerts, lectures and workshops. The theater is upstairs from the health clinic of the same name." https://www.minneapolis.org/neighborhoods/east/	Yes	Research
Dead End Alley	923	22nd Ave SE	Concert Venue	Punk Rock	Extant	1906	NA	1990s	No	Dwelling	Underground-basement punk venue featured local and touring bands in the 1990s.	Yes	Research
Sound 80	2709	25th St E	Recording Studio	All	Extant	1971	NA	1971-1981	No	Orfield Labs		Yes	Research
Odd Fellows Building - El Nuevo Rodeo	3003	27th Ave S	Concert Venue	All	Extant	1909	NA	1970s-Current	Yes	Mixed Use building	Husker Du played shows here. More recently a Latino-focused music venue: Oldest Latino Club; mixer from Paisley Park; opened in 2003 by Nicholas and Maya Lopez-Santamaria. Listed as a potential historic resource. aka 2709 East Lake Street	Yes	Research
Knut Koupee	1428	28th St W	Music Store	All	Extant	1915	NA	-1984	No	Mixed Use building	Prince's custom made Cloud guitar was built in 1983 by David Rutan at Knut Koupee; also p Northstar Inn - Seventh Floor, North Star Center, 618 Second Ave. So., Minneapolis. Venues: <ul style="list-style-type: none"> Rose Room. 1963 menu included chateaubriand, pompany pappillot, and breast of capon Waikiki. Dancing Friday and Saturday. Copper Hearth. 1963. "Stepping Out? Know What's 'In'...Jimmy Bowman is 'in'... The Copper Hearth. is... 'In'... Northstar Inn is 'in' Men only at lunchtime! 1970: Piano bar moves with the styling of Sally Saylin. Northern Bar featured jazz during at least 1961-64 	Yes	3.2.18 Steering Committee Meeting
Northstar Inn	618	2nd Ave S	Hotel	Jazz	Extant	1962	NA	1960s	No	Office		No	Jeanne's List
Mandalay Club	347	38th St E	Club	All	Extant				No	Retail	This was where Irving Williams and his Rhythmaires, formerly the Wold-Chamberlain Navy Band, made their debut on February 2, 1946. The Club was apparently a restaurant, and the band performed in the Azure Room. The address is just across the street diagonally from Dreamland.	No	Jeanne's List
Sound Gallery	414	3rd Ave N	Recording Studio	All	Extant	1926	NA	2003-2015	No	Mixed Use	http://www.citypages.com/music/north-loops-sound-gallery-recording-studio-to-close-7467101	Yes	Survey
Sabathani Community Center	3805	3rd Ave S	Club	Latino	Extant	1922	NA	1966-Present	Yes	Club	http://spokesman-recorder.com/2016/02/18/sabathani-celebrates-50-years-service-south-mpis/ ; founded in 1966	Yes	3.2.18 Steering Committee Meeting
Harmony Lofts	200	3rd St N	Art studios	NA	Extant	1905	NA	1980s	No	Residential	The site of the recording of an interaction with the Minneapolis police and attendees of Replacements show, memorialized at the beginning of the "Stink" record. http://www.startribune.com/eclectic-lofts-face-surge-in-north-loop/278185511/ The building is now the Lee Lofts.	Yes	Research
Camden Bank	705	42nd Ave N	Ballroom	All	Extant	1910	NA	1959	No	Mixed Use	Camden Bank was located at 4169-4147 Lyndale Ave. No. (now 705 - 42nd Ave. No.) in Minneapolis. The second floor was an old ballroom, and in 1959 North High student Marsh Edelstein started to organize dances on Friday and Saturday nights. He wanted a place that was available to kids from North and Edison Highs, and its popularity spread to kids from other high schools to become one of the biggest Minneapolis hangouts. Local bands were booked for the dances: the DeCounts, the Underbeats, the Accents, the Trashmen, Castaways, Avanties, etc. The Underbeats remember not being able to play their hit "Foot Stompin'" there because the kids stomped the ceiling in on the janitor in the basement - Marsh does not remember this, and is a little puzzling since the dance hall was on the second floor. Some kids remember fights there, but Marsh says he had good security there. He moved his operation to the Marigold Ballroom in 1962 because the Bank was not big enough and he wanted to bring in national acts like Chuck Berry, Bo Diddley, Little Anthony, etc.	No	Research
Electric Fetus	2000	4th Ave S	Record Store	All	Extant	1917	NA	1972-Current	Yes	Record Store	The store's third location, where they have been since 1972. Previous locations S21 Cedar (existing, original) and S14 Cedar (destroyed by fire).	Yes	Research
Dreamland Café	3755	4th Ave S	Café	All	Extant	1900	NA	1946-1950s	No	Vacant	(built in 1900) or 3753 (built in 1920). In 1941 it was evidently primarily a cafe, serving only beer and soft drinks and not mentioning entertainment in the ad. In December 1946 the Cassises invited patrons to enjoy the newly decorated music room. In 1950 Mr. and Mrs. Howard Hudson became the new managers. In May 1955 the building became Del's Orchid Club, O'Dell Livingston, proprietor. The Orchid Club was in trouble in 1957 for playing live music after 11 p.m. It later became Briggs' Cafe, owned by Taylor Briggs. The change to Briggs' was announced in February 1958, but the Grand Opening was announced from July 18-19, 1958. Inez Clark was the new manager and the entertainment was Maurice Turner and Orchestra.	No	Jeanne's List
Nacirema Club	3949	4th Ave S	Night Club	Jazz	Extant	1934	NA	1955-?	No	Church	Duplex turned into underground basement venue; now a church	Yes	Research
Ground Zero	15	4th St NE	Concert Venue	Punk Rock	Extant	1893	NA	1990s	No	Retail		Yes	Tom Loftus
Mayslack's	1428	4th St NE	Bar	Polka	Extant		NA	1970s-Current	Yes	Bar	the Insider included it in 1974	No	Jeanne's List
Firehouse	1501	4th St S	Bar		Extant	1887	NA		No	Mixed Blood Theatre	Taken over by Mixed Blood Theater in 1976	Yes	Research
Positively 4th Street	805	4th St SE	Record Store	All	Extant	1912	NA		No	Retail	Flyers found online alternately indic ate addresses of 403 and 405.	Yes	Research
Varsity Theater	1308	4th St SE	Theater	All	Extant	1915	NA	1990s - present	Yes	Theater	The theater is located in Dinkytown, the neighborhood commercial district surrounding the University of Minnesota's Minneapolis campus. It opened in 1915 as the University Theater. In 1939, it was remodeled by Liebenberg & Kaplan in Art Moderne style and renamed the Varsity Theater when it reopened on April 21, 1939. It operated until sometime in the 1980's. After it closed, a fierce battle raged over whether to turn it into a club or music venue. Those plans didn't go through and the Varsity Theater housed a photo studio for some time. The auditorium was gutted to make way for lighting, backdrops, props, etc. The lobby and exterior elements such as the marquee and vertical were completely restored. Some concerts were held here in the 1990s, including performances by Green Day and Jawbreaker. The theater reopened in January 2005 as a concert hall.	Yes	Jason's Suggestion
Taste Show Lounge	14	5th St N	Bar	All	Extant	1893	NA	-1985	No	Sneaky Pete's Restaurant	<ul style="list-style-type: none"> Eik's Club Lodge #44 Andy's (1940s) Taf's opened on January 4, 1971, gone by 1972 Sutton Place Disco - April 1, 1976 - Summer 1978. Fox Trap - There by late '78, ended in late '80 or early '81. Taste Show Lounge was an R&B venue, extant July 1981. Wells Fargo (country bar) - @ 1982 Juke Box Saturday Night/Twin Cities Banquet Centre - Summer 1985-90, owned by Steve Schuster Sneaky Pete's/Dream Girls (information from Jeanne's List) 	Yes	3.20.18 Event
Glam Slam	110	5th St N	Nightclub	Minneapolis Sound	Extant	1902	NA	1989-Current	Yes	Nightclub	Prince opened the nightclub in 1989, then sold it to a former manager; began as Quest in the early 2000s, then Ascot Room	Yes	Research
Longhorn Bar	14	5th St S	Bar		Extant	circa1897	NA	1977	No	Storage for Xcel Energy	Opened June 1, 1977 by Jay Berine; (was a jazz venue prior to this) • Owned by Pat Blumenthal, who owned the Poodle. The Music Room was a jazz spot that was part of the Longhorn - opened August 1, 1974. Located at 14 S 5th Street; now a storage facility for Xcel Energy. Many nationally significant artists played here, including Talking Heads, Elvis Costello, Iggy Pop, B-52s. Considered the Mpls version of NYC's famous CBGB. The name of the venue changed to Zoogie's in the early 1980s before closing and was the premier venue in the TC for new wave rock <ul style="list-style-type: none"> Suicide Commandos played here (Kenney & Saylor, 2013) https://blog.thecurrent.org/2015/05/we-started-a-scene-minneapolis-musicians-remember-the-longhorn-bar/ 	Yes	Research
Cork & Fork	16	6th St S	Lounge		Extant	1909	NA		No	Hotel	Swing Lounge in the 1970s	No	Jeanne's List

Minneapolis Armory	500	6th St S	Concert Hall	All	Extant	1935	NA		Yes	Reception/meeting/conc rt hall	Armory hosted music events and music videos were recorded here, including Prince's video for 1999, recorded in 1982. Husker Du and Dead Kennedy's concert is one of the more well-known Minneapolis punk concerts of the 1980s. The building is now a designated local historic landmark and is on the National Register of Historic Places;	Yes	Research
Bedlam Theater	1501	6th St S	Theater	All	Extant	1904	NA	1993-2010	No	Restaurant	https://blogs.mprnews.org/state-of-the-arts/2010/07/bedlam-theatre-to-leave-cedar-riverside/	Yes	Survey
West Bank School of Music House	1813 815	6th St S 6th St SE	School Basement concert venue	Folk/Blues/Jazz Punk Rock	Extant	1900 1918	NA	1970-2015 Circa 1990	No	Offices Dwelling	Basement concerts. Most famously, Green Day performed in the basement on the 4th of July 4th, 1990	Yes	Research
House	2620	8th Ave N	Dwelling	Minneapolis Sound	Extant	1956	NA	1965-1970	No	Dwelling	Prince learned to play piano and started writing songs at age 7	Yes	Research
Bombshelter	2751	Bloomington Ave S	Concert Venue	Punk Rock	Extant	ca 1900	NA	1995-1997	No	Restaurant	Illegal venue; http://www.citypages.com/music/better-know-a-dead-venue-the-bomb-shelt/	Yes	Tom Loftus
Bombshelter	2951	Bloomington Ave S	Concert Venue	Punk Rock	Extant	1907	NA	1995-1997	No	Retail Shops	Located in basement level. Unofficial/unlicensed venue. http://www.citypages.com/music/better-know-a-dead-venue-the-bomb-shelter-7693669	Yes	Survey Feedback 3.3.18 and research
Emma Center	3451	Bloomington Ave S	Community Center and live music venue	Punk Rock	Extant	1912	NA	1993-1995	No	Community Center and music venue	Punk-oriented community center, music venue, publication library. http://archive.ozap.org/index.php/Detail/Collection/Show/collection_id/13	Yes	Research
Replacements Rehearsal & Let It Be album cover	2215	Bryant Ave S	Album cover	Punk Rock	Extant	1893	NA	1980s	No	Dwelling	Album cover for <i>Let It Be</i> and home of Bob and Tommy Stinson	Yes	Research
House	3628	Bryant Ave S	Dwelling	Punk Rock	Extant	1900	NA	1980s	No	Dwelling	Early practice space for band that would become The Replacements. Paul Westerberg apparently first met the other band members at this location. https://www.mingpost.com/stroll/2016/03/raised-city-westerbergs-walk-and-other-replacements-sites-south-minneapolis	Yes	Trouble Boys and Star Tribune
Mixer's Bar; Sgt. Preston's	221	Cedar Ave	Bar		Extant	NA		1975-	No	Restaurant	Beatnik/Hippie venue in the '50s and '60s. In the mid '70s it became Sgt. Preston's. In June 2011 it became Republic; The Minnesota Candy Kitchen was at 221 Cedar, as advertised in the <i>South Side News</i> in October 1934. They probably hadn't gotten around to changing their name after Prohibition made whatever they had been doing under the guise of being a candy shop legal. Anyway, their ad touts wines, liquors, 6% beer, Fried Chicken and Steak. Dine and Dancel! Much, much later site became Mixers.	Yes	Consultants List
Bimbo's Old Time Saloon	243	Cedar Ave	Bar		Extant	NA	1901		No	Theater	Seven Corners on the West Bank. In 1967 it was open to teens Wednesdays through Saturdays. In 1967 it featured Sing Along Music Tuesday through Sunday and Old Time Movies on Monday nights. There was a fire in April 1968. It's now the Theater in the Round. Did it move to Coon Rapids by 1973?	No	Jeanne's List
Red Sea	320	Cedar Ave	Bar	Folk	Extant	1887	NA	1990s-Present	Yes	Restaurant	Lindy's Bar and Lounge, 320 Cedar Ave. "Just across the bridge." This dates back to at least November 1952, when you could dine and dance to the Collegians, as advertised in the <i>Minneapolis Daily Tribune</i> October 1953: "Winnie will sing your favorite tune - come in and sing." But it may have changed owners, as it was billed as "Eddie's Newest Nightmares" on March 11, 1954, with music by Jamarlen Trio of KSTP Channel 5. Fizz - Fun - Frivolity - Refreshments. There was another Lindy's that became Augie's (see above).	Yes	Research
Coffeehouse Extempore	325	Cedar Ave	Coffee Shop	Folk	Extant	1906	NA	1968-1987	No	Clinic	Was first at 2200 Riverside, then 623 Cedar Ave, then 1500 6th street all in first two years; moved to 325 Cedar in July 1970; took over after Broken Drum. Endured for approximately 15 years (source: Times are changing Extempore). Peter Ostroushko and Dakota Dave Hull, Bill Hinkley, and Judy Larson (Source: The 400 Bar Lives On); • The Extemp, as it was known as, opened in April 1965 at 2200 Riverside Ave., on the West Bank by the U of M. It was an old apartment with seven rooms, over the Smiley's Point Variety Store. The property is now vacant land owned by Fairview Hospital. An article by Allen Holbert in the <i>Minneapolis Tribune</i> dated July 3, 1966, stated that it "was founded by a group of friends who wanted a place where people from various backgrounds, age groups, occupations and religions could meet informally for conversation and companionship in a relaxed atmosphere." Another source says that it was opened and run by a group of laymen and clergymen. It included a small snack bar, a chess room, rooms for conversation, a room for listening to records, a library, and a gallery. The gallery space, initially an art gallery, quickly became the place for musical performances. Holbert wrote, "The Extempore is affiliated with the Coffeehouse Association, which includes some 40 other similar organizations throughout the United States."	Yes	Research
Broken Drum	327	Cedar Ave	Coffee Shop	Jazz	Extant	1892-1907	NA	1966-1967	No	Clinic	Coffee house/jazz venue, 1966 - 1967. Allan Holbert of the <i>Minneapolis Tribune</i> described it in an article about Coffeehouses on July 3, 1966: Owner of the Broken Drum, a jazz-and-folk music coffeehouse at 427 Cedar Ave, is Mike Pagin, a teacher who works with children with hearing handicaps at Agassiz School. The Drum is decorated with paintings and sculpture that have been loaned by student artists. In addition to a variety of coffees, the Broken Drum offers such exotic cold drinks as a "Charlie Parker," a "One Step Beyond," and a "Crippled Wing." Whenever the Broken Drum's folk or jazz performers aren't on stage, customers can make selections from a juke box that includes jazz and classical music, plus a recording of a "Lone Ranger" radio show. The Broken Drum is open until 2 am Thursday through Sunday, but the entertainment, because of a city ordinance, stops at 1 am. (TC Music Highlights)	Yes	Research
New Riverside Café	329	Cedar Ave	Co-op	Folk, Blues, Bluegrass	Extant	1898	NA	1971-1997	No	Pharmacy	Formerly located at 1900 Riverside; moved in 1971 when the University purchased and demolished the building; estimated 1,040 musicians performed there; http://www2.mnhs.org/library/indiaids/00523.xml ; West Bank Co-op at 1900 Riverside, featuring folk, blues, and bluegrass. Grand Opening October 1970 - demolish it for a parking garage in 1971. Late in 1971 it opened at its new location at 329 Cedar Ave. So, the site of the former Excuse Club. The New Riverside Cafe closed on May 10, 1997; an estimated 1,040 musicians performed there.	Yes	3.20.18 Event
400 Bar	400	Cedar Ave	Night Club	Folk, blues, and rock	Extant	late 1800s	NA	early 1980s to 2013.	No	Daycare facility	Reported by Andrea Swenson in her article: The 400 Bar May Be Gone, But Its Stories Live On. By 1890 the lower level had been converted into a saloon but closed by prohibition. The pub was back in business in 1925 when it opened as the 400's Bar. It was an important part of the 1960s music scene along Cedar Avenue, more for the people to hang out. Swenson reports that the first shows at The 400 started around 1978. In the early 1980s, the Jayhawks "decided to bring their live act from the Uptown Bar scene over to the West Bank to try out a show at the 400." and it became their homebase. Others made it their home such as Run Westy Run, Trip Shakespeare, and the Widgets. The Jayhawks 1986 album cover is from the 400 Bar. In addition, Golden Smog had their first official gig circa 1987. Expansion took place between 1992 and 1993. Some of the lines from Semisonic's 1998 hit Closing Time are accredited to the band's time at The 400 and seen as a tribute to the bar. Also an important bar for Mason Jennings and Lifter Puller beginning, and tons of national acts including Brian Jonestown Massacre, Arcade Fire, Cat Power, Bright Eyes. Many of the internal items have been auctioned off.	Yes	Research
Cedar Cultural Center	416	Cedar Ave	Community Center	All	Extant	1948	NA	1989-Current	Yes	Concert Hall	• Popular for folk artists (Keller, 2007)p.47 • Nonprofit that books a range of musical traditions, locally and nationally • In the space of a former movie theater (1989); Cedar Village Theater: 416 Cedar Ave. So. The Walker Art Center sponsored concerts here in 1970. Now the Cedar Cultural Center.	Yes	Research
Palmer's Bar	500	Cedar Ave	Bar	Folk	Extant	circa 1905	NA	1960-Current	Yes	Bar	Part of West Bank folk scene; location of Palmfest, an annual West Bank music festival; renamed to Palmer's in 1950 home to Palmfest, annual West Bank music festival (still taking place) (Collins, 2007); name change to Palmer's in 1950; rumored to be a speakeasy during prohibition with an underground tunnel to 5 Corners Saloon; Scenes for the 2005 indie film <i>Factotum</i> were filmed inside (Wikipedia)	Yes	Research
Nomad World Pub	501	Cedar Ave	Bar	All	Extant	1902	NA	1960s-Present	Yes	Bar	Condemned for 1-94; owned by James T. "Jimmie" Fuller, Sr. and wife Margaret Fuller. Ad fr Punk venue, active in the mid-1990s. Name changed from D'Remly Studios to Studio of the Stars. http://www.tcpunk.com/lyers/098.YouthBrigade.jpg Flyer for final show, which appears to have been 1995: http://www.tcpunk.com/lyers/218.StudioOfTheStars.jpg	Yes	3.2.18 Steering Committee Meeting
D'Remly Studios - Studio of the Stars	504	Cedar Ave	Concert Hall	Punk Rock	Extant	1900	NA	1990s	No	Cultural Center	Closed end of 2017; http://www.startribune.com/whiskey-junction-owners-blame-15-wage-law-on-decision-to-close/46104673/	Yes	Research
Whiskey Junction	901	Cedar Ave	Bar	All	Extant	1894	NA	1980-2017	No	Vacant	Closed end of 2017; http://www.startribune.com/whiskey-junction-owners-blame-15-wage-law-on-decision-to-close/46104673/	Yes	Research
Joint	915	Cedar Ave	Bar	All	Extant	1902	N/A	1971 to present	Yes	Bar	Built in 1902 as a Gluek Tied House (Lorentsen and Roland's Saloon). The historic consultant as part of a demolition of historic resource application for the tied house at 1500 6th Street South cited this tied house as a good, well preserved tied house. As noted in the History of the Triangle Bar Building (2010), advertisements were taken out in 1971 noting The Joint as a new music venue (see Cabooze writeup for more details); also known as Rex Bar and Cafe in 1941	Yes	Research
Cabooze	917	Cedar Ave	Bar	All	Extant	1952	N/A	1973-present	Yes	Bar	City Pages article states that it has been The Cabooze since 1974, 44 years ago (The Cabooze is 40). The article describes the variety of music that is performed here and that it has hosted a lot of major national acts according to the same article. According to the building index card there has been a building here since the late 19th century, but it appears that the building has been significantly remodeled.	Yes	Research
Holtzman Building	413-423	Cedar Ave	Drug Store	Folk	Extant	1890	NA		No	Retail	Permit cards show possible demolition in 1956	Yes	Hess Roise
The Terrarium	607	Central Ave NE	Recording Studio	All	Extant	1915	NA	1992- present	Yes	Recording Studio	Clients have included Babes in Toyland, Dillinger Four, The Jayhawks, Johnny Lang, Semisonic, and Golden Smog. The studio's Facebook page indicates that they opened in 1992.	Yes	Research
Northrup Auditorium	84	Church St SE	Concert Hall	All	Extant	1928	NA	1928-Current	Yes	Concert Hall	2011 renovations	Yes	Research
Schon Productions Inc	400	Clifton Ave	Record Label	All	Extant	1916	NA		No	Offices	Management company for Purple Haze	Yes	Research
Saint Stephens Auditorium	2123	Clinton Ave	Concert Venue	Punk Rock	Extant	1914	NA	1980s	No	School	Was apparently associated with the nearby St. Stephens Church and was rented for punk gigs, including touring bands such as 7 Seconds and TSOL. http://www.tcpunk.com/lyers/183.TSOL.jpg	Yes	Research
House	5215	France Ave	Dwelling	Minneapolis Sound	Extant	1941	NA	1978-1979	No	Dwelling	Prince's first house, where he stored his drums, instruments and TEAC four-track reel-to-reel in the basement. No furniture or carpet	No	Research
Hoffman Guitar	2219	Franklin Ave E	Guitar Shop	NA	Extant	1915	NA	1993-Current	Yes	Guitar Shop		Yes	Orchestra Hall Event
Modesto Apartments	2545	Garfield Ave	Apartment building	NA	Extant	1923	NA	NA	No	Apartment building	Popular location for musicians to hang out and listen to music. Associated to nearby Oakfolk and CC Club. Peter Jesperson's apartment was located here.	Yes	Trouble Boys; Complicated Fun
House	4126	Garfield Ave	Dwelling	Punk Rock	Extant	1915	NA	1970s	No	Dwelling	Childhood home of Paul Westerberg - apparently teenage years. https://www.mingpost.com/stroll/2016/03/raised-city-westerbergs-walk-and-other-replacements-sites-south-minneapolis	Yes	Trouble Boys and Star Tribune
Lee's Liquor Lounge	101	Glenwood Ave	Bar	All	Extant	1891	NA	1985-Present	Yes	Bar/Dance Hall	http://www.leesliquorlounge.com/history.html	Yes	Survey
Whittier Recreation Center	2600	Grand Ave S	Concert Venue	Punk Rock	Extant	1976	NA	1984-1985	No	Recreation Center	An small group of people called Garage Productions booked punk shows in 1984-1985. They held shows at multiple locations, but most were at the Whittier Rec Center. http://www.tcpunk.com/tyghml/cw13.htm Flyer: http://www.tcpunk.com/lyers/177.CorrosionOfConformity.jpg (aka 425 W 26th St)	Yes	Research
Gay 90s	408	Hennepin Ave	Night Club	Dance	Extant	1921	NA	1921-Current	Yes	Nightclub	http://www.citypages.com/news/the-gay-90s-an-oral-history-6776567/ ; Was Casablanca strip club in the 40s, renamed to Gay 90s in the 60s, but wasn't a gay bar at the time; Happy Hour, the underground gay bar in 1960s next door to Gay 90s; Casablanca Victory Bar and Cafe (Stage-Bar-Dancing): 408 Hennepin. The Casablanca opened in 1943 in what had been a vacant building for a number of years. Newspaper reports say that it was owned by Herman Mitchel, who had owned the Hollywood Inn in Mendota. Mitch got a loan from gangster Tommy Banks to start the Casablanca. 1945 The Casablanca had become the Shanghai House restaurant by 1947. In 1948 the building had become the Gay 90's Theater Cafe and Cocktail Lounge.	Yes	Staff Comments
Lindy's	424	Hennepin Ave	Bar	All	Extant	1936	NA	1930s-1940s	No	Bar	Lindy's was a "stage bar" at 424 Hennepin Ave. that opened in 1936 in the former location of the Minnesota Meat Company. Ph" Crombie's Bar and Lounge opened in 1939, replacing Lindy's. Stebbins: "Some time between 1936 and 1939, when it became Crombie's Bar, Howard 'Chief' McElroy had a band there which he believes was the first Dixieland band in town." Crombie's was advertised up until at least September 1943. Augie's Theater Lounge and Bar opened in or before November 1943, owned by Augie Ratner until 1964. The <i>Republican Register</i> of December 1943 actually ran an article about the new bar, calling it "one of the city's most popular fun spots." It revealed that Augie was a native of Minneapolis, wisely known as a professional boxer from 1920-1930. After that he worked at a service station, then served in the Army before entering the night club business. When he took over Crombie's, it was entirely redecorated by Joe Palen. The article concludes ". . . Ratner employs only veteran concocters of fancy drinks and only the highest quality beverages are dispensed." The first performers at Augie's were Leon Abbey's Entertaining Boys (his four piece orchestra) and singer Jeanne Bargy, daughter of orchestra leader Roy Bargy. In addition, Dorothy Berry will sing your favorite request. Another early band was Howard Brown's Rhythm Kings. An undated and unsigned memo (probably from the mid 1940s) says that Elaine Realty Inc. bought it from United Properties Inc. on October 26, 1946, but suspects that Tommy Banks may have held the deed. In 1955-56 the bar featured Wild Bill Boone.	No	Jeanne's List
Northern Lights/Pantages Theater	710	Hennepin Ave	Record Store	All	Extant	1916	NA	1980s-1990s	No	Restaurant	Popular record store. Was located on both levels. Closed in 1990s.	Yes	Research
State Theater	807	Hennepin Ave	Theater	All	No	1909	NA	1909-Present	No	Theater		Yes	Research
Cascade 9	829	Hennepin Ave	Supper Club	Rock	Extant	1902	NA	60s-70s	No	Brewery	1959 was called Gopher Café and Bar; The Cascade 9, located at 829 Hennepin, 1969. Owned by Bob Dylan owned 1979-1988	Yes	3.20.18 Event
Orpheum Theatre	910	Hennepin Ave	Concert Hall	All	Extant	1921	NA	1921-Current	Yes	Concert Hall		Yes	Research

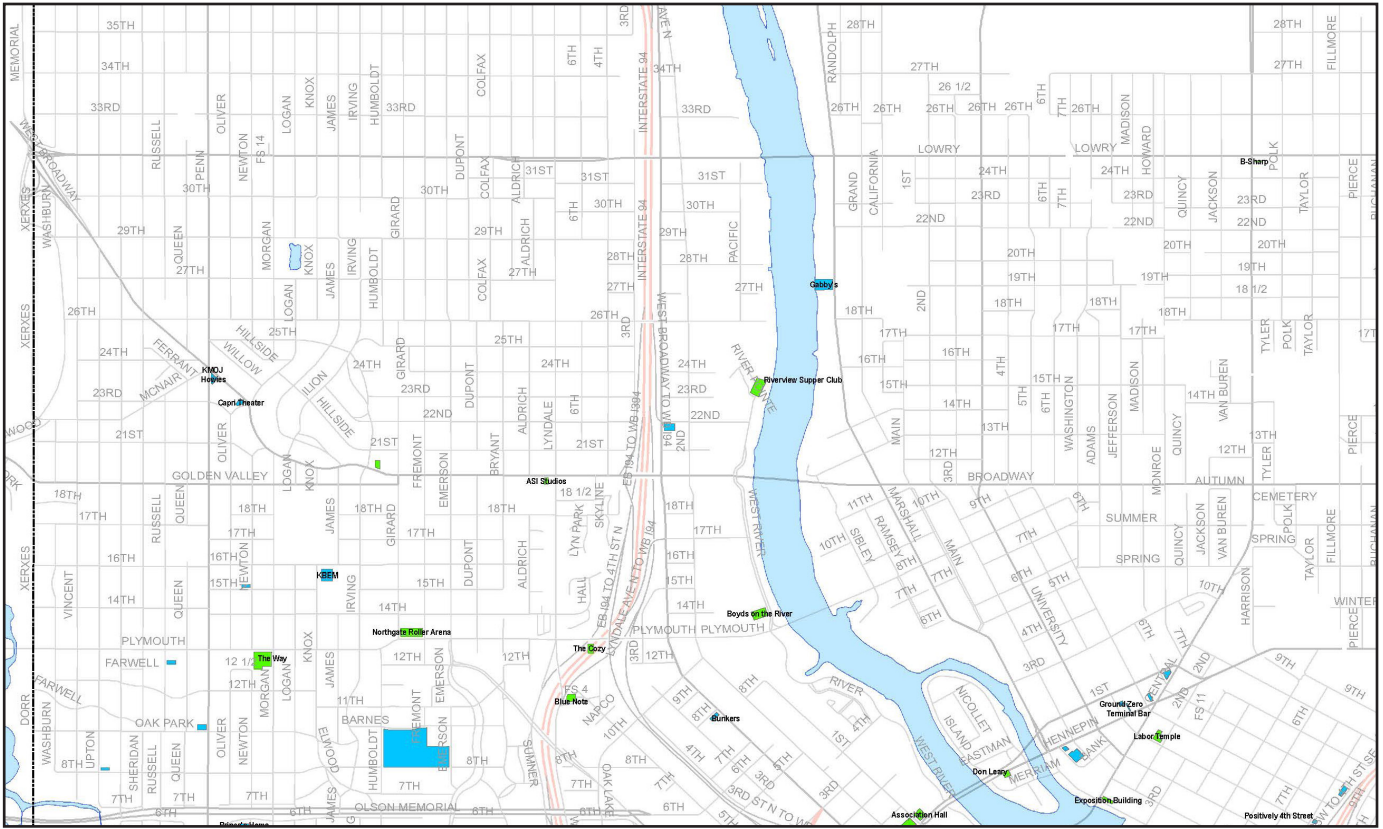
Lyle's Rhymesayers	2021 2409	Hennepin Ave Hennepin Ave	Restaurant Record Label	All Hip Hop	Extant Extant	1922	NA NA	1995-Present	No Yes	Restaurant Record Label	https://en.wikipedia.org/wiki/Rhymesayers_Entertainment	Yes Yes	Survey Survey
Pantages Theater	2708	Hennepin Ave	Theater	All	No	1916	1917	1922-1970s	No	Theater	Practice space and location of unofficial concerts. Location where the band the Suburbs formed and practiced; The Coliseum Ballroom is located in the (Lake Street) Coliseum Building at 2708 E. Lake Street. The 70,000-square-foot, five-story Art Deco building was built in 1917 as Freeman's Department Store. It had a huge ballroom with high ceilings on the second floor; ads can be found for dances back to at least 1922. In 1967 it had Old Time Dancing. In 1968 it was age 28+ "Smooth Dancing." The large building held many businesses, such as Podany's Office Furniture, doctors' and dentists' offices, rehearsal space for music groups. Still a music venue in 1974.	Yes	Research
William's Pub	2907	Hennepin Ave	Bar	Jazz and Rock	Extant	1925	NA	1980s	No	Restaurant/Bar	Steve Kimmel at the Banjo Room of Williams pub played a concert on November 26, 1977; remodeled in 1980 with a cafe on one side and fast food deli adjacent and a basement gameroom	Yes	3.20.18 Event
Nye's	112	Hennepin Ave E	Bar	Polka	Extant	1905	NA	1950-2016	No	Bar	Major renovations in 2017; began as a bar called Hebron's. Al Nye bought the bar in the late 1940s, and in 1964 he bought the place next door and opened the Polonaise Room Restaurant. Nye's featured polka music in the bar and a piano bar in the front of the restaurant.	Yes	Orchestra Hall Event
St. Anthony East	400	Hennepin Ave E	Bar	Folk	Extant		NA		No	Bar	Folk venue, owned by two Johnson Brothers. Became Whitley's.	No	Jeanne's List
Union Bar	507	Hennepin Ave E	Bar	Country, Blues and Jazz	Extant	1895	NA	circa 1976-2009	No	Riddle Room	Built in 1906 as a Gluek Tied House; designed by Boehme and Cordella. Named the Union Bar in 1950 as there were many unions in the area. By 1976 there were advertisements for music, and offers a variety of music, but by 1980 was more recognized a place for the blues. Union Bar was recognized along with the Cabooze, the Tempo on Franklin Avenue as part of a regular circuit for many bands. Major national acts including Hank Williams Junior, Guy Clark Band, John Lee Hooker, Roy Buchanan, Muddy Waters, Steve Vaughn. The building is also a contributing building to the proposed Central and Hennepin proposed historic district (source for much of the information is from A History of the Union Bar).	Yes	Research
KBEM	1555	James Ave N	Radio Station	Blues/Jazz	Extant	1972	NA	1983-Current	Yes	KBEM	The broadcasting education program that spawned KBEM was established at Minneapolis Vocational High School in the mid-1960s. The station signed on in 1970, carrying a widely varied checkerboard of programming. In 1983, it moved to new facilities in North High School as part of the District's desegregation initiative and it continues to reside there today. Jazz music became the main programming focus in the mid-1980s and the station started to build a loyal and sizeable audience.	Yes	Hess Roise
Club Malibu	334	Lake St E	Club	Rhythm and Blues	Extant		NA		No	Retail			
Avalon Theater	1500	Lake St E	Concert Venue	Punk Rock	NA	1937	NA	Early 1990s	No	Puppet theatre	National and international punk bands played the theatre in the 1990s. The building is the home of In The Heart of the Beast Puppet and Mask Theatre and is a designated historic landmark. Touring bands that played here included Fugazi, The Offspring, NOFX, Oi Polloi, Toxic Reasons, and many others. Organization that booked the venue's shows was called Sonic Warp. http://www.tcpunk.com/ubb/Forum4/HTML/000284.html	Yes	Research
The Inferno	2825	Lake St E	Concert Venue	Punk Rock	Extant	1928	NA	1999	No	Volunteers of America	Illegal basement venue	Yes	Tom Loftus
Extreme Noise Records	124	Lake St W	Record Store	Punk Rock	Extant	1979	NA	1993-1996	No	Retail Shops	124 W Lake St was the original location of what has apparently become the longest running volunteer-run record collective in the country. Moved to 2524 Nicollet Ave in January 1997. Moved to 407 W Lake St in 1999. Numerous bands played in all three locations.	Yes	Research
Dulano's Pizza	607	Lake St W	Restaurant	Bluegrass	Extant	1957	NA	1970s-2014	No	Vacant	Dulano's just moved their location to Warehouse District; was known as the Torch Club in 1954	Yes	Orchestra Hall Event
Bryant Lake	810	Lake St W		Punk Rock	Extant	1918	NA	pre 2000	No	Retail		Yes	Tom Loftus
Padded Cell	925	Lake St W	Bar	Folk	Extant	1916	N/A	1950s-1960s	No	Mohm Electric Company	Recommendation from Melinda Russell. Performed contemporary folk in the 1950s through the 1960s. album recorded here in 1962; Opened in 1953 [1957] by Paul Fink, a former policeman. Previously Harold's Club, in 1957 it featured a Dixieland band and that summer it even had a float in the Aquatennial parade. In 1958 Erik Stortie described it as a "tough workingman's bar." In 1964 folk. The site is now Mohm Electric.	Yes	Research
Le Zoo	1612	Lake St W	Coffee Shop	Folk	Extant	1906	NA	1960s	No	Retail	coffeehouse with entertainment by folk singers in the fall of 1962. Very popular with St. Louis Park teens, despite the 75 cent cover charge. An article about folk venues in Life Magazine's December 14, 1962 issue noted that Le Zoo was famous for its sing-alongs. The January 1963 issue of Select Twin Citizen described a "Contemporary coffeehouse atmosphere with new faces in folk music and jazz Tuesday thru Sunday 8-12 pm. Sunday special - reserved seat matinees at 2 and 4 pm, presenting Maury Bernstein singing "Folksongs for People Who Hate the Kingston Trio" in nine languages." In March 1963 owners were Paul Hewitt and Willie Somsahl. It was still there in January 1964.	No	Jeanne's List
Podany's (aka Coliseum Building)	2708	Lake Street E	Practice space	Rock	Extant	1917	1917	1922-1970s	No	Mixed Use building	Practice space and location of unofficial concerts. Location where the band the Suburbs formed and practiced; The Coliseum Ballroom is located in the (Lake Street) Coliseum Building at 2708 E. Lake Street. The 70,000-square-foot, five-story Art Deco building was built in 1917 as Freeman's Department Store. It had a huge ballroom with high ceilings on the second floor; ads can be found for dances back to at least 1922. In 1967 it had Old Time Dancing. In 1968 it was age 28+ "Smooth Dancing." The large building held many businesses, such as Podany's Office Furniture, doctors' and dentists' offices, rehearsal space for music groups. Still a music venue in 1974.	Yes	Complicated Fun
Podium	one block east of Bloom e block east of Blooming	Lake Street E Lake Street E	Record Store Concert Venue	All Punk Rock	Extant ?	ca1900 ?	NA ?	1970s ?	No No	Bakery ?		Yes	Research
Purple Hearts Club	1128	LaSalle Ave S	School	All	Extant	1923	NA	1923-2000	No	Offices	Not a lot of information found so far. The location of the one Minneapolis show of hardcore	Yes	2.21.18 Survey Response
MacPhail School of Music	1	Lourdes Place	Church	Concert	Extant	1857	NA	1857	No	Church	Listed as local landmark	Yes	2.21.18 Survey Response
Universalist Church	1	Lourdes Place	Church	Concert	Extant	1857	NA	1857	No	Church	Singing school by Mr. Chester Heath in 1857; now the Our Lady of Lourdes Church since 1877; organized on Prince street near Winslow House with 42 members; church built 1857	Yes	Research
CC Club	2600	Lyndale Ave	Bar	Punk Rock	Extant	1893	NA	1974-Current	Yes	Bar	Formerly the CC Tap o Replacements song Here Comes a Regular thought to be inspired by this bar o Popular place for bands during the 80s	Yes	Research
Oar Folkjokeopus	2555	Lyndale Ave S	Record Store	All	Extant	1909 (repaired after fire in 1986)	NA	1973-2017	No	Vacant	Named North Country Music until January 1973; After fire, replaced by Treehouse Records which closed 12/31/17	Yes	Research
Muddy Waters	2933	Lyndale Ave S	Coffee Shop	All	Extant	1920	NA		No	Restaurant	http://www.citypages.com/restaurants/muddy-waters-transforms-into-restaurant-and-bar-6751170	Yes	Survey
Foshay Tower	821	Marquette Ave S	Other	Classical	Extant	1929	NA	1929	No	Hotel	Sousa was commissioned to compose a march for the dedication ceremony of the building construction. It was only played once because Foshay's check to Sousa bounced and Sousa retained the rights; Several clubs have taken a shot at the space in the (basement? first floor?) of this iconic Minneapolis building at 114 So. 9th Street. The building, Minneapolis's first skyscraper, was built in 1929 by Wibur B. Foshay to emulate the Washington Monument. It was an office building for decades, and is now a luxury hotel. • Five O'Clock Club, owned by Manny De Silva. Moved here in June 1963. In October 1963 Manny was billed as a popular romantic singing idol. From 1963-69 Manny sang at Ferrara's as well. • King Solomon's Mines. Owner Dean Constantine was a dance instructor - found an ad for his lessons from 1959. In 1966 he brought in Connie Hechter's Afro-Cuban Sextet, tried a rock format, and then began booking R&B acts, making it the only venue for black music downtown. In 1967 the band was the Fabulous Amazers, bringing the "Latest and Greatest in rhythm & blues, including SKATE and 800 GA L00C," went an ad in the Spokesman. Other groups in rotation in '67 were Dave Brady and the Stars and the Sages. On August 16, 1968, the club was raided for underage drinking and serving drinks after closing time and the club had its license suspended for a time. It was in trouble again that November, Constantine became the manager of the Friar's Club. • His and Hers, 1969. In June 1969 in September 1969 owner Bill Roslansky sold it and replaced the band with a jake box, reported the insider. • The Establishment, 1969-72. The Establishment was a disco that was opened in late 1969 by Burt Grossman, scion of Grossman Chevrolet. Grossman went to own the Hippogriff and the Little Prince.	Yes	Survey
Orchestra Hall	1100	Marquette Ave S	Concert Hall	Orchestra	Extant	1974	NA	1974-Current	Yes	Concert Hall	• Dedicated on October 21, 1974 giving MN Orchestra its first permanent home (previous space at Northrup Auditorium at University of MN) (Kenney & Saylor, 2013) • B.B. King May 23, 1985 (Sigelman, 2016) p58	Yes	Research
Gabby's	1900	Marshall St NE	Bar	All	Extant	1968	NA	1968-present	No	Bar	Now called Psycho Suzies Motor Lounge; in 1980 was called Gramma B's: Nordeast's answer to the Cabooze. Basic blue-jean boogie bar; game room in the basement of the warehouse-like building	Yes	Orchestra Hall Event
Spring Street Tavern	355	Monroe St NE	Restaurant	All	Extant	1970	NA	1970s-Present	Yes	Restaurant	1973 advertised as a country venue	No	Jeanne's List
Unitarian Society	900	Mount Curve	Church	All	Extant	1950	NA	1950-2018	Yes	Church	1959 New Friends of Chamber Music Concert, 1968 Diverimento Concert Series by Contemporary Chamber Chorale and Orchestra	Yes	Research
House	539	Newton Ave N	Dwelling	Minneapolis Sound	Extant	1905	NA	1972-74	No	Dwelling	Prince's lived here with his dad until he was kicked out, which is when he went to live with Andre Cymone	Yes	Research
Gaity	1501	Newton Ave N	Record Label	All	Extant	1909	NA	1955	No	Dwelling	Started by David Hersk in parents basement. Moved to a different location near Lyndale and Franklin in 1962. Moved again in 1963 to the former WDOG studio in Builders Exchange Building on 4th Street.	Yes	Research
Jitters	1026	Nicollet Ave	Concert Venue	Punk Rock	Extant	1998	NA	1998	No	Mixed Use		Yes	Tom Loftus
Loring Theater	1405	Nicollet Ave	Theater		Extant	1920	NA		No	Theater	\CMEAV503(Common\Planning\Planning Division Sections\Preservation and Design\HISTORIC RESOURCES\LOCAL DESIGNATION - Individual\LoringTheater_1407NicolletAve\NRHP_NOMINATION.pdf">\CMEAV503(Common\Planning\Planning Division Sections\Preservation and Design\HISTORIC RESOURCES\LOCAL DESIGNATION - Individual\LoringTheater_1407NicolletAve\NRHP_NOMINATION.pdf	Yes	Poster Suggestion
Bowery Club	1416	Nicollet Ave	Club	All	Extant	1945	NA	1970s	No	Restaurant	Also possibly located at 24 Washington Ave S (HHL Collections)	Yes	SSS Book
Flame Bar and Café	1523	Nicollet Ave	Night Club	County and Disco Soul	Extant	1937	NA	1951-1978	No		• Built after prohibition as the Minneapolis version of the Grand Ole Opry with 500 seat main room dinner theater with hydraulic, self-rising stage and a back room with bar and space for a few hundred guests and a small band. • The Flame had featured Country/Western acts in the smaller front bar since the early '50s, but in on February 1, 1956, the management hired Johnny T. and his Tennesseans for the bigger back room and the entire place went C&W. "The Flame has become House of Western Swing - Newest Musical Fad!" Square dance groups were invited to come in for dancing and bring their own callers. In mid-1956 the regulars in the front bar were Ardis Wells and the Rhythm Ranch Girls, with Jimmy Wells and the Dakota Roundup in the back room. In the mid '60s the club hosted some big names like Stoneval Jackson and Porter Waggoner. By 1973 the main ballroom was back to rock, with country relegated to the bar, no doubt bowing to the pressures of the newly-emancipated 18-year-old drinkers. closed the club down in September 1978. At the time of closing, the sign promised Hard & Soft Rock, Old & New Blues, Snacks, Dancing, and Giant Drinks. On the Marquee it simply said Disco Soul.	Yes	Research
One Groveland	1900	Nicollet Ave	Concert Hall	All	Extant	1914	NA	1970s	No	Church	Small basement venue underneath the Plymouth Congregational Church	Yes	Email
Kay Bank Studio -Twin Tone	2541	Nicollet Ave	Record Label	All	Extant	1914	NA	1977-1994	No	Vacant	(various names including Cookhouse); home to Twin/Tones in 1977; home to Soma-Ran by Amos Heilicher	Yes	Research
Garage D'or Records	2550	Nicollet Ave	Record Store	All	Extant	1914	NA	1985-1998	No	Retail Shops	Record shop started by Terry Katzman after fire at Oar Folk. Featured occasional live appearances, including by Bob Mould, Dave Pirmer, Grant Hart, etc. Moved to Lyn-Lake in 1998 before closing in 2001. http://www.garagedor.com/ & http://www.thirdav.com/hd_posters/p19851221.html	Yes	Research
Roadrunner Records	4304	Nicollet Ave	Record store	All	Extant	1904	NA	1986	Yes	Record Store	Record store	Yes	Research
Flyte Tyne Studio	4330	Nicollet Ave	Recording Studio	All	Extant	1958	NA	1982-2003	No	Home Remodel Company	The company was established in 1982 by Jimmy Jam & Terry Lewis who own and operate Flyte Tyne Productions. What started out as 2 small studios in a 3,000 square foot building in Minneapolis is now 5 studios in a 17,000 square foot building in Edina, south of Minneapolis. (discogs.com)	Yes	Hess Roise
Let It Be Records	1001	Nicollet Mall	Record Store	All	Extant	1920	NA	1989-2005	No	Target Offices		Yes	Research
Dakota Jazz Club	1010	Nicollet Mall	Jazz Club	Jazz	Extant	1998	NA	1998-Current	Yes	Jazz Club	Opened in St. Paul in 1985 in Bandana Square; moved to Minneapolis in 1991	Yes	Orchestra Hall Event
Capp Towers	1313	Nicollet Mall	Hotel	Jazz	Extant	1962	NA	1963	No	Hotel	• The tower's exterior has 1,115 windows, Minneapolis's most windows, near 250 units, and opened in March 1963. The Minneapolis hotel had several venues: • The Dome at the Top of the Capp, which opened on March 1, 1963, was a jazz and blues venue. Will Jones described the plan to have a low circular bar at the center, with the bartenders working in a kind of pit in order to give everybody a clear shot at the view in all directions. A small musical combo will work in the center of the bar, and they will make their entrances and exits on a moving stage that will rise from and descend to the floor below for loading and unloading." • The Brandywine Bar was a piano bar. Will Jones said the room, "with its Roman arches and wild stained glass windows by Bill Saltzman, looks like a monastery for swingers and you almost wish the drinks were served by jolly fat monks instead of regular bartenders in red jackets." A 1963 ad cited "the atmosphere of an early French wine cellar." • The Blue Bar was "a unique stag bar for men only, 11 am to 4:30 pm. Ladies welcome.	No	Jeanne's List
Oak Grove Hotel	230	Oak Grove St	Radio Station	All	Extant	1920	NA	1923	No	Apartment building	Oak Grove Hotel, 230 Oak Grove Street, built in 1920, and was one of the most posh hotels in town, hosting the likes of Elizabeth Taylor and Jackie Gleason when they were in town. In 1923 it was the home of radio station WLWJ, which became WCCO. Presumably it had a house and/or radio orchestra.	No	Jeanne's List
Woman's Club	410	Oak Grove St	Social Club	Punk Rock	Extant	1928	NA	72001-Present	No	Womens Club	The Jayhawks performed in the theater here on April 26, 2002, and their live albums Live from the Women's (sic) Club 1 & 2 were released as an "official booting." Mike Doughly (of Soul Coughing) recorded a performance on February 27, 2002 here as well, releasing it as Smoke + Snang: Live in Minneapolis. (popturf.com)	Yes	3.2.18 Steering Committee Meeting
Twin Tone Records	445	Oliver Ave S	Record label	Rock/punk	Extant	1922	NA	1977-1994	No	Home	The first location of Twin Tone Records, popular regional record label that released its first records in 1977. Also see 2217 Nicollet and 2541 Nicollet locations.	Yes	Research
Spirit of the Lord Church	1001	Penn Ave N	Church	Minneapolis Sound	Extant	1910	NA	1974	No	Church	First venue Prince and Andre Cymone played at	Yes	Research
House	3734	Pleasant Ave	Dwelling	Punk Rock	Extant	1916	NA	1959-7	No	Dwelling	https://www.minnpost.com/stroll/2016/03/raised-city-vestibergs-walk-and-other-replacements-sites-south-minneapolis	Yes	Trouble Boys and Star Tribune
Honeywell Hall	2636	Portland Ave S	Concert Hall	Jazz/Funk	Extant	1964	NA	1969	No	Condos	Hosted the Jackie Awards in 1969; This came to be an R&B venue when KUXL Program Director Jack "Daddy Soul" Harris, who worked at Honeywell, was looking for a venue to hold dances. The Jackie Awards were held here on August 30, 1969.	Yes	Research
Know Name Records	6009	Portland Ave S	Record Store	All	Extant	1966	NA	1977-present	Yes	Record Store	Record store	Yes	Research

KFAI	1808	Riverside Ave	Radio Station	All	Extant	1908	NA	1991-Current	Yes	KFAI	See also Walker Community Church, the stations first home	Yes	Hess Roise
Triangle Bar	1822	Riverside Ave	Bar		Extant	1899	NA		No	Medical Offices	(officially recognized as the Triangle Bar in 1946, but operated as a bar since built). Advertisements from the 1960s show that it was a popular place for folk music. then renamed Ole Piper Inn-that provides food, drinks, and music and Oscar B Lykes (1977) . As noted in the history of the Triangle Bar, it states that the Triangle Bar is back in business by 1985. Restaurant closed about 1990. Designed by prominent Minneapolis architect Warren Barnes Dummell. Main stays were Spider John Koerner and Tony "Little Sun" Glover.	Yes	Research
Viking	1829	Riverside Ave	Night Club		Extant	1904	NA	1959-2006	No	Vacant	Home of Willie Murphy and the Bees; reopened in 2017, but closed again	Yes	Research
House	1244	Russel Ave N	Dwelling	Minneapolis Sound	Extant	1940	NA	1974-76	No	Dwelling	Famous photo in front of trees, home he lived at, location of Grand Central rehearsals	Yes	Research
THD Records	2020	Seabury Ave	Record Label	Punk Rock	Extant	1923	NA	1989-2000	No	Home	Record label. The property was a punk house that hosted local, national, and international bands in the basement in the 1990s.	Yes	Research
House	3420	Snelling Ave	Dwelling	Minneapolis Sound	Extant	1913	NA	1984	No	Dwelling	Purple Rain house; bought by Prince in 2015	Yes	Research
Arthur's Four Seasons	2300	University Ave NE	Lounge	Jazz	Extant	1947	NA	1970-Present	Yes	Restaurant	Jazz venue; in 1970 it featured entertainment in the piano lounge.	No	Jeanne's List
Twin Cities Shape Note	1219	University Ave SE	Concert Venue	Acapella	Extant	1922	NA	1990-Present	Yes	Shape Note	Group organized in the 1990s	Yes	Orchestra Hall Event
Walker Art Center	725	Vineland Pl	Concert Hall/Art Gallery	All	Extant	1927	NA	1973-Current	Yes	Art Gallery	<ul style="list-style-type: none"> • "Catalyst for showcasing "underground" or emerging artists, locally and nationally" (Keller, 2007) p. 91 • Laurie Anderson June 1986 (Sigelman, 2016) p.35 • David Byrne 1984 (Sigelman, 2016) p.37 • Back to Black performance January 5, 1972 (Swensson, 2017) renamed to The Family • Performance venue for the Thursday Musical 	Yes	Research
Lake Harriet Band Shell	4135	W Lake Harriet Parkway	Park	All	Extant	1888	NA	1891	Yes	Band Shell	Dani's band concert here in 1891; Symphony performed summer concerts. Several bandshells have existed on the site through the years, with early structures having been destroyed by fire.	Yes	Research
Bunkers	761	Washington Ave N	Restaurant	Rock, R&B	Extant	ca1900	NA	1976-2018	Yes	Restaurant	Decades of music history have been made on Bunker's celebrated stage. Prince's regular drop-in jam-sessions remain unforgettable. Today, a number of local legends like The International Reggae All-Stars, Alex Rossi, Frogleg, and funky R&B specialists Dr. Mambo's Combo put on incredible live shows, seven days a week.	Yes	Staff Comments
Kay Bank pressing plant	2120	Washington Ave N	Record pressing plant	All	?	?			No	Commercial/Industrial	Pressing plant. Online source indicates that, at capacity, could press 60,000 records in a week. (one source claims that it was at 2129)	Yes	Research
La Casa Coronado	1113	Washington Ave S	Restaurant	Mexicana	Extant	ca1900	NA		No	Office	Probably the Cities' first Mexican restaurant, site of many Spanish class field trips. In May 1963 there was a new "La Terraza," the new terrace room, that featured authentic Mexican music, cocktails, and dancing to real Latin American rhythms. June 1963: "Every Friday and Saturday, authentic Mexican entertainment is provided by the Duo-Los Gaonas and Roberto Del Villor, Mexican recording artist." La Casa Coronado had moved to 23 No. 6th Street by 1970, where it featured the intimate Pancho Villa Cantina. It closed in 1981.	No	Jeanne's List
Great Hall/The Whole Coffee House	300	Washington Ave SE	Concert Hall	All	Extant	1939	NA	1939-Current	Yes	Concert venue	The largest event space in Coffman Memorial Union at the University of Minnesota. Performers have included Husker Du and The Replacements. https://sua.umn.edu/reservations/spaces/great-hall/ ; Music space located in the basement of Coffman Memorial Union at the University of Minnesota. Local and touring bands, including Husker Du, The Replacements, Soul Asylum, Dead Kennedys, and Green Day. https://sua.umn.edu/whole/about/history/	Yes	Research
Stub and Herbs	801	Washington Ave SE	Restaurant	All	Extant	1922		1943	No	Restaurant	Stub and Herbs opened in 1939 and advertised entertainment in 1943	No	Jeanne's List
Capri Theater	2027	West Broadway	Concert Hall	All	Extant	1927	NA	1967-Current	Yes	Concert Hall	Built as Paradise Theatre • Prince played his debut solo show here in 1979 after rone off concerts and talent shows in 60s and 70s • https://blog.thecurrent.org/2014/01/then-and-now-the-capri-theater-where-prince-played-his-first-solo-show/	Yes	Research
Howies	2119	West Broadway	Bar	All	Extant	1907	NA	1970s-1996	Yes	KMOJ	Was a restaurant, bar, and reception hall during the 1970s; 1996 was closed after becoming Delisi's restaurant; http://minnesotabusiness.com/fierce-urgency-north	Yes	Orchestra Hall Event
KMOJ	2125	West Broadway	Radio Station	R&B/Jazz/Gospel	Extant	1892	NA	1976-Today	Yes	Radio Station	Black radio station only reach certain locations in North; on air June 22, 1976	Yes	Research
Old Bull Statue		Loring Park south of Harmon Pl and Maple St	Statue	Classical	Extant	1897	NA	1897	Yes	Park	Unveiled May 17th, 1897; Ole Bull is a famous 19th Century Norwegian violinist who came through town to play often	Yes	Research
Bridge Square			Park	Open Air Concerts	Extant	NA	NA	1882	No	Park	Summer concert series; the former bridge square was greatly altered with the change in Hennepin Avenue	Yes	Research
Schooner Tavern	2901 27th Ave S		Bar	All	Extant	1901	NA	1932-2018	Yes	Bar	Willie Murphy; Snack Attack; http://twincitiesmusichighlights.net/venues/schooner-tavern/ ; music since the beginning which was big band and orchestra	Yes	3.2.18 Steering Committee Meeting
Scott Hall	72 Pleasant Street SE		School	All	Extant	1922	NA	1922-Present	No	Education		Yes	2.21.18 Survey Response

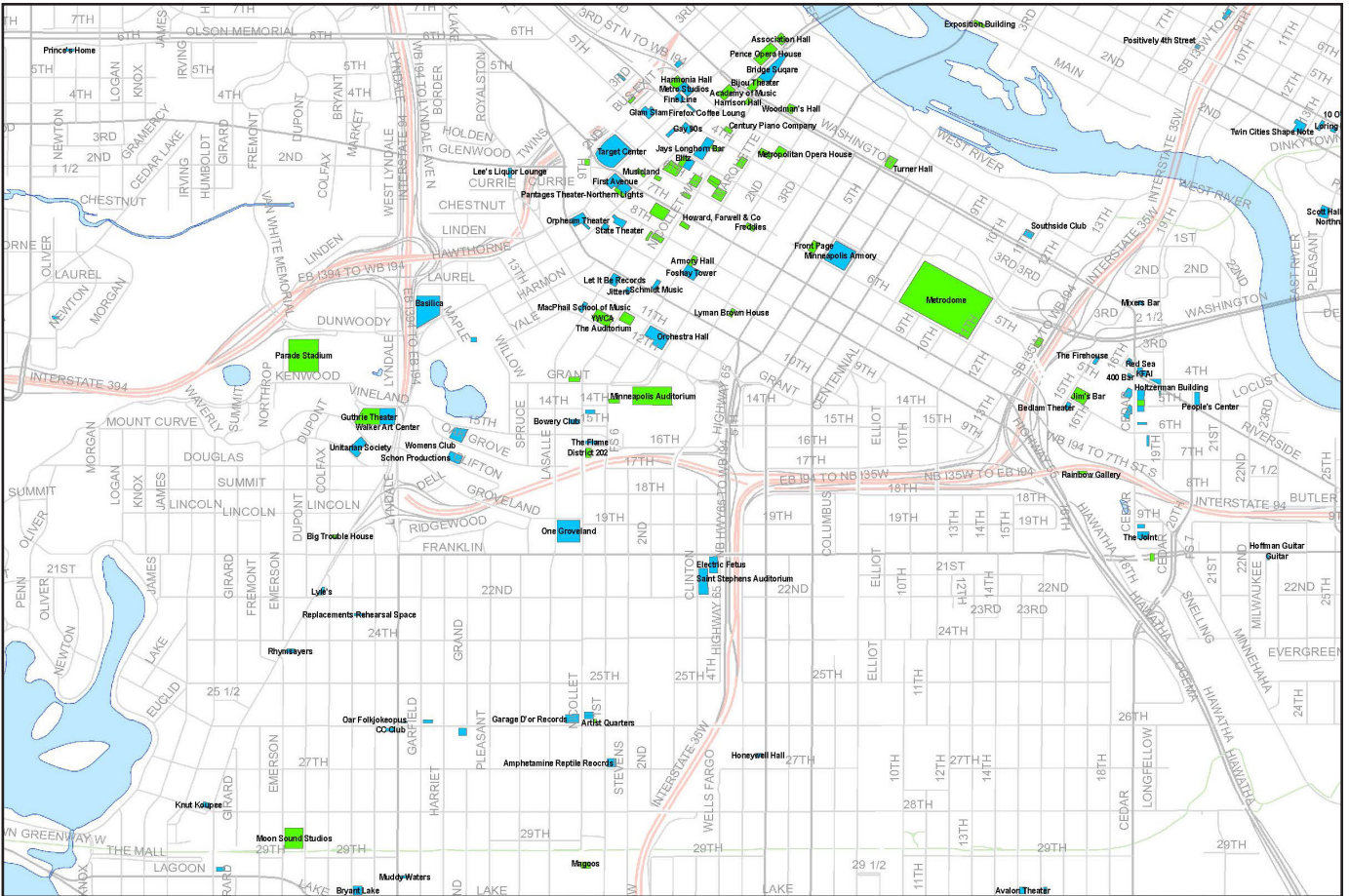
Buildings Associated with Minneapolis Music 1850-2000



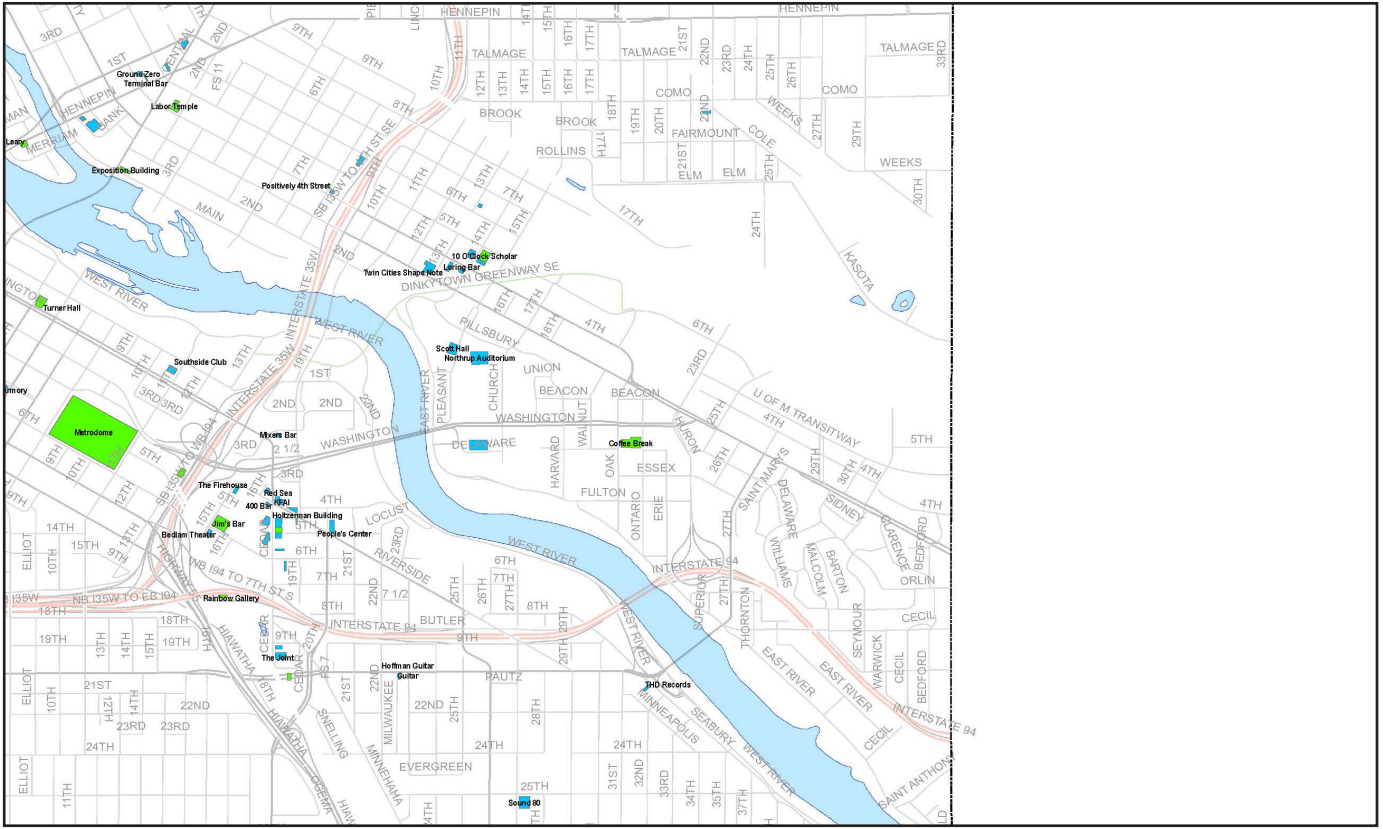
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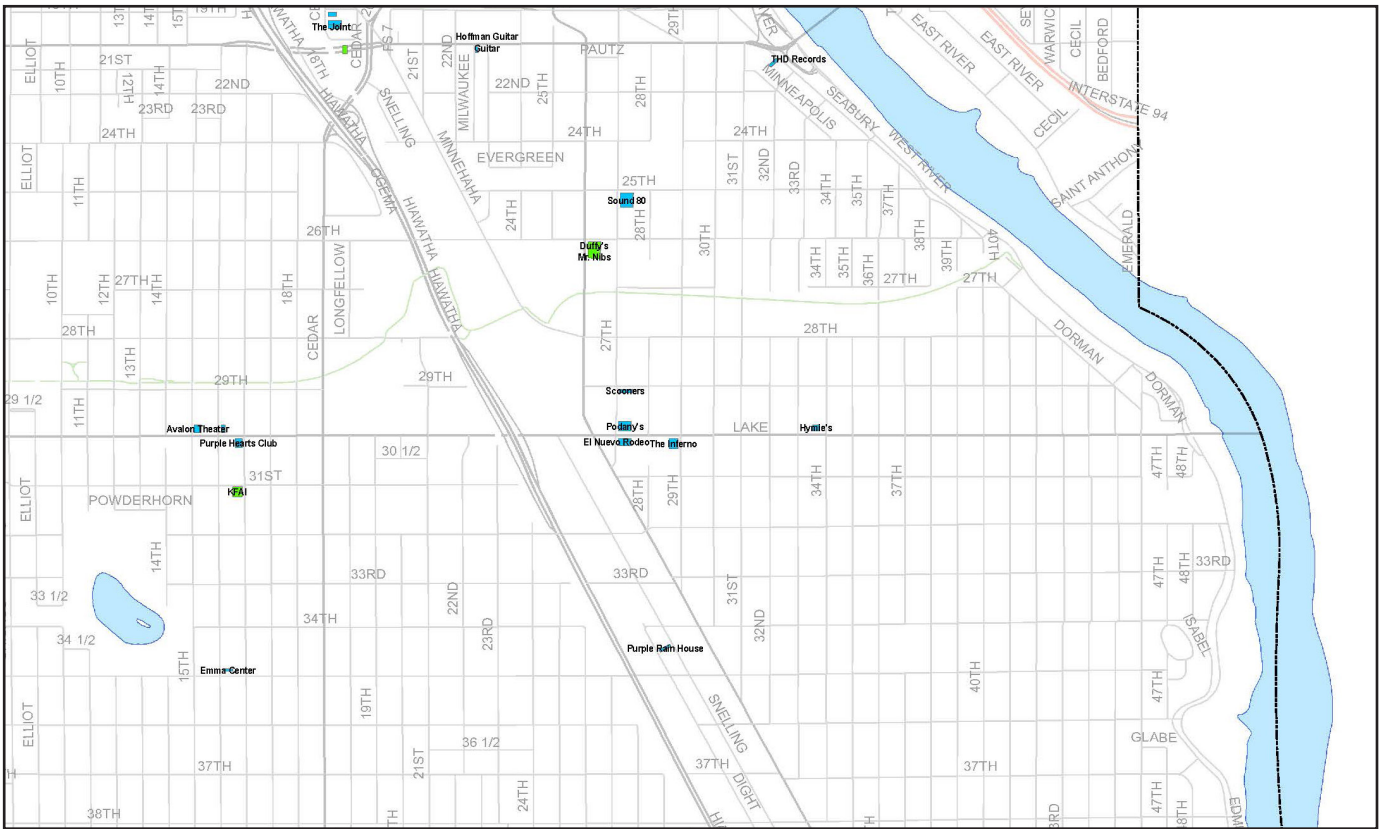
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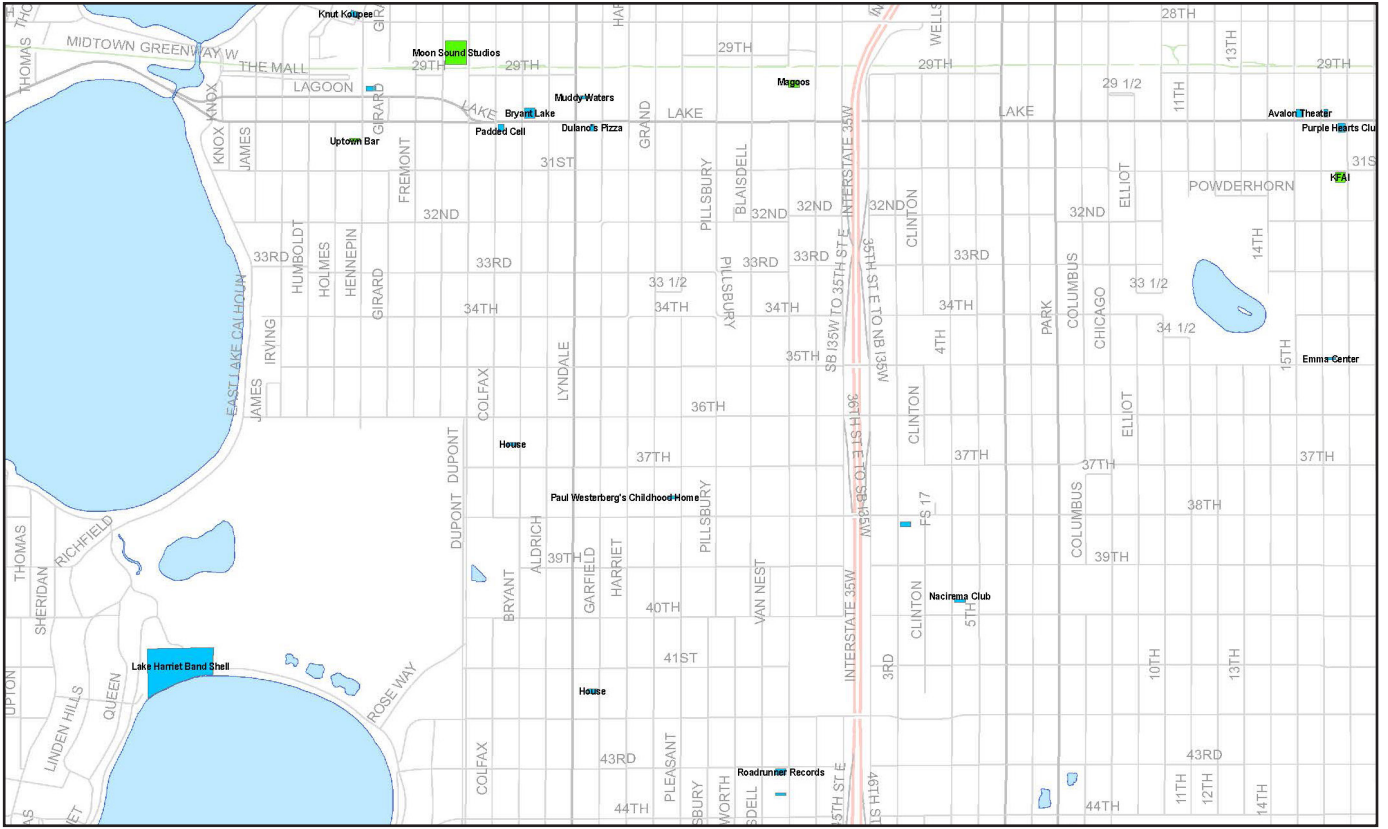


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Minneapolis Music Context: Criteria for Selecting Survey Sample

*Prepared by Charlene Roise, Elizabeth Gales, and Kristen Zschomler
Hess, Roise and Company
April 25, 2018—rev. May 31, 2018*

Considerations for Selecting the Survey Sample

Assessing a property's historical significance begins with a reconnaissance survey, which includes research on the property's history and fieldwork for a preliminary evaluation of its physical "integrity" (in other words, whether it looks more-or-less like it did during the period when significant things happened there). This initial assessment identifies properties that have good potential for historic designation and are recommended for intensive-level survey, involving a more in-depth analysis that leads to a definitive determination of eligibility.

Many properties associated with Minneapolis music merit reconnaissance survey. The current study will launch this effort by conducting reconnaissance surveys for 25 properties. The survey will establish models for future assessments.

The following considerations were used as filters to establish the survey sample.

Consideration A: Designation Criteria

Minneapolis city code (599.210) identifies seven designation criteria that the Minneapolis Heritage Preservation Commission (HPC) uses to determine "whether a property is worthy of designation as a landmark or historic district because of its historical, cultural, architectural, archaeological or engineering significance":

1. The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history.
2. The property is associated with the lives of significant persons or groups.
3. The property contains or is associated with distinctive elements of city or neighborhood identity.
4. The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.
5. The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail.
6. The property exemplifies works of master builders, engineers, designers, artists, craftsmen or architects.
7. The property has yielded, or may be likely to yield, information important in prehistory or history.

For the music context, the first three criteria are generally the most relevant.

Consideration B: Individual Properties/Historic Districts

The HPC can designate individual landmarks and historic districts. Reconnaissance research for the Minneapolis music context found potential for both designation types. To provide models for evaluation of properties in subsequent surveys the survey sample should include at least one potential historic district as well as individual properties associated with a broad spectrum of associations (see Consideration C below). The Cedar-Riverside/West Bank area, which has a long legacy of representing a variety of musical genres, will serve as the historic district test case.

Consideration C: Casting a Wide Net

While it is not possible to include properties representing every facet of music that has occurred in every part of Minneapolis, the survey should reflect the diversity represented by this dynamic context. Some specific considerations include:

- *Geography.* Considering areas throughout the city. The University of Minnesota campus is excluded, however, because it is not subject to HPC review. Also, the Northrop Mall Historic District, which includes two prominent music venues, Northrop Auditorium and Coffman Memorial Union, was recently listed in the National Register.
- *Chronology.* Few properties with musical associations survive from the nineteenth century, and those that do often have historical significance in other contexts. Urban renewal and freeway construction eliminated a number of properties that were significant in the first half of the twentieth century. As a result, periods are not equally represented in the survey. In addition, some venues that are important today were established or became prominent after 2000, the end of the study period, so they are not in the survey.
- *Musical styles.* The factors mentioned above also influence the representation of musical styles in the survey selection.
- *Property types.* The survey will cover a range of property types such as recording studios, record shops, and performance venues, focusing on properties that appear to be significant primarily for their association with Minneapolis music. Most properties were not built specifically to hold music-related activities, and many have other uses originally or concurrently. Churches are an example of the latter type. While church buildings incorporate organs and choir lofts and congregations feature music in their worship services, music is not their primary mission and these properties are excluded from the survey. On the other hand, the survey might consider a house that held an important recording studio or that played a critical role in the development of a musical group.

Consideration D: Previous Assessments

This includes several subcategories:

- *Properties already locally designated individually or as part of a historic district for other areas of significance.* For example, the Minneapolis Warehouse Historic District is locally designated for its economic and architectural legacy. The nomination does not acknowledge the significance of the musical venues that became established in the area after warehousing uses waned. While this significance should be explored and

acknowledged, these properties are generally protected by the existing designation. In light of the many properties that have not been evaluated under any context, properties that are locally designated are not included in this survey.

- *Properties that have been evaluated for the National Register for their association with Minneapolis music.* These evaluations provide in-depth information on the property. Properties that qualify for the National Register virtually always qualify for local designation. It is unlikely that substantial new material would be discovered through reconnaissance survey, so they are not included in this survey.

The Survey Sample

April 25, 2018—rev. May 31, 2018

Based on the above considerations, the following properties will be included in the survey sample.

Abbreviations: HPC. Potential Heritage Preservation Commission Designation Criteria
 HD Potential Cedar-Riverside/West Bank Historic District
 I Potential significance of individual property

	<i>Current Name</i>	<i>Historic Name</i>	<i>Address</i>	<i>HPC</i>	<i>HD/I</i>	<i>Geography</i>	<i>Chronology</i>	<i>Style</i>	<i>Prop. Type</i>
1	Republic	Mixers Bar; Sgt. Preston's	221 Cedar Avenue	1-3	HD	Cedar-Riverside	Mixers (?-1975)		Club
2	Theater in the Round	Bimbo's	245 Cedar Avenue	1-3	HD	Cedar-Riverside		Rock	Club
3	Red Sea		320 Cedar Avenue	1-3	HD	Cedar-Riverside			Club
4	Beauty Secret 1 Hair Salon	Coffeehouse Extempore	325 Cedar Avenue	1-3	HD	Cedar-Riverside		Folk	Club
5	Acadia Cafe	New Riverside Café	329 Cedar Avenue	1-3	HD	Cedar-Riverside		Folk	Club
6		400 Bar	400 Cedar Avenue	1-3	HD	Cedar-Riverside	1970s-2013	Rock, blues, folk	Club
7	Cedar Cultural Center	Cedar Theater	416 Cedar Avenue	1-3	HD	Cedar-Riverside	1971-1989; 1989-present	Folk, world	Concert hall
8	Palmer's Bar		500 Cedar Avenue	1-3	HD	Cedar-Riverside			Club
9	Nomad World Pub		501 Cedar Avenue	1-3	HD	Cedar-Riverside			Club
10	Intercontinental Video Sales, T Mobile	Electric Fetus (orig., 1968-1969)	521 Cedar Avenue	1-3	HD	Cedar-Riverside		All	Record store
11	Whiskey Junction		901 Cedar Avenue	1-3	HD	Cedar-Riverside			Club
12	The Joint		913 Cedar Avenue	1-3	HD	Cedar-Riverside	1971-		Club

	<i>Current Name</i>	<i>Historic Name</i>	<i>Address</i>	<i>HPC</i>	<i>HD/I</i>	<i>Geography</i>	<i>Chronology</i>	<i>Style</i>	<i>Prop. Type</i>
13	Cabooze		915-917 Cedar Avenue	1-3	HD	Cedar-Riverside	1974-present		Club
14	KFAI		1808 Riverside Avenue	1-3	HD	Cedar-Riverside	1991-present	All	Radio station
15		Triangle Bar; Ole Piper Inn; Oscar B. Lykes	1822 Riverside Avenue	1-3	HD	Cedar-Riverside	1963-1989	Folk, blues; jazz	Club
16	Viking Bar	Viking Bar	1829 Riverside Avenue	1-3	HD	Cedar-Riverside	1959-2006	Rock, blues	Club
17	Mixed Blood Theater		1501 South 4 th Street	1-3	HD	Cedar-Riverside			
18	House/Office Bldg.	West Bank School of Music	1813 South 6th Street	1-3	HD	Cedar-Riverside	1970-2015		Education
19	Schooner Tavern		2901 27 th Avenue South	1-3	HD	Cedar-Riverside	1932-present		Club
20	KBEM (North High School)		1555 James Avenue North	1-3	I	North	1973-present	Jazz, blues, bluegrass	Radio station
21	Capri Theater			1-3	I	North		Minneapolis Sound	
22	Midtown Garage	Jay's Longhorn Bar; Zoogie's	14 South 5th Street	1,2	I	Downtown	1977-?	Punk, Alternative Rock	Club
23	Greatapes	Flame Bar and Café; Happy Hour Bar and Café	1523 Nicollet Avenue	1,2	I	Downtown	1950s-1978	Jazz, Country	Club
24		Twin Tone	2541 Nicollet Avenue	1,2	I	South	1977-?		Recording studio

	<i>Current Name</i>	<i>Historic Name</i>	<i>Address</i>	<i>HPC</i>	<i>HD/I</i>	<i>Geography</i>	<i>Chronology</i>	<i>Style</i>	<i>Prop. Type</i>
25	Creation Audio Recording	Garrick Theatre (1914-?); La Salle Theatre (c1920-1950); Bruce Swedien Recording; Nicollet Studio; Kay Bank	2543 Nicollet Avenue	1,2,6	I	South			Recording studio
26	Treehouse Records (closed)	Oar Folkjokeopus, North Country Music	2555 Lyndale Avenue South	1,2	I	South	1973-2017	All	Record store
27	CC Club	CC Tap	2600 Lyndale Avenue South	1-3	I	South	1974-present	Punk, Alternative Rock	Club
28		Replacements House	2215 Bryant Avenue South	1-3	I	South	1980s	Punk, Alternative Rock	Social
29	El Nuevo Rodeo	Odd Fellows Building	2709 East Lake Street	1-3	I	South			Club
30		Nacirema Club	3949 4 th Avenue South	1-3	I	South	1955-?	Jazz	Club

Appendix

Recently Surveyed/Researched Properties			
<i>Current Name</i>	<i>Historic Name</i>	<i>Address</i>	<i>Notes</i>
First Avenue and 7th Street Entry	Northland Greyhound Bus Terminal; The Depot; Uncle Sam's	701 1st Avenue North	Club
House		2620 8th Avenue North	Prince, 1965-1970
House		539 Newton Avenue North	Prince, 1972-1974
South 80		2709 East 25th Street	Recording studio
	Blackberry Way Studio		Recording studio for Twin/Tone Records, 1978-1985
Electric Fetus	Electric Fetus	2000 4 th Avenue South	Moved to this location in 1972; Penny Petersen and Charlene Roise, "A History of the Electric Fetus," prepared by Hess, Roise and Company for the Grater Twin Cities Blues Music Society, July 2006
The Union	The Union	507 East Hennepin	Penny Petersen and Charlene Roise, "Pay Your Dues at the Union: A History of the Union Bar," prepared by Hess, Roise and Company for the Minnesota Blues Society, December 2015

Designated Properties			
<i>Current Name</i>	<i>Historic Name</i>	<i>Address</i>	<i>Notes</i>
Bunker's Music Bar and Grill	Bunker's	761 Washington Avenue North	Mpls. Warehouse HD (Local/NRHP)
Metro Studio/Master Mix Studios	Langdon Building	300 1st Avenue North	Mpls. Warehouse HD (Local/NRHP)
Fine Line	Warehouse Building	318 1st Avenue North	Mpls. Warehouse HD (Local/NRHP)
Firefox Coffee Lounge	Burd Building	319 1st Avenue North	Mpls. Warehouse HD (Local/NRHP)
Glam Slam	Wyman Building	110 North 5th Street	Mpls. Warehouse HD (Local/NRHP)
Loring Pasta Bar	Gray's Drug	325 14th Avenue SE	Dinkytown Commercial HD (Local)
Bon Appetit		421 14th Avenue SE	Dinkytown Commercial HD (Local)
King Solomons Mines	Foshay Tower	821 Marquette Avenue	Local/NRHP
Minneapolis Armory		500 South 6th Street	Local/NRHP

Northern Lights	Pantages Theatre	710 Hennepin Avenue	Local
State Theater	State Theater	807 Hennepin Avenue	Local
Orpheum Theater	Orpheum Theater	910 Hennepin Avenue	Local/NRHP
Coffman Memorial Union	The Whole Coffee House	300 Washington Avenue SE	Northrop Mall HD (NRHP); City of Minneapolis has no jurisdiction over UMN properties
Northrop Auditorium	Northrop Memorial Auditorium	84 Church Street SE	Northrop Mall HD (NRHP); City of Minneapolis has no jurisdiction over UMN properties
Scott Hall	Scott Hall	72 Pleasant Street SE	Knoll HD (NRHP); City of Minneapolis has no jurisdiction over UMN properties
Universalist Church (Our Lady of Lourdes)		1 Lourdes Place	Saint Anthony Falls HD (NRHP/local)
Woman's Club		410 Oak Grove Street	Local

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1822 Riverside Ave

Minneapolis 55454

HE-MPC-4925

Additional Addresses: 1820-1822

Historic Name: Triangle Bar; Ole Piper Inn; Oscar B. Lykes

Current Name:

Year Built: 1855

Plat Name: Meldal and Sunde's Subdivision **Block:** **Lot:** 38
of Block 179, Minneapolis

UTM Coordinate (WGS84): 15 480605 4979627

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** NW **QTRQTR:** SW

PID No.: 25-029-24-23-0071 **Acreage:** .18

Description

Current Property Type/Subtype: health care / unknown

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

The 1822 portion of the building has unclear use, however there is a sign for Precision Acupuncture and Natural Health Care.

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context. The information in this form is excerpted from "A History of the Triangle Bar Building" that was prepared by Penny Petersen and Charlene Roise of Hess, Roise and Company for the Greater Twin Cities Blues Music Society in November 2010.

On October 16, 1872, Riverside Avenue is opened for traffic. Running southeast from the intersection of Cedar Avenue and South Fourth Street, it is a rare diagonal in the city grid, which is primarily oriented to the cardinal points. Riverside cuts through a number of blocks before reaching its southeastern terminus at Franklin Avenue, creating some triangular blocks on either side of the new avenue.

Within five years of a building being constructed at the corner of Fourth Street and Riverside Avenue in 1885, a saloon moved into the building and was owned and operated by a variety of people throughout its history. In 1897, the Gluek Brewing Company buys Lot 38 of Meldal and Sunde's Subdivision, and in October 1899, the company obtains a permit to construct a triangular, two-story brick saloon and flat at 1822 Riverside Avenue. By the 1912 Sanborn Map, the saloon is known as the Triangle Bar, but it is in 1946 when the building is officially known as the Triangle Bar.

In 1961, the University of Minnesota begins to expand across the river. This fact receives notice in the New York Times: "The University of Minnesota has divided itself, amoeba-like, by leaping the Mississippi River in search of expansion space." The article notes that excavations for three new buildings on the West Bank are under way and construction of a double-deck bridge to link the two campuses would start later that year. Groundbreaking ceremonies for the new buildings are held January 4. In time, the Triangle Bar will reflect its changing neighborhood.

In an interview with James "Red" Nelson, he recalled that sometime in the early 1960s, students, or people who associated

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with them, began patronizing the West Bank bars. This new group often arrived in the early evening just as the older customers were getting ready to leave. The bar managers started doing things to get the new patrons to stay later into the night, such as offering music or drink specials. Meanwhile, students, who often worked summer jobs (for example, in construction), might bring along their summer co-workers for an evening of drinking on the West Bank. The change from older working-class patrons was gradual. "As the older generation died out, there was a vacuum and nature abhors a vacuum, as the old saying goes. This vacuum drew students from across the river. Of course, the cheap housing, strong beer, and lack of supervision from the University helped too."

Nelson says there was little conflict between the established customers and the new crowd. Both groups liked the West Bank bars because the drinks were cheap. Additionally, the students liked the area because it was accessible to the University (where alcohol was harder to obtain) but offered drinking opportunities because it was inside the Liquor Patrol Limits.

In July 1963, musician Maury Bernstein, who has been performing in a variety of venues around the University of Minnesota, moves across the river. An advertisement in the student newspaper of the University of Minnesota notes that "Maury Bernstein has moved to The West Bank. Hear Maury and his old world folksongs, Monday thru Thursday evenings, 9 p.m. to 1 a.m. at Joe McDonald's Triangle Bar, 1822 Riverside Avenue." Joe McDonald is probably related to one of the owners of the bar, Frank McDonald, and is taking an active role in its management.

In August, Bernstein is still performing at the Triangle, playing folk songs from around the world ("German drinking songs, Russian gypsy songs, Italian, Irish, Scottish, Israeli, Greek, Romanian, Norwegian, Swedish, and Danish Folk Songs"). The advertisement urges people to "see and admire his [Bernstein's] new wrought-iron cubicle, built to protect him from over-enthusiastic customers!" It also notes, "Be sure that you are 21. (You may be 37 or 43, and still '21 at heart' but if you're really 19 or 20—boy, are we in trouble!)" Amusing advertisements for the Triangle Bar, like this one, would become the norm during the early years of live music there and suggest the proprietors were trying to appeal to a fairly literate crowd.

Spider John Koerner appears at the Triangle Bar in September 1963 to perform "authentic blues & folk songs" according to an advertisement in the Minnesota Daily. That same month, the album *Blues, Rags and Hollers*, which features Koerner, Dave "Snaker" Ray, and Tony Glover, receives favorable comment in the New York Times.

Tony Glover later remembered, "Koerner was the first guy to have the [Triangle] bar officially hire him. They hooked him up to the jukebox; somehow, they had a mike hooked up to the jukebox. I played with him a few times there. And Dave [Ray] and me played there. It was crowded and you were sitting on the floor in these chairs and people would bang into you, hit the mikes and stuff. So, they put a board over the pool table. There would be two chairs and Dave and I would get up there and play. Which pissed off the pool players. They'd lost their table." Glover also recalled that "eventually they got a stage up there at the triangle [end of the room] that was about four or five feet off the floor."

The idea of live music in a bar setting proves popular on the West Bank. In November 1963, Maury Bernstein also performs at Jim's, a bar located at 1500 South Sixth Street, a few blocks from the Triangle. Meanwhile, the Triangle Bar continues its series of humorous advertisements. One features a Saint Bernard rescue dog and urges customers that "if you are frozen and cut off at the pass, don't wait for our part-time bartender, he's pretty busy. Stop in and see us, we're not far away."

The Riverside-Cedar Area Council, a civic group, meets with University officials in March 1964 to confer on "the bar problem in the Riverside-Cedar area near the University." Noting that "there are over 45 bars and taverns in the area," the council hopes to reduce crime in the area by closing some of the bars. The University has an interest in this situation because it plans to house 2,000 students in dormitories that will be built on the West Bank. E. G. Williamson, dean of students, issues the following statement: "Because of the nature of higher education and because it (the University) is also a responsible state institution, the University wishes to reside in a neighborhood characterized by decent behavior, and it also wishes students to exhibit the kind of character appropriate in an institution of higher learning."

In April 1965, Maury Bernstein performs at the Triangle Bar. One reviewer notes, "Maury Bernstein, one of the most knowledgeable and interesting folksingers in these parts, returns to the Triangle Bar. . . . Anyone who remembers Maury Bernstein's last appearance at the Triangle Bar will need no prodding to catch his return engagement. In the summer of 1963,

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Bernstein turned the Triangle into the most unusual ‘pub’ in the Twin Cities, with European music of the sort one hears rarely. Presenting music from his own Eastern European and Jewish heritage, he created a wonderful brand of ‘gemuetlichkeit’ and drew a diverse crowd.”

A May 1965 advertisement for the Triangle Bar and Bernstein takes a humorous tone that gently mocks Bernstein’s appearance and personal habits. The “S. F. P. A. E. O. F. A. P. W. C. presents Maury Bernstein.” The initials stand for the Society for the Preservation and Encouragement of Fat Accordion Players with Cigars. The advertisement invites people to listen to Bernstein “in the gaudy, ear-shattering comfort of the Triangle Bar.”

Advertisements for the Triangle Bar in October 1965 proclaim “Snaker’s Back. We are happy to announce the return of Dave ‘Snaker’ Ray, tonight—9 p.m. to 1 p.m., for a series of once-a-week appearances each Wednesday night.” The same ad invites patrons to watch the World Series on the bar’s color television. Another advertisement notes that Maury Bernstein has been performing at the Triangle for the past seven months and adds that “fools rush in . . . and get the best seats.”

On October 7, 1965, the new Washington Avenue Bridge opens up to two-way traffic. The bridge was built in response to the University’s expansion on the West Bank.

During October, one advertisement announces that Maury Bernstein will be appearing at the Triangle Bar on Fridays and Saturdays in addition to Thursdays. Another notice reports that Bernstein has been appearing at the Triangle for six months. Like most other Triangle Bar ads, this one includes a bit of humor: “A penny saved . . . is a drop in the bucket—Modern Proverb. On the other hand, it’s remarkably inexpensive to spend an evening with us.”

Meanwhile, the Minnesota Daily reveals the University’s plans for how the West Bank campus should look by 1970, including a dormitory that will house 2,500 students, new classroom buildings, and an amphitheater. University enrollment is expected to top 38,600 by 1970.

Advertisements for live music at the Triangle Bar appear regularly in January 1966. Maury Bernstein has been appearing there for ten months. Dave Ray and Tony Glover are also mentioned as performing at the Triangle. At the end of the month, however, one ad notes that Spider John Koerner will be there for the last time on Monday and Thursday (January 31 and February 3). Similar to other Triangle ads, this one has a witty subtext with made-up quotes from McGeorge Bundy commenting on Bernstein (“Never heard of the fellow”), Koerner (“Never heard of him either”), Ray, and Glover (“Tony I know very well. And Dave I don’t know as well”). There is also a quote from one Irving Tullius Cicero: “Bars are something which if you go into too many of, you’re apt to come out singing a few of—and maybe land behind some.” McGeorge Bundy was a national security advisor in the Kennedy and Johnson administrations. Irving Tullius Cicero is apparently fictional, but Tullius Cicero was a Roman statesman and lawyer.

In February 1966, an advertisement for the Triangle Bar announces that Maury Bernstein is leaving. Although his original gig was supposed to last only one month, his stay lasted more than ten months. Tony Glover and Dave Ray, “Elektra Recording Stars,” will be performing at the bar Wednesday night (February 16). In an amusing attempt to drum up business during the bleak winter months, one advertisement also notes that February is frozen potato month and is celebrated at the Triangle.

By March, the Scholar coffeehouse in Dinkytown closes and moves to 247 Cedar Avenue on the West Bank. This same month an advertisement for the Triangle urges patrons to “bring your computerized dates . . . one of them anyhow . . . to the Triangle ([where] ‘automation reigns supreme’) for an evening of fine entertainment.” The advertisement is a droll comment on the evolving use of technology. About a year earlier, two Harvard undergraduates had put together “Operation Match,” an early computerized dating service that soon spread to other colleges and universities.

In April 1966, another comic advertisement featuring a character called “Harvey Snermfeltz,” a gibberish-spouting mathematician, announces that he favors “the Triangle (as opposed to the square, in direct conflict with the parallelogram, contradicting trapezoids, showing animosity toward all octagonal or quasi-sided figures and denying the existence of solid geometry.)” This is a sly reference that associates the Triangle Bar with cool or hip, as opposed to squares, which are not. Lazy Bill Lucas, Tony Glover, and Dave Ray are the musicians featured in this advertisement.

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Lucas, Glover, and Ray continue to perform at the Triangle Mondays, Wednesdays, Fridays, and Saturdays in May 1966.

John Kolstad reminisced, "In 1966, I got a gig at the Triangle Bar, put an electric pick-up on my 12-string guitar I'd paid \$29 for—worth every penny. I worked there a lot in the next three years. There were a lot of great performers there: Leo Kottke, Lazy Bill Lucas, Dave Ray, Tommy Ray, Willie Murphy, Spider John Koerner, and his brother Peter, [and] Dean Carr." Kolstad started Mill City Music in 1980. The company started as a distributor that sold recordings other people manufactured. In 2006, it ran the Swallowtail and Wampus Cat record labels.

Musician Bill Hinkley later reminisced about the Triangle Bar: "There were people there such as Spider John Koerner, Papa John Kolstad, Dave Ray, Willie Murphy, even John Koerner's brother Pete. They'd each do one-hour, \$10 sets." Willie (originally Bill) Murphy and the Bumblebees "soon became a staple at the Triangle. Many veteran West Bank music fans fondly recall the Bees doing choreographed high kicks and swinging their horns, all while walking along the top of the bar."

Beginning in April 1967 and continuing through May, Dave Ray appears nightly at the Triangle Bar. An advertisement notes, "The electrifying snake has returned. . . . Dave 'Snaker' Ray will be musically cavorting and gamboling nightly."

On June 16, 1967, John Koerner, "direct from England," makes a one-night, special guest appearance at the Triangle from 9 p.m. to 1 a.m. Later in the month, however, Koerner plays two more gigs at the Triangle.

Many other well-known musicians of the West Bank played the Triangle Bar throughout 1967. Bill Lucas appears on June 17. On June 24 and July 1, Dave Ray played. On June 26 and July 3, Mannar Walker holds jam sessions at the bar. In July and August, Dave Ray makes regular appearances at the Triangle. Ray's new album, *Fine Soft Land*, receives a glowing review from Maury Bernstein. In September, folk/blues artist Steven Unger from Chicago's Old Town appears at the Triangle Bar. On October 27 and 28, Spider John Koerner plays, and on November 3 and 4, Koerner appears again. On November 10, 11, 17, and 18, Spider John Koerner and Bill (Willie) Murphy play at the Triangle.

The musical trend continued through 1968. In January, Spider John Koerner, Pete Koerner, Willy [sic] Murphy, and Lazy Bill Lucas appear nightly at the Triangle Bar. In February, Steve Trosberg, "from the West Coast," plays regularly at the Triangle. In March, both Dave Ray and Steve Trosberg appear. The Triangle advertises entertainment nightly during spring break at the University, but no specific artists are named. At the end of March, an advertisement announces that Spider John Koerner and Dave Ray will appear nightly at the Triangle Bar. This gig lasts well into April. All through May, Dave Ray is still playing regularly at the Triangle Bar. Again, the Triangle offers unspecified nightly entertainment during the quarter break. In September, the Triangle offers music every evening. Spider John Koerner, Pete Koerner, Tom Ray, and John Kolstad play there regularly. In October, the Koerner brothers, Ray, and Kolstad are still appearing regularly at the Triangle. By November and into December, Pete Koerner, John Kolstad, and Tom Ray are appearing nightly at the Triangle.

Continuing into 1969, Pete Koerner, Willie Murphy, and Tom Ray are featured nightly at the Triangle Bar in January. In March, Spider John Koerner, Willie Murphy, Tom Ray, and John Kolstad perform nightly at the Triangle Bar. In May, John Kolstad, Steve Unger, Tom Ray, and Lazy Bill Lucas are listed as musicians who regularly appear at the Triangle. At this time, Kolstad is also playing with a group called the Sorry Muthas. On May 29, an advertisement announces that John Kolstad, Dave Ray, Tom Ray, and Willie Murphy are appearing at the Triangle Bar. Advertisements in October urge people to "enjoy the moods of John Kolstad, Willie Murphy, [and] Tom Ray along with other pleasures." These musicians appeared nightly at the bar. At the end of the month, musicians Spider John and Pete Koerner and Roy Alstad are added to the list of those performing at the Triangle Bar.

Gordon "Pop" Wagner's first gig on the West Bank was at the Triangle Bar. He was one of the four different acts the bar was known to have every weekend night. When asked by Cyn Collins about what it was like to play at the Triangle, he said, "It was always fairly rowdy. It was a lot of fun. Sometimes it got really rowdy, and you had to climb a ladder to get up on the stage about 7 or 8 feet in the air. And there were some days I was really glad to be up that high! Away from the flying glass and stuff!"

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1822 Riverside Ave

Minneapolis 55454

HE-MPC-4925

In mid-November, the Triangle Bar announces that as of November 17, nightly music will cease and that live music will be heard on Friday and Saturday nights only. The advertisement is run throughout the month, suggesting that many people regularly attended these nightly shows and that the bar wants to get the word out so as not to alienate its customer base.

In February 1970, nightly entertainment resumes at the Triangle Bar and continues into March. In midmonth, Spider John Koerner is listed as the featured artist, but there are unnamed others as well. An advertisement in September offers folk blues nightly at the Triangle Bar. The advertisement notes, "Swingers Welcome—proper I.D.'s Required." Tuesdays are called "Rip Night 9-11" when for the price of \$1.50 for "Females" and \$3.00 for "Males or Womens Lib.," patrons could have all the beer or "Bar Booze Highballs" they wanted. No specific musicians are named. The similar advertisement runs in October, although by then the price of all you could drink had risen to \$3.75 for men and \$2.00 for women. By accident or design, the advertisement for the Triangle Bar commented on current events when it equated men and "women's libbers." This statement might offend some potential patrons but entertain others.

In February 1971, an advertisement for the Triangle Bar offers "Rip Night" from 9 to 11 p.m. on Tuesdays and Thursdays, when patrons can get two drinks for the price of one. Entertainment is offered nightly, but no specific artists are named. As the fall quarter of the University of Minnesota begins, the Triangle Bar advertises Monday as wine and beer night; Tuesdays and Thursdays as "Rip Nights," with "rock and blues nightly." The same advertisement runs until early November. In December, the Triangle Bar is mentioned in a full-page ad that touts the many attractions of the West Bank.

On December 12, 1971, the Cedar Theatre (416 Cedar Avenue, the present-day Cedar Cultural Center) offers a concert that features "music of the Triangle Bar" with appearances by musicians Dave Ray, Willie Murphy, Roy Alstad, Dean Carr, and Ken Schaffer. The event suggests that the Triangle Bar now has a musical identity that has evolved into a recognizable sound and style.

Beginning in January 1972, the Triangle regularly advertises "rock and booze every night," with "Rip Nights" featured on Tuesdays, Wednesdays, and Thursdays. The advertisement appears through February. In April, a West Bank resident and student at the University of Minnesota writes, "The Triangle Bar is a West Bank institution. It reflects and anticipates the needs and demands of members of that community, its patrons. It may also influence those needs and demands." The writer urges a boycott of the bar after the owner renovated the place and "traded in his motley collection of posters for a gallery of tasteless nudes . . . many of the pictures appear to be lifted from Playboy [magazine]." The writer speculates that the offending photographs are a backlash of "that narrow masculine ideology that largely defines and delimits the life-styles of American women and men." Once again, the Triangle Bar had entered into the discussion on current events and changing sexual mores. In September, after a long hiatus, the Triangle Bar starts advertising in the Minnesota Daily again, offering "great entertainment every night" and "Rip Nights" Monday through Thursday. The ad appears regularly until the end of the University's fall quarter in December.

In January 1973, the Triangle Bar runs a different advertisement. Liquor is not mentioned, but rather food and nightly entertainment are featured in this ad, which runs periodically through February. In March, a reporter describes the Triangle Bar as having a manager who is "a freak in his twenties." Although the bar is having a slow night, owing to the fact that Willie Murphy and the Bumblebees canceled because of illness, the reporter recalls, "I'd been to the Triangle before when the place was packed. The Triangle draws West Bank freaks—spooky people with dark glasses, cowboy hats, patched jeans [,] leather jackets. It's so crowded that at times you can only stand there and watch a musician rub his belly, groping for the microphone: 'Testicles, 1, 2, 3.'" The reporter concludes, "The bands at the Triangle seem devoted to making as much noise as they can—it spills out the door and keeps the whole West Bank awake till 1 a.m."

In May, the Triangle Bar begins advertising that as of June 1, 1973, eighteen-year-old patrons will be welcome in the bar, signaling the new lower legal drinking age in Minnesota. The announcement also claims that the bar has the "Best Music in Town" with "six different groups" appearing each week. An article on the changing law reports that some University-area bars are increasing staff levels to deal with the expected crowds. However, the manager of the Triangle Bar, Art McDonald, states that he is not making any special preparations. "'We can't accommodate anymore people,' he said." Later in the month, the advertisement is changed to read "Every night, best music in town." This ad runs for the rest of the summer.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1822 Riverside Ave

Minneapolis 55454

HE-MPC-4925

In September 1973, when the University is back in regular session, the Triangle runs a somewhat different advertisement that features nightly entertainment and offers special prices Monday through Thursday from 9 to 11 p.m.

Beginning in April 1974, the Triangle Bar features jazz on Saturday from 3 to 7 p.m. as well as nightly entertainment. The Saturday afternoon jazz sessions continue into the summer. By August the jazz sessions are discontinued and the Triangle Bar advertises rock and blues seven nights a week. When the University opens for fall quarter, the Triangle offers “two [drinks] for a buck” Sunday through Thursdays, in addition to live music.

In November 1974, the Minneapolis Liquor Patrol Limits are repealed by Minneapolis voters. While some restrictions, such as zoning regulations, still apply, liquor licenses can now be granted in more areas of the city. In the future, establishments outside the old Liquor Patrol Limits will offer increased competition to places like the Triangle Bar.

The scene at the Triangle Bar is described in a 1975 article about West Bank music. “We ambled over to the Triangle Bar at Cedar and Riverside, where the usual crowd of a few dozen salamanders tapped webbed feet to a one-off jam group composed of Roy Allested [sic] (ex-Mill City Band), bassist Greg Gilmore (of Hot Saki), and Cisco Grove’s fine drummer (also ex-Mill City). The group ran through some Fats Domino and Stones standards to appreciative grunts from the crowd. Allsted’s guitar playing has improved markedly and a new set of teeth hasn’t impeded his singing ability at all.” (Roy Allested/Allsted should be Roy Alstad.) The writer notes that Maurice Jacox of the Bumblebees, named one of the “Ten Sexiest People in Minneapolis” by Mpls.St.Paul magazine, was in attendance.

Willie Murphy later recalled, “The Triangle Bar was a wonderful place. It was legendary! It was the place where all the beatniks hung out. Everywhere Koerner and I went when we were touring Running, Jumping, Standing Still[,] people asked about the Triangle.” But at some point, he noticed a shift. “At first in the early ’60s everyone hung out at the Triangle. Then the music scene moved on to the Mixer’s bar.” Once the Mixers became too crowded, “we’d go over to the Viking (1829 Riverside Avenue), where there were only seven older Scandinavians.”

In the first part of 1976, the building at 1822 Riverside is still home to Triangle Enterprises Inc. and operates as a bar, according to the city directory. In August it is sold and by November is transformed into the Ole Piper Inn. One advertisement describes it as “Cedar at Riverside, formerly the Triangle,” with “great food and drinks” and the promise of live entertainment in the near future.

In January 1977, the Ole Piper Inn announces that it serves “great drinks, great food” and offers live entertainment from 8:30 p.m. to 12:30 a.m. The advertisement appears regularly into March. Unlike other similar venues in the neighborhood, however, the Ole Piper Inn advertisement does not name the musicians who will be playing. It suggests the Ole Piper Inn may not be the cutting-edge venue for live, local music that the Triangle Bar once was.

The Ole Piper Inn does not prove a success. In June 1977, an advertisement announces the grand opening of Oscar B. Lykes, June 27 through July 2. Calling itself the “West Bank’s newest eating and drinking establishment,” at 1822 Riverside Avenue, the name of the new restaurant is a variant of Oscar Lyke, who operated a saloon at this address in the late 1880s. The name is not the only allusion to the past. Even the line drawing in the advertisement harkens to an earlier time with a horse-drawn carriage standing by the entrance to the Triangle Bar Building. A subsequent version of the advertisement emphasizes that the new restaurant will have “class,” yet offer inexpensive homemade soups and bread. Neither ad mentions music, but both note that credit cards are welcome, something the old Triangle Bar never advertised. Unlike the advertisements for the Ole Piper Inn, which identified it as “formerly the Triangle,” there is reference to the previous business. The proprietors of Oscar B. Lykes are trying to distance this establishment from its predecessor.

Oscar B. Lykes remains in business until May 1985 when the Triangle Bar opens again and apparently sponsors the first Jazz Guitarathon. This event is mentioned a year later in a newspaper article.

In 1986, John Koerner comes out with a new album, *Nobody Knows the Trouble I’ve Been*, and during an interview, he indicates that he has mostly given up on the music business, at least for the time being. But his connection to the Triangle Bar remains intact. He proclaims “the joys of working at the Triangle, ‘the best bartending school you could find anywhere.’ ”

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1822 Riverside Ave

Minneapolis 55454

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The Triangle Bar shows up in the 1987 city directory but has no telephone number listed. The Triangle appears to be falling on hard times, but it is still a venue for live music in the early part of the year. One account notes, "Boperators celebrates its first full year of Monday-night bebop gigs at the Triangle Bar . . . tonight. They're offering no door prizes, no dance contests, no video premiere, no guest DJs and requiring no reservations and no cover charge. But they promise a hot-jazz celebration of their own survival and that of the West Bank's only live-jazz club."

The Triangle Bar continues to be listed at 1822 Riverside Avenue in the city directories through 1990 but without a telephone number listed. In March 1990, a building permit is issued to convert the restaurant into an outlet store that sells clothing. The Triangle Bar is still listed in the city directory but does not appear to be operating as a bar or restaurant and does not have a telephone number. No one can recall exactly when the bar closed down.

In August 1992, Scott Beers, Steve Parliament, and Marjorie Lokich, known as the Triangle Building Partnership LLP, purchased the Triangle Bar Building. Lokich, a chiropractor, operates the Riverside Holistic Health Clinic. Beers operates a tax and financial investment service. Shortly after purchase by the partnership, renovations were begun on the building to convert it to office and commercial uses. In a later interview, Beers recalled that he had been renting on the West Bank for about ten years before buying the Triangle Bar Building. When he first moved into the Triangle, many of his clients would mention that they "misspent their youth in this building" when it was the Triangle Bar.

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Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1822 Riverside Ave

Minneapolis 55454

HE-MPC-4925



HE-MPC-4925, June 2018, front facade, looking north



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1822 Riverside Ave

Minneapolis 55454

HE-MPC-4925

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

221 Cedar Ave

Minneapolis 55454

HE-MPC-3557

Additional Addresses:

Historic Name: Mixers Bar; Sgt. Preston's

Current Name: Republic

Year Built: 1889

Plat Name: Town of Minneapolis **Block:** 168 **Lot:** N 66.45 FT OF W 10 FT OF LOT 4 AND N 66.45 FT OF LOT 5

UTM Coordinate (WGS84): 15 480529 4979997

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** NW **QTRQTR:** SW

PID No.: 25-029-24-23-0075 **Acreage:** .12

Description

Current Property Type/Subtype: commercial

Architectural Style: Romanesque Commercial style **No. of Stories:** 3

Exterior Materials: painted brick, painted beadboard **Roof Shape:** flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

"Hans and Peter Simonson were the Norwegian immigrants who founded their milling firm in the 1870s. . . . In 1889, when the Washington Avenue Bridge was opened, the Simonson brothers erected a four-story corner-towered block at 221 Cedar." The Augsburg Publishing House printed in this building in the 1890s, and the third floor "was used for Norwegian religious and social function for a number of years around the turn of the century."

"When constructed in 1889, the four-story Queen Anne styled Simonson Block at 221-225 Cedar Avenue was one of the most impressive architectural buildings in the Seven Corners area. In 1950, the fourth story, containing a highly decorative cornice, and the ornate tower were removed after a fire in the adjoining building."

According to city directories, in 1945, 221 Cedar Avenue was occupied by the Minnesota Grill. The restaurant remained at the location until the mid-1960s. By 1970 it was listed as Mixers Tavern and by 1980 it had become Sergeant Preston's of the North. By 2000, the name had been shortened simply to Sergeant Preston's.

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Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

221 Cedar Ave

Minneapolis 55454

HE-MPC-3557

neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-3557, June 2018, primary facades, looking southeast

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

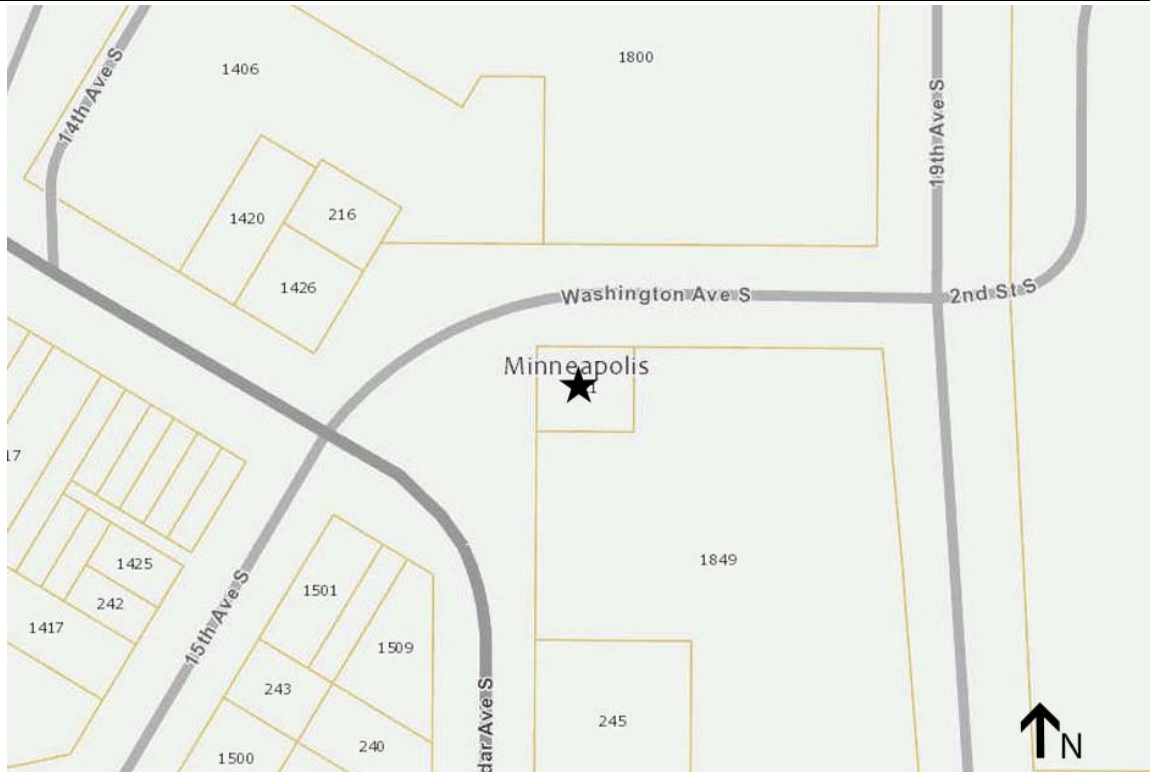
Minneapolis Music Survey, Hennepin County, Minnesota

221

Cedar Ave

Minneapolis 55454

HE-MPC-3557



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

245 Cedar Ave

Minneapolis 55454

HE-MPC-19322

Additional Addresses:

Historic Name: Bimbo's

Current Name: Theater in the Round

Year Built: 1910

Plat Name: Town of Minneapolis

Block: 168

Lot: LOT 6, EXCEPT THE NORTH 65 FEET THEREOF AND THE WEST 40 FEET OF LOT 7 EXCEPT THE NORTH 65 FEET THEREOF; ALSO THE WEST 16 FEET OF THE EAST 26 FEET OF SAID LOT 7, EXCEPT THE NORTH 65 FEET THEREOF; ALL IN BLOCK 168, TOWN OF MINNEAPOLIS; INCLUDING THE ADJACENT VACATED 2 1/2 STREET SOUTH

UTM Coordinate (WGS84): 15 480536 4979927

USGS Quad: St. Paul West

Township: 29

Range: 24

Section: 25

QTR: NW

QTRQTR: SW

PID No.: 25-029-24-23-0082

Acreage: .36

Description

Current Property Type/Subtype: recreation and culture

Architectural Style: N/A

No. of Stories: 3

Exterior Materials: painted brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Blues

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

According to city directories, between 1946 and the mid-1950s, 245 Cedar Avenue was occupied by Nordtvedt-Blomgren Incorporated, a furniture company. By 1955, Underwriters Salvage Company of Chicago occupied the property. In 1965 the property was listed as vacant in city directories, but by 1970 the Theater in the Round was listed at the address. Theater in the Round continued to occupy the property until 2018.

Newspapers in the late 1960s has the theater at two other addresses. In a 1969 article in the Minneapolis Tribune, it states that the Theatre in the Round has moved into the Bimbo's building. The space was vacant at the time because Bimbo's had closed after being damaged by a fire in 1968. Looking at the 1968 article about the fire, it states that Bimbo's is at 237 Cedar Avenue. The city directories, however, have no listing for 237 Cedar in the 1960s or 1970s.

Prior to the fire, a February 9, 1968, advertisement listed Bimbo's at 243 Cedar Avenue and announced that "Chicago's Greatest Show Group, the Mob" would be playing there Friday, Saturday, and Sunday night. The advertisement also stated that under twenty-one were welcome. Bimbo's was known as "the teeny-bopper dance haven" and mainly had rock bands playing. Monday nights, however, Bimbo's played "free old time movies."

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

245 Cedar Ave

Minneapolis 55454

HE-MPC-19322

References

Advertisement. Minneapolis Star, February 9, 1968.

Anderson, Brian. "Seven Corners." Minneapolis Tribune, September 22, 1968.

Lewis, Finlay. "Theatre in Round Seeks Liquor License." Minneapolis Tribune, March 28, 1969.

"Night Club Calendar." Minneapolis Tribune, April 14, 1968.

"Three Alarm Blaze Hits Restaurant." Minneapolis Tribune, April 15, 1968.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-19322, June 2018, front and south facades, looking northeast

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

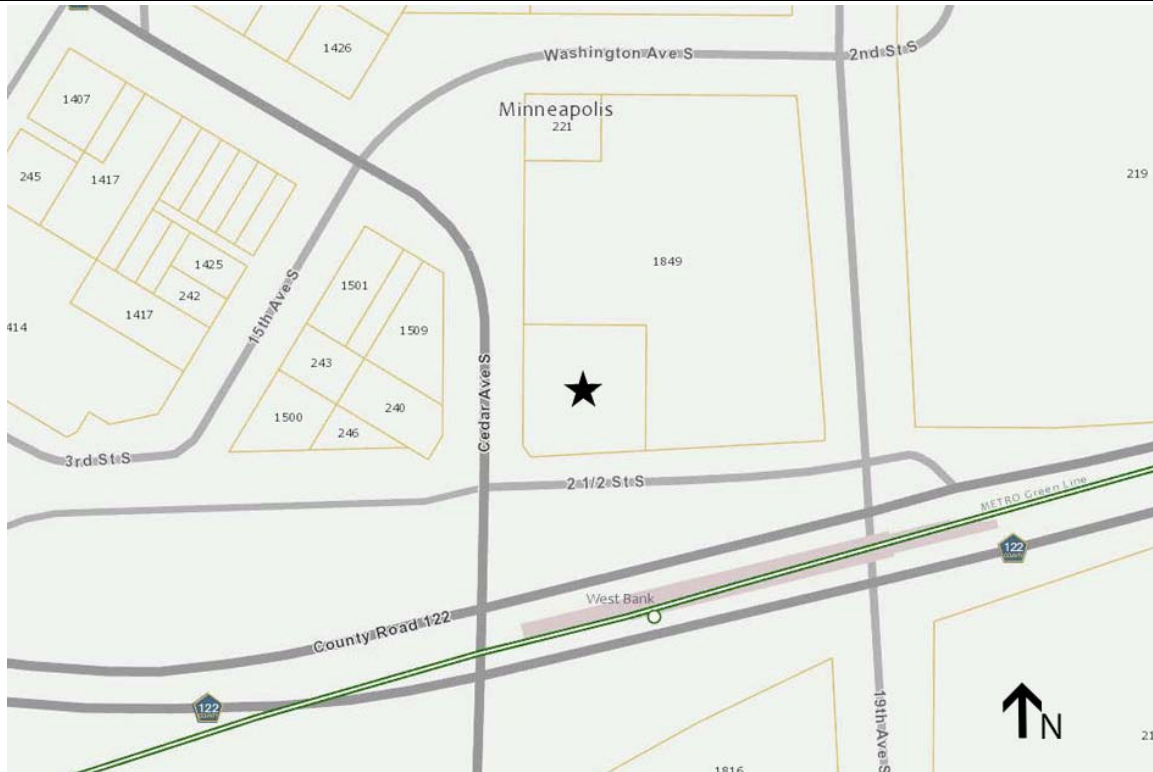
Minneapolis Music Survey, Hennepin County, Minnesota

245

Cedar Ave

Minneapolis 55454

HE-MPC-19322



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

320 Cedar Ave

Minneapolis 55454

HE-MPC-4942

Additional Addresses:

Historic Name: 320 Cedar Avenue

Current Name: Red Sea

Year Built: 1887

Plat Name: Atwaters Addition

Block: 2

Lot: THAT PART OF BLK 2 LYING NELY OF A LINE DRAWN PAR WITH AND 36 FT NELY FROM SWLY LINE THOF AND LYING SWLY OF A LINE DRAWN PAR WITH AND 120 FT NELY FROM SWLY LINE THOF

UTM Coordinate (WGS84): 15 480483 4979721

USGS Quad: St. Paul West

Township: 29

Range: 24

Section: 26

QTR: NE

QTRQTR: SE

PID No.: 26-029-24-14-0088

Acreage: .14

Description

Current Property Type/Subtype: commercial

Architectural Style: Romanesque Commercial Style

No. of Stories: 2

Exterior Materials: brick, masonry tile, coursed ashlar

Roof Shape: flat

Noteworthy features/comments:

I'm not sure of exterior terminologies, but it's a bit of a hodgepodge.

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

The building at 316-320 Cedar Avenue was constructed in 1891. According to city directories, in 1946 the property at 320 Cedar Avenue was home to the Holland Buffet. By 1950 H. F. Frehe beverages was listed at the address, followed by Lindy's Bar and Lounge in 1955. The 1960 directory listed the Holland Bar and Grill at the address. By the mid-1960s, Cesar's Tavern took over the address and stayed in the property until the late 1980s. In 1990, the Asmara Restaurant was listed at the property. The Red Sea was listed at the property in 2000 and was occupying the property in 2018.

The Red Sea expanded into 316 Cedar, which had been a record store, the Wax Museum, in 1979. This portion of the building also housed the neighborhood's first "undertaking parlor," which opened in the 1880s and was run by Ole Byorum and John M. Gleason. In the 1890s, Henry Evanson opened a saloon in the building.

References

Roberts, Norene Davis, and Lynne VanBrocklin Spaeth. "Historic Survey of the Cedar-Riverside Commercial Area." Prepared for the Cedar Riverside Project Area Committee, August 1979.

Eligibility Recommendations

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

320 Cedar Ave

Minneapolis 55454

HE-MPC-4942

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-4942, June 2018, front facade, looking northwest

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

320

Cedar Ave

Minneapolis 55454

HE-MPC-4942



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

321-325 Cedar Ave

Minneapolis 55454

HE-MPC-4929

Additional Addresses:

Historic Name: Coffeehouse Extempore

Current Name: Beauty Secret 1 Hair Salon, Walk-In Clinic, Ross Westbank Pharmacy

Year Built: 1906

Plat Name: Cedar Riverside Addition

Block: 1

Lot: That Part Of Lot 2 Lying Sly Of A Line Desc As Com
At Nw Cor Thof Th S 0 Deg 03 Min 51 Sec W Along
W Line Thof 41.46 Ft To Actual Pt Of Beg Of

UTM Coordinate (WGS84): 15 480522 4979694

USGS Quad: St. Paul West

Township: 29

Range: 24

Section: 25

QTR: NW

QTRQTR: SW

PID No.: 25-029-24-23-0068

Acreage: .07

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

The building at 323-327 Cedar Avenue was constructed in 1906. According to city directories, in 1946, 325 Cedar Avenue was listed as a part of the Eldridge Building, and during the 1940s, 1950s, and 1960s it housed a number of commercial properties. Only vacant apartments were listed at the address in the 1970 city directory and, by 1980, the Coffeehouse Extempore (located at 324 Cedar Avenue in the 1975 city directory) was at the address. The Coffeehouse Extempore remained through the mid-1980s, but the Golden Bowl Restaurant appeared at the address in 1990. The 2000 city directory lists a number of commercial tenants.

In 1969, “Dakota” Dave Hull made his way to Minneapolis and the Coffeehouse Extempore because it was becoming a popular venue for folk music. When Cyn Collins asked him about the Coffeehouse, Hull said, “[It] was owned or financed by some church at one point. It was a youth hangout. They had sandwiches and coffee there. You could hang out there all night and not spend any money. Usually somebody would come up with a quarter for coffee if you didn’t have any money.” He also stated that “there were people behind it that weren’t concerned about the music particularly, but the upshot of it was, it was a really, really wonderful germination place for all this wonderful music and some really good players to get started.”

References

Collins, Cyn. West Bank Boogie. Minneapolis: Triangle Park Creative, 2006.

Roberts, Norene Davis, and Lynne VanBrocklin Spaeth. “Historic Survey of the Cedar-Riverside Commercial Area.” Prepared for the Cedar Riverside Project Area Committee, August 1979.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

321-325 Cedar Ave

Minneapolis 55454

HE-MPC-4929

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-4929, June 2018, front facade, looking east

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

321-325 Cedar Ave

Minneapolis 55454

HE-MPC-4929



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

329 Cedar Ave

Minneapolis 55454

HE-MPC-4923

Additional Addresses:

Historic Name: New Riverside Café

Current Name: Acadia Café

Year Built: 1898

Plat Name: Town of Minneapolis **Block:** 178 **Lot:** 6

UTM Coordinate (WGS84): 15 480525 4979680

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** NW **QTRQTR:** SW

PID No.: 25-029-24-23-0039 **Acreage:** .06

Description

Current Property Type/Subtype: commercial

Architectural Style: Gothic Revival/Commercial Style **No. of Stories:** 2

Exterior Materials: painted brick **Roof Shape:** flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

According to city directories, in 1946, 329 Cedar Avenue was listed as the Blue Goose Cafe, which remained at the address until sometime in the mid-1950s. In 1955 the property was listed as the Hickory House, but sometime before 1960 it had become the Alibi Club. By the mid-1960s the address was listed as the Excuse Club. By 1970, 329 Cedar was listed as vacant and did not appear in the 1975 city directory. The New Riverside Cafe was operating at the address by 1980 and remained at the property until at least 1990. By 2000, the property housed the Grey Duck.

In October 1970, Mary DuShane played the grand opening of the New Riverside Cafe. Eddie Berger and the Jazz All Stars also played there during the 1970s.

References

Collins, Cyn. West Bank Boogie. Minneapolis: Triangle Park Creative, 2006.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

329 Cedar Ave

Minneapolis 55454

HE-MPC-4923

Contributes to a Historic District

Historic District: Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz

Surveyor Company: Hess, Roise and Company

Fieldwork Date: June 13, 2018



HE-MPC-4923, June 2018, primary facade, looking east



HE-MPC-4923, June 2018, primary facade, looking north

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

329

Cedar Ave

Minneapolis 55454

HE-MPC-4923



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

400 Cedar Ave

Minneapolis 55454

HE-MPC-4940

Additional Addresses:

Historic Name: 400 Bar

Current Name: Somali Family Life Center

Year Built: 1884

Plat Name: Atwaters Addition **Block:** 3 **Lot:** Nely 44 Ft Of Lots 9 And 10

UTM Coordinate (WGS84): 15 480482 4979663

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 26 **QTR:** NE **QTRQTR:** SE

PID No.: 26-029-24-14-0061 **Acreage:** .07

Description

Current Property Type/Subtype: social

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: painted vertical siding

Roof Shape: flat

Noteworthy features/comments:

significant alterations

Statement of Significance

Music Genre(s): Folk, Jazz, Blues, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

According to city directories, 400 Cedar Avenue was occupied by beverage vendor Mrs. Sarah Lilja in 1946. By 1950, the property had become Joe’s Bar, but it became the Four Hundred Bar by the mid-1950s. Though the property was listed as vacant in 1980 directories, it appeared as the 400 Bar throughout the twentieth century.

In an interview for the book West Bank Boogie, Tony Glover stated the 400 Bar was a blues hangout.” From 1980 to the mid-1990s, Bill Hinkley and Judy Larson played there weekly. When asked about playing at the 400 Bar, Pop Wagner stated, “It was like the Triangle, rowdy and fun.” Wagner also remembered it as a place of camaraderie.

References

Collins, Cyn. West Bank Boogie. Minneapolis: Triangle Park Creative, 2006.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

400 Cedar Ave

Minneapolis 55454

HE-MPC-4940

Contributes to a Historic District

Historic District: Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz

Surveyor Company: Hess, Roise and Company

Fieldwork Date: June 13, 2018



HE-MPC-4940, June 2018, primary facade, looking west



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

400 Cedar Ave

Minneapolis 55454

HE-MPC-4940

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

416 Cedar Ave

Minneapolis 55454

HE-MPC-4937

Additional Addresses:

Historic Name: Cedar Theater

Current Name: Cedar Cultural Center

Year Built: 1910

Plat Name: Atwaters Addition **Block:** 3 **Lot:** Swly 137 Ft of Lots 5 and 6

UTM Coordinate (WGS84): 15 480475 4979587

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 26 **QTR:** SE **QTRQTR:** NE

PID No.: 26-029-24-41-0048 **Acreage:** .31

Description

Current Property Type/Subtype: recreation and culture

Architectural Style: Modern Movement

No. of Stories: 1-2

Exterior Materials: painted brick, painted concrete
block

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues, Rock/Punk/Alternative

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

According to city directories, in 1946, 416 Cedar Avenue housed Theo M. Nielsen Shoe Repair. Sometime in the mid-1950s, the property became the Cedar Theater, which was listed throughout the 1960s. In the 1970 city directory, it appeared as the Cedar Village Theater, but sometime in the mid-1970s it became the Minnesota Children’s Theater. By 1990, however, the property was listed as the Cedar Cultural Center, which was occupying the property in 2018.

The Cedar Cultural Center at time would hold funerals for people such as Will Donicht. His was attended by many of the West Bank musicians.

The June Apple Musician’s Co-op had a gig at the Cedar Theater where they would play before the first movie and between the first and second movies. June Apple Musician’s Co-op was started by Pop Wagner and Bob Bovee in 1972. “That was an important step in the folk music scene on the West Bank” according to musician Mary Dushane. “It was to help promote each other. It was a folk music underground.” Members of the co-op included musicians such as “Will Donicht, Bruce Menier, Bill Hinkley, Judy Larson, the Sorry Muthas, Dakota Dave Hull, and Mary Dushane’s band Fool’s Gold. “Train on the Island” was the record label owned by the co-op into the early 1980s.

References

Collins, Cyn. West Bank Boogie. Minneapolis: Triangle Park Creative, 2006.

Eligibility Recommendations

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

416 Cedar Ave

Minneapolis 55454

HE-MPC-4937

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-4937, June 2018, primary facade, looking west

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

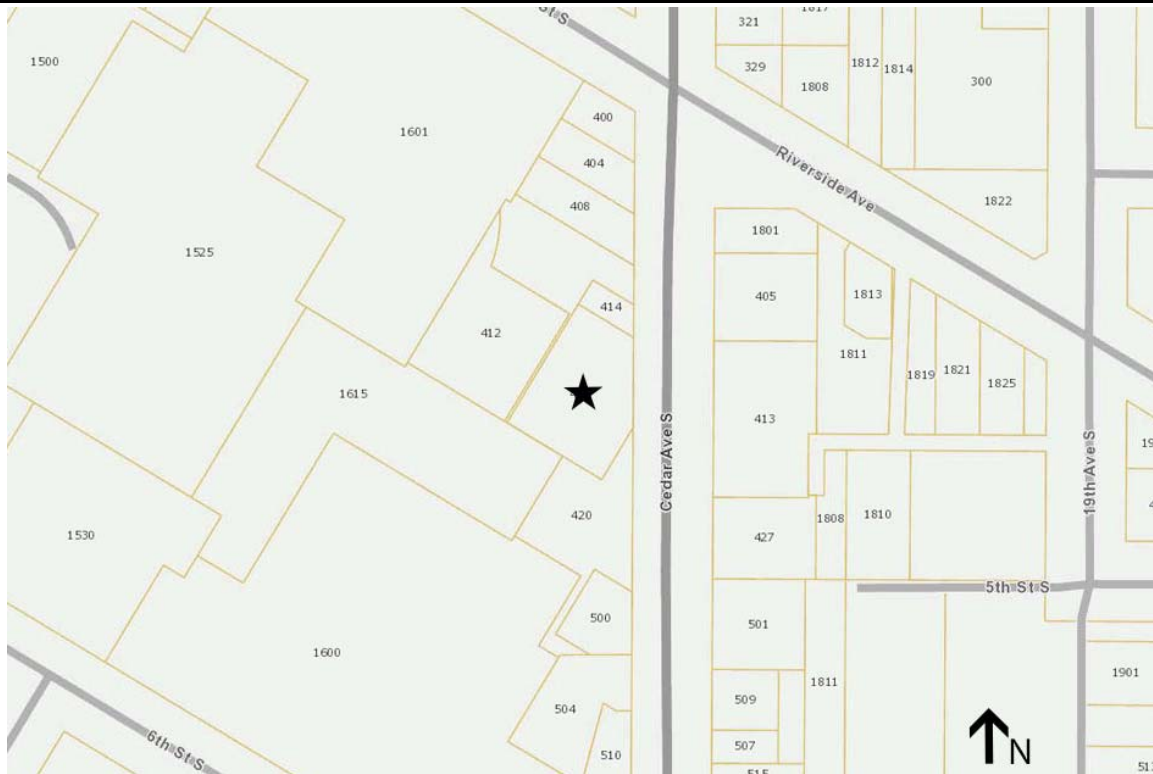
Minneapolis Music Survey, Hennepin County, Minnesota

416

Cedar Ave

Minneapolis 55454

HE-MPC-4937



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

500 Cedar Ave

Minneapolis 55454

HE-MPC-4935

Additional Addresses:

Historic Name:

Current Name: Palmer's Bar

Year Built: c. 1886

Plat Name: Atwaters Addition **Block:** 13 **Lot:** 7

UTM Coordinate (WGS84): 15 480485 4979501

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 26 **QTR:** SE **QTRQTR:** NE

PID No.: 26-029-24-41-0058 **Acreage:** .10

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 1-2

Exterior Materials: stucco, brick, coursed ashlar,
vertical siding

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

According to city directories, in 1946, 500 Cedar Avenue was occupied by beverage vendor Mrs. Lillian Woollery, but as early as 1950 the property was listed as the Palmer Bar, under which name it continued to operate throughout the twentieth century. The Palmer Bar continues to occupy the property in 2018.

The Jugband Battle started at Palmer's. Judy Larson, Bill Hinkley, and Will Donicht were talking one night at Palmer's and came up with the idea of the battle. They held the first battle at Palmer's and Judy Larson remembers it being packed and that people were sitting on the bar. The following year, they moved the battle to New Riverside Café.

Palmer's quit featuring live-music nights in 1981. Live music, however, resurfaced a few years later. In the early 2000s, Palmfest, a two-day music festival on the patio, started, featuring many local bands.

References

Collins, Cyn. West Bank Boogie. Minneapolis: Triangle Park Creative, 2006.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

500 Cedar Ave

Minneapolis 55454

HE-MPC-4935

History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-4935, June 2018, primary facade, looking southwest

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

500

Cedar Ave

Minneapolis 55454

HE-MPC-4935



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

501 Cedar Ave

Minneapolis 55454

HE-MPC-4930

Additional Addresses:

Historic Name:

Current Name: Nomad World Pub

Year Built: 1903

Plat Name: Town of Minneapolis **Block:** 187 **Lot:** N 50 Ft Of W 26 Ft Of Lot 4 And N 50 Ft Of Lot 5 Incl
Adj 1/2 Of Vac Street

UTM Coordinate (WGS84): 15 480526 4979504

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** NW

PID No.: 25-029-24-32-0104 **Acreage:** .19

Description

Current Property Type/Subtype:

Architectural Style: Romanesque Commercial Style **No. of Stories:** 2

Exterior Materials: brick **Roof Shape:** flat

Noteworthy features/comments:

wall mural on the south façade

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

In 1912, the Gluek Company owned 501 Cedar Avenue and Christ Sauser was the proprietor. According to city directories, the Five Corners Café Restaurant was operating at the address in 1946. The café continued to operate at the property throughout the last half of the twentieth century. By 1985, the establishment had changed its name to the Five Corners Saloon, under which name it continued to operate through 2000.

The authors of the 1979 survey of the Cedar-Riverside commercial area noted that “the ‘Five Corners Bar’ at 501 Cedar Avenue was constructed in 1903. It was two stories in height and constructed of brick. The curved northwest corner of the building, as well as its dentillated cornice, projecting brick parapet, and semi-circular window hoods, combine to make this one of Cedar Avenue’s most interesting architectural elements.”

References

“Drink Shops Lined Up as Brewery Controlled.” Minneapolis Morning Tribune, July 20, 1912.

Roberts, Norene Davis, and Lynne VanBrocklin Spaeth. “Historic Survey of the Cedar-Riverside Commercial Area.” Prepared for the Cedar Riverside Project Area Committee, August 1979.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

501 Cedar Ave

Minneapolis 55454

HE-MPC-4930

neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-4930, June 2018, primary facade, looking southeast

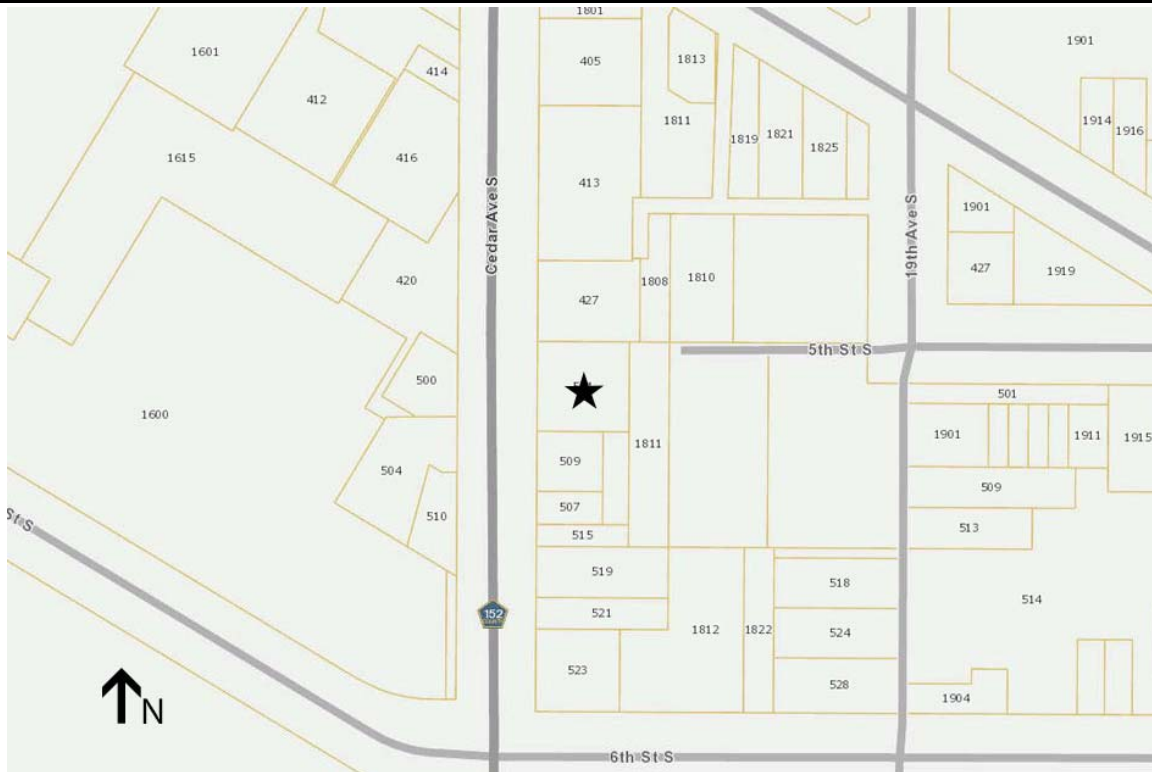
MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

501 Cedar Ave

Minneapolis 55454

HE-MPC-4930



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

521 Cedar Ave

Minneapolis 55454

HE-MPC-4931

Additional Addresses:

Historic Name: Electric Fetus

Current Name: Intercontinental Video Sales; T Mobile

Year Built: 1890

Plat Name: Town of Minneapolis **Block:** 187 **Lot:** S 31 Ft Of N 82 1/2 Ft Of Lots 6 And7

UTM Coordinate (WGS84): 15 480528 4979441

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** NW

PID No.: 25-029-24-32-0110 **Acreage:** .10

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: brick, painted brick, vertical siding

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context. The information in this form is excerpted from “A History of the Electric Fetus” that was prepared by Penny Petersen and Charlene Roise of Hess, Roise and Company for the Greater Twin Cities Blues Music Society in July 2006.

In 1890, John Kelly commissioned architect Carl Struck to design a two-story building for him at 521 Cedar Avenue South. Measuring thirty-one feet across the front and eighty feet in depth, it housed two storefronts on the lower level and apartments on the upper floor. Louis B. Asper operated a saloon here during the early 1890s.

In 1968, Ron Korsh, a student in the architecture school at the University of Minnesota, was unhappy with a studio project assigned to him. He decided to quit school and look for a money-making enterprise. He noticed a storefront for rent at 521 Cedar Avenue South. “At that point,” he recalls, “I was already thinking about opening a store of some sort. Perhaps a record store as I had an interest in music.” The space rented for about \$18 per month.

Electric Fetus co-founder Dan Foley remembers the beginning somewhat differently. Foley, like Korsh, was enrolled at the university at the time. They were up late one night listening to the new music coming from San Francisco and London. Korsh asked, “Why not open a record shop?” Although neither had any experience in running a store, they decided to do it. Foley used his student loan money, less than \$5,000, as start-up capital for the store. Foley never completed his degree in child psychology. He says his education got “sidetracked by the times.”

Both Foley and Korsh remember trying to purchase inventory in Minneapolis, but none of the wholesale record dealers wanted to do business with them, possibly because of their long hair and general “hippie” appearance. Korsh recalls approaching the owner of Musicland, Amos Heilicher, figuring “I am Jewish and he is Jewish, so maybe he will give me a good deal.” Heilicher offered Korsh a wholesale price of \$3.89 per record, claiming he could retail the albums at \$3.99 and “make a

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

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Minneapolis 55454

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dime on each one.” Korsh, however, wanted to sell the albums for \$3.39, so Heilicher’s price was too high.

Foley and Korsh then went to Chicago and were happy to find a wholesale record distributor, Gallianos, “who will do business with anybody,” according to Foley. Korsh recalls that Galliano’s price for wholesale record albums was \$2.00 to \$2.50, which allowed the Electric Fetus to sell them for as little as \$3.39. The store’s early advertisements claimed it had the lowest record prices in town. On the same trip to Chicago, Foley and Korsh found a wholesale dealer in smoking paraphernalia, Head Imports, located on Lincoln Avenue in Old Town. The owner advised them that they probably would not make much money selling records, but “you can pay your rent selling paraphernalia.” He let Foley and Korsh take their first order of pipes, bongos, cigarette papers, and pipe screens on credit; they later mailed him a check for the full amount.

Foley and Korsh credit each other with the store’s name, which was inspired by a retailer in New York, the Electric Lotus. They liked that name but needed an identity of their own. They started brainstorming with the word “electric,” and one of them paired it with “fetus.” The combination could have been inspired by a popular Robert Crumb cartoon of a curled-up man plugged into an electrical socket that often appeared in the underground Zap Comics. The name offended some. On early radio advertisements, the announcer would not pronounce the second word, saying only “Electric” followed by a bleep. In time, radio stations got more comfortable with the name.

The Electric Fetus opened on June 10, 1968, at 521 Cedar Avenue South, a storefront formerly occupied by the All Hours Lock and Key Service. Foley recalls that the store started with \$254 worth of merchandise. At first, it was one of the few record stores in Minneapolis to stock psychedelic rock music, which was the only genre they carried—“No sugar, such as the Bee Gees,” Korsh said. In addition to selling records and paraphernalia on the first floor, the Fetus had a wholesale record and tapestry business in the basement. About the same time that the Electric Fetus opened, Stone Age Industries Boutique moved into the neighboring storefront (521-1/2 Cedar Avenue South). The boutique offered a variety of handmade items such as clothing, jewelry, and leather goods.

Korsh and a woman friend, Pat Colby, were in charge of the Fetus’s decor. With little inventory at first, they tried to make the store appear fuller than it was. They hung strips of reflective Mylar on the walls and covered the ceiling of a rear room with black plastic, shining “black” (ultraviolet) lights on posters on the walls. Korsh made glass globes holding flashing Christmas lights, an idea he had seen at a similar store in New York City, and the globes sold out as quickly as he could make them. Within three or four months, Korsh and Foley are successful enough to hire employees to help with the store.

Perhaps the earliest notice of the store’s opening appeared in the counterculture publication Raisin Bread, which reported that the Fetus “offers records, poster, jewelry, lites [sic], newspapers, experience. And experience is what this shop is. When you enter it[,] you enter a milleau [sic] of flashing lights and music with everything reflected off Mylar-covered walls.” The article added: “All the effects used in the store can be purchased and they carry everything in psychedelics from candles to color organs, with the latest rock albums at the lowest prices in the Twin Cities.” Foley told the reporter that although the Fetus only had rock records, they planned to expand into rhythm and blues and other types of music.

The distinctive Electric Fetus advertisements appeared mainly in the Minnesota Daily and alternative publications, such as the Free Press. Most of them had a “homemade” quality, often contained references to topical events, and were produced by Korsh, Foley, or Colby. One advertisement queried, “Will the Fetus Eat Us? No! We’ll let the records, lights, pipes, incense, and poster do that.” Another ad featured thick-lettered words that appeared to billow like smoke out of a peace symbol, announcing that the store was “open every nite ‘til 10”

In February 1969, Foley and Korsh faced misdemeanor indecent conduct charges in municipal court over a poster in the store’s window depicting a nude couple resembling President Nixon and his wife, Pat. Minneapolis police officer Edwin Gunderson visited the store on February 10 in response to a citizen complaint about “a poster.” He questioned Foley, who asked: “Which poster? There are many in the window.” Gunderson responded, “The nude one depicting the President,” and demanded that the poster be removed “because he found it offensive.” When Korsh refused, Gunderson tore down the poster. Korsh says they learned of the charges against them from an article in the newspaper a few days later and began a counterattack. Since Gunderson had seized the poster without showing a search warrant, Foley and Korsh planned to consult a lawyer about the “theft.” In an interview with the Minneapolis Tribune, Foley said: “What upsets me is, I don’t see where he

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

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gets the authority to walk into a store and tear something out of the window and walk out with it. . . . Shades of the Gestapo, as far as I'm concerned." Gunderson countered, "All he had to do is take it out of the window, if he wants to sell filth and garbage to his weird customers, I guess it's his business until a court rules otherwise." When Korsh and Foley appeared in court, the charges were dropped. They ordered a thousand more posters and sold all of them.

Less than a year after founding the Electric Fetus, Korsh became bored with the business when he realized that the "biggest thrill of a retailer is ordering and then reordering inventory on a regular basis." To find someone to buy his share of the store, he advertised in the classified section of the Minneapolis Star and Minneapolis Tribune, but this was apparently not how Keith Covart learned of the opportunity. Korsh recalls that Covart, who was then working as a claims adjuster for the Metropolitan Transit Commission, walked into the store one day and offered to buy his share with another investor, Roger Emslie. Covart's only experience with retail was delivering packages for Macy's while living in New York City. Korsh credits Covart, despite his unpromising background, for making the store the success it is today. After Korsh left the Electric Fetus, he resumed his architecture studies at the university.

By October 1969, the Electric Fetus had moved across the street to larger quarters at 514 Cedar Avenue South (demolished), celebrating the new location with a grand opening party featuring live music by "Catfish." It was at 514 where Covart was arrested in April 1970 for displaying in the window a United States flag with a peace symbol in the field ordinarily occupied by fifty white stars. In June, the judge found Covart not guilty because the object in the window did not meet the state statute's definition of a flag. This is also the building where the distinctive "Sergeant Pepper Band" mural was painted on the south wall in 1972. A group of volunteers painted four colorfully dressed figures holding musical instruments that appeared to be marching toward Cedar Avenue. Late in March 1972, the Electric Fetus held a "naked sale," offering a free record album and pipe to each completely naked customer. About fifty people took advantage of the offer, which was advertised only by a small sign within the store. At about this time, the Fetus lost its lease at 514 Cedar. Although rumors blamed this on the naked sale, the landlord had announced the lease would not be renewed before the sale occurred.

Covart says he had trouble finding new quarters for the store. Some landlords agreed to rent to him, then change their minds. A storefront at 2010 Fourth Avenue South was finally secured, and the Electric Fetus moved in June 1972.

In 1978, Foley sold his share to Covart, who became the sole owner. By 1994, the Fetus had expanded into the entire building at 2000-2010 Fourth Avenue South, so Covart bought the building.

In 1998, the Electric Fetus celebrated its thirtieth birthday. As part of the celebration, the staff compiled a commemorative two-disk CD with music from the past thirty years. The cover of the CD featured a photograph of the original store at 521 Cedar Avenue South. One newspaper story called the Fetus the most complete record store in Minnesota, "offering everything from reggae to reissues of old jazz and blues discs to the hottest rock, country and R&B hits."

Covart recalls that Minneapolis musician Dave Ray performed at both the Cedar Avenue and Fourth Avenue locations. He also helped to remodel the current store. Covart named a few other musicians who appeared at the Fetus over the years: Mason Jennings, Elvis Costello, John Entwistle of the Who, the Radiators, the Indigo Girls, Billy Bragg, and Loudon Wainwright III.

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

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Minneapolis 55454

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Minneapolis City Directory, Minnesota, 1968. Minneapolis: R. L. Polk and Company, 1968.

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Nimmer, Dave. “Judge: Display Isn’t Flag.” Minneapolis Star, June 4, 1970.

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Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

521

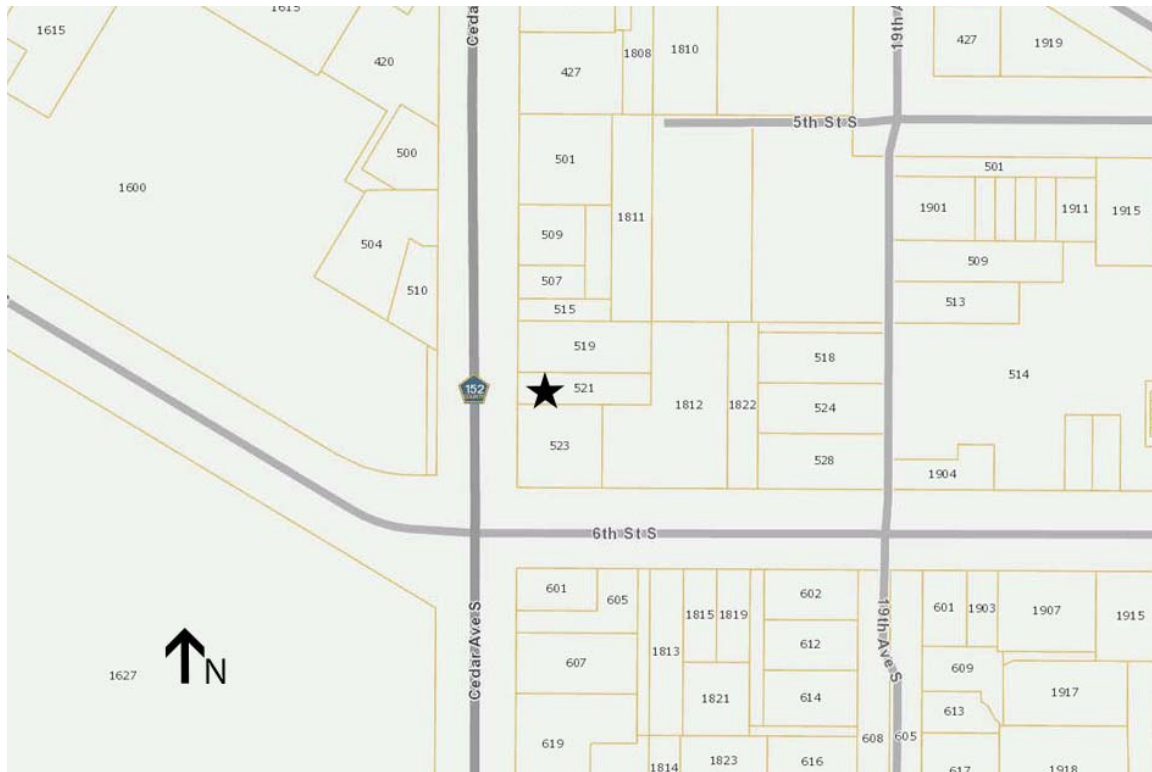
Cedar Ave

Minneapolis 55454

HE-MPC-4931



HE-MPC-4931, June 2018, primary facade, looking east



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

521 Cedar Ave

Minneapolis 55454

HE-MPC-4931

This survey and inventory form was made possible in part by federal funds from the National Park Service, U.S. Department of Interior. The contents and opinions do not necessarily reflect the views or policies of the Department of the Interior. Please see the report that accompanies this inventory form for further information on the federal funding.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

901 Cedar Ave

Minneapolis 55404

HE-MPC-5084

Additional Addresses:

Historic Name:

Current Name: Whiskey Junction

Year Built: 1894

Plat Name: Murphys Addition **Block:** 29 **Lot:** West 100 feet of Lot 14

UTM Coordinate (WGS84): 15 480525 4978964

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** SW

PID No.: 25-029-24-33-0086 **Acreage:** .13

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 1-2

Exterior Materials: painted brick, concrete block

Roof Shape: flat

Noteworthy features/comments:

the two-story section is brick with a one-story concrete block addition

Statement of Significance

Music Genre(s): Folk, Blues, Rock/Jazz/Alternative

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

According to city directories, in 1946, 901 Cedar Avenue was occupied by beverage vendor Oscar Pearson. By 1950, however, the property was occupied by the Golden Leaf Bar, which would continue to operate at the property until at least 1985. In both the 1990 and 2000 city directories, the address was listed as the Whiskey Junction.

References

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

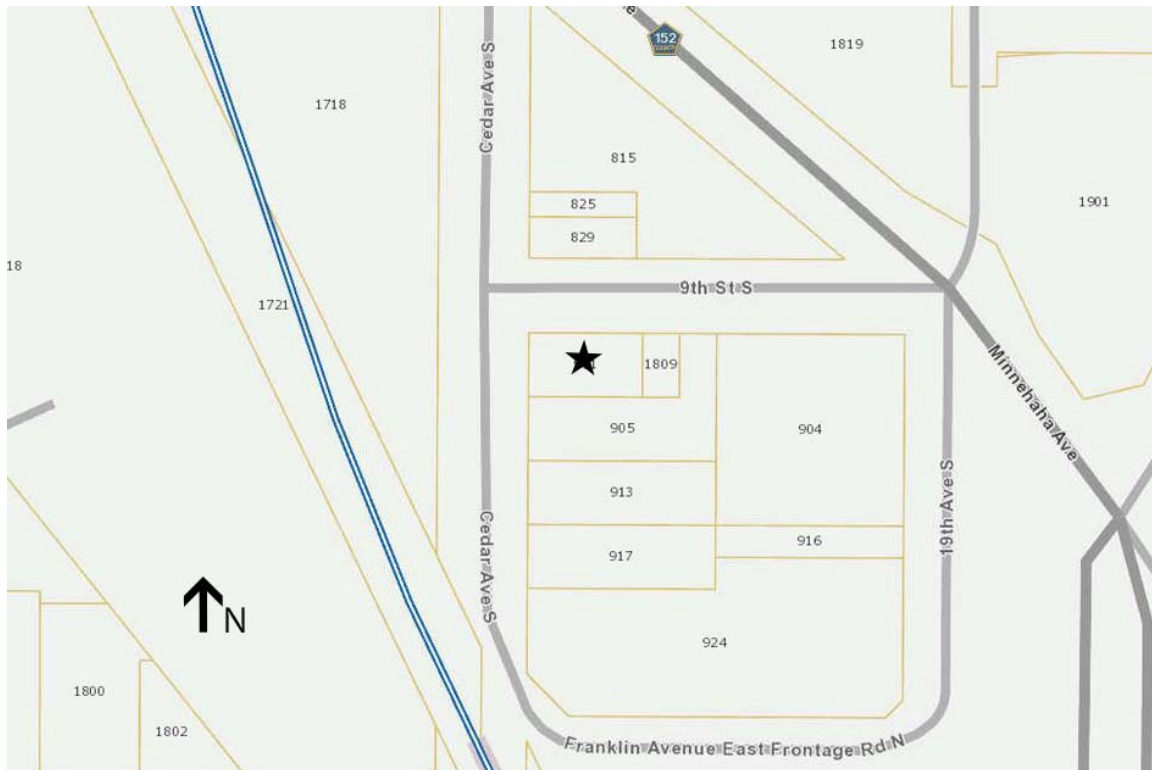
901 Cedar Ave

Minneapolis 55404

HE-MPC-5084



HE-MPC-5084, June 2018, primary facade, looking northeast



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

901 Cedar Ave

Minneapolis 55404

HE-MPC-5084

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

913 Cedar Ave

Minneapolis 55404

HE-MPC-5085

Additional Addresses:

Historic Name:

Current Name: The Joint

Year Built: c. 1884

Plat Name: Murphys Addition **Block:** 29 **Lot:** 12

UTM Coordinate (WGS84): 15 480522 4978922

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** SW

PID No.: 25-029-24-33-0083 **Acreage:** .21

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style **No. of Stories:** 2

Exterior Materials: painted brick **Roof Shape:** flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Blues, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context. The information in this form is excerpted from “The Joint and the Cabooze” that was prepared by Penny Petersen and Charlene Roise of Hess, Roise and Company for the Greater Twin Cities Blues Music Society in January 2005.

The Gluek Brewing Company builds a one-story brick “store” in 1902 at 915-917 Cedar measuring 22 feet wide, 70 feet long, and 20 feet high, with a basement. The architect is Christopher A. Boehme and the builder is F. E. Graver. At some point, the address was changed to 913. This building is now occupied by the Joint.

In 1903, the Minneapolis City Directory shows a saloon occupying the store at 913 Cedar Avenue. In the early 1930s, 913 Cedar is listed as vacant in the city directory. The vacancy probably started in the 1920s because of the passage of the Volstead Act in 1919, or because of an explosion that required the Gluek Brewing Company to obtain a building permit to repair the brick “store” in 1921. Prohibition is repealed in 1933 and by 1935 Morrie’s Bar occupies 913 Cedar. The building goes through periods of occupation and vacancy until 1942 when Edward W. Rolph opens a bar at 913 Cedar. Rolph and then his wife Madeline run the bar until the early 1950s. A 1954 classified ad lists 913 Cedar as The Black Cat Night Club. In 1960, 915 Cedar is listed in the directory as “Bert Addison’s Beer Tavern.”

The 1971 Minneapolis City Directory is the first time the Joint appears at 915 Cedar. In a 1971 article in the Minneapolis Star, the reporter noted that The Joint at 913 Cedar was “a recent addition to the West Bank, reportedly drawing many of the old hands in the area. It, too, offers live music.” The Joint was known more for its rock and blues music. It hosted groups such as the South Division Street Blues band, Willie Murphy and the Bumblebees, Buddy Gay and Junior Wells, Luther Allison Band, West Bank Trackers, and Chameleon.

After the Cabooze opened in 1974, the address for the Joint is often given for the Cabooze in newspaper advertisements. The

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Minneapolis Music Survey, Hennepin County, Minnesota

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two venues have also worked together to promote some entertainers. For example, when B. B. King played at the Cabooze in 1976, tickets were sold at the Joint.

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Petersen, Penny A., Charlene K. Roise. "The Joint and the Cabooze." January 2005. Prepared by Hess, Roise and Company for the Greater Twin Cities Blues Music Society.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

913

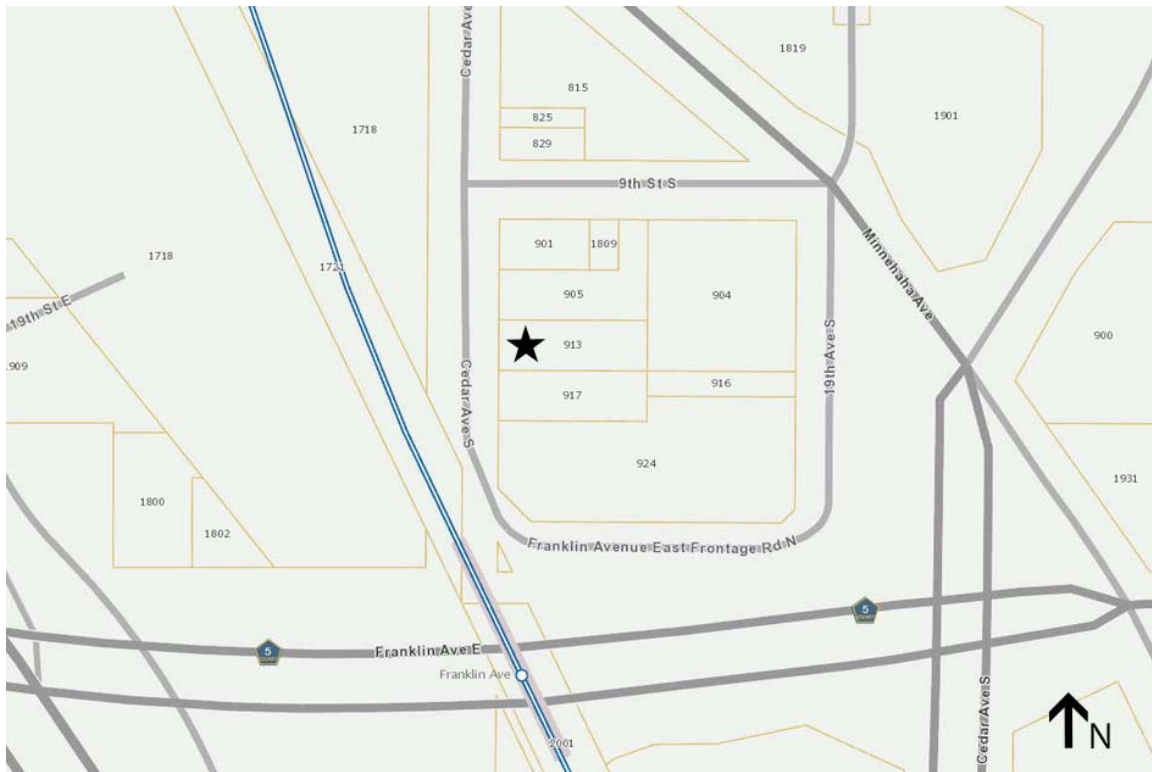
Cedar Ave

Minneapolis 55404

HE-MPC-5085



HE-MPC-5085, June 2018, primary facade, looking southeast



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

913 Cedar Ave

Minneapolis 55404

HE-MPC-5085

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

915-917 Cedar Ave

Minneapolis 55404

HE-MPC-19116

Additional Addresses:

Historic Name:

Current Name: Cabooze

Year Built: 1952

Plat Name: Murphys Addition **Block:** 29 **Lot:** 11

UTM Coordinate (WGS84): 15 480522 4978910

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** SW

PID No.: 25-029-24-33-0082 **Acreage:** .21

Description

Current Property Type/Subtype: commercial

Architectural Style: Other

No. of Stories: 1

Exterior Materials: painted brick, vertical siding

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Blues, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context. The information in this form is excerpted from "The Joint and the Cabooze" that was prepared by Penny Petersen and Charlene Roise of Hess, Roise and Company for the Greater Twin Cities Blues Music Society in January 2005.

In 1952, Ewing Distributors builds a 45-foot by 110-foot concrete-block warehouse at 917 Cedar at an estimated cost of \$25,000. E. J. Becchetti is the architect. The Cabooze opens in this building in the summer of 1974. One newspaper account lists Wednesday, July 31, as the Cabooze's grand opening. The opening features the Friends Road Show, described as "a 13-member European troupe that combines rock and roll with mime, including jugglers, clowns, magicians and a fire eater."

In 1975, City Mouse, Wayne Cochran, and the C. C. Riders perform at the Cabooze. The Flamin' Oh's (formerly the Flamingos) and Lamont Cranston appear regularly. Peter Tosh and his reggae band play at the Cabooze on July 9, 1978. Mick Jagger and Keith Richards of the Rolling Stones are in the audience and climb on stage, but do not play.

In a 1979 advertisement noting its fifth anniversary, the Cabooze lists some of the artists who have appeared there: John Lee Hooker, Papa John Creech, Mighty Joe Young, B. B. King, Ozark Mountain Dare Devils, City Mouse, Dave Ray and Snake, Willie Murphy and the Bumblebees, Luther Allison, Mick Jagger, Keith Richards, Gary Busey, Bonnie Raitt, Bob Dylan, and Willie Nelson. On the weekend of October 13-14, the Nighthawks, a band from Washington, D.C., known for blues, boogie, and rock and roll, serve as the opening act for the Lamont Cranston Band. The Nighthawks get a rave review in Sweet Potato.

Mighty Joe Young plays at the Cabooze January 24-26, 1980. Also, in 1980, the James Cotton Blues Band is booked February 5-6, Luther Allison appears February 7-10, and Sam and Dave play March 6-8.

The August 11, 1981, Cabooze birthday party features Johnny Holm and the Traveling Fun Show and Mary Jane Alm. In October 1981, the Replacements play on the 7th and the Metro All Stars play October 11-13.

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HE-MPC-19116

In 1982, James Brown performs at the Cabooze on February 17. Albert King appears on June 3. One newspaper described King as “a big man, and he’s played a role in the development of blues and rock guitar styles. Rock icons like Clapton, Page and Bloomfield have cited him as influences.” The Replacements play at the Cabooze on April 21, 1984. In 1985, Bo Diddley appears at the Cabooze on January 11, and the Robin Trower Band has a gig there later that year. Soul Asylum plays at the Cabooze on July 17, 1987, and again in 1989 on May 5-7 and September 23-24. Bo Diddley also performs again on February 2, 1989.

In the 1990s, according to the Butanes’ web site, the early part of the decade “found the band holding down two house gigs that have since become a cherished part of local lore: the 10 strong Butanes Soul Revue brought southern soul to the Cabooze bar every Wednesday and the trio delivered Chicago blues to the 400 bar every Thursday.” Over time, local appearances of the Butanes became less frequent as the group gained national stature. “With the release of Day & Night in 2001, the Butanes returned home. Recorded live at their old Minneapolis haunt, the Cabooze bar, and mixed at Willie Murphy’s Cockroach Park studio.”

“I thought back to the late 80’s/early 90’s when Soul Asylum would regularly do shows in either the Main Room or the Cabooze or Coffman Union,” Bill Tuomala reminisced. “The Main Room shows were my favorites, they’d usually play two nights—one an all-ages show, one a twenty-one plus (commonly referred to as a “drunk”) show.”

Soul Asylum plays at the Cabooze on October 23, 1990. In 1993, Minnesota Daily reporter Jon Hunt noted: “It’s John Mayall and the Bluesbreakers—yes, the John Mayall that used to play with Eric Clapton, Mick Taylor, Peter Green [a founder of Fleetwood Mac], and other sundry greats. He’s at The Cabooze Friday night.” Big Wu hosts a release party for its debut CD, “Tracking Buffalo Through the Bathtub,” at the Cabooze on September 12, 1997. John Mayall, with the Holmes Brothers, plays at the Cabooze on May 10, 1998.

The Peter Green Splinter Group and John Mayall and the Bluesbreakers play at the Cabooze on September 16, 2000. Peter Green appears again at the Cabooze on May 5, 2002, and Joe Bonamassa performs on November 10. In 2003, the Yardbirds are at the Cabooze on June 11, the Average White Band on July 16, and the Commitments on August 3. Johnny Winter plays at the Cabooze on August 7, 2004.

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Petersen, Penny A., Charlene K. Roise. “The Joint and the Cabooze.” January 2005. Prepared by Hess, Roise and Company for the Greater Twin Cities Blues Music Society.

“Rolling Stones’ ‘Surprise’ Show Is No Show After Fans Mob Bar.” Minneapolis Tribune, July 11, 1978.

Sweet Potato, October 1979; February 1980; August 5, 1981; October 1, 8, 1981.

“Thurs. 3.” City Pages, June 3, 1982.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

915-917 Cedar Ave

Minneapolis 55404

HE-MPC-19116

www.chuckberry.de/tour1985

<http://members.shaw.ca/stevesplace/liveshowhistory.htm>

<http://www.scotthudson.20m.com/custom.html>

<http://www.chuckberry.de/tour1989.htm>

http://www.thebutanes.com/butanes_website_pages/index.html

<http://www.readexiled.com/whysoul.htm>

http://db.etree.org/bs_d.php?year=1990&artist_key=1963

<http://www.mndaily.com/daily/gopher-archives/1993/04/29/AHTEN.STO.txt>

<http://www.templeclub.com/bigwu.html>

<http://www.mnblues.com/review/mayall.html>

<http://www.fmlegacy.com/concertspg.html>

<http://www.nothinbutdablues.com/BluesNews/2002/Page27.html>

<http://8sung.at/galart/boots/boots.htm>

<http://www.twincities.com/mld/twincities/entertainment/events/5969551.htm>

<http://www.dfw.com/mld/twincities/entertainment/events/6324854.htm?1c>

http://news.surfswax.com/music/files/Johnny_Winter.html

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying "Minneapolis Music History, 1850-2000: A Context" could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

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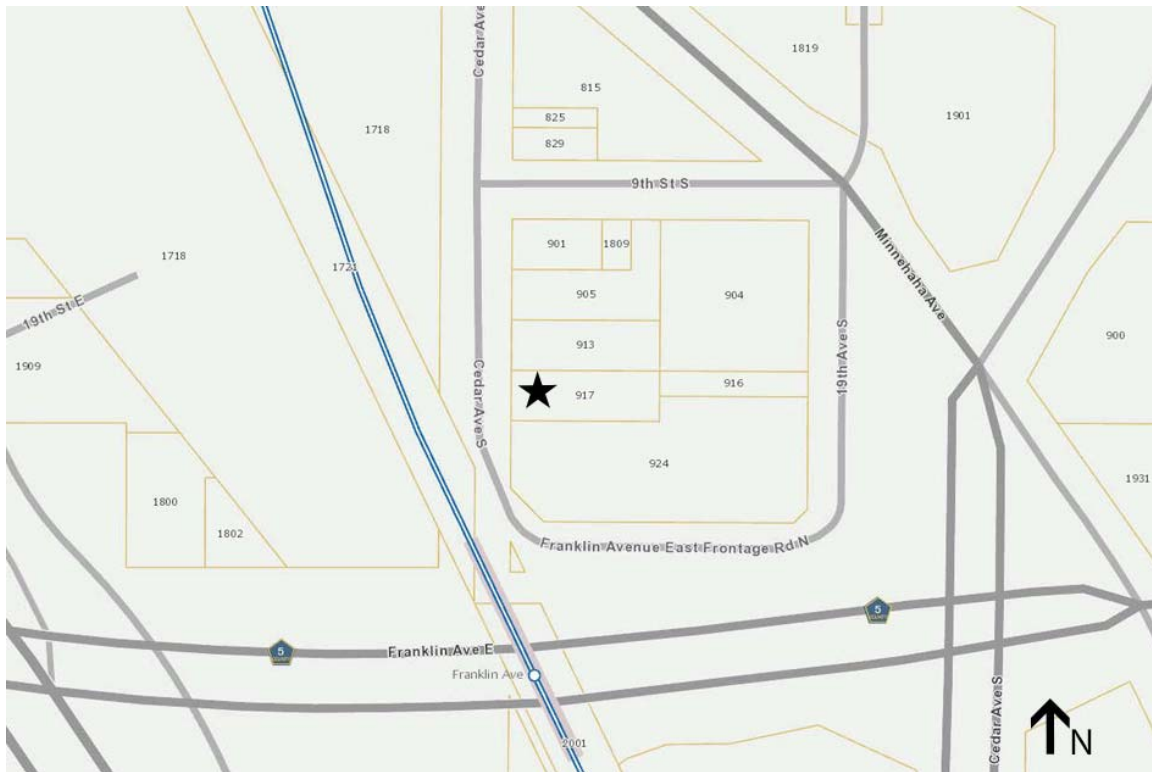
915-917 Cedar Ave

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HE-MPC-19116, June 2018, primary facade, looking east



Hennepin County Property Map, July 2018

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This survey and inventory form was made possible in part by federal funds from the National Park Service, U.S. Department of Interior. The contents and opinions do not necessarily reflect the views or policies of the Department of the Interior. Please see the report that accompanies this inventory form for further information on the federal funding.

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Minneapolis Music Survey, Hennepin County, Minnesota

1808 Riverside Ave

Minneapolis 55454

HE-MPC-4924

Additional Addresses:

Historic Name: The Bailey Building

Current Name: KFAI

Year Built: 1891

Plat Name: Cedar Riverside Addition **Block:** 3 **Lot:** 1 Including adjacent 1/2 of vacated street

UTM Coordinate (WGS84): 15 480546 4979665

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** NW **QTRQTR:** SW

PID No.: 25-029-24-23-0063 **Acreage:** .12

Description

Current Property Type/Subtype: commercial

Architectural Style: Romanesque Commercial Style

No. of Stories: 3

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues, R&B, Minneapolis Sound, Rock/Alternative/Punk, Latino, Hip Hop

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context. The information in this form is excerpted from “A History of KFAI 90.3, Fresh Air Radio” that was prepared by Penny Petersen and Charlene Roise of Hess, Roise and Company for the Greater Twin Cities Blues Music Society in October 2007.

The Bailey Building at 1808 Riverside Avenue has served a variety of occupants over time. Since 1991, one of those occupants has been the radio station KFAI. The following information is about that use.

In July 1973, Fresh Air, Inc. filed as a nonprofit corporation with the Minnesota Secretary of State. Several years later, Bryan Peterson, one of the organizers of KFAI recalled, “When the founders of the Fresh Air, Inc. filed with the FCC (Federal Communications Commission) in October of 1973 they hardly suspected that four years of disheartening legal maneuvers would come and go before they received a construction permit. It took several years to unearth an available frequency and then MPR (Minnesota Public Radio) challenged KFAI’s right broadcast on the grounds our signal would interfere with their ‘off the air’ relay station. The FCC duly put a freeze on our license application until the dispute could be settled.”

Jeremy Nichols became interested in the KFAI through a friend, Carrie Juntunen, who asked him to run the sound for a KFAI benefit held at the old firehouse at the corner Fourth Street South and Fifteenth Avenue South. (The building was occupied by Melvin McCosh’s Bookstore at the time; it is now home to the Mixed Blood Theater.) “I jumped at the chance to apply my broadcasting and engineering background to a community effort and joined the board in December 1973. I did much of the technical work for the various FCC filings in response to the Minnesota Educational Radio (now Minnesota Public Radio) petition to deny the Fresh Air application. I had been peripherally involved in the co-ops, but did not get seriously involved until 1974 when I was one of the founding members of the Wedge Co-op.”

Nichols recalled that Lorenzo Milam’s book, *Sex and Broadcasting: A Handbook on Starting a Radio Station for the Community*, served as the model for building Fresh Air Radio. In the book, which offering both practical and humorous

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advice, Milam outlined his vision for radio: "Broadcasting doesn't have to be so vile and boorish. The Canadians best of all have shown that it is possible to have a superb blending of commercial and non-commercial radio and television." Describing Canadian broadcasts as alive, alert, funny, and meaningful, he went on to say, "They do not have to bore people to death (as the 'educational' broadcasters in this country so obviously need to do); nor do they view the listener as some sort of dumb animal to be fed acres of pap—solely for the purpose of prying money from him. The art of radio can be used for artistic means: the radio-soul does not have to be made into a strumpet for soap and politicians." Milam also observed that the wait for FCC approval was often long and frustrating.

Although Nichols was not present at the founding of KFAI, he believed that Randy McLaughlin originated the idea of Fresh Air Radio. McLaughlin, an engineer, was one of the founders of KUSP in Santa Cruz, California, which went on the air on April 18, 1972. The facilities for KUSP, much like those for KFAI, were constructed by many volunteers, who "pretty much built the station by hand using spare parts from other stations, and even the occasional dumpster."

When Nichols joined KFAI in 1974, he was an engineering student at the University of Minnesota and working part-time at the student-run radio station, KUOM (now Radio K), as well as WMMR, a closed-circuit student station broadcasting to the dormitories. He explained that after the initial interest in KFAI generated by the FCC application, people drifted away from the nascent community radio station when nothing seemed to be going forward. Between 1974 and 1978, the core group came down a handful of people: Nichols; Bob Hostettler and Randy McLaughlin, both of whom worked at the North Country Coop; Charles Brin; and Debby Schroyer, one of the founders of the People's Pantry and 100 Flowers newspaper. Schroyer forged a connection between this group and the Powderhorn Community Council, which got Brian Peterson, Warren Hanson, Bob Albee, Gail Albee, and others involved with KFAI. "These people were instrumental in obtaining the grants that financed the building of the station."

The stated goals of Fresh Air, Inc. were "to train community residents in production of broadcast programming; to encourage minorities and others traditionally excluded from mainstream broadcasting to acquire technical expertise in radio; to help residents become aware of local concerns to enable them to better resolve issues affecting their neighborhoods; to promote local cultural activity; and to provide a forum for current issues."

According to Bryan Peterson, "By the summer of 1976 Fresh Air was in very weak financial and psychological shape. What little we understood about our predicament came from our limited correspondence with the FCC. . . . Meanwhile our lawyer in Washington told us to raise more money and have patience." About the same time, Thomas Kigin, an employee of MPR, publicly disparaged the plan for Fresh Air Radio. He claimed that its proposed frequency would interfere with one of MPR's network stations and that MPR wanted to use that particular frequency for expansion. Besides, Kigin added, "Fresh Air is not needed because MPR already provides public-access broadcasting."

Nichols recalled, "I would have to say that it was Randy, Bob, and I who handled the MPR petition to deny work. Our Washington lawyer was the late Bill Byrnes, who was counsel to many other community radio stations. We got some breaks from his firm, but to keep the bills down we did much of the writing of the filings to the FCC, and all of the engineering, ourselves."

In July 1977, the FCC ruled in favor of KFAI and the station received permission to begin construction of its facilities. By December, a newspaper article announced that KFAI would go live the following spring. Station manager Phil Sims observed: "The primary purpose of the station is to provide an outlet for creative talent in the community and a training program to teach skills that can be used outside the community." He added that there would also be an opportunity for local musicians, poets, and writers to broadcast their work.

On April 7, 1978, Fresh Air, Inc. took out a \$2,000 building permit to construct a sixty-foot radio antenna on the roof of the Seward Cafe at 2201 East Franklin Avenue. Before the official start of broadcasting, the KFAI staff and volunteers had a party and brought in records to play on the air. Nichols remarked that KFAI was always about the music.

On May 1, KFAI, Fresh Air Radio, went on the air at 90.3 FM with ten watts of power. Organizers assembled everything from the transmitter, tower, tapes, and used tape recorders for about \$16,000. The primary coverage area extended about two miles

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around the transmitter. The radio's office was located in a loft at Walker United Methodist Church (also known as Walker Community Church) at 3104 Sixteenth Avenue South. Once the station was fully operative, daily broadcasting began at 6:00 a.m. with "Wake-up, Southside" and concluded with various jazz programs that started at 11:00 p.m. Starting shortly after the station's first broadcast, William Murphy hosted the first blues show on KFAI. The show ran for eight years.

In June, a newspaper reporter remarked that "Minneapolis now had a community radio station that devoted a regular air time to both punk rock and meetings of the Powderhorn Community Council." He continued, "After a shaky start—Sims [Phil Sims] said Fresh Air used to have a 'crisis of the week' contest—that included many 'minor' equipment problems, the station finally settled on regular hours last week when Fresh Air is now on the air from 6 a.m. to 1 a.m. seven days a week." The station had thirteen paid staff members, most of whom have radio or communications experience. News director David McKay attended broadcaster's school at the Brown Institute on East Lake Street, while Sims previously worked for several public radio stations outside of Minnesota. As a community radio station, KFAI had "no commercials—and no sponsors—community radio stations do not have to bow to any pressure groups," according to Sims.

In a newspaper editorial, Bryan Peterson, president of Fresh Air, Inc., explained the station's purpose: "KFAI, as a noncommercial radio station, offers an opportunity for community resident participation in broadcasting public affairs for its own community. Supported with funds from listeners, community groups, the private sector, as well as contracts with various public agencies, Fresh Air Community Radio seeks to provide services previously unavailable to the community."

Nichols recalled that a local group called "Blind in Broadcasting" helped make the station accessible to the sight-impaired by having directions, labels, records covers, and other information translated into Braille. KFAI also received a one-year grant to employ several sight-impaired staff members including Randy Rusnak, Max Swanson, and Tom Lijewski.

Shortly after the radio station went live, the staff began publication of Fresh Air, with the banner "radio for the rest of us." The first issue noted that "Fresh Air Community Radio became 'airbourne' on the first of May, 1978 after five years of legal entanglements and FCC challenges." The magazine urged readers to participate in a fundraiser the week of October 22 to 28 to help KFAI "set new standards in community broadcasting." "Be in the audience and experience the excitement of LIVE BROADCASTING as the cream of Twin Cities entertainment takes over the stage of the Walker Church. Rub elbows with Fresh Air folks as you enjoy the best in folk, jazz, blues, soul, swing and salsa." Over the next few years, Fresh Air would cover a variety of issues and topics, serving as a community newspaper for the local arts scene.

The magazine offered readers tips for better reception of KFAI such as putting an antenna on their receivers—"these range in price from a \$2.00 plastic dipole to a \$30.00 'Yagi'"—and turning off the muting switch on their receivers. If all else failed, "find friend who CAN receive KFAI, and move in."

The January 1979 edition of Fresh Air featured an interview with guitarist Billy Cross, who had been a member of Bob Dylan's band since 1977. Dylan was present for part of the interview but apparently did not contribute to the conversation.

In February, station manager Phil Sims, who had been with KFAI for eighteen months, announced his resignation.

The February program guide included a broad variety of shows including "Indian Country" (Native American perspective), "Spirit Music" (Caribbean music), "Children's Hour" ("Everything for the Young"), "Whispering Willows" (acoustic music), a morning news show, "All Day Soup" (Midwest music scene), live broadcasts from the Coffehouse Extempore, and "A Wonderful World" (jazz). The "Fresh Fruit Collective," a KFAI program devoted to reporting by and about the gay community, advertised for help, claiming it was "the Upper-Midwest's only gay radio show."

In March, Fresh Air carried an article on how the news staff hooked up to the daily feed from Pacifica News Service, based in Washington, D.C., to receive national and international news stories. "KFAI is the only Twin Cities station that carries the Pacifica news station. We have chosen to subscribe to this news service rather than the long established ones used by the other local media outlets because, like KFAI, Pacifica represents an alternative emphasis and viewpoint to more established media."

In June, Fresh Air featured a "Community News" section with stories about the arts scene. Several local businesses, such

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Palmer's Bar, Electric Fetus, Positively Fourth Street, and the Riverside Cafe, supported the publication with advertisements.

In July 1979, blues guitarist Pat (Auburn) Hare was allowed out of Stillwater prison for one day to perform a concert at Walker Church with Mojo Buford, Lazy Bill Lucas, JoJo Williams, Sunny Rogers, Larry Hayes, Baby Doo Caston, Willie Brown, Keith Boyles, Gene Adams, Steve Hauer, John Lund, and Roger Hurd. Hare was formerly a member of the well-known Muddy Waters band. The concert was recorded and later broadcast on KFAI.

The September 1979 issue of Fresh Air featured an in-depth interview on the local band Shangoya. The band members were natives Trinidad, Mexico, Jamaica, and the United States and played a blend of reggae and calypso music. Pat Brenna was introduced as the KFAI's new operations manager. Tony Paul, one of the original members of Shangoya, went on to start Shake and Bake on KFAI in 1981 with fellow cohost, T. J.

In October, the results of a listener's survey were announced. Most of the reviews were positive. "As one respondent noted, 'Even though all your shows don't appeal to me, I appreciate the fact that they appeal to someone. [Other] stations try to stereotype people's tastes. . . . We're not all the same.'"

American composer John Cage wrote a composition specifically for the "Fresh Air Marathon" fundraiser which began on October 11. In his offer, Cage said, "I will make a composition for you having either a specific time length or of indeterminate length." The marathon raised a total of \$11,500 for KFAI. Although the goal of \$17,000 was not met, station manager Pat Brenna pronounced it a success.

On November 10, Fresh Air Radio held its first annual board meeting. The treasurer, Jeremy Nichols, reported that "the station's budget for the first year was \$56,500, a figure somewhat lower than projections had anticipated." KFAI had three full-time paid staff members, the operations manager (Pat Brenna), news director (David McKay), and volunteer coordinator (Michael Reed). The station also had three employees funded through the federal Comprehensive Employment and Training Act (CETA); two college student interns; Steve Rosenthal, who was responsible for the magazine; and numerous volunteers. Nichols noted that KFAI's application for a power increase, filed with the FCC on January 19, 1978, was still pending. The gathering elected six new members to the station's board of directors, bringing the total to sixteen.

In 1980, Fresh Air explored the issue of why, even though many African American musicians were performing, so little of their music was played on commercial radio. The first installment of the two-part article was entitled "Black Music, White Radio Part I: Why Won't Anyone Talk to Me?"

In March, KFAI performed and taped the "Nine Oscar Show" before an audience of more than one thousand inmates at Stillwater Penitentiary, Minnesota's maximum security correctional facility. Fresh Air reported: "Eleven musicians, six sound technicians, and a few nervous radio station personnel pushed four carts full of instruments and sound equipment down a long corridor with inmates asking 'What are you? When do you start?' and 'What kind of music do you play?'" Tom Lambertson, the host of "Nine Oscar," noted he was apprehensive and got off to a late start, but soon the tension eased and people were clapping, stomping their feet, and whistling applause. The same issue of the magazine carried a long feature article on the persistence of science fiction in various mediums.

Artist John A. J. Kane began a series of graphic biographic and musical profiles of such local musicians as Willie Murphy and the Bees, The Suburbs, and Eddie Berger and the Jazz All-Stars.

KFAI faced a financial crisis and reduced its staff in 1980. An article on Fresh Air's "Fine Tuning" page reported that during the first five months of the year, KFAI accumulated nearly \$10,000 of debt, raised less than half of its \$15,000 fundraising goal, and was unsuccessful with many grant requests. News director David McKay and volunteer coordinator Michael Reed were laid off and the Pacifica News Service subscription dropped. One bit of good news was the hiring of Anara Guard as director of development, a position funded in part by a Women's Training Grant from the Corporation for Public Broadcasting.

During the summer, Fresh Air articles ranged from an interview with local poet Meridel LeSueur, who first published short

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stories in the late 1920s, to a feature story on recombinant DNA.

In October 1980, an article in *Fresh Air* recounted the history of KFAI. “The big day the station was to begin broadcasting kept getting pushed back and it was a welcome breather for some us struggling in our first encounter with broadcasting when the FCC tested for a third class radio license. In addition to that test, we had to learn how to flip switches, turn knobs and face that most awesome piece of equipment—the microphone.” The writer recalled that some early announcers filled in dead air with nervous “ums” or “ahs,” but there were plenty of positive memories as well, such as when Dave Moore of WCCO-TV helped out with a children’s program. Still, it was difficult to operate a low-power radio station that was dependent on listener subscriptions, especially when many of those listeners could not actually receive the KFAI signal. By this time, the station was struggling financially and was reduced to one paid staff member and three workers whose positions were funded by CETA.

In 1981, the station’s developmental director observed that “compared to other non-commercial radio stations, *Fresh Air* was performing miracles.” After visiting a non-commercial Midwestern radio station affiliated with MPR that had greater wattage, new production facilities, and approximately twice the budget, she noted that the station produced only 20 percent of its own programs, buying the rest from outside sources. By contrast, KFAI created 95 percent of its own content.

Two former KFAI reporters, T. J. Western and David McKay (KFAI’s first news director), received a nearly \$5,000 grant from National Public Radio’s Satellite Development Fund to produce a one-hour program on the International Black Hills Survival Gathering. The program was distributed nationwide on all National Public Radio stations. Western noted that he received valuable experience from his time at KFAI. “That freedom to experiment, to experience, really enhances one’s career and one’s ability to communicate.”

Fresh Air continued to offer air time for local artists to perform, such as the “*Lazy Bill Lucas Show*,” as well as programs for minorities, such as “*Gao Hmong*,” which featured music, news, and interviews in the Hmong language.

Fresh Air carried an interview with author Susan Allen Toth who had just written *Blooming*, a memoir of her childhood.

In 1982, *Fresh Air* switched from a monthly, multi-page tabloid to a single-page quarterly format. As the year progressed, its schedule became erratic and publication finally ceased after the summer issue. The summer programming guide revealed a broad range of programs: “*Southern Comforts*” (“hot Texas swing music, bluegrass, western weepers”); “*First Person Radio*” (news and cultural affairs from the Native American community); “*Radio Antilles*” (“island music with *Snake and Death*”); “*We Want You to Know*” (news and music for women); “*Last Night’s Fun*” (traditional Irish music); “*Morning Jazz*” (with Eddie Berger); “*Jammin’ with Willie*” (Willie Murphy and the Bees); as well as radio plays from National Radio Theatre of Chicago.

KFAI was competing for the same frequency with KMOJ, another ten-watt community station broadcasting from the Glenwood-Lyndale housing projects on the North Side. Three years earlier, both stations applied to the FCC for power increases and both insisted on a 95-percent interference-free signal. The FCC ruled that the two applications were mutually exclusive and a power increase would go to only one of them. Both stations took their fight to a preliminary hearing in Washington D.C. Over time, according to Nichols, this fight was resolved by a new staff member at the FCC, who worked out a compromise that benefited both stations.

On January 9, 1984, KFAI began broadcasting from a 125-watt transmitter atop the Foshay Tower, which provided transmission within an eight-mile radius. To mark the event, the mayors of Minneapolis and Saint Paul proclaimed January 9 as “*Fresh Air Day*” and the *Wallets* broadcast their own version of “*There’s No Business Like Show Business*” from the KFAI studio. Others staged a balloon parade, led by a dancing radio, down Nicollet Mall. In her regular column in *Fresh Air*, Development Director Louise Strasbaugh optimistically predicted that soon KFAI would have a million new listeners.

In 1985, a long feature article on KFAI reported that “the new antenna and power boost tripled the station’s membership from 1,000 to 3,000 almost overnight, and Forte [Everett Forte, station manager] now estimates that the station has about 50,000 listeners who tune in at least once a week.” The reporter stated that “what makes KFAI different from the other radio stations

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in town, commercial and public, is that it breaks down the barriers between radio consumers and radio producers. The three paid staffers all started as volunteers.” KFAI also began to broadcast in stereo in 1985.

In 1986, Fresh Air Radio moved into offices above the Butler Drug store at 1518 East Lake Street, less than two blocks from its original location at Walker Church. “Reports indicate that air conditioning was everyone’s favorite new amenity.”

KFAI and Walker Art Center sponsor a marathon reading of Swann’s Way in 1987, the first volume of Proust’s Remembrance of Things Past, beginning Saturday, April 11, at 8:00 a.m. and ending Sunday, April 12, at 1:00 a.m. The reading was broadcast from the New French Cafe in the warehouse district of Minneapolis. The readers included Minneapolis mayor Don Fraser, newspaper columnist Barbara Flanagan, Utne Reader editor Eric Utne, Walker Art Center director Martin Friedman, Minnesota Viking Steve Jordan, comedienne Susan Vass, University of Minnesota professor Peter Robinson, and actors from Theater de la Jeune Lune.

“In celebration of a decade of broadcasting, KFAI featured a day-long tribute to the sounds of 1978 called Stayin’ Alive,” in 1988.

According to the Minnesota Women’s Press, KFAI “provides the largest block of air time devoted to women’s programming in the country.” The two-hour program “We Want You to Know” airs weekdays and features music and news produced and announced entirely by women. KFAI programmer Michelle Johnson, who had experience in both commercial and public radio, remarked, “It comes down to who you use as your authority and the message you want to get out. At a commercial station if you wanted to do a story on welfare, for example, you’d call a legislator. At a community station, you’d call the woman who is on welfare. It’s a difference of whose voice gets heard.”

The Twin Cities Reader ran a long feature article on a typical day at KFAI. It started with Roger Purdy and the “Ideal Cafe Jukebox” show. Purdy, who had at one time aspired to be professional radio host, realized that even with a diploma from the Brown Institute, he would have been “reading the hog reports in Missoula, Montana, for a long time, so I decided to try this place.” After more than three years on KFAI, Purdy noted, “These are the best three hours of the week for me.” “Ideal Cafe Jukebox” was followed by “Frogucci,” a twice-monthly program of rock and roll from France. Later in morning, barber Helge Lamo hosted the “Scandinavian Cultural Hour” that featured old-fashioned Nordic music, as well as Ole and Lena jokes. By the afternoon, the news director Chip Young (at 29, he was the oldest KFAI staffer) was preparing for the evening’s newscast. Meanwhile at the weekly staff meeting, station manager Tom Ladd joked that for tenth anniversary party the invitations would be sent out with first class postage, “even if it breaks us.” By 1988, KFAI had a yearly budget of \$170,000 and, according to the Arbitron rating service, 30,000 people listened each week, and at any given quarter-hour, 800 people were tuned in.

In 1989, KFAI began to look for a new home. The station’s five full-time and three part-time employees, plus 200 volunteers, were squeezed into the 1,600-square-foot office space above Butler Drug. The quality of space there was another problem. Bill Palladino said, “We’re living in a dentist’s office and that is not the most efficient for radio. You can even hear the buses on Lake Street when we broadcast.”

“‘Little City in Space,’ first broadcast on KFAI in 1978, and in 1989 it went national with its post-modern, inter-galactic, quirky hour of radio theater. Billed as ‘Radio’s Ed Sullivan Show of the Electronic Cottage,’ LCS wows them from New York City to Sitka, Alaska.”

In 1990, the Twin Cities Reader profiled KFAI disc jockey Jon Copeland and his show “Rock of Rages.” By age thirteen Copeland decided that he wanted to become disc jockey after doing volunteer work at KSTP and KDWB, even though he concluded that DJs did not have much freedom on commercial stations. After hearing the Dead Boys and the Sex Pistols on KFAI, he thought, “This is a cool radio station.” In 1980, while listening on a Saturday night, Copeland heard a DJ on KFAI announce his immediate resignation. Copeland raced over to KFAI the following Monday morning, hoping to fill the 5:00-7:00 p.m. Saturday slot, but Marcia Seelhoff was already there. Both were sixteen years old. “In a true KFAI gesture, the kids were told to cooperate and share the show. They got it together with a third host, Viva Connel.” Over the years the program had a number of names: “New Wave Show,” “Going Underground,” “Moods for Moderns,” and finally “Rock of Rages.” Copeland not only played songs by local bands like Hüsker Dü, he brought them into the KFAI studio for interviews and performances. Both Connel and Seelhoff left after several years, but Copeland was still hosting the show more than nine years

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later and supporting his “DJ habit” with a job at the Minneapolis Public Library.

In the fall of 1991, KFAI moved into the Bailey Building at 1808 Riverside Avenue South. It was the station’s first custom designed facility, with studios, a newsroom, a record library, staff offices, a kitchen, and a meeting area. On December 12, the station held an open house to celebrate the move.

The survey done of the Cedar-Riverside commercial area stated that the building at “1808-1810 Riverside Avenue, directly [east] of the Throbeck Building, is one of the most architecturally interesting buildings in the area. This three-story red brick building, constructed ca. 1885, is v-shaped. The building’s Italianate design features include a corbelled cornice, projecting brick piers, and semi-circular window hoods on the second story windows.”

Denise Mayotte, longtime community activist, was named as the new general manager of KFAI. Commenting on the move to the Bailey Building, she said, “The staff is sad to be leaving this area which has helped the station to grow, but they are also excited about the new and expanded space. We need to maintain our ties with the Phillips and Powderhorn neighborhoods, but one must remember that our community also relies on the air waves which extend beyond these neighborhood boundaries.”

KFAI celebrated its fifteenth anniversary in 1993 with a party at the Fine Line Cafe in downtown Minneapolis. A notice stated that “the station began as a twinkle in [the] eyes of a group of Minneapolis residents who wanted to hear something new and different on the radio. They wanted a noncommercial station that would be for and about the many different cultures and communities in the Twin Cities.”

Early in 1994, KFAI made its first significant programming changes in its history after an Arbitron survey revealed that most of its listeners were white males, aged twenty-five to forty. Program director Lisa Johnson observed that “tuning to KFAI has always been a surprise for listeners,” given the broad range of shows broadcast in French, Hmong, and Spanish, as well as programs that covered gay/lesbian issues and the arts scene.” However, there was a disadvantage to this array. Mayotte noted, “While the appeal of KFAI’s eclectic format intrigued some, the majority of listeners just switched off when a program that interested them finished.” Former news director Euan Kerr remarked, “The audience would change completely within a matter of seconds. The quality of programs varied drastically throughout the day, too. There are programs of national caliber, but some are a complete embarrassment.” The new lineup was the outcome of a ten-person committee which examined the previous shows and began working toward a smooth flow of programs, emphasizing consistency over chaos. The changes resulted in more programming about women’s issues and gay/lesbian shows. Ironically, the women’s collective that had produced “We Want You to Know” disbanded as a result of disputes over the proposed changes. “Fresh Fruit,” the show aimed at gays and lesbians, was replaced by “Forbidden Fruit.” At this point, KFAI’s annual budget was \$300,000.

KFAI also announced in 1994 that it would install a translator in West Saint Paul to simulcast its signal on another frequency, 106.7 FM. “KFAI officials say reception will improve dramatically in St. Paul and its southern and eastern suburbs and in eastern Minneapolis.”

When John Kass, owner of Prospective Records, hosted his last episode of “Can You Dig It?” City Pages called the move “symbolic of a generational and cultural shift at Fresh Air Radio.” Kass was “seen by many as the soul of the station’s unparalleled rock programming. But Kass, like the station’s other rock jocks who’ve seen Twin Cities’ radio catch up with KFAI, is feeling a little redundant these days.”

In 1997, “Dakota” Dave Hull began filling in for Jay Peterson on his show that featured classic country. Hull started making the program his own, and in 1998 or 1999, he took over the show full time.

KFAI celebrated its twentieth birthday in 1998. One article observed, “KFAI’s popularity is hard to gauge. The station is included in the same Arbitron ratings measurements as major broadcasters, but typically earns a share no larger than the survey’s margin of error. And as [Program Director Michael] Wassenaar pointed out, ‘they don’t send out [ratings] books in Somali or Hmong.’ Perhaps a better reading of KFAI’s audience was seen in the results of its most recent fund drive which met the goal of \$55,000 ahead of schedule. Even after the on-air pitches ceased, many thousands of dollars kept coming in.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1808 Riverside Ave

Minneapolis 55454

HE-MPC-4924

Media critic Noel Holston noted that KFAI was more important than ever. “On a mainstream commercial station such as WCCO (830 AM), diversity means a white male host who’s 30-something rather than 50. On KFAI, it means a patchwork schedule that, over the course of a week, includes programs by and for Hmong listeners, Latinos, Ethiopians, Eritreans, American Indians, gays and lesbians, the disabled—even heritage-conscious Scandinavians.”

KFAI turned twenty-five years old in 2003 and a newspaper reporter noted, “The KFAI 25th Anniversary Celebration features a lineup half as diverse as the station itself—which is saying something. Blues-rock veteran Willie Murphy heads a main-room lineup with his Angel-Headed Hipsters, plus Spider John Koerner, the Front Porch Swingin’ Liquor Pigs and Yawo.”

A profile of KFAI observed the commonalities between two seemingly different individuals. While Trinidad native Tony Paul, who had played African music on the station for twenty-three years, worked in the on-air studio, American Indian activist Chris Spotted Eagle was practicing for his program, “Indian Uprising,” which was scheduled to start broadcasting in a month. “Although they came to KFAI decades apart and worlds away from each other, Paul and Spotted Eagle unknowingly tell similar stories about what attracted them to the station, which has the most diverse format on Twin Cities radio.” Paul remarked, “No other stations offer this kind of mix of education and entertainment.” Spotted Eagle noted, “It’s a great place to learn and listen,” and described the KFAI offices as “somewhere where the doors are always open.” At age twenty-five, KFAI had an annual budget of \$689,000 and two transmitters, one atop the Foshay Tower with 125 watts and another in West Saint Paul with 175 watts. The biggest change over the years, though, was in the demographic makeup of its volunteers and programming. “Older shows that cater to Hispanic, Hmong and gay and lesbian listeners now share time with programs geared toward Filipino, Eritrean, Ethiopian and Khmer immigrants.”

In 2007, the KFAI Web site stated: “KFAI is a non-commercial FM radio station operating on 90.3 MHz in Minneapolis and 106.7 MHz in St. Paul. KFAI is governed by a volunteer community board of directors, managed by a small paid full time and part time staff, and operated by a volunteer staff of over 400. KFAI’s annual budget for 2007 is approximately \$1,200,000.” It also stated, “KFAI is listener-supported, with over 3,400 members contributing nearly half of its income. Additional support has come from the Corporation for Public Broadcasting, the National Endowment for the Arts, the State of Minnesota, the McKnight Foundation, the Bush Foundation, the Otto Bremer Foundation, area corporations and program underwriters.”

The transmitter was moved in 2007 to the top of the nearby IDS building to accommodate the historic rehabilitation of the Foshay Tower.

Nichols said he was proud of KFAI because “it never stiffed its creditors, stayed on the air for all these years, served the immigrant community, and its volunteers still do almost all the programming, although it is more professional now.”

Many of the musicians who lived and played in the Cedar-Riverside neighborhood hosted shows on KFAI. One was jazz saxophonist, Eddie Berger, who’s jazz show ran for more than twenty years.

When Cyn Collins interviewed Andrew Kolstad for her book, *West Bank Boogie*, he noted that KFAI had “been part of the fabric of the community for a long time.” He also felt that the *Lazy Bill Lucas Show* “was really the flagship program and blues show of KFAI.” As blues musicians passed through Minneapolis, many could be heard being interviewed by Lazy Bill Lucas on his show.

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1808 Riverside Ave

Minneapolis 55454

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1808 Riverside Ave

Minneapolis 55454

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

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Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

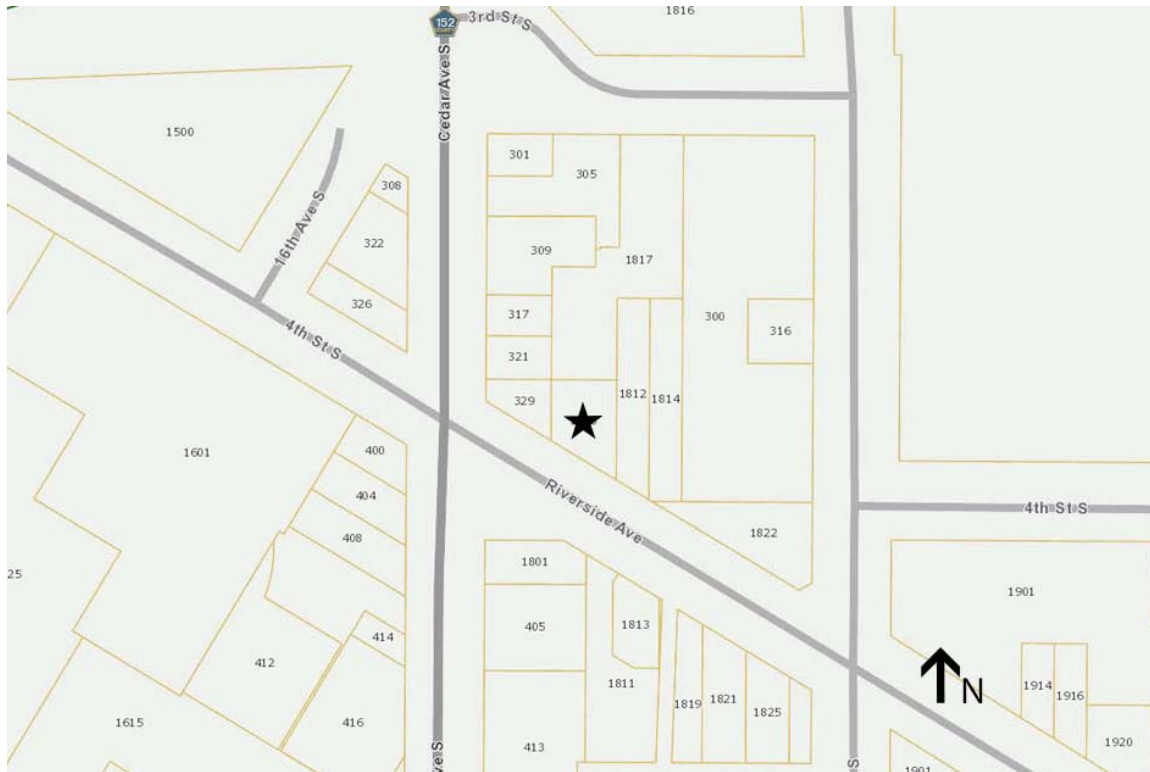
1808 Riverside Ave

Minneapolis 55454

HE-MPC-4924



HE-MPC-4924, June 2018, primary facade, looking northwest



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1808 Riverside Ave

Minneapolis 55454

HE-MPC-4924

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1829 Riverside Ave

Minneapolis 55454

HE-MPC-19323

Additional Addresses:

Historic Name: Viking Bar

Current Name: Viking Bar

Year Built: 1904

Plat Name: Meldal & Sundes Subdivision **Block:** 179 **Lot:** 27

UTM Coordinate (WGS84): 15 480610 4979575

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** NW

PID No.: 25-029-24-32-0017 **Acreage:** .04

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

painted brick at entry

Statement of Significance

Music Genre(s): Folk, Blues, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

In 1912, the Minneapolis Brewing Company owned 1829 Riverside Avenue and D. G. Eckerstrom was the proprietor. According to city directories, 1829 Riverside Avenue was occupied by the Viking Bar in 1946. The establishment continued to appear at the address in city directories through 2000, and, as of 2018, still occupies the building.

The Viking Bar closed in August 2006, “a victim of the city’s smoking ban, according to the owner Mike Nelson.” Live music was played at the Viking starting in the late 1970s, and performers “played in a booth until the stage was built in the early ‘80s.”

Reminiscing about watching his father, Papa John Kolstad, play in bars on the West Bank, Andrew Kolstad said, “I saw the way . . . the Viking bar and other bars in Cedar-Riverside neighborhoods serve the same function as a gathering place, a community center.”

The last performer at the Viking was Willie Murphy. Cyn Collins quoted Murphy in her book, *West Bank Boogie*, about the closing. He said, “It was sort of the last stand of the West Bank that had music like there was so much of in the old days. . . . It’s a real icon in the neighborhood. . . . It’s really sad. The real soul of the West Bank was youth counterculture, and its disappearing.”

After ten years of sitting vacant, the Viking opened again in May 2016. Willie Murphy was not the first performer in the newly renovated bar, but he was the first Saturday night performer in the “Legend Series.”

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1829 Riverside Ave

Minneapolis 55454

HE-MPC-19323

References

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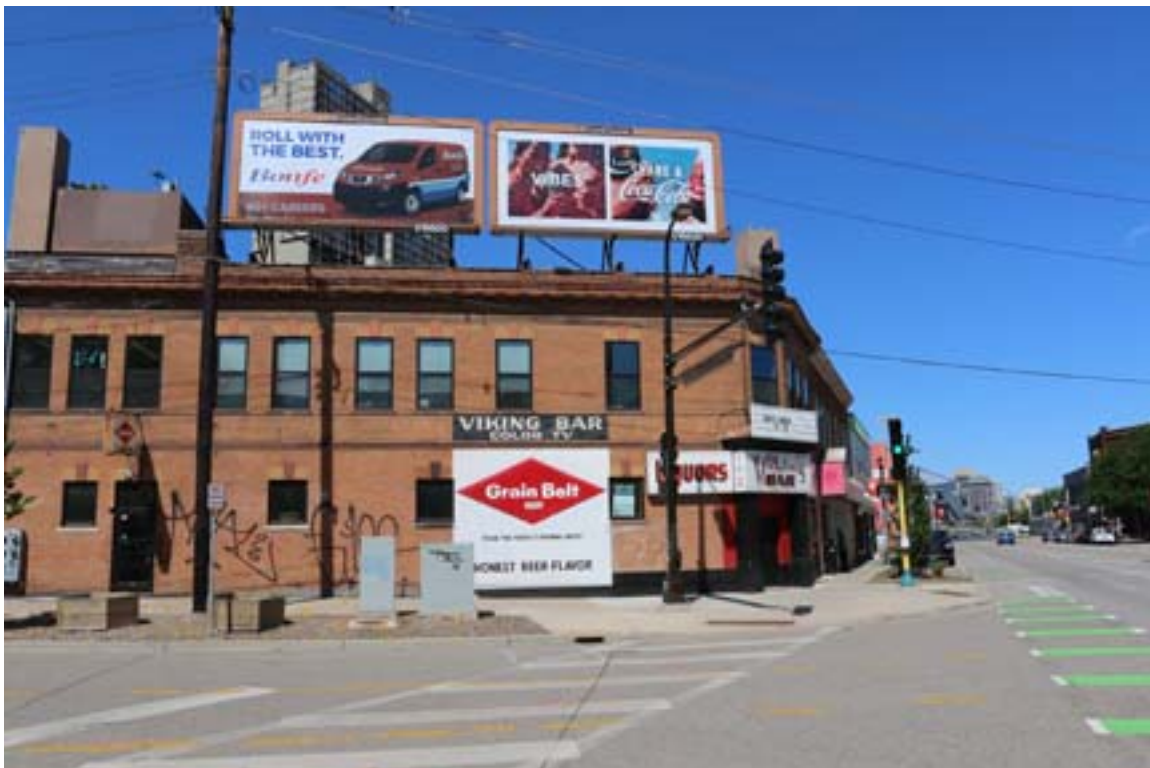
Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-19323, June 2018, primary facade, looking north

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1829 Riverside Ave

Minneapolis 55454

HE-MPC-19323



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1501 S 4th St

Minneapolis 55454

HE-MPC-4636

Additional Addresses:

Historic Name:

Current Name: Mixed Blood Theater

Year Built: 1887

Plat Name: Atwaters Addition **Block:** 4 **Lot:** 12

UTM Coordinate (WGS84): 15 480336 4979735

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 26 **QTR:** NE **QTRQTR:** SE

PID No.: 26-029-24-14-0072 **Acreage:** .17

Description

Current Property Type/Subtype:

Architectural Style: Romanesque

No. of Stories: 2

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

crenellated roof and tower

Statement of Significance

Music Genre(s): Folk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

According to city directories, the City Fire Department Engine Company Number Five occupied the building at 1501 South Fourth Street in 1946. The property remained a fire department until the late 1960s. The 1970 and 1975 city directories listed McCosh’s Book Store at the address, but by 1980 the property was home to the Center for Community Action, an environmental group. The Mixed Blood Theater took over the property by 1990 and, as of 2018, still occupies the building.

References

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

Contributes to a Historic District **Historic District:** Cedar-Riverside Music Historic District

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1501 S 4th St

Minneapolis 55454

HE-MPC-4636



HE-MPC-4636, June 2018, primary facade, looking south



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1501 S 4th St

Minneapolis 55454

HE-MPC-4636

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1813 S 6th St

Minneapolis 55454

HE-MPC-19324

Additional Addresses:

Historic Name: West Bank School of Music

Current Name: House/Office Bldg.

Year Built: 1887

Plat Name: Town of Minneapolis **Block:** 188 **Lot:** West Half of Lot 3

UTM Coordinate (WGS84): 15 480560 4979370

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 25 **QTR:** SW **QTRQTR:** NW

PID No.: 25-029-24-32-0129 **Acreage:** .13

Description

Current Property Type/Subtype: commercial

Architectural Style: Other

No. of Stories: 2

Exterior Materials: vinyl clapboard siding

Roof Shape: cross gabled

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

The West Bank School of Music epitomizes a grassroots music school that was an institution in the counterculture Cedar-Riverside neighborhood. Founded in 1970 by Warren Park, it was located for many decades in a former boardinghouse at 1813 South Sixth Street. While offering courses in fiddle, mandolin, banjo, guitar, and other traditional folk music instruments, the school advertised “competent musical instruction for every orchestral instrument and all folk, blues, jazz, rock and country instruments.” It moved to 655 Fairview Avenue in Saint Paul in 2015 and closed three years later.

References

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Collins, Cyn. West Bank Boogie. Minneapolis: Triangle Park Creative, 2006.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1813 S 6th St

Minneapolis 55454

HE-MPC-19324

Contributes to a Historic District

Historic District: Cedar-Riverside Music Historic District

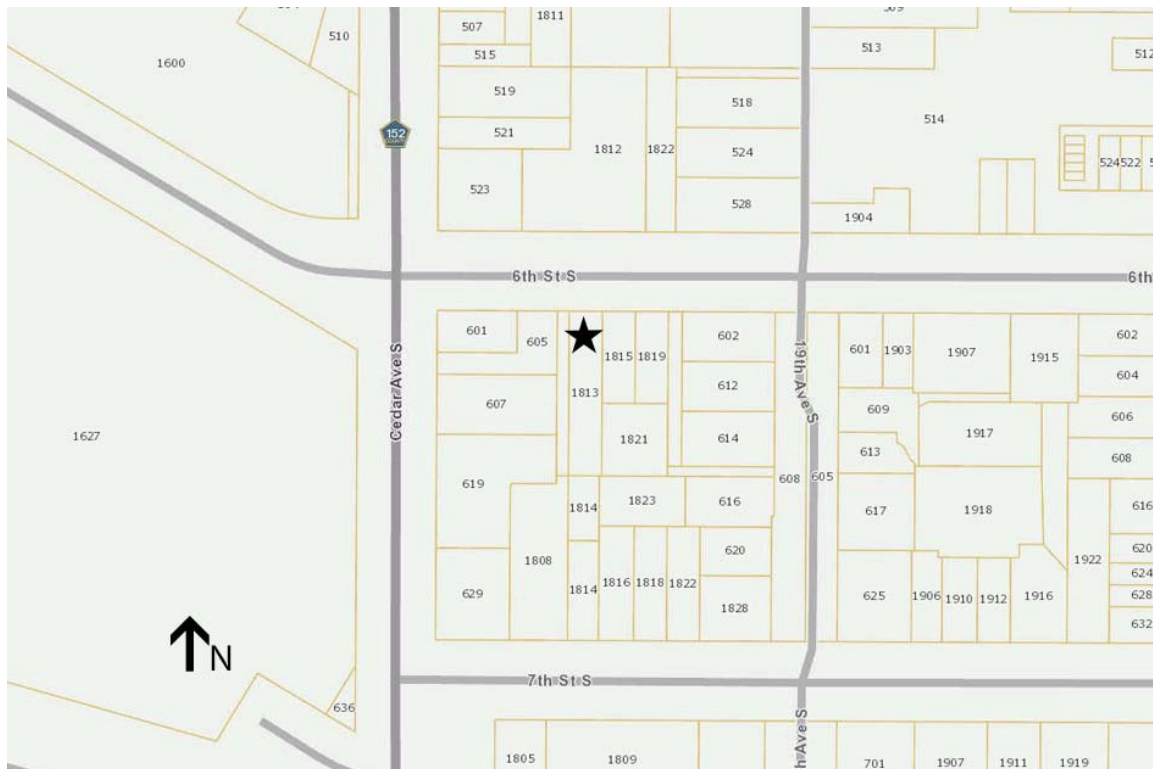
Surveyor Name: Kathryn R. Goetz

Surveyor Company: Hess, Roise and Company

Fieldwork Date: June 13, 2016



HE-MPC-19324, June 2018, primary facade, looking southwest



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1813 S 6th St

Minneapolis 55454

HE-MPC-19324

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2901 27th Ave S

Minneapolis 55406

HE-MPC-3904

Additional Addresses:**Historic Name:**

Current Name: Schooner Tavern

Year Built: 1905

Plat Name: South Side Addition **Block:** 24 **Lot:** 24 Including adjacent 1/2 of vacated alley

UTM Coordinate (WGS84): 15 481631 4977424

USGS Quad: St. Paul West **Township:** 29 **Range:** 24 **Section:** 36 **QTR:** SE **QTRQTR:** SW

PID No.: 36-029-24-43-0082 **Acreage:** .18

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 3

Exterior Materials: painted brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Folk, Jazz, Blues

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

Swing remained popular through World War II, and Be-Bop emerged in the 1940s and 1950s. Clubs became somewhat more dispersed, with Duffy’s at Twenty-sixth Avenue South and East Twenty-sixth Street “boasted consistent quality music in the early 1950s.” Nearby Schooner’s Tavern also featured jazz groups in the musical line-up.

More research is needed on the effect of city regulations and fees, such as cabaret tax, also influenced the music scene. For example, Goetting quoted drummer Joe Kimball: “My first job after the war ended was at Schooner’s Tavern in South Minneapolis with John Robertson’s band. The group played until the 20 percent cabaret tax was put into effect.”

References

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Schooner Tavern website. Accessed August 6, 2018, <http://schoonertavern.com/>.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey in the Cedar-Riverside neighborhood. This property may be eligible for individual designation. It should also be included as part of a potential historic district focused on the music-related properties in the neighborhood. More research will be needed before local designation. The contexts included in the accompanying “Minneapolis Music History, 1850-2000: A Context” could serve as a starting point for a designation study.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2901 27th Ave S

Minneapolis 55406

HE-MPC-3904

Contributes to a Historic District

Historic District: Cedar-Riverside Music Historic District

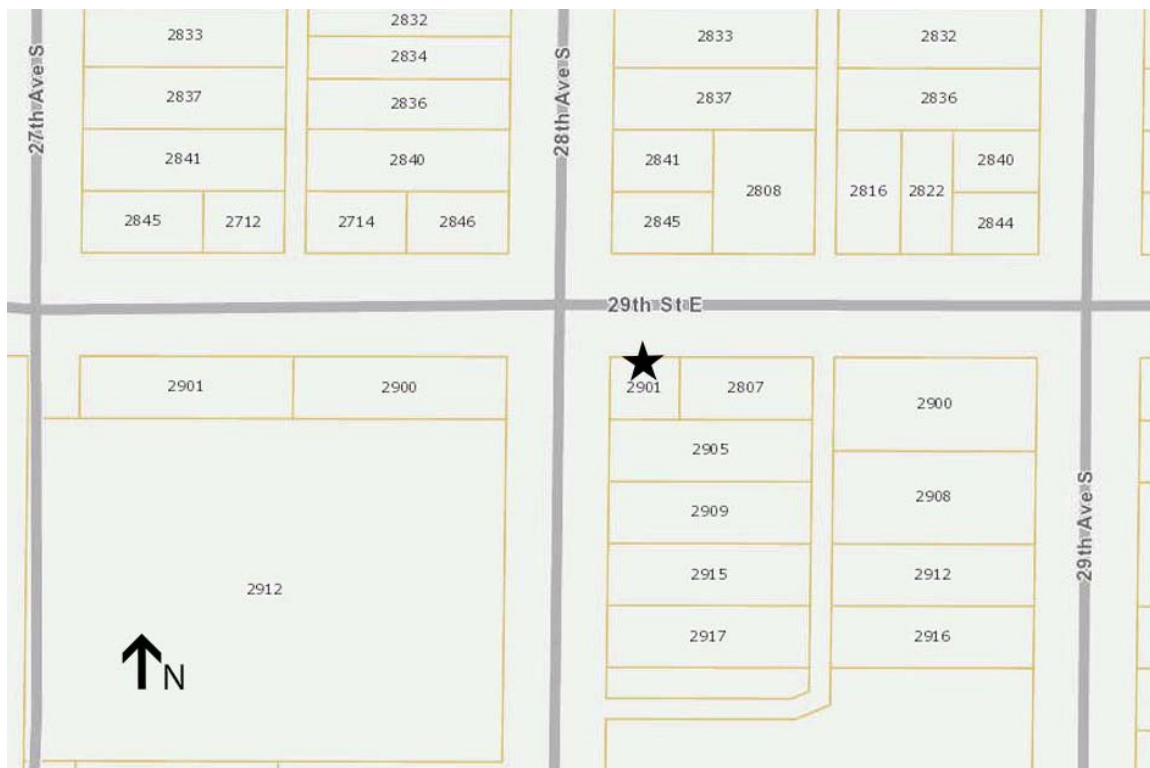
Surveyor Name: Kathryn R. Goetz

Surveyor Company: Hess, Roise and Company

Fieldwork Date: June 14, 2018



HE-MPC-3904, June 2018, primary facade, looking southeast



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2901 27th Ave S

Minneapolis 55406

HE-MPC-3904

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1500 James Ave N

Minneapolis 55411

HE-MPC-8160

additional research to determine if it is eligible for local designation.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District Historic District:

Surveyor Name: Kathryn R. Goetz Surveyor Company: Hess, Roise and Company Fieldwork Date: June 13, 2018



HE-MPC-8160, June 2018, primary facade, looking southeast

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2027 West Broadway

Minneapolis 55411

HE-MPC-6986

Additional Addresses:**Historic Name:**

Current Name: Capri Theater

Year Built: 1925

Plat Name: Plymouth Christian Youth Center Campus **Block:** 1 **Lot:** 4

UTM Coordinate (WGS84): 15 475854 4983259

USGS Quad: Minneapolis North **Township:** 29 **Range:** 24 **Section:** 16 **QTR:** NW **QTRQTR:** SW

PID No.: 16-029-24-23-0228 **Acreage:** .18

Description

Current Property Type/Subtype: recreation and culture

Architectural Style: Early Commercial Style/Modern **No. of Stories:** 2

Exterior Materials: stucco, brick **Roof Shape:** flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): R&B, Minneapolis Sound

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

Warner Bros. executives flew into Minneapolis to see Prince and his Minnesota musicians’ premier performance at the Capri Theater in North Minneapolis at 2027 West Broadway Avenue (extant). The Capri was a movie theater, but Prince chose to hold the concert there in part to help the owner, who was experiencing financial difficulties and also wanted to convert the theater into a concert venue. Three performances were scheduled on January 5, 6, and 7, 1979, with the executives watching the performance on January 6:

When local disc jockey Kyle Ray introduced Prince’s debut concert at the Capri Theater in north Minneapolis earlier this month, he hallelujahed in the tradition of Muhammad Ali: “The power and the glory, the Minneapolis story—PRINCE.”

He wasn’t just fanning the audience. At 18, this young black wizard from the Twin Cities plays countless instruments, and wrote, arranged, produced, played and sang everything on his first album. He is indeed powerful.

Local music critic Jon Bream stated that Prince “strutted across the stage with grand Mick Jagger-like moves and gestures. He was cool, he was cocky, and he was sexy. . . . As a whole, Prince’s performance clearly indicated he has extraordinary talent,” and he predicted a “royal future for Prince.”

References

Bream, Jon. “Our Teen-age Virtuoso Is Home to Play at Last.” Minneapolis Star, January 5, 1979.

Keller, Martin. “The Power and the Glory, the Minneapolis Story.” Twin Cities Reader, January 19, 1979.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2027 West Broadway

Minneapolis 55411

HE-MPC-6986

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

- Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7
 Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-6986, June 2018, primary facade, looking west

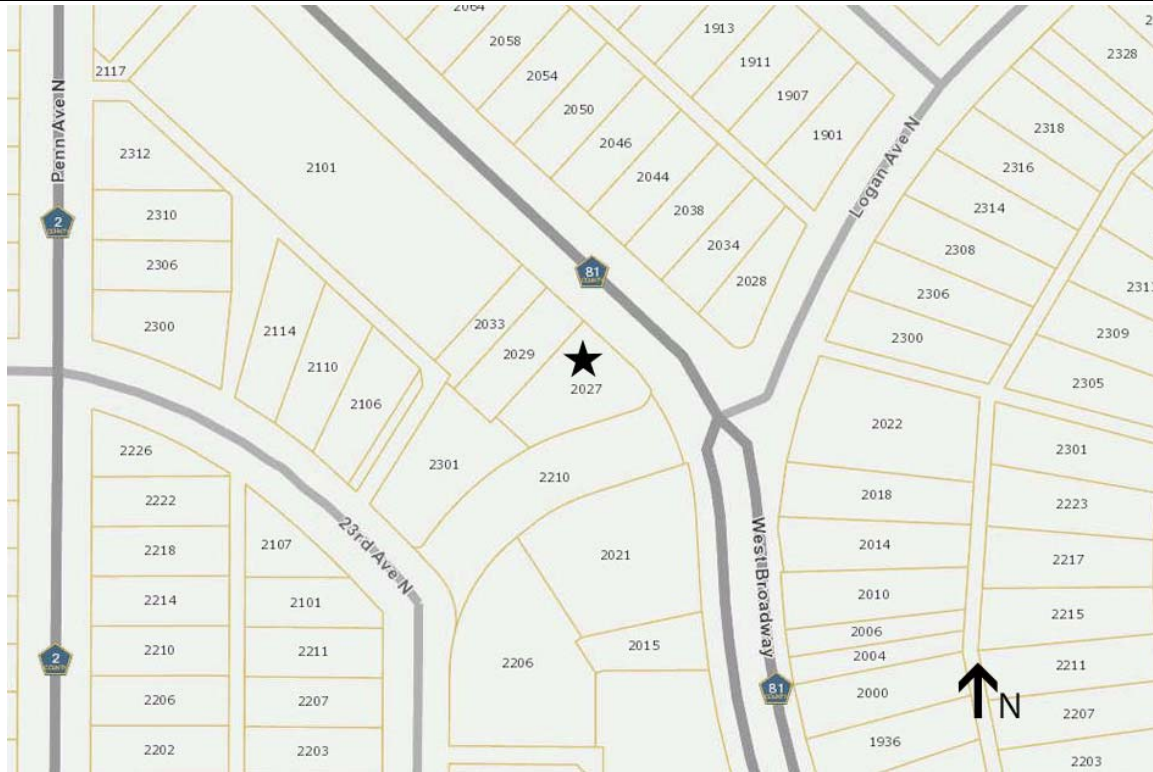
MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2027 West Broadway

Minneapolis 55411

HE-MPC-6986



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

14 S 5th St

Minneapolis 55402

HE-MPC-12122

Additional Addresses:

Historic Name: Jay's Longhorn Bar; Zoogie's

Current Name: Midtown Garage

Year Built: 1885

Plat Name: Auditor's Subdivision No. 152; Town of Minneapolis
Block:
Lot: That Part Of Lots 77 78 85 86 87 And 89 Aud Subd No 152 And Of Lot 7 Blk 81 Twn Of Mpls Desc As Beg At Intersec Of Swly Line Of 4Th St S

UTM Coordinate (WGS84): 15 478596 4980695

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 22 **QTR:** SE **QTRQTR:** SE

PID No.: 22-029-24-44-0016 **Acreage:** .97

Description

Current Property Type/Subtype:

Architectural Style: Modern Movement

No. of Stories: 2

Exterior Materials: painted brick

Roof Shape: flat

Noteworthy features/comments:

I based my assessment on the black

Statement of Significance

Music Genre(s): Jazz, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

The Longhorn was "a popular jazz spot in the sixties and seventies run by the owners of the Hennepin Avenue's Poodle." Wolverines Classic Jazz Orchestra, founded in 1973 and long a mainstay on the local jazz scene, played at the Longhorn on Sunday nights.

Jay's Longhorn (14 S 5th St, extant) is the club largely considered the birthplace of the Twin Cities punk and new wave music scene. Chris Riemenschneider notes that, "Jay Berine started booking bands at Jay's Longhorn, a dive bar on Fifth Street just off Hennepin Avenue, in the summer of 1977." As noted in Cyn Collins' *Complicated Fun*, "Within months, the main stage at Jay's Longhorn was also a destination for national and international punk, indie rock, no wave, and new wave bands, including Blondie, the Ramones, Talking Heads, Iggy Pop, the Dead Boys, Gang of Four, the Buzzcocks, Elvis Costello, the Only Ones, and many others. Formerly a popular jazz club, the new underground rock club became the place for these bands to play and for Twin Cities music fans to see live, original music in their hometown, making the Longhorn an integral foundation of the early Minneapolis scene."

Local bands that frequently played the Longhorn were Minnesota's original purveyors of underground rock in the Twin Cities, including the Suicide Commandos, Flamingo (later known as the Flamin' Oh's), Fingerprints, Curtiss A., and the Suburbs. Hüsker Dü's Bob Mould recalls his band's first performance at the venue in 1979, after many of the previously noted bands were well-established at the club: "It was a dream come true for me—everyone played the Longhorn...Hüsker Dü was now an actual band, and we'd played a show at the Longhorn."

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

14 S 5th St

Minneapolis 55402

HE-MPC-12122

Riemenschneider notes that Jay's Longhorn "was still thriving...when the 7th Street Entry opened its door." Jay Berine's run as manager/owner and bands' interest in playing there were both wavering by 1981. After the Longhorn had been renamed Zoogie's in 1982, the venue closed the same year. Collins writes that, "Although Jay's Longhorn...had faded from the scene, new clubs and bars emerged in its wake to host punk, indie rock, new wave, and hard rock acts. Duffy's, Goofy's Upper Deck, and First Avenue and 7thStreet Entry became the new gathering places for musicians and fans yearning to hear and see something different." As an example of a band that played frequently at the venue in its final years, 15 Hüsker Dü performances have been documented at Jay's Longhorn/Zoogie's, with the first in May of 1979 and the final in November of 1980—the final three while the club was called Zoogie's.

References

Collins, Cyn. *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974-1984*. St. Paul: Minnesota Historical Society Press. 2017.

Goetting, Jay. *Joined at the Hip: History of Jazz in the Twin Cities*. Saint Paul: Minnesota Historical Society Press, 2011.

Hüsker Dü Database, accessed July 29, 2018, http://www.thirdav.com/hd_discog/dates.html.

Mould, Bob. *See a Little Light: The Trail of Rage and Melody*. New York: Little, Brown and Company, 2011.

Riemenschneider, Chris. *First Avenue: Minnesota's Mainroom*. St. Paul: Minnesota Historical Society Press, 2017.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 22, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

14

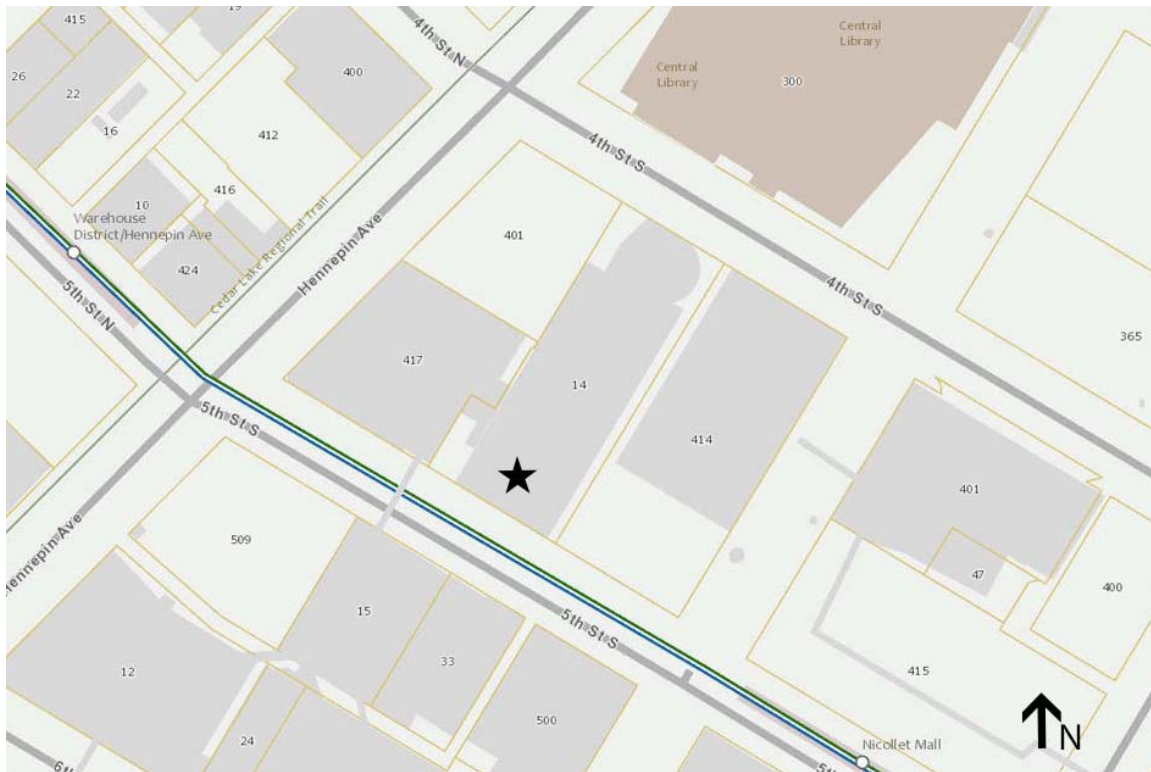
S 5th St

Minneapolis 55402

HE-MPC-12122



HE-MPC-12122, August 2018, primary facade, looking north



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

14 S 5th St

Minneapolis 55402

HE-MPC-12122

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1523 Nicollet Ave

Minneapolis 55403

HE-MPC-7959

Additional Addresses:

Historic Name: Flame Bar and Café; Happy Hour Bar and Café

Current Name: Victory Through Faith, Inc; Micah Halfway House

Year Built: 1938

Plat Name: Pennimans Addition **Block:** 8 **Lot:** Lot 10 and the West 43 9/100 feet of Lot 1

UTM Coordinate (WGS84): 15 478121 4979362

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 27 **QTR:** SE **QTRQTR:** NW

PID No.: 27-029-24-42-0048 **Acreage:** .21

Description

Current Property Type/Subtype: social

Architectural Style: Moderne

No. of Stories: 1

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Jazz, R&B

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

In the gangster world in both Saint Paul and Minneapolis, writer Neal Karlen reported, “the major players were Jews, who were shut out by the city’s business and social elites.” Isadore Blumenfeld, better known as Kid Cann, controlled nightclubs in two areas in Minneapolis where bars—and jazz—flourished in the 1920s: the Near Northside and downtown’s Hennepin Avenue. Cann’s headquarters was the Flame Cafe on Nicollet Avenue, which he maintained as a legitimate front for his illicit activities.

More common, though, is the example of the Happy Hour Cafe, later known as Club Carnival and the Flame Bar, at 1523 Nicollet Avenue, built in 1938 as a major jazz club. As popular tastes changed following World War II, the club’s focus turned to country-western music in 1955 and the building’s Streamline Moderne aesthetic was muted with “wagon wheels around the bar and models of a cowboy and cowgirl over the front door.” The club brought in national headliners like Mel Tillis, Dottie West, and Hank Snow and was successful for a while, but “by the early ‘60s the character of the neighborhood had deteriorated and the Flame’s clientele had changed. Packs of motorcycles were often parked outside” and “the names of the Flame’s performers became less impressive.” By the following decade, its marquee promised “Hard and Soft Rock,” “Old and New Blues,” “Disco,” and “Soul” as well as “Snacks, Dancing, Giant Drinks.” As a writer observed in 1977, “To describe the decor—country-western laid over 1940s glamour, with shabby disco slathered over that—‘eclectic’ would be a kindness.” In 1978, the city revoked the club’s liquor license after a bust for prostitution, resulting in the bar’s closure. The owners received offers to sell the property to other operators who wanted to reestablish a jazz club at the location as well as developers who planned to replace the building with new construction. The building apparently had a brief resurgence as a music venue but was eventually transformed into other commercial uses.

References

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1523 Nicollet Ave

Minneapolis 55403

HE-MPC-7959

Ingersoll, Brenda. "Proprietor Keeps 'Flame' Glowing through All Changes." Minneapolis Star, May 12, 1977.

Karlen, Neal. Augie's Secrets: The Minneapolis Mob and the King of the Hennepin Strip. Saint Paul: Minnesota Historical Society Press, 2013.

Swanson, Jim. Sports and All that Jazz: The Percy Hughes Story. Minneapolis: Nodin Press, 2011.

Peterson, David. "Flame Bar: City Has Last Word." Minneapolis Star, July 25, 1980.

Rybak, R. T. "Owner of the Flame Bar Waits, Hopes to Reopen." Minneapolis Tribune, December 3, 1979.

Wingerd, Mary Lethert. Claiming the City: Politics, Faith, and the Power of Place in Saint Paul. Ithaca and London: Cornell University Press, 2001.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

- Criterion 1** **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**
 Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-7959, June 2018, primary facade, looking northeast

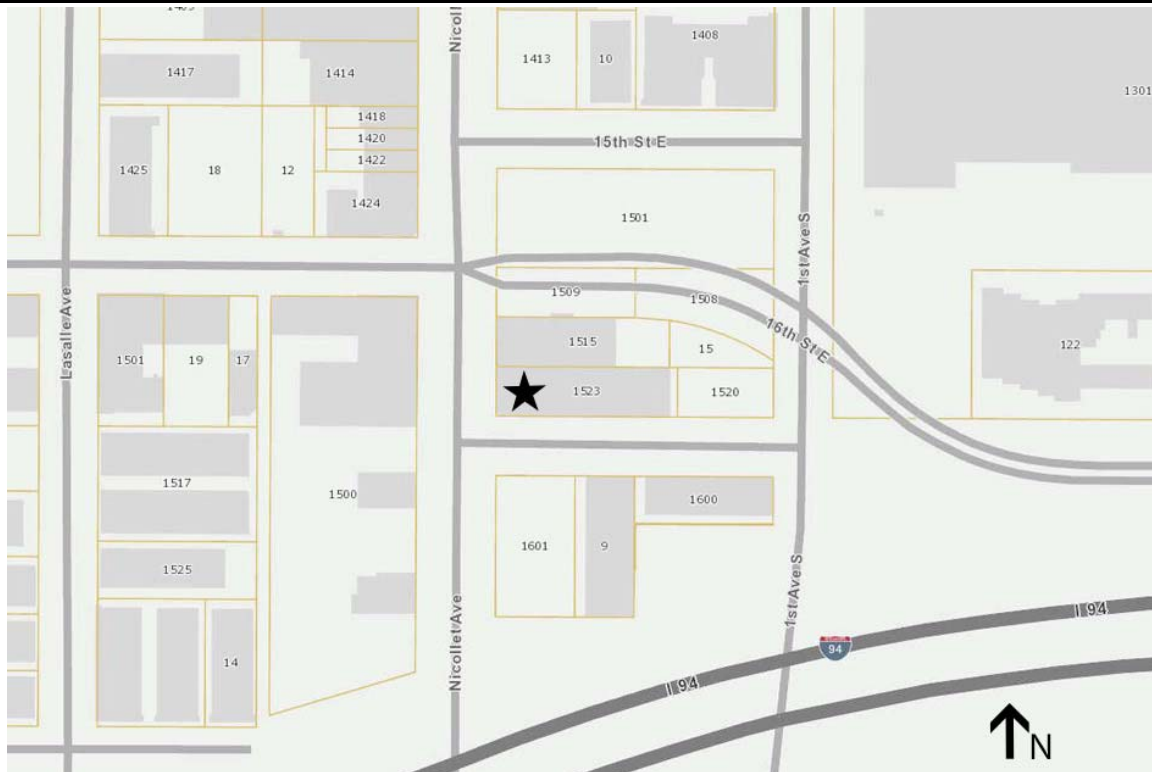
MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

1523 Nicollet Ave

Minneapolis 55403

HE-MPC-7959



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2533-25 Nicollet Ave

Minneapolis 55404

HE-MPC-12553

Additional Addresses:

Historic Name: Twin/Tone

Current Name: Pancho Villa's Grill

Year Built: 1965

Plat Name: Geo Galpins Addition **Block:** 5 **Lot:** 8

UTM Coordinate (WGS84): 15 478100 4978107

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 34 **QTR:** NE **QTRQTR:** SW

PID No.: 34-029-24-13-0094 **Acreage:** .16

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 1

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Rock/Alternative/Punk

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

Twin/Tone Records was first headquartered in the Bryn Mawr neighborhood of Minneapolis in 1977 at 445 Oliver Avenue South (extant) and was founded by "Oar Folkjokeopus manager Peter Jespersion, recording engineer Paul Stark, and music enthusiast and funder Charley Hallman..." Plans had been made for the label at weekly meetings at the CC Club (2600 Lyndale Ave S, extant). The label was a critical outlet for the local scene. Initial releases in 1978 included singles by Spooks, the Suburbs, and Fingerprints. Twin/Tone's '70s output also included live records by the Suicide Commandos (recorded at the Longhorn) and a double LP, released in 1979, called big "Hits of Mid-America Volume Three." The release's name was inspired by the influential 1960s Soma compilation records referenced earlier in this report. Martin Keller suggested that, "Like Soma Records before them, the Twin/Tone label responded to the recording and distribution needs and the preponderance of talent of the times."

Twin/Tone Records had a prolific decade in the 1980s. "By 1984, Twin/Tone had released forty-one records..." The label relocated in the summer of 1984 from the house at 445 Oliver Ave S to 2541 Nicollet Ave, which already had an important role in music history. The label's 1980s catalog included the Suburbs, the Replacements, Soul Asylum, Trip Shakespeare, the Wallets, and many others. A 1989 article suggested that the label's top selling release at that point was "Let it Be" by the Replacements, which had sold 100,000 copies.

Twin/Tone continued to release music throughout much of the 1990s. The label had also developed a relationship with many smaller local labels. Twin/Tone moved from 2541 Nicollet Ave to 2217 Nicollet Ave (extant) in 1993, where it remained for the remainder of the decade. Paul Stark noted that starting in 2002, the label "had no employees and was once again run out of my house" in Edina. Years later, the label essentially came out of retirement to release a new record by the Suicide Commandos entitled "Time Bomb."

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2533-25 Nicollet Ave

Minneapolis 55404

HE-MPC-12553

Prospective Records was housed in the same location as Twin/Tone Records and it released records by Minneapolis groups such as Swingin' Teens, Bone Club, the Hang-Ups, Colfax Abbey, the Loose Rails, and Dylan Hicks + Three Pesos. A retrospective double-cd of music from Retrospective Records, ranging from 1987-1997, notes that the label focused on "the regional sounds of northern punk rocka rolla, garage psych, and shoegazey shimmers..." Referring to the label's mastermind, the record's liner notes state, "I don't know many folks who have given more to their respective musical communities than John Kass and his menagerie of record labels and musical endeavors."

References

Bream, Jon. "Atomic Theory to Wide Angle: A Guide to Local Record Labels." Star Tribune. May 7, 1989.

Collins, Cyn. Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974-1984. St. Paul: Minnesota Historical Society Press. 2017.

Keller, Martin. Music Legends: A Rewind on the Minnesota Music Scene. Brainerd: Jim Bindas, Books & Projects LLC, 2007.

Mehr, Bob. Trouble Boys: The True Story of the Replacements. Boston: Da Capo Press, 2016.

Stark, Paul. Email to Jason Wittenberg, August 28, 2018.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2533-25 Nicollet Ave

Minneapolis 55404

HE-MPC-12553



HE-MPC-12553, June 2018, primary facade, looking east



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2533-25 Nicollet Ave

Minneapolis 55404

HE-MPC-12553

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2541-25 Nicollet Ave

Minneapolis 55404

HE-MPC-16785

Additional Addresses:

Historic Name: Garrick Theatre; La Salle Theatre; Bruce Swedien Recording; Nicollet Studio; Kay Bank

Current Name: Creation Audio Recording

Year Built: 1914

Plat Name: Geo Galpins Addition **Block:** 5 **Lot:** 7

UTM Coordinate (WGS84): 15 478103 4978095

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 34 **QTR:** NE **QTRQTR:** SW

PID No.: 34-029-24-13-0093 **Acreage:** .12

Description

Current Property Type/Subtype: commercial

Architectural Style: Other

No. of Stories: 2

Exterior Materials: stone, terra cotta

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): R&B, Rock/Alternative/Punk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

Kay Bank Studio opened in 1959 at 2541 Nicollet Avenue. It was run by Amos Heilicher and Vern Bank, whose wife was the inspiration for the studio name. After a recording by Bobby Vee in 1959, Kay Bank Studio gradually became the most prominent location to record rock music in the Twin Cities in the 1960s. One of the most influential songs of the time recorded at Kay Bank was Liar, Liar, by the Castaways, in 1965. The studio was also the location of Soma Records (Amos spelled backwards). Soma Records released Big Hits of Mid-America Volume in 1964 and added Volume Two in 1965. These records are an influential documentation of the region’s rock ‘n’ roll music from this era.

Other notable recordings include the following:

Minneapolis’s first African American record label, Black and Proud Records, was created by local DJ Jack Harris after he moved to Minneapolis in 1968. Between 1968 and 1969, the label produced five albums, most of which were recorded at Kay Bank Studio at 2541 Nicollet Avenue (extant). The first song recorded under Harris’s label was Maurice McKinnies and the Champions’ “Sock-A-Poo-Poo ’69 (Parts I & II)” and through Harris’s connections, the song saw airplay not only on the local station KUXL, but also in the Detroit and Memphis markets. The group later recorded “Sweet Smell of Perfume” / “Pouring Water on a Drowning Man.” While label-founder Harris was in Minneapolis for only a short stint, he had a huge influence on the local R&B, funk, and soul music scene.

The Trashmen, after forming in 1962, were already among the more popular local rock ‘n’ roll bands in the Twin Cities area when they recorded and released their hit single “Surfin’ Bird.” After originally recording the tune at Nic-O-Lake Records, local radio celebrity informed the band that the song was too long, so they recorded a shorter, Diehl-approved version, at Kay Bank Studio. The song was played on WDGY shortly after being recorded and the band signed autographs on the 8th floor of Dayton’s department store shortly after its release. Released on November 13, 1963, the song entered the Billboard charts on

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2541-25 Nicollet Ave

Minneapolis 55404

HE-MPC-16785

December 7th and stayed there for 13 weeks, peaking at #4.

The property's history as other recording studios needs additional research.

References

Anderson, Jeanne. "Twin Cities Music Highlights." Last modified 2018, <http://www.twincitiesmusichighlights.net>.

Gilbert, Will, Eric Foss, and Danny Sigelman. "Twin Cities Funk and Soul." *Secret Stash: Dedicated to Uncovering Music History* 1, no. 1, (September 25, 2012).

Shefehik, Rick. *Everybody's Heard about the Bird: The True Story of 1960s Rock 'N' Roll in Minnesota*. Minneapolis: University of Minnesota Press, 2015.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-16785, June 2018, primary facade, looking east

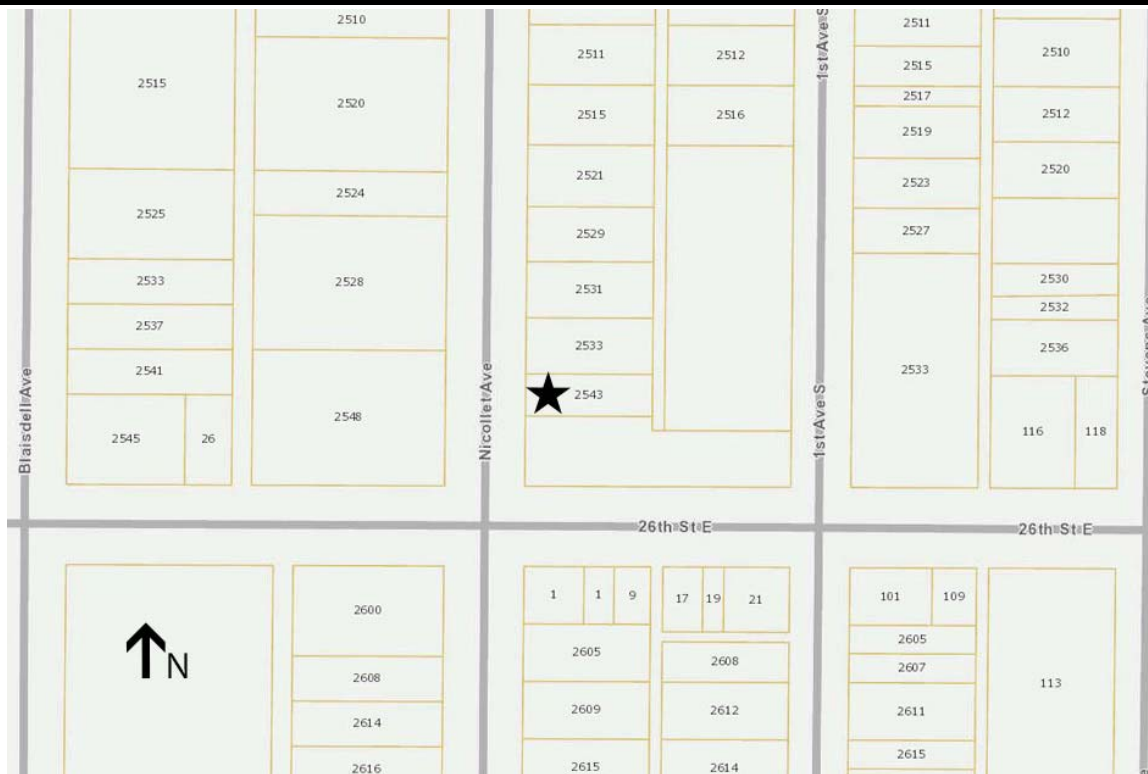
MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2541-25 Nicollet Ave

Minneapolis 55404

HE-MPC-16785



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2555 Lyndale Ave S

Minneapolis 55405

HE-MPC-19325

Additional Addresses:

Historic Name: Oar Folkjokeopus; North Country Music

Current Name: Treehouse Records

Year Built: 1909

Plat Name: Garfield Avenue Addition **Block:** 1 **Lot:** 16 lying west of the east 39 feet Thof

UTM Coordinate (WGS84): 15 477308 4978068

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 34 **QTR:** NW **QTRQTR:** SW

PID No.: 34-029-24-23-0212 **Acreage:** .06

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: brick, coursed ashlar

Roof Shape: flat

Noteworthy features/comments:

mural on the south side of the building

Statement of Significance

Music Genre(s): Rock/Alternative/Punk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

North Country record store opened at 26th and Lyndale Avenue in 1972. Vern Sanden bought the store and reopened it as Oar Folkjokeopus in January of ’73. “From its inception in 1973, Oar Folkjokeopus record store was a key portal to new music discovery for adventurous fans and musicians in the Twin Cities.” In the 1970s and beyond, the record store was more than a place to buy hard-to-find releases and records featuring a wide range of genres, it was a place to linger for many who formed influential bands in the late ‘70s and early ‘80s. Chris Osgood, when asked to compare the Electric Fetus and Oar Folkjokeopus at the time, remembers that, “The (Electric) Fetus hadn’t gotten groovy yet- It still catered to the West Bank/Blues people. Oar Folk was it- but it was plenty!! Especially with the imports!” During this era, the record store contributed to the 26th and Lyndale area being considered a hub of the music scene. Other significant sites at or near the intersection included the CC Tap (later CC Club) and the Modesto apartments, located at 2545 Garfield Avenue (extant). The Modesto was home to—and hangout for—a number of record store employees, musicians, and others involved with the music scene. Residents included Tim Carr and Peter Jespersen.

In October of 1985, a major fire struck Oar Folkjokeopus. Bands rallied to play benefits for the record store.

More research is needed on Treehouse Records, which took over the space.

References

Collins, Cyn. *Complicated Fun: The Birth of Minneapolis Punk and Indie Rock, 1974-1984*. Saint Paul: Minnesota Historical Society Press. 2017.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2555 Lyndale Ave S

Minneapolis 55405

HE-MPC-19325

Osgood, Chris. Email Message to Jason Wittenberg, August 6, 2018.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-19325, June 2018, primary facade, looking northeast

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2555 Lyndale Ave S

Minneapolis 55405

HE-MPC-19325



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2600 Lyndale Ave S

Minneapolis 55408

HE-MPC-19326

Additional Addresses:

Historic Name: CC Tap

Current Name: CC Club

Year Built: 1884

Plat Name: Twenty Sixth St Addition

Block: 1

Lot: Lot 1 And That Part Of Lot 2 Desc As Beg At Ne Cor Thof Th W Along N Line Thof 80.7 Ft Th S Par With E Line Thof 1.335 Ft Th E To A Pt On E Line

UTM Coordinate (WGS84): 15 477252 4978035

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 33 **QTR:** SE **QTRQTR:** NE

PID No.: 33-029-24-41-0170 **Acreage:** .12

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 2

Exterior Materials: painted brick, half-timber/stucco

Roof Shape: flat

Noteworthy features/comments:

there is a shingled mansard porch on the first story

Statement of Significance

Music Genre(s): Rock/Alternative/Punk

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

The bar at the southwest corner of 26th & Lyndale was named the CC Tap shortly after the end of Prohibition in the 1930s. One owner would later suggest that the CC Tap was the best-known bar in the region. Musician Curtiss A noted that the bar was still called the CC Tap when his band started playing there in 1974. Partly because of the proximity to Oar Folkjokeopus, the club became a popular hangout for musicians in the '70s and '80s, including the Suicide Commandos, Skogie, Prodigy/Flamin' Ohs, the Suburbs, the Replacements, and Soul Asylum. Peter Jespersen suggested that many people moved to the immediate area to be near both the record store and the bar.

References

LaVecchia, Olivia, and Any Mannix. "The CC Club: An Oral History." City Pages. May 1, 2013.
<http://www.citypages.com/news/the-cc-club-an-oral-history-6767513>.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

Contributes to a Historic District

Historic District:

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2600 Lyndale Ave S

Minneapolis 55408

HE-MPC-19326

Surveyor Name: Kathryn R. Goetz Surveyor Company: Hess, Roise and Company Fieldwork Date: June 13, 2018



HE-MPC-19326, June 2018, primary facade, looking southwest



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2600 Lyndale Ave S

Minneapolis 55408

HE-MPC-19326

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2215 Bryant Ave S

Minneapolis 55405

HE-MPC-19327

Additional Addresses:

Historic Name: Replacements House

Current Name:

Year Built: 1893

Plat Name: Sunnyside Addition **Block:** 7 **Lot:** N 14 5/10 feet of Lot 16 and S 29 feet of Lot 17

UTM Coordinate (WGS84): 15 477108 4978572

USGS Quad: Minneapolis South **Township:** 29 **Range:** 24 **Section:** 33 **QTR:** NE **QTRQTR:** NE

PID No.: 33-029-24-11-0129 **Acreage:** .13

Description

Current Property Type/Subtype: residential

Architectural Style: Queen Anne

No. of Stories: 2 1/2

Exterior Materials: clapboard siding

Roof Shape: gabled

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Rock/Alternative/Punk

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

Among their underground/punk rock peers, no other Minneapolis band has had their history analyzed, written about, and documented on film more than the Replacements. Formed in 1979, the band’s original lineup consisted of Paul Westerberg on lead vocals and guitar, Bob Stinson on guitar, Tommy Stinson (Bob’s younger brother) on bass, and Chris Mars on drums. While the Stinsons and Mars played in an informal band called Dogbreath, Westerberg heard the group’s sound coming from a basement (at 3628 Bryant Ave S, extant) while walking home from work. The home was rented by the Stinson family. Some time shortly after hearing the band from outside the house, Westerberg was brought to the house by a friend and was introduced to the members and joined shortly thereafter. At the time, Westerberg lived with his parents in the home at 4126 Garfield Avenue South (extant). Andy Sturdevant noted, “The story of the Replacements is deeply connected to the geographic and cultural landscape of Minneapolis in the 1970s and ’80 (sic). All four of the original members were raised in the city, and all within the same close-knit, working class neighborhoods of the south side.”

In 1980, the Stinson family relocated to 2215 Bryant Ave S (extant), a home that would become the group’s new practice space and the location where the band apparently recorded its first demo tape. The rooftop of the home would become famous as the location of the iconic cover photo for the band’s “Let It Be” LP, released in 1984. Sturdevant notes the band’s connections to Bryant Avenue and nearby streets like Lyndale Avenue South and Garfield Avenue: “It’s incredible how much of the Replacements’ story takes place in and around Bryant Avenue. If the Replacements were the Beatles and Minneapolis was Liverpool, Bryant Avenue would be choked with signs and historical markers pointing out heritage sites along the way.”

References

Mehr, Bob. *Trouble Boys: The True Story of the Replacements*. Boston: Da Capo Press, 2016).

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2215 Bryant Ave S

Minneapolis 55405

HE-MPC-19327

Sturdevant, Andy. "Raised in the City: Westerberg's Walk – and Other Replacements Sites in South Minneapolis." MinnPost. March 30, 2016.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz **Surveyor Company:** Hess, Roise and Company **Fieldwork Date:** June 13, 2018



HE-MPC-19327, June 2018, primary facade, looking southeast

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2215 Bryant Ave S

Minneapolis 55405

HE-MPC-19327



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2709 East Lake St

Minneapolis 55406

HE-MPC-7702

Additional Addresses:

Historic Name: Odd Fellows Building

Current Name: El Nuevo Rodeo

Year Built: 1910

Plat Name: V G Hushs Addition

Block: 3

Lot: Lot 14 except part taken for street, all of Lot 13 and E 83 feet of N 1 feet of Lot 12

UTM Coordinate (WGS84): 15 481648 4977215

USGS Quad: St. Paul West

Township: 28

Range: 24

Section: 01

QTR: NE

QTRQTR: NW

PID No.: 01-028-24-12-0096

Acreage: .34

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 4

Exterior Materials: brick

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Latino

History

This form has been prepared as part of a context study on “Minneapolis Music, 1850-2000,” undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property’s history in relation to that context.

The number of venues where Latin American music is performed in Minneapolis have increased dramatically since the 1990s. The most prominent is El Nuevo Rodeo, owned by Maya Santamaria, at 2709 East Lake Street. The venue started in 2003 in a hall originally built for the International Order of Odd Fellows and has extended into a two-story commercial building to the east. International Latin American music acts have regularly played at El Rodeo, and DJed dance parties occur weekly. In recent years, the musical acts have focused on Mexican and Mexican-American music including Norteño, corrido, and ballado music from northern Mexico. El Nuevo Rodeo is currently the largest venue in the city dedicated to Latin American music that is owned by Latin Americans.

References

“Eventos,” El Nuevo Rodeo. <http://elnuevorodeo.com/eventos/>. Accessed May through July 2018.

Gales, Elizabeth. Conversation with Manuel Rubio. June 21, 2018.

Horgen, Tom. “Nightlife Notebook: Is El Nuevo Rodeo Closing? Not So Fast.” Minneapolis Star Tribune, April 29, 2010.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2709 East Lake St

Minneapolis 55406

HE-MPC-7702

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District Historic District:

Surveyor Name: Kathryn R. Goetz Surveyor Company: Hess, Roise and Company Fieldwork Date: June 14, 2018



HE-MPC-7702, June 2018, primary facade, looking southeast

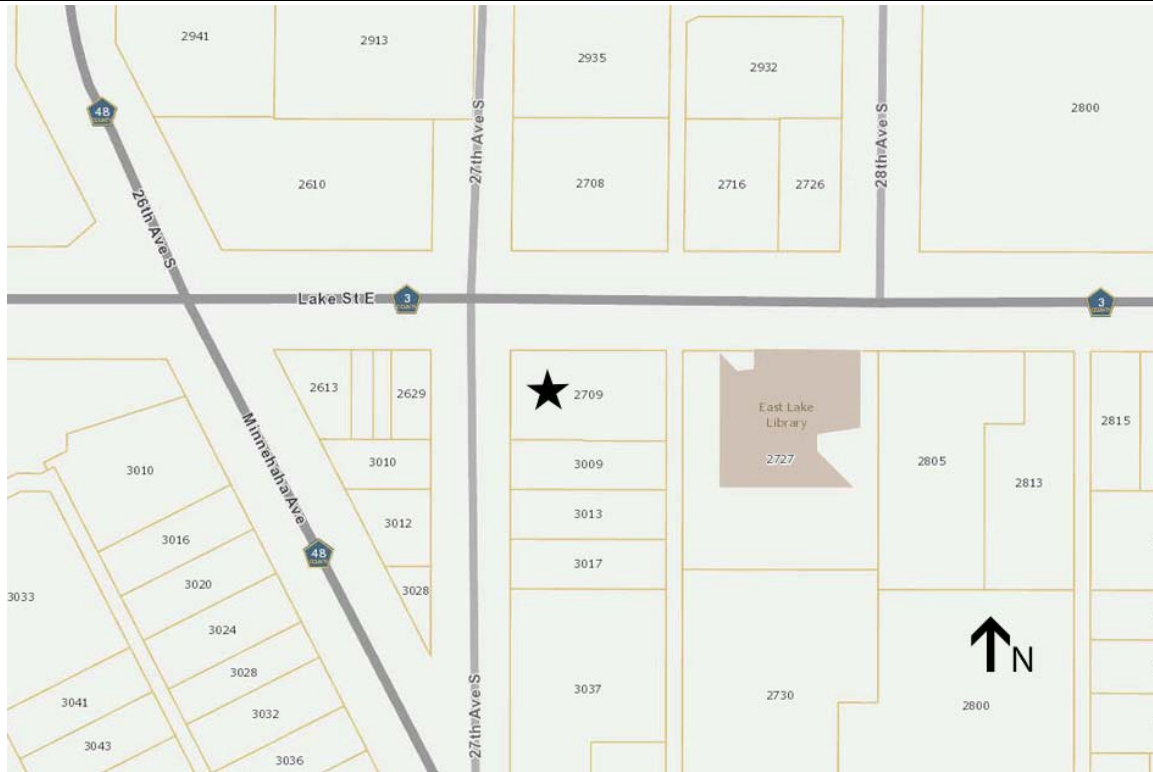
MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2709 East Lake St

Minneapolis 55406

HE-MPC-7702



Hennepin County Property Map, July 2018

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

3949 4th Ave S

Minneapolis 55409

HE-MPC-4886

Additional Addresses:

Historic Name: Nacirema Club

Current Name: El Bethel Baptist Church

Year Built: 1934

Plat Name: Wolverton and Lewis Addition **Block:** 2 **Lot:** 9

UTM Coordinate (WGS84): 15 478712 4975299

USGS Quad: Minneapolis South **Township:** 28 **Range:** 24 **Section:** 10 **QTR:** NE **QTRQTR:** NE

PID No.: 10-028-24-11-0184 **Acreage:** .12

Description

Current Property Type/Subtype: religion

Architectural Style: Other

No. of Stories: 1

Exterior Materials: painted concrete block,
clapboards

Roof Shape: flat

Noteworthy features/comments:

The property is currently occupied by El Bethel Baptist Church as part of a two-building campus along with 3953 4th Ave. S next door.

Statement of Significance

Music Genre(s): Jazz, Blues, R&B

History

This form has been prepared as part of a context study on "Minneapolis Music, 1850-2000," undertaken by the City of Minneapolis. As a result, it focuses exclusively on the property's history in relation to that context.

While North Minneapolis had the city's highest concentration of blacks, they lived and played music in other parts of the city as well. The Nacirema Club in the commercial area on Fourth Avenue South and Thirty-eighth Street was a popular venue for jazz shows.

More in-depth research is needed on this property.

References

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 **Criterion 2** **Criterion 3** **Criterion 4** **Criterion 5** **Criterion 6** **Criterion 7**

Contributes to a Historic District **Historic District:**

Surveyor Name: Kathryn R. Goetz

Surveyor Company: Hess, Roise and Company

Fieldwork Date: June 14, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

3949 4th Ave S

Minneapolis 55409

HE-MPC-4886



HE-MPC-4886, June 2018, primary facade, looking east



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

3949 4th Ave S

Minneapolis 55409

HE-MPC-4886

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

4937 28th Ave S

Minneapolis 55417

HE-MPC-19330

Additional Addresses:

Historic Name: Moon Sound Studio

Current Name:

Year Built: 1912

Plat Name: Hicks' Club Subdivision of Lots **Block:** 1 **Lot:** 21
11-12 and 14, Lake Amelia
Outlots

UTM Coordinate (WGS84): 15 481684 4973346

USGS Quad: St. Paul West **Township:** 28 **Range:** 24 **Section:** 13 **QTR:** NE **QTRQTR:** SE

PID No.: 13-028-24-14-0037 **Acreage:** .12

Description

Current Property Type/Subtype: commercial

Architectural Style: Early Commercial Style

No. of Stories: 1

Exterior Materials: stucco

Roof Shape: flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): Minneapolis Sound

History

Chris Moon was an Englishman who first set up a studio in an unassuming home in South Minneapolis at 5708 Stevens Avenue (extant), then near Lake Nokomis at 4937 28th Avenue South (extant) during the first half of 1976, and finally at 2828 Dupont Avenue South (demolished) by late 1976. Moon's modest recording fees, compared to other studios, allowed numerous Black artists to record demo tapes. A writer, producer and sound engineer, Moon had no interest in performing, and was looking for a band who would record his songs.

The band Champagne arrived at Moon's Lake Nokomis studio in early 1976 to record several original tracks. Consisting of Prince Rogers Nelson on guitar, keyboard and vocals; André Anderson (later Andre Cymone) on bass and vocals; and Morris Day on drums, the young musicians had previously recorded with sound engineer David Rivkin at A.S.I. Studios in north Minneapolis (demolished). After the trio recorded at Moon Sound for a while, André and Morris took a break, strolling across the street for some ice cream. Moon remembers the quiet Prince, whom he described as "Mr.-Personality-I'd-rather-be-by-myself, little five-foot-four afro-headed kid, who was more afro than kid," stayed behind. "So I'm sitting there drinking a can of pop with my feet up and I look through the window and there he is on the drums. I have another sip and there he is on the piano. Another five minutes go by and there he is on the bass guitar. So I cranked up the mics in the room to see if he's any good. He's not bad. He seems to be confident, better on some, not so good on others, but generally confident on all of these instruments. And I realize if I only have one artist, I don't have to worry about the drummer not showing up and screwing up the whole session."

After hearing Prince play, he made him a proposition: "I wondered if you'd like me to package you up and promote you and write your songs and teach you how the studio works and see if we can make something happen for you?" Moon cut Prince a set of keys to the Lake Nokomis studio, and then later to the Dupont Avenue location in the late fall of 1976. At these studios under Moon's tutelage and his own experimentation, Prince learned how to do multi-track recording, and how to record and mix all of the instruments he played—and even some sound trickery that he would employ in later recordings, including the

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

4937 28th Ave S

Minneapolis 55417

HE-MPC-19330

use of mobile recording studios for his masterpiece album, Purple Rain.

Even with Prince's immense talent, Moon was unable to land him a recording contract. Prince asked Moon to set up some meetings with record companies while visiting his half-sister Sharon Nelson in New York, but nothing came of it. Prince was deflated, thinking the first people who heard him would be so blown away by his talent that he would be signed immediately. Prince asked Moon to manage him, but Moon had no interest in the more mundane aspects of managing. In the fall of 1976, Moon contacted Owen Husney, a music industry executive in Minneapolis, and gave him a demo tape. Husney was blown away by the tapes, especially after Moon explained that Prince did everything he was hearing – composition, arranging, producing and performance.

Moon brought the young artist to Husney home at 4248 Linden Hills Boulevard, and Husney became Prince's first official manager. He found Prince an apartment at 2012 Aldrich Avenue South in Uptown and paid for it so the young artist could focus on his music. Husney's office was located in the Northwestern National Life Insurance Company building at 430 Oak Grove, and it was here that Prince met Bobby Rivkin (aka "Bobby Z"), who would become his drummer once he formed a band. Husney set up photo shoots of the young musician, including at Moon Sound's new Dupont location, and time for Prince to record demo tapes at the premier Minneapolis studio, Sound 80 at 2709 East 25th Street, where Husney's former bandmate and Bobby Z's brother, David Rivkin (aka "David Z"), was a sound engineer. Prince's demo tapes recorded at Sound 80 landed him a major recording deal with Warner Bros. in 1977, just after he turned 19.

References

Nilsen, Per. Prince: A Documentary. London: Omnibus Press, 1999.

Thorne, Matt. Prince: The Man and his Music. Bolden, Chicago, 2016

Zschomler, Kristen. Prince, 1958 – 1987 Multiple Property Document Form. Minnesota State Historic Preservation Office, Administration Building, St. Paul.

Zschomler, Kristen. Interview via Facebook Messenger with Chris Moon. January 2018.

Eligibility Recommendations

Recommendation: This property was identified as part of a reconnaissance-level survey. This property is recommended for additional research to determine if it is eligible for local designation.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District **Historic District:**

Surveyor Name: Kristen Zschomle **Surveyor Company:**

Fieldwork Date: July 30, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

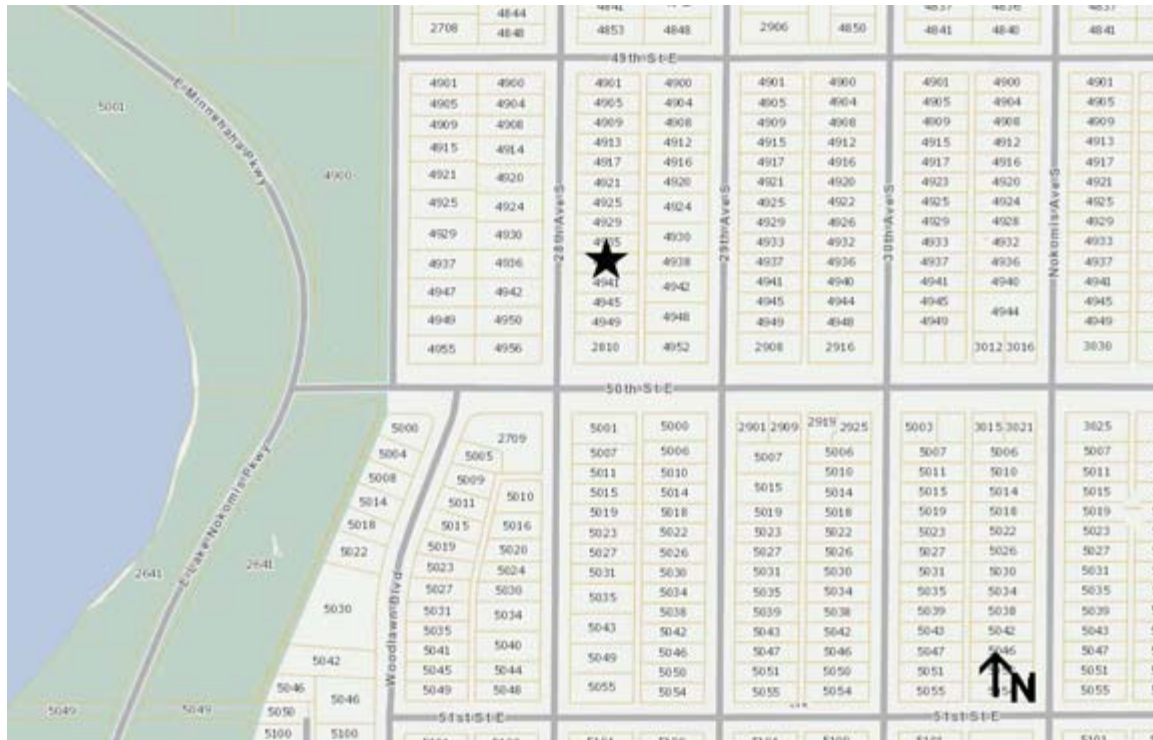
4937 28th Ave S

Minneapolis 55417

HE-MPC-19330



HE-MPC-19330, August 2018, primary facade, looking northeast



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

4937 28th Ave S

Minneapolis 55417

HE-MPC-19330

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MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2501 27th Ave S

Minneapolis 55406

HE-MPC-3949

Additional Addresses: 2709 East 45th Street

Historic Name: Sound 80

Current Name: Orfield Laboratories, Inc.

Year Built:

Plat Name: Morrison and Lovejoy's Addition **Block:** 11 **Lot:** 21 to 24
to Minneapolis

UTM Coordinate (WGS84): 15 481605 4978269

USGS Quad: **Township:** 29 **Range:** 24 **Section:** 36 **QTR:** NE **QTRQTR:** SW

PID No.: 36-029-24-13-0090 **Acreage:** .69

Description

Current Property Type/Subtype:

Architectural Style: Modern Movement

No. of Stories:

Exterior Materials:

Roof Shape: Flat

Noteworthy features/comments:

Statement of Significance

Music Genre(s): R&B, Folk, Minneapolis Sound, Rock/Alternative/Punk, Classical

History

Herb Pilhofer, Tom Jung, Gary Erickson and Scott Rivard started Sound 80 in 1969. All four men worked at Kay Bank Studio (2541 Nicollet Avenue South; extant). Pilhofer specialized in musical arrangements and composing and recording corporate jingles. Jung was an accomplished sound engineer, who oversaw the recording of The Trashman's hit "Surfin' Bird", recorded at Kay Bank in 1963. Erickson and Rivard were "technical wizards with a knack for building sound equipment from scratch (Kenney and Saylor 2013: 81)." Frustrated by Kay Bank's owner unwillingness to upgrade to better equipment, Pilhofer pitched the idea to Jung about starting their own studio. Jung recalls:

I can remember to this day where I was standing when we had that conversation. We were in the kitchen of my house in Bloomington. There was silence. I thought, "that's kind of interesting." It had never even entered my mind [to start a new studio]. He and I talked a little bit. I said, "Well, the first thing I would want is to bring some of [my] people." . . . Herb was 100 percent all for it. He said, "That's your end of it. Whatever you want to do. I just want to build the best damn recording studio in the world, and do it in Minneapolis: I was thinking, this could be so cool: get really good people who are all on the same page, all passionate about the same thing. And so we did.

Pilhofer says they all put on their best clothes and approached the bank and the City of Minneapolis with their idea. Pilhofer's enthusiasm combined with the team's technical skills were enough to secure them the necessary loan and to get a reasonable offer from the City for nine vacant lots in the Seward neighborhood at the corner of East 25th Street and 27th Avenue South. The team hired Robert Hanson, an acoustical engineer from New York City to design their state-of-the-art studio. The building was designed based on the latest scientific standards for acoustics and was unparalleled locally and even nationally.

Constructed with thick concrete walls and doors, the two main recording studios 1 and 2 were right across the hall from each other, and could have concurrent recording sessions with no cross contamination of sounds. Pilhofer invested in the state-of-the-art musical equipment, including LinnDrum machines and Polymoogs synthesizers, and Jung purchased top recording equipment. The studio also included a pressing room in the basement.

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2501 27th Ave S

Minneapolis 55406

HE-MPC-3949

The studio and its staff quickly gained a reputation for excellence, including Paul Martinson would joined the team as a recording engineer, and through word of mouth began seeing more prominent recording artist using their space. A steady stream of school choir and band recordings, as well as voice over recordings in the smaller studios 3 and 4, provided a constant income base that allowed the team to take on more creative side projects. Over its 12 year of operation, the studio not only had artists such as Bob Dylan (Blood on the Track, 1974), Cat Stevens (Izitzo, 1977), Prince (demo tapes that landed him his Warner Bros. recording contract, 1977), Suicide Commandos (Make a Record, 1978) and Lipps, Inc. (Funkytown, 1980) record there, it is the location of the world's first ever digital recording for commercial release (St. Paul Chamber Orchestra, 1978).

Jung quit Sound 80 in 1981 to take a job in New York City and by 1982, the business was taking too much of Pilhofer's time and he closed the studio in the Steward neighborhood. Jan Erickson purchased the business and moved it to downtown Minneapolis, where it now specializes in talent payroll services, broadcast commercial trafficking and video production service.

AVC Systems operated a professional audio contracting company from the building in the 1980s. In 1990, current owner Steve Orfield purchased the building and operates Orfield Laboratories, a perceptual and analytical research laboratory. The Eckel Industries-designed anechoic chamber located in the rear addition of the building held the distinction of being certified by the Guinness Book of World Records as "the quietest place on Earth" until 2015, when Microsoft built a new lab that outperformed the Orfield Laboratory chamber. In 2006, Guinness also certified the building as the "Oldest Digital Recording Studio in the World." A National Register of Historic Places form is being prepared for the building, and the current owner is planning to re-open Studios 1 and 2 as recording studios in the near future.

References

Black, Sam. "Musician Tunes Up Village Plan." Minneapolis / St. Paul Business Journal. December 5, 11, 2005. Accessed May 12, 2018. <https://www.bizjournals.com/twincities/stories/2005/12/12/story3.html>

Kenney, Dave, and Thomas Saylor. Minnesota in the 70s. Saint Paul: Minnesota Historical Society Press, 2013.

Lander, David. "Tom Jung of DMP: Making Musical Sense." Stereophile, June 1, 2004. Accessed May 12, 2018. <https://www.stereophile.com/interviews/604jung/index.html>

Swatman, Rachel. "Microsoft Lab Sets New Record for the World's Quietest Place." Guinness World Records. October 2, 2015. Accessed May 12, 2018. <http://www.guinnessworldrecords.com/news/2015/10/microsoft-lab-sets-new-record-for-the-worlds-quietest-place-399444>

Zschomler, Kristen. Interview with Herb Pilhofer. July 30, 2018.

Zschomler, Kristen. Interview with Scott Ruskin. July 30, 2018.

Zschomler, Kristen. National Register of Historic Places Multiple Property Document Form: "Prince, 1958 – 1987." 2018. On file at the Minnesota State Historic Preservation Office, Saint Paul, Minnesota.

Eligibility Recommendations

Recommendation: Sound 80 was widely recognized as the top recording location in the Twin Cities in the 1970s and 1980s. National artists, such as Bob Dylan (Blood on the Tracks, 1975) and Cat Stevens (Izitzo, 1977), recorded there along with local bands such as the Suburbs and Suicide Commandoes (Make A Record, 1977). A young Minneapolis musician, Prince, spent several months at the studio from December 1976 through early spring in 1977, honing his engineering expertise while writing, engineering, producing and playing all the instruments and singing on his demo tapes that landed him a major recording contract with Warner Brothers in June 1977. "Funkytown" by Lipps, Inc. was recorded at Sound 80 in 1979 and charted at

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2501 27th Ave S

Minneapolis 55406

HE-MPC-3949

number one in 28 countries the following year. The studio also holds the distinction of being the location of the world's first ever digital recording for commercial release. The Grammy-nominated album featured "Appalachian Spring" by Aaron Copeland and "Three Places in New England" by Charles Ives, performed by the St. Paul Chamber Orchestra and recorded on 3M recording equipment.

Sound 80 is being nominated to the National Register of Historic Places under Criterion A under Performing Arts with statewide significance for the property's association with the music industry from 1970 through 1982. The National Register of Historic Places Evaluation Criteria therefore requires the application of Criteria Consideration G, which requires properties achieving significance within the last 50 years to have exceptional significance. The historic context provided herein demonstrates the studio's national reputation, influence on the Minneapolis and national music scene of the 1970s and early 1980s, and significant contributions to the engineering arts through the world's first ever professional digital recording. Therefore, the studio meets the requirements of Criteria Consideration G.

The building is also being submitted to the National Register under the multiple property listing Prince, 1958-1987. The studio is where Prince mastered studio recording and producing while under contract with his first professional manager, Owen Husney's American Artists Management. This was a critical step in his development as an artist, building from his time with Chris Moon at Moon Sound Studios, for without mastering studio engineering, he would not have been able to have complete control over his sound at such a young age, which allowed him to create the "Minneapolis Sound" a few short years later. It meets the Prince, 1958-1987 MPDF registration requirements as both a Writing, Practice and Rehearsal Location and a Recording Location.

Criterion 1 Criterion 2 Criterion 3 Criterion 4 Criterion 5 Criterion 6 Criterion 7

Contributes to a Historic District Historic District:

Surveyor Name: Kristen Zschomle Surveyor Company:

Fieldwork Date: July 30, 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

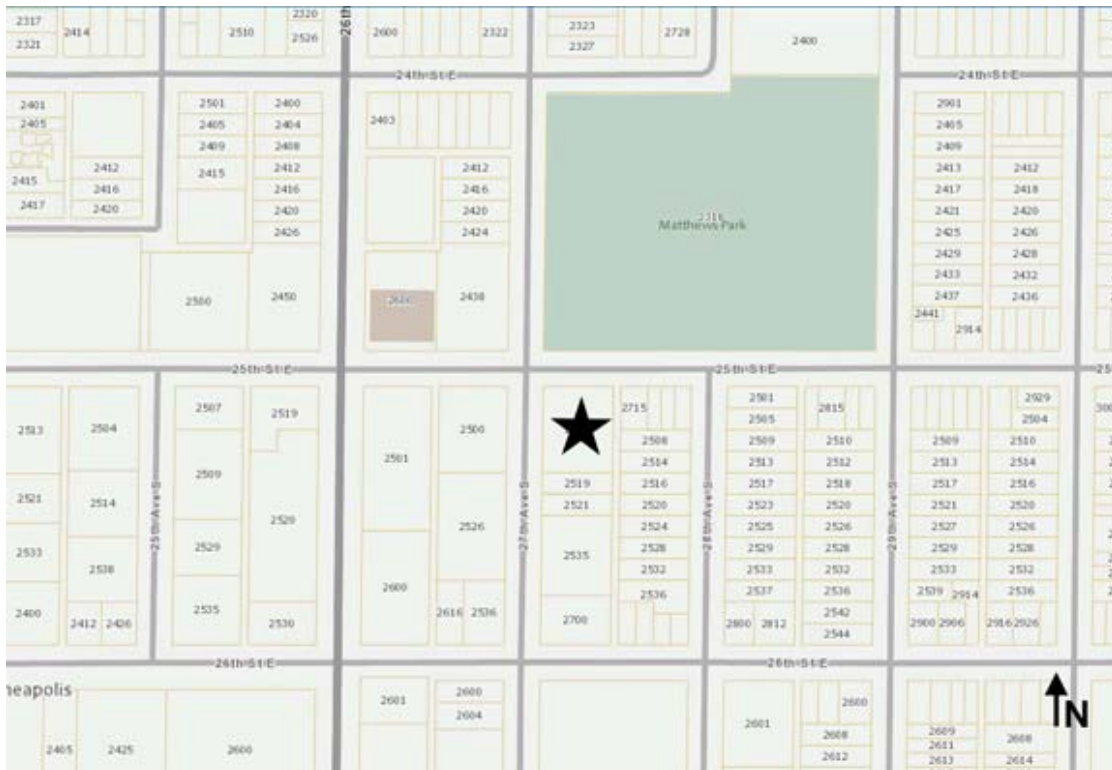
2501 27th Ave S

Minneapolis 55406

HE-MPC-3949



HE-MPC-3949, July 2018, primary facade, looking southeast



Hennepin County Property Map, July 2018

MINNESOTA ARCHITECTURE-HISTORY INVENTORY FORM

Minneapolis Music Survey, Hennepin County, Minnesota

2501 27th Ave S

Minneapolis 55406

HE-MPC-3949

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Demolished Sites - Properties Associated with Minneapolis Music

Names	Project Address	Street	Type	Genres	Extant Demolished	Building Construction date	Date Demolished	Dates Used for Music	Still Music Related	Current Use	Notes from Various Sources	Mapped	Information Obtained From
Leamington Hotel	400-410	10th St S	Motor Lodge	All	Demolished	1962	2008	1960s	No	Vacant	The main Leamington Hotel, located at 10th Street and 3rd Ave., was built in 1912. Its restaurants were: <ul style="list-style-type: none"> The Imperial Garden The Norse Room and Norse Terrace: Music by the Gulbrandsen Theater Organ The Kaffee Klatsch The Crown Room The Rendez Vous Piano Bar Carnival Room - Kay Nygaard and the Sound Effect in 1969 The Leamington Motor Lodge was at 400-410 So. 10th Street. It was built in 1962 and hosted the Beatles in 1965. In 1967 the cocktail lounge at the motor lodge featured Sonny Brown's cool vocal styling with the beat of the jazz organ. It was demolished in February 2008.	No	Jeanne's List
Blue Note	622	11th Ave N	Night Club	Jazz	Demolished	Pre 1907	1976	1962-1976	No	Parking Lot	The Blue Note Cocktail Lounge was located at 622 - 11th Ave. No. in Minneapolis. Formerly Leo Roth's Bar, it opened on October 9, 1962. Boyd Yancy and Thomas A. Lewis were the proprietors and Tilly Anthony was the manager. Jazz venue, favorite of Dave Moore. Tommy Lewis was shot and killed on August 24, 1969. In 1972 the owners were Benjamin W. Fields and Claude S. Thomas. In a 1972 interview they said that business was down because more blacks were going to downtown clubs. Thomas said that when he first got there in 1967 "I thought I was in a western movie" for all the people with guns in the place. Still there in 1974.	Yes	Research
The Auditorium; Lyceum	85	11th St S	Concert Hall	All	Demolished	1904	1973	1887	Yes	Orchestra Hall	Renamed Lyceum (1924); premier music venue completed with 2,500 seats; home of Minneapolis Symphony Orchestra; Dylan performed in 1965; performance by Katherine Hepburn 1951	Yes	Research
10 O'Clock Scholar	418	14th Ave SE	Coffee Shop	Folk	Demolished	1894	1965/NA	1958-1969	No	Subway/Parking Lot	Bob Dylan and other folk artists played here; http://www.preserhistoricdinkytown.org/the-scholar/ ; Burget King built 1967, credited as the start of the folk music scene in Dinkytown; first opened at 14th Ave near SE 5th Street but burned down in 1965 and moved to seven corners; Oblivion Records opened at the front in 1969 and left in 1973; The Ten O' Clock Scholar was, to say the least, peripatetic, and I don't pretend to know where and when the different locations were. Please contact me if you can set me straight on any of this! In an article dated July 3, 1966, Allan Holbert of the Minneapolis Tribune said that it had its start on the St. Paul campus of the U of M in the middle 1950s. In 1958 it was moved in 1958 to Dinkytown, where it became one of the area's best known folk music shops. That first Dinkytown address was likely 414 (or 418) - 14th Ave SE. It is, of course, famous as the place a young Bob Dylan played from fall 1959 to fall 1960. In a 1965 Will Jones column, former proprietor Dave Lee said he would have 30 different kinds of tea on the menu, and regularly kicked out Dylan. "Dylan would come in and sing, and for a while it was all right, but that monotone would go on and on and Muriel would say to me "They're beginning to leave. You'd better get rid of him." In November 1961 the club was denied a food license and police closed it when they found out that operator Clark H. Batho was serving food without a license. Batho was fined \$25. Lt. A.G. Kirby of the University Police told the city council that the coffee house was "a hang-out for juveniles" and that one teenage girl was found there carrying a pistol." Kirby also said that "teen-age patrons were consuming 'large' quantities of codine cough medicine. He said at least eight bottles were recovered from the coffee house trash can." A notice from December 1962 advertises folksingers every weekend and evening beginning at 8 pm. Sundays Maurice Bernstein sings Yiddish, European folk songs. In 1963 Will Jones noted that it was purchased by Ann Olsson and Genie Evans that summer, and they celebrated by holding a Hootenanny.	Yes	Research
Minneapolis Conservatory of Music	140	14th St S	School	Concert	Demolished	1894	1961	1880	No	Offices		Yes	Research
Rainbow Gallery	1500	17th Ave S	Bar	Jazz	Demolished	1924		1960s-70s	No	Light Rail Tracks	After hours gatherings with "modern and experimental sounds"	Yes	3.2.18 Steering Committee Meeting
Tea Room	315	1st Ave N	Club	Disco	Demolished			1970s	No	Condos	A 1974 Insider described it as a "Midnight to 4 am" disco that adjoins the Locker Room, a 24 hour place with steam bath, sauna, whirlpool, and private rooms.	No	Jeanne's List
Century Hall	400-412	1st Ave S	Concert Hall	Concert	Demolished	1890		1890	No	4 Marq office tower	One of the best equipped concert halls in Northwest; home to Minneapolis Musical Club	Yes	Research
Duffys	2601	26th Ave S	Bar	Jazz/Rock	Demolished	1886	1997	1953-1991	No	New French Bakery Wholesale	Duffy's Bar, at 2601 - 26th Ave. So., was at the notorious "Hub of Hell" at 26th and 26th in Minneapolis. It had previously been Heinie's Tavern. It opened as (Ray) Duffy's in 1953 in the early 1960s the open courtyard that had been Heinie's beer garden was closed in with a "spectacular plastic domed Satellite Room." The July 11, 1979, Minnesota Daily announced that Duffy's was trashing its disco records and going Rock 'N Roll. Although it had been around for ages, it was advertised as "Twin Cities Newest Club." In June 1984 the building was painted pink (from its traditional green) and dubbed Norma Jean's, but closed in 1991 after gunfire left a man dead. The building was demolished on November 3, 1997 and was rebuilt as the New French Bakery.	Yes	Research
Mr. Nibs	2609	26th Ave S	Concert Venue	All	Demolished	ca1900	1997	1970s-1990s	No	New French Bakery Wholesale	Willie and the Bee's played a concert on November 26, 1977; young workingclass pick-up bar; spacious game room, functional though nondescript décor and two music rooms; called the Mirage from about 1995-1997; Owner in 1907 was Pabst Brewing Co; The Magic Bar became Mr. Nibs. The blog of Hennepin County Library Special Collections talks about the "Hub of Hell," (26th and 26th). See more in a City Pages article from 1997. On August 1, 1963, a large ad in the Tribune announced the "Big All New One in the Twin Cities, a wonderful new world of pleasure." It was newly remodeled and renovated, with air conditioning. Entertainers in the ad were Patti Sherwood, Fraser & Nevers (making faces - probably comedians), and Jerry Vaughn. In 1967 a band was Dave Major and the Minors. 1969 Parafunkia, the Swinging Ambassadors. Mr. Nibs became: <ul style="list-style-type: none"> A country bar, featuring Sherwin Linton. The building burned down on February 27, 1989. At the time it was owned by Gary and Darlene Stark. A band called Rockets Red Glare lost all of their equipment. It was rebuilt as the Mirage; in an undated, unsigned memo the owner is identified as Minnie Ryan, but it is suspected that the deed was held by gangster Tommy Banks. Also called Magic Bar 	Yes	3.20.18 Event
Artist's Quarter	14	26th St E	Restaurant	Jazz, Blues, Rock	Demolished	1950	2005	1970s-1990	No	Condos	Club moved to St. Paul in 1995 after closing in Minneapolis. Was closed for good in 2014, then reopened in 2015 as Vieux Carre club; small bar-restaurant named for artsy clients for Minneapolis College of Art and Design. In September of 1983, Goofy's Upper Deck Closed for good after "a certifiable riot." Local band Final Conflict had the power shut off during their set, and there were about 100 angry punk rockers left without a show. One smoke bomb, \$3,000 worth of damages, a dozen MPD officers, one arrest, and one excessive-force complaint later, Goofy's Upper Deck was shut down.	Yes	Email
Upper Deck (Goofy's Upper Deck)	634	2nd Ave N	Night Club	Punk Rock	Demolished			1982-1988	No	Parking Ramp	Punk shows took place on the second floor, above a longstanding bar. Husker Du played the venue 16 times. Numerous touring punk bands played at the venue.	Yes	3.2.18 Steering Committee Meeting
Goofy's	645	2nd Ave N	Concert Venue	Punk	Demolished			1981-1983	No	Parking garage		Yes	Research
Guaranty Loan Building	330	2nd Ave S	Office Building	All	Demolished	1888	1961	1892	No	Offices	Roof Garden Concerts; 300-314 2nd Ave S	Yes	Research
Freddie's	605	2nd Ave S	Restaurant	Jazz	Demolished	1905	1967	1934-1964	No	Capella Tower	Article in 1959 stated "Freddie's Café rapidly becoming the jazz center of town", but was going broke by 1963	Yes	3.20.18 Event
KFAI	(31st St and 16th Ave S) Walker Community Church	31st St	Radio Station		Demolished	1910	2012	1978	No	Church	KFAI Radio (its original offices and studios in the church balcony and attic); 1986 moved to studios above Butler Drug at Lake and Bloomington; moved to current home in Bailey Building on west bank in 1991	Yes	Research
Cassius Bar and Café	307	3rd Ave S	Bar	Blues	Demolished			1949-1980	No	Federal Building	The Cassius Bar & Cafe In 1946 the bar was originally located at 307 So. Third Street in Minneapolis. <ul style="list-style-type: none"> The Bamboo Room opened in September 1949. It was a jazz venue, featuring such local mainstays as Perry Hughes, Irv Williams, Oscar Frazier and the Four Notes, and the Rook Gang Orchestra. It apparently went dark summers, as it had re-openings in September 	No	Jeanne's List
Blue Ox	918	3rd Ave S	Club	Minneapolis Sound	Demolished				No	Parking Lot	The Blue Ox was at 918 Third Ave. So. in Minneapolis, opening in March 1963 with "no strippers and no twisters." Ads promised "Floor Shows! Dancing!" Kitty and Her Aly Kats were the featured performers in 1963-64. A co-owner was Ockie Berman. Another owner was David P. Aronsohn. 1969: Dining, dancing and floor shows such as the Jolly Jacks and Fraser & Nevers in the main lounge. In the Blue Room (where the swingers are), sing along to Judy Moen and Valerie. The Blue Ox was around until at least 1978. "FACT: They had a few booths back in the corner that had telephones in them. I knew a couple Bookies that took their Action there!"	No	Jeanne's List
Harmonia Hall	123	3rd St N	Concert Hall	Concert	Demolished	1859/1877	1909	1859-1908	No	Mixed Use Building	New Harmonia Hall dedicated on Oct 15, 1877; 200 1st Ave N	Yes	Research
Pia-Mor Ballrooms	724	4th Ave S	Dance Hall	All	Demolished			1930s-1970s	No	Mixed Use Building	<ul style="list-style-type: none"> Pia-Mor Ballrooms. at least 1934. CIO Hall: A dance by the Daughter Elks on April 10, 1944, is billed as the first dance to be given in ten years at the beautiful Pia-mor Ballroom. By July 1944 ads were calling it the CIO Hall, same address. In 1944 you could dance to Bud Strawn's Orchestra every Saturday night, and if you were in the service you could get in free of charge. The facility had a large and small hall. Dances were held there until at least 1952. Diamond Lil's opened on July 11, 1966, with a theater restaurant seating 400 upstairs and Little Al's seating 300 downstairs. 1967: Diamond Lil's Follies and dancing nightly presenting Julius LaRosa. Gregory LaLonde says that the band The Blue Fox played there on election night, November 1968 and that it was "quite a place." Bought by Danny Stevens, among others, and opened on New Years Eve, 1968, with Danny's Reasons and Zarathustra. Jeanne Ray with the Village Knights for dancing in 1969. Danny owned it for two years, and brought in national musical acts as well as comedians like the Smothers Brothers. Musicians would come over after their shows at bigger venues and jam into the night here. In 1971 it became the Friar's Dinner Theater, owned by Bill Roslansky, who brought in soul acts such as the Chi-Lites and Barbara Acklin. On January 29, 1974, it became the Friars Minan Music Hall Dinner Theater, Ray Carlson, Manager. 	No	Jeanne's List
Orchid Café	1500	4th Ave S	Club		Demolished			1930s	No	Interstate	"Northwest's Finest Night Club-dine and dance" 1937	No	Jeanne's List
Murray's	18	4th St S	Bar	Jazz	Demolished			1940s-1950s	No	Library	In 1939 the Murrays moved the restaurant to the Russell Hotel, 18 South 4th Street at Hennepin Ave., calling it Murray's Red Feather Bar and Cafe. The Red Feather featured jazz in the 1940s and '50s; in 1952 Bobby James and His Band, with Lois Christy, performed there.	No	Jeanne's List
Schiek's Café	45	4th St S	Restaurant	All	Demolished			1930s-1960s	No	Office	Schiek's Cafe was the oldest restaurant in Minneapolis when it closed in 1971. It opened at 45 South 4th Street. For some reason there are two years in contention for when it opened. When it closed in 1971 the news article said it had been in business for 109 years, making the opening year 1862. But according to Minnesota Eats Out and the ad below from the program of the Norwegian Sangerfest (songfest), held in 1930, the year would be 1887. Although 1930 was pure Prohibition, the ad above promotes light and dark lager, which turns out to be a process to make beer, or in this case, near-beer, no doubt. Schiek's was primarily a restaurant, but here are the Schiek's Rhapsodians from 1936 so music there was! In 1961 Berger moved Schiek's to 115 Fourth St. So., the former F&M Bank building and spent \$250,000 to remodel the building On July 31, 1971, Schiek's was forced to close because of increasing operating losses. At the time it had 80 employees. Reportedly Schiek's became Zeda's, on the third floor in the 1970s. At some point it morphed into Schiek's Palace Royale, a strip club. In 2011 it was sold and renamed Downtown Cabaret.	No	Jeanne's List
Covered Wagons	114	4th St S	Dance Hall		Demolished				No	Parking Garage	Covered Wagons, at least in November 1943: In Minneapolis it was at 114 So. 4th St. at Marquette (first opened two doors north). In 1956, music by Loren McNabb and his band. "Largest and Finest Dance Floor in Town." An undated ad in a Minnegasco cookbook touts its 20th anniversary.	No	Jeanne's List
Labor Temple	117	4th St SE	Bar	All	Demolished	1923	1975	1923-1970	No	Parking Lot	Numerous dances and orchestra concerts held on the 3rd floor in the Eagles Ballroom; Contrary to urban myth and confusion, 117 Fourth Street SE, Minneapolis is NOT the building presently on the corner of Central and 4th Street SE, which was built in 1925 as a Masonic Temple and is now the home of the Aveda Institute. The Labor Temple was torn down - the date of demolition is unknown but the permit was issued on December 30, 1974. The property was sold to the owner of Avenda by Campus Church Assoc. on February 1, 1986 for \$107,476 and is now the Aveda parking lot. City records show that the building at 111-117 Fourth Street received a building permit for 1965 - 1972 discontinued the live music and disk jockey	Yes	Research
Peacock Lounge	220	5th St N	Club	All	Demolished	1894	1977	1960s-1977	No	Interstate		Yes	SSS Book p.100

Curly's Theater Café	20	5th St S	Restaurant	Jazz	Demolished				No	Office	Curly's Theater Cafe, 20 So. 5th Street. Opened in 1933 where the Fifth Street Cash Market had been. In 1937 it was called Curly's Cabaret. In 1952 owner Meyer "Mackey" Gordon was convicted of selling drinks after hours and shut down, whereupon he sold the place to Oscar Rubinsky. Curly's became: Dreamland Dancing Pavilion - 315 Fifth Street South in Minneapolis, across from the court house. Here are photos from 1911 (outside) and 1915 (inside) from the Minnesota Historical Society. Photo below from 1918 (as the Arcadia Palace) from the Minnesota Historical Society. There was a busy schedule here in 1925, when it was called the Arcadia Dance Palace: As Conway's Arcadia Palace, 1933 By September 1934 it was called the Aragon Ballroom, but the change must have been fairly recent as ads said "Formerly Arcadia."	No	Jeanne's List
Dreamland Dancing Pavilion	315	5th St S	Dance Hall	All	Demolished		1918-1930s		No	Plaza		No	Jeanne's List
Big Al's	1229	5th St S	Restaurant	Jazz	Demolished	1907	1968	1937-1968	No	I-35	Opened as Town Hall Café in 1937 with entertainers from TC and New York; by 1948 was Peggy's Bar-B-Q; by 1956 was Big Daddy's jazz venue; 1961 became Big Al's with jazz groups upstairs and downstairs in 1964. To get upstairs patrons had to climb a rickety fire escape. Did someone say that Big Al was a chicken server? In 1964 they also instituted "Blue Monday" jam sessions during the day on Mondays. In 1967 it was owned by Lloyd Beck and Dave Rooney, who performed with his trio. The 1967 ads say "Where it's Always Swingin'." The building was decorated with cartoons. The article noted that the "smoky, second-floor piano lounge" was the haven of "married men with their girlfriends and no one said anything. It was a joint where black and white people mixed on the stage as well as at the little white tables and there were never any fights or problems. The police never had to hang around. There would be a hooker there every now and then, but she would usually be there with her pimp and they were there to enjoy the jazz, not to hustle. It was the kind of a place that tourists would have liked, but they didn't know about it because it was off the avenue." It was demolished to make way for 35W.	Yes	3.20.18 Event
Blitz	5	5th Street S	Bar	All	Demolished	1887	1978	1970s	No	Parking Lot	First Suicide Commandos show in 1975; was located underneath the Roaring 20's in a place that was formerly called The 5; building next to it has the Bob Dylan Mural. Jon Bream wrote about the venue in the Minneapolis Star on 4-29-76	Yes	3.2.18 Steering Committee Meeting
Club Delissa	607	6th Av N	Club		Demolished				No	Metro Transit Office	September 1939: You are invited and always welcome; "Where the Crows Go"; possibly at	No	Jeanne's List
Cotton Club	718	6th Ave N	Club	Cultural	Demolished				No	Metro Transit Office	The Cotton Club was a "Chicken Shack" located at 718 Sixth Ave. No., Minneapolis, 1924-28. One account says it was run by Ben Wilson, who also owned the Gin Mill and the Spot. The place became: • Club Kongo in 1933 • Club Morocco - Grand Opening September 15, 1934. "Hotsy Totsy!" Music by the Club Morocco Band, the Northwest's Favorite Night Club Entertainers. Apparently things did not go as planned, as there was another Grand Opening announced for December 13, 1934.	No	Jeanne's List
The Nest	731	6th Ave N	Club	Jazz	Demolished				No	Metro Transit Office		No	Jeanne's List
Wonder Vue Café	1007	6th Ave N	Restaurant		Demolished			1940s	No	Houses	• Fresno Cafe, 1937, owned by Joe and Emma Taylor (don't know if they had music) • Wonder Vue Cafe, advertised as under new management in December 1940, Leon Burnette, proprietor. First Class Entertainment. • Hub Cafe, January 1942. New Management, April 1942, with good music, entertainment.	No	Jeanne's List
Apex Hall	635-55	6th Ave N	Concert Hall	Jazz	Demolished						Jazz venue dating from 1933	No	Jeanne's List
Bartender's Club	32	6th St S	Club	Jazz	Demolished				No	Mixed Use Building		No	Jeanne's List
Hermans Bar and Restaurant	32	6th St S	Restaurant	Minneapolis Sound/Jazz	Demolished			1934-1960	No	Mixed Use Building	Snyder's Bar and Cafe The first floor was a jazz club from 1934 to the 1940s and possibly longer. The second floor hosted some questionable gambling. Patrons were white; Percy Hughes was the house band 1948-49. 1963: In the Artists and Models Room you could have your pictures sketched while you were entertained by Rusty "Oh-Those-Lyrics" Nielsen, apparently a Scandinavian knockoff of Rusty Warren. Or swing with Jimmy Harris at the Piano Palette.	No	Jeanne's List
Metropolitan Opera House	43	6th St S	Opera House	Concert	Demolished	1883	1937	1883-1937	No	Parking Lot	Housed the W.J. Dryer and Brothers Co, music studios, offices for Thursday Musical; Metropolitan Music Co Block; Recital Hall	Yes	Research
Alcazar Opera House	88	6th St S	Opera House	Concert	Demolished	1885	1929	1885-1929	No	Offices		Yes	Research
Office Loung	217	6th St S	Club		Demolished			1960s	No	Offices	The Office Lounge at 217 South 6th St. in Minneapolis opened in August 1962. It featured Gary Nielsen and the Night-Caps in 1965. The building had been the Business branch of the Minneapolis Public Library. In the summer of 1963 the basement was opened as the Conference Room. The Office became the Red Baron in 1967. Had a fire in October 1969 and the Paisleys lost all of their equipment.	No	Jeanne's List
The Front Page	417	6th St S	Bar	Piano Bar	Demolished	ca.1898	1977	1966-1973	No	Thrivent Office	1966 bar went bankrupt and was sold to David Morris, and was Biggest Piano Bar in Town; possibly burned down in 1973	yes	3.21.18 Survey
Jims bar	1500	6th St S	Bar		Demolished	1903	Post 1995	?	No	Apartments	Replaced by S15onthePark Apts	Yes	Research
Grand Opera House	60-62	6th St S	Opera House	Concert	Demolished	1883	1897	1883-1895	No		First big downstairs theater with 1400 person capacity and stage of unheard of dimensions 44'x65'; popular for performance groups including Thursday Musical and Danz's Orchestra; Moorish structure only survived 10 years	Yes	Research
Hotel Radisson	39	7th St S	Radio Station	All	Demolished	1909	1983	1981-1981	No	Wells Fargo Tower	KSTP resulted from the consolidation of WAMD in Minneapolis and KFXY in St. Paul; started in 1928 near Westcott, Minnesota; also host to a number of restaurants with dancing and live music since opening the hotel. The Chateau Room, the main dining room, was located off the main lobby. Seating about 250 guests, this elegant establishment featured decorations and furniture patterned after the dining rooms of the Chateau Blois of the Francois-premiere period. Every evening diners in the Chateau Room were entertained by a quintet from the Minneapolis Symphony Orchestra. The Viking Room/Cafe, in the rear of the hotel, seated 100 diners. This room was finished in dark stained oak and featured a silver scale-model Viking ship created for the hotel by Edward Caldwell. (The ship still hangs in the Radisson Lounge now called the Viking Room.) The Cafe's walls were graced by no fewer than 10 murals painted by renowned Scandinavian artist Arthur Wilberg. The murals depicted scenes from Sweden and Norway. The Tecco Inn opened in the hotel a few years later. The Tecco Inn was one of the largest pathskeller-type dining rooms in the nation. It was furnished in richly-colored tiles depicting landscape scenes from around Minnesota and historic events bearing on the position of Minneapolis as the gateway to the great Northwest. An ad from the March 6, 1921, Minneapolis Morning Tribune promised a dinner dance every evening except Sundays. The grand downtown Minneapolis Radisson Hotel closed in late 1981. The structure was razed on December 5, 1983.	Yes	Research
Downtowner Motel	400	7th St S	Motel	Jazz	Demolished			1960s	No	Office	In 1963 this was owned by Marshall Sloane. There were apparently several bars/clubs in the building. • Eddie's Lounge, which featured local jazz musician Hank Hazlett and top name entertainers such as Dizzy Gillespie. In 1962 the LaBombas performed Caribbean and Latin music - "See and Learn the New Dance Craze Linbow and Basa-Nova!" • Davy Jones' Locker opened in July 1961 and featured a lingerie show which curiously no women went to. In 1962 acts included Junior Walters and Ike Cole, Nat King Cole's brother. From Davy Jones' Locker one could see into the pool, and in 1963 Sloan tried to hire girls to don bikinis and frolic for the businessmen; although the Trib reported that Minnesota girls proved too modest a June 1963 ad did advertise "Exciting cocktail lounge famous for its underwater swimming shows." One could ask for one's favorite Pirate Girl for their Shipwreck Specials. Jazz trios every night except Sunday; in July 1963 the management presented the Lee Evans Trio with Betty Nese, "a special treat as a way of thanking Minneapolisians for their patronage. The Trio has held leading engagements in New York and Las Vegas in addition to television appearances and three popular recordings." In 1971 or so it was a jazz club with Kenny Horst and his combo as the house band. • The Sultan's Harem Club, where, in 1967, you could see belly dancers. • The Captain's Galley, where Terry and the Pirates provided music for a Go Go in 1967.	No	Jeanne's List
Golden Pheasant	52-56	7th St S	Restaurant	Ochestra	Demolished			1920s-2009	No	Mixed Use Building	The Golden Pheasant was a Chinese restaurant at 52-56 So. 7th Street just south of Hennepin Ave. in Minneapolis. In 1925 the house band was Emmet Long's Golden Pheasant Orchestra. In 1927 Walter Anderson and His Golden Pheasant Hoodlums made a recording at the Lowry Hotel in St. Paul.	No	Jeanne's List
Sleizer's Club	21	8th St S	Restaurant	Cocktail Music	Demolished			1940s	No	Office	Sleizer's Restaurant/Sleizer's Club 21/Sleizer's 21 Club was at 21 So. 8th Street, across from Dayton's Garage in 1942-44. They offered Cocktail Music and Dancing. In November 1944 the club featured Harvey Dale and His Men of Music.	No	Jeanne's List
Groth Music Co	47	8th St S	Music Company	All	Demolished	1909	1968	At least 1944-1968	No	Offices	Add for Groth Music Co in 1944 identifies it as one of the top two music sales businesses, along with Schmidt Music	yes	Research
Armory Hall	101	8th St S	Concert Hall	Concert	Demolished	ca1880	Unknown	1880-1889	No	Offices	Benefit concerts held here in 1880s; not same building as current armory (built in 1935); Danz Orchestra concerts in 1886; appears on 1884-1889 sanborn	Yes	Research
Lyman Brown House	312	9th St S	Music School	Concert	Demolished	pre1900	1915	1878	No	Offices	Lyman F Brown opened music school at his residence	Yes	Research
Chuck's Skol Club	326	Cedar Ave	Bar		Demolished		1965		No	Mixed Use	Chuck's Skol Club, 326 Cedar Ave. So., West Bank, Minneapolis. In December 1955 there were three shows nightly. Previous occupants of this building, probably built in 1901, included: • Fred Hemmingsen Tavern (1935) • Klondike Bar (1936-1948) • Harold J. Krag Tavern (1950) The building was replaced in 1965.	No	Jeanne's List
Music Bar	406	Cedar Ave	Bar	Jazz	Demolished		1968		No	Park	as advertised in the Minnesota Daily in 1952 (King Larry and His Jazz Combo) and 1954 ("Billy Miske's" - Excellent Band.) Burned down on the night Robert Kennedy was shot (June 5, 1968) and was replaced by a People's Park.	No	Jeanne's List
Dania Hall	427	Cedar Ave S	Night Club		Demolished	1886	2000	1968-1969	No	Vacant	Above Richter's Drug Store; used as Danish Hall; Burned in fire in 2000	Yes	Research
Minneapolis Music School	2	Center Block	School	All	Demolished	ca1885	1960	1871	1871-	Offices	Formed in 1894; 408 Nicollet	Yes	Research
B-Sharp	2417	Central Ave NE	Music Company	All	Demolished	1893	2005	1966-	No	Community Garden	https://nickelrevolution.com/2011/11/19/nickel-revolution-b-sharp-music-and-superstar-jm-lopez/	Yes	3.2.18 Steering Committee Meeting
Exposition Building	101	Central Ave SE	Concert Hall	Concert	Demolished	1880s	1940s	1886	No	Condominiums		Yes	Research
Metrodome, Hubert H. Humphrey	400	Chicago Ave	Stadium	Rock	Demolished	1982	2014	1984-2003	Yes	US Bank Stadium	Venue hosted acts such as Beach Boys, Bob Dylan, Pink Floyd, Rolling Stones, Metallica, and U2.	Yes	Research
Big Trouble House	1925	Coffax Ave S	House	Punk Rock	Demolished	1908	2012	1980s-1990s	No	Parking lot	Home where members of Babes in Toyland lived and practiced. Online source noted the following: "The house was rented by Lori Barbero of Babes in Toyland, located in Uptown Minneapolis behind Lowry Hill Liquors. It became a nightly crash pad for touring bands and developed a reputation for rowdy parties, often interrupted by the police. Subsequently it became known as the Big Trouble House. There was music gear in the basement where bands such as Babes in Toyland, Run Westy Run, and The Magnolias practiced. Many a jam session took place."	Yes	http://www.koyodigital.c
Boulevard Café	533	Dupont Ave	Café		Demolished				1944	Vacant	The Boulevard Cafe was located at 533 Dupont Ave. near Sixth Ave. No. May have been a converted store. Stebbins tells of a famous session in 1944 March 1964, p. 17.	No	Jeanne's List
Moon Sound Studios	2828	Dupont Ave S	Recording Studio	Rock	Demolished	1951	1993	1978-1980	No	Apartments	Ran by Chris Moon in his basement; went under during bank foreclosure in the early 1980s	Yes	Research
Minneapolis Arena	2900	Dupont Ave S	Roller Rink	All	Demolished			1920s	No	Parking lot	In 1928 this was a roller skating arena, with band music every evening and Sunday afternoon.	No	Jeanne's List

The Loon	2935	Nicollet Ave	Concert Venue	Jazz	Demolished	1925	1977	1962 for sure	No	Kmart	<ul style="list-style-type: none"> From about 1960 to 1964, one portion of the building was the Loon Club, which hosted teen dances with big names. In 1964 Stebbins reported that Sunday afternoon jazz sessions ended when its management got into a hassle with the musicians' union over unpaid wages and could no longer offer music. Mr. Lucky's opened in December 1962 as the only local night club devoted exclusively to teenagers. In 1965 it was expanded, and open Wednesday, Friday, and Saturday nights and Sunday afternoons. The other half of the building became Mago's Pizza Parlor in 1965. In 1966 it and neighboring Mago's Pizza were owned by Bob Roosen and Mr. Lucky's was managed by Bryan Lawson. Mago's served beer, so kids had to be carded to get in. Mr. Lucky's was renamed The New City Opera House by Zippy Caplan in about 1967. In 1968, New City was advertised as "The Upper Midwest's only Psychedelic House of Rock!" and "Minnesota's Own Electric Circus." See 1968 above for a memorable appearance by Cream, who were apparently expecting a real Opera House. Here's a look inside, New Year's Eve 1968-69, featuring Stillroven. In January 1971 the insider reported that manager Gary Jorgensen quit because the club was no longer profitable, so owner Bob Roosen turned it over to the Mystics to run, but that didn't work out either. The building was torn down in 1977 for a K-Mart parking lot. 	yes	Email
Harrison Hall	225-229	Nicollet Ave	Concert Hall	Concert	Demolished	1864	1886	1864-	No	Parking Lot	Musical benefit concerts; 22 Washington Ave S	Yes	Research
W.J. Dryer and Brothers Company	408-410	Nicollet Ave	Music Store	All	Demolished	1885	1960	1880	No	Offices	Importers, Wholesale and Retail Piano, Organs and Musical Merchandise; Metropolitan Music Company merged with Dryers in 1897; 1886 "The Largest Music House in the West"	Yes	Research
Metropolitan Music Company Building	509-511	Nicollet Ave	Music Store	All	Demolished	1883	1957	1886-1922?	No	Offices	/320 1st Ave S	Yes	Research
Coffee Break	313	Oak St	Coffee Shop	Folk	Demolished	1965	?	1965-?	No	Mixed Use Building	Owned by Mel Lasky. Rivals of the 10 O'Clock Scholar in the '60s. January 1963 ad in the Select Twin Citian says "Bohemian" coffee house atmosphere in a converted frame house next to the Campus Theater. Dusty wooden floors, fish nets, stained glass windows. Authentic Negro blues performed by Dave Rey (sic). Friday and Saturday 9:30 to 1:30 am." Became the Lotus Restaurant.	Yes	Research
Bright Spot	702	Olson Memorial Hwy	Record Shop	All	Demolished			1948	No	Dwelling	1948. Good Food - Latest Records - Arcade Games - Make Your Own Record.	No	Jeanne's List
Howard's Steak House	715-723	Olson Memorial Hwy	Restaurant	Jazz	Demolished			1950s	No	Interstate	Jazz venue, home of after-hours jam sessions with Lester Young, the Pettifords, Duke Ellington, and Eli Rice. The name of this club kind of went back and forth: <ul style="list-style-type: none"> In 1952 it was also known as Howard's Club Jazz. Performers that year included the Eddie Williams Combo, Stan Williams, and Mr. "X" The El Grotto was another name along the way. 	No	Jeanne's List
The Cozy	522	Plymouth Ave N	Night Club	Polka/R&B	Demolished	circa 1924	1977	1960-1977	No	Interstate	Condemned for 194, owned by James T. "Jimmie" Fuller, Sr. and wife Margaret Fuller. Ad from the Spokesman dated April 1967 calls it Minneapolis' Newest and Most Exciting Bar and Place of Entertainment. Live Music and Dancing Nightly. In 1963 it was owned by Frank Pastuszek and billed as "Minneapolis' Hottest Polka Spot."	Yes	Research
Northgate Roller Arena	1200	Plymouth Ave N	Roller Rink	Hip Hop	Demolished				No	Workforce Office Building	Important site for hip hop music	Yes	Sights, Sounds, Soul Book
Armadillo Restaurant	1619	Plymouth Ave N	Restaurant		Demolished						opened in November 1957 offering Southern style food and Your Favorite Dinner Music Presented Live. Owned by Timothy Bender and Phillip Archer.	No	Jeanne's List
The Way	1913	Plymouth Ave N	Community Center	Minneapolis Sound	Demolished	1915	1984	1966-1984	No	Parking Lot		Yes	Research
Riverview Supper Club	2319	River Rd NW	Supper Club		Demolished				No	Condominiums	Opened by Dr. Thomas Johnson; closed in 2001	yes	Orchestra Hall Event
Turner Hall	500	Washington Ave	Social Hall	Concert	Demolished	1880	1972	1880-	No		New Turner Hall dedicated 1880 (old Turners Hall burned in 1979); "Old Turner Hall in 1900 Building Permit"	Yes	Research
Gaiety Theater	103	Washington Ave N	Theater	All	Demolished			1909-1940s	No	Parking Lot	<p>The Gaiety Theatre (103 N. Washington Avenue, Minneapolis) was opened by Herman Faehr in 1909, originally as a legitimate house, and could seat just over 1,200. By the mid-teens, the theater had switched to vaudeville and burlesque acts. [An ad from 1919 called the theater "Minneapolis's Fun Centre" and promised an "All Jazz Revue."]</p> <p>During the 1920s, among the famous names to play the Gaiety Theatre included Al Jolson, Fanny Brice, and Sophie Tucker.</p> <p>The city of Minneapolis closed down the theater in 1928, after it decided the burlesque acts at the Gaiety Theatre were becoming too racy. It was only after its management promised to stage musical comedy acts onstage rather than burlesque that the theater was allowed to reopen the next year.</p> <p>In 1941, after nearly four decades of live entertainment, the Gaiety Theatre finally turned to movies, as a double-feature house. In late 1941, the theater's name was changed to the Floyd S. Olson Theatre, named after a popular Minnesota governor of the 1920s and 1930s, who died in 1936. However, when Olson's widow learned her husband's name was now on the marquee of the former burlesque theater, she sued the theater, which immediately switched the name back to the Gaiety Theatre, and Mrs. Olson dropped her suit.</p> <p>In the mid-1940s the theater closed again, this time permanently. In 1945 plans were drawn up to convert the Gaiety Theatre into a nightclub, but fell through. Then, in 1970, after sitting vacant for decades, it was announced that legitimate theater would be returning to a restored Gaiety Theatre, but once again, nothing came to fruition. The theater was razed by 1980.</p>	No	Jeanne's List
Key Club	1327	Washington Ave S	Bar		Demolished				No	Interstate	The South of the Border Bar was located at 1327 Washington Ave., opening date unknown. On December 19, 1951, The Key Club opened next door at 1325 Washington Ave. So. club closed in March 1963. Frank Seifert took over the location, opening August 9, 1963. The large dance room, to be called Frank Seifert's, was open to the public for an admission charge. The former South of the Border bar was for members of the Inn-Tuition Club. Keystone Bar, 644 Sixth Ave. No. In 1934 H. Holiday was the proprietor. "Good Chili - Best in Two Towns." On May 18, 1935, the Minneapolis Spokesman carried an ad announcing the opening of the bar's "Swanky New Cocktail Room (For Ladies and Gentlemen) (No stags admitted to Cocktail Room) Under the Direction of Mr. Duffy Ampey. Drink, dine in the exclusive manner. Keystone Bar Cafe under the management of James Wicks. Liquors, Wines, and 6% beer. Grand opening May 22. In June the cocktail room had been named the Mystic Cavern, not to be confused with the Mystic Caverns in St. Paul.	No	Jeanne's List
People Theatre/Bijou	18-22	Washington Ave S	Concert Hall	Concert	Demolished	1887	1960	1887	No	Offices	Burned in 1890 and rebuilt the following year	Yes	Research
Woodman's Hall	101	Washington Avenue	Concert Hall	Concert	Demolished	1857	1862	1857-1862	No	Offices	Considered the first music hall in Minneapolis; opened above a drug store; 1857 B.E. Messer gave music classes; building condemned in 1862	Yes	Research
ASI Studios	711	West Broadway	Record Label	All	Demolished	1915	1981	1940s/1960s-1970s	No	Cub Foods	Studio owner Dan Holmes, died in 1979 but had moved the studio from West Broadway to his Maplewood lake house at some point prior; The massive catalog includes bands like White Wing, Juds, Cain and Haze - whose debut 1974 album rocked the rhythm and blues charts.; 8P411093 for installing echo chambers in basement in 1958; Woodman Hall hosted "Old Time" dances every Saturday and Sunday night in late 1944. "Be Assured of a Good Time - Good Music and a Friendly Crowd."	Yes	3.2.18 Steering Committee Meeting
Richards Bar and Restaurant	1404	West Broadway	Piano Bar	Jazz	Demolished	ca 1900	1982	1951-1980	No	Vacant	Confectionary in 1927, Used as café in 1934; remodel permit in 1951; appears in newspapers in 1951 and 1955	yes	3.20.18 Event
Boyd's on the River	1315	West River Rd	Supper Club	All	Demolished	1968	2008	1978-	No	Utility	Two levels with 2 rock bands playing at one time in the 70s; Began as a restaurant in 1978, but switched focus to live rock club booking almost exclusive regional rock bands	yes	Orchestra Hall Event
Hot Licks Record Store	604	Hennepin Ave	Record Store	All	Demolished	Pre 1920	1988	1936-1988	No	Mixed Use Building	Jimmy Jam; https://gojohnnygojohnny.wordpress.com/2011/02/20/list-of-dead-indie-record-stores/; Brady's Pub was at 604 Hennepin Ave., on the site where a sandwich shop and two different restaurants had been. It opened in 1936 and had intermittent jazz entertainment, including the Hall Brothers Dueland Band. 1980s Became Shinder's Bookstore.	yes	3.2.18 Steering Committee Meeting

**United States Department of the Interior
National Park Service**

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

New Submission Amended Submission

A. NAME OF MULTIPLE PROPERTY LISTING

Prince, 1958-1987

B. ASSOCIATED HISTORIC CONTEXTS

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

There are no associated historic contexts as developed by the Minnesota State Historic Preservation Office, as they all end in the year 1945. Urban Centers would be the closest context in theme, but not temporally.

C. FORM PREPARED BY:

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D. CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Signature of certifying official

Title

Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

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National Park Service

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E. STATEMENT OF HISTORIC CONTEXTS

Prince (Prince Rogers Nelson, 1958–2016; hereafter referred to by his primary stage name “Prince”) was an international music superstar and the principal architect of the music genre referred to as the “Minneapolis Sound.” This document focuses on identifying places associated with his musical development, creation of the Minneapolis Sound in the early 1980s, and his ascent and peak of fame and influence throughout the 1980s. The chronological period begins in 1958, when Prince was born, and encompasses when he mastered his first instrument, the piano; began songwriting; became proficient on the guitar in his early teenage years; formed his first band and performed throughout the Twin Cities; worked as a local session musician; mastered studio engineering; landed a major recording contract at age nineteen; developed a new musical style in the early 1980s; rose to superstardom through the release of the movie and accompanying soundtrack for *Purple Rain* in 1984; scored three Billboard Number One hits (“When Doves Cry” [1984], “Let’s Go Crazy” [1984], and “Kiss” [1986]) along with numerous other high placing singles and albums; and completed his other widely recognized masterpiece, *Sign O’ The Times*, in 1987. The context ends at 1987 because in October of that year, Prince opened his artist compound Paisley Park in Chanhassen, Minnesota, marking a shift in the location of the residential, recording and performing aspects of his life.

This context is associated with the themes of Urban Centers, African-American history, and Arts and Entertainment. Geographically, the context is limited to the cities of Minneapolis and Saint Paul, as well as the nearby southwestern suburbs of Eden Prairie, Orono, Wayzata, St. Louis Park, and Chanhassen.

Prince

Really, I'm normal. A little highly-strung, maybe. But normal. But so much has been written about me, and people don't know what's right and what's wrong. I'd rather let them stay confused.

– Prince, 2004

Prince Rogers Nelson (June 7, 1958 – April 21, 2016), who performed under only his first name or, for a seven-year period between 1993 and 2000 under his Love Symbol (a symbol developed by him and Sotera Tschetter with no pronunciation; Figure 1), was an American singer, songwriter, musician, music producer, studio engineer, actor, dancer, video and movie director, and cultural icon/music legend. With a career spanning over four decades, he is known as a musical innovator and the main creator of the “Minneapolis Sound,” a blending of rhythm and blues (R&B), jazz, funk, new wave, punk and rock ‘n’ roll. Prince’s exposure to R&B, funk and rock growing up in Minneapolis, along with his integration of music trends (punk and new wave) in the late 1970s and early 1980s, led to his development of a new musical genre that defined the sonic landscape of the 1980s. Prince is cited as a major influence by wide-ranging artists today, such as Lizzo, Usher, Lady Gaga, Questlove, D’Angelo, Brittany Howard, Beck, Janelle Monáe, and St. Vincent. When asked to define the Minneapolis Sound, producer James “Jimmy Jam” Harris III (Prince’s former protégé and member in one of his many side bands, The Time), said, “It’s a Prince Sound. I think that’s where it all began, and everyone’s taken different pieces of it and turned it into their own sound” (Goldberg 1988).

While Prince was a wide-ranging collaborator, working with scores of artists and creating multiple side bands and projects, he was also a famously independent artist who could compose, perform and produce

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entire studio albums alone (Thorne 2016; Ro 2016). As Jimmy Jam once described him, “If he was just a song writer; hey, he’d already be great. But then he’s also a great singer, and a performer, and a musician, and on most of his tracks, plays every instrument. And was the engineer. Nobody else has that reach, like that total reach” (Knoss 2004).

The 1980s were Prince’s most critically and commercially successful years. Prince’s first two albums *For You* (1978) and *Prince* (1979) made their mark on the R&B and soul charts but did not see the crossover to white audiences that he wanted. His early recordings did, however, show his musical virtuosity, as they included the soon-to-be common credit “produced, arranged, composed and performed by Prince,” a remarkable feat for such a young artist. At the time of his debut album, he was Warner Bros. Recording Company’s (Warner Bros.) youngest producer ever. While both albums also highlight Prince’s Minneapolis musical roots in R&B, funk and rock, they had not fully incorporated the synth-pop, punk and new wave music that was coming out of England and New York City. Bandmate Dez Dickerson exposed Prince to much of that music, such as Devo, Generation X, and Spandau Ballet, which would become a key component of the Minneapolis Sound (Dickerson 2004). Prince ushered in his most successful decade with the release of his third album, *Dirty Mind* (1980), which *Rolling Stone* described as “one of the most radical 180-degree turns in pop history” and is arguably the first album to fully capture the Minneapolis Sound, which incorporated synth-pop, new wave and punk sounds (Shawhan 2014). Prince’s commercial and critical success grew with his two subsequent releases (*Controversy*, 1981; and *1999*, 1982). His videos with his “multicultural, rainbow-coalition” and mixed-gender band, The Revolution, on the new music channel MTV (his were some of the first videos by an African-American artist to get frequent air play) helped define the fashion, dance moves, and sounds of the new decade (Zschomler 2017; Ro 2016; Thorne 2016; Shawhan 2014).

With no number one hits and only one Top Ten album under his belt (*1999*), Prince pitched the idea of a major motion picture to his label. While initially unsure, Warner Bros. eventually backed the artist’s effort, and Prince spent most of 1983 and early 1984 writing, recording, and filming the movie and album *Purple Rain* (1984). Prince and the Revolution recorded three of the album’s songs live at the local venue, First Avenue, during a fundraiser in 1983, including the title track. The album is the first to have substantive contributions from the members of the Revolution; all previous Prince records were essentially solo efforts with the members providing only limited vocals, guitar or keyboard work. The album (released June 25, 1984) and film (July 27, 1984) were instant commercial and critical successes, as the film went on to receive an Oscar in 1985 for Best Original Song Score. The album also gave Prince his first Number One hits (“When Doves Cry” and “Let’s Go Crazy”). With the triple hit of a successful movie, soundtrack and massive tour for *Purple Rain*, Prince became one of the biggest musical performers in the world and a cultural icon. Through his many side projects during this time, such as Morris Day and The Time, Vanity 6, Apollonia 6, and The Family, and those of his protégés producers Jimmy Jam and Terry Lewis of Flyte Tyme Studios in Minneapolis, who worked most notably with Janet Jackson (*Control*, *Rhythm Nation 1814*), the Minneapolis Sound dominated the 1980s airways (Light 2014; Toure 2013, Zschomler 2017).

During the last half of the 1980s, Prince continued to explore new musical sounds, such as the psychedelic pop feel of *Around the World in a Day* (including the hit “Raspberry Beret” [1985]) that was a strong counterpoint to the rock-heavy *Purple Rain*. He disbanded The Revolution in 1986 after the release of *Parade*, which provided him another number one hit, “Kiss”, and was the soundtrack to his less successful

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second movie *Under the Cherry Moon*, now considered a cult classic. In 1987, he returned to his roots by completing his next studio album and widely considered second masterpiece *Sign O' the Times* primarily alone. He closed out the most successful decade of his career with a Number One soundtrack for the Tim Burton movie *Batman* (1989) and single, "Batdance". *Rolling Stone* magazine (1989) named four of Prince's albums from the 1980s as the top 100 of the decade, with *Purple Rain* coming in number 2 (after The Clash's *London Calling*), 1999 at 16, *Dirty Mind* at 18, and *Sign O' The Times* at 74. Only Bruce Springsteen matched with four albums.

In 1991, Prince formed his next band, The New Power Generation, and began incorporating more hip-hop and rap into his work. The 1990s were defined by his stand against what he saw as unfair practices regarding a musician's intellectual property. He took on the music industry and its contracting procedures, changing his name to the unpronounceable Love Symbol #2 (see Figure 1) and often appeared with the word "slave" on his face in protest of his recording contract with Warner Bros. and his fight to gain ownership of his masters. His efforts helped other artists have more control over their intellectual property. Prince saw less commercial success with hit songs and album sales in the 1990s through the time of his passing in 2016 (his last Number One song was "Cream" in 1991). In the early 2000s, Prince influenced the business side of the music industry more than the sonic landscape. With slipping record sales but continuing success touring, Prince found innovative ways to distribute his albums through the internet in order to reach Number One, such as selling them with concert tickets (*Musicology*, 2004), and giving record purchasers the chance to enter a sweepstakes to win a private performance (*3121*, 2016). However, he continued to collaborate extensively, perform massive worldwide tours as well as more intimate performances in his Paisley Park compound (built 1987) and innovate methods for music distribution and sales. He was inducted into the Rock and Roll Hall of Fame in 2004 on his first year of eligibility (Ro 2016; Thorne 2016; Zschomler 2017).

Over his career, Prince sold over 100 million records worldwide, received an Oscar for Best Original Song Score for the music in *Purple Rain* (recorded at First Avenue), and won seven Grammys, two for *Purple Rain*. Prince was a spectacularly prolific artist, collaborator, and music and business innovator. He left a lasting legacy on music, culture, and the recording industry. Prince was not just a recording artist, and he was more than a musical genius. There are many talented, great musicians but not all become legends. Prince was able to tap into the *zeitgeist* of the 1980s, and offer an entire generation characterized by fear (of nuclear war, AIDS, and divorce) the right to party and gave Gen Xers permission to have some fun (Berman 2016: 25; Farber 2016: 55-60; Hampton 2016: 94; Toure 2013).

Since his untimely passing from an accidental fentanyl overdose on April 21, 2016, there have been numerous tributes and recognition of his impact. Scores of articles, books, documentaries, and essays discussing his influence on music and society have been published. Minnesota Public Radio launched a streaming music service, Purple Current, in April 2018 that plays primarily Prince music, along with artists who influenced him and he influenced. Museum exhibits have been held in London, Amsterdam and Minneapolis; and scholarly conferences in Minneapolis, Atlanta, New York City, and Manchester, England.ⁱ The author Lynn Stuart Parramore (2016) summarized Prince's influence:

ⁱ Sample titles from the University of Minnesota's April 2018 symposium include: "Minnesota as a Microcosm of America: Prince as a Thumbnail of Double Consciousness"; "Inventing Uptown: Prince's Heterotopian Minneapolis"; "Trans Girls and Boys: Prince's

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Prince, a child prodigy who taught himself to play a wide range of instruments, explored daring erotic themes in his music. He played with new ways to be a man of color in America, putting on theatrical stage performances in which the musician/sex symbol showed off his feminine side in purple silk and diamonds.

Creating a style never before heard, Prince blended pop, funk, blues, jazz and rock 'n' roll. He set his own rules in the music industry and branched out from music into film. His songs could be explicitly raunchy ("Darling Nikki") but could also bring passion to a spiritual plane ("Adore"). Prince broke with pop tradition to include frequent religious motifs in his songs, such as the messianic "I Would Die 4 U."

Prince will be remembered as an artist who not only remade the sonic landscape but also left us with expanded notions of what it means to be male and female, black and white, erotic and spiritual."

On September 26, 2018, the University of Minnesota's School of Music bestowed upon Prince an Honorary Doctorate of Humane Letters, the highest award it confers to recognize individuals who have achieved acknowledged eminence in cultural affairs. The full text from the Honorary Doctorate reads as follows.

Prince Rogers Nelson, born and raised in Minneapolis; graduated from Minneapolis Central High School in 1976; self-taught musician renowned as a multi-instrumentalist, singer, songwriter and producer; released 39 studio albums, four live albums, four movie soundtrack albums, six compilation albums, 136 music videos, 13 extended plays, and 104 singles between 1978 and 2015, and sold more than 100 million records; won seven Grammy Awards for albums and albums tracks; won the Academy Award for Best Original Sound Score with "Purple Rain" in 1985; featured performer Super Bowl XLI in 2007; inducted into the Rock N' Roll Hall of Fame in the first year of eligibility in 2004; hailed posthumously by *Billboard* Magazine as "the greatest musical talent of his generation." Because you are one of the most influential musicians of the 20th Century and exhibited extraordinary virtuosity and musicianship; because you brought the Minneapolis Sound to an international audience; because you addressed gender identity, sexuality, economic disparity, racial tensions and other issues through music; because you were among the first mainstream artists to integrate their backup bands with respect to racial and sexual identity; because you established a new model for music distribution using the internet and other innovative sources; because you gave generously of your music to emerging artists and provided numerous opportunities to help them advance professionally; because you boldly stood up for artistic freedom and artist's rights; and because you gave legions of fans a way to experience the sheer exuberance that great art brings to life, the Regents of the University of Minnesota, upon recommendation of the Faculties, confer upon you, Prince Rogers Nelson, the degree of Doctor of Humane Letters.

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The Great Migration: Prince's Family's Relocation from Louisiana to Minnesota

I'm as much a part of the city where I grew up as I am anything. I was very lucky to be born here because I saw both sides of the racial issue, the oppression and the equality. – Prince, 1987

To better understand the man who was the principal architect of the “Minneapolis Sound,” it is helpful to explore how he came to be from Minnesota, and how the city of Minneapolis shaped his childhood and led to the creation of a new musical genre. Three of Prince's grandparents arrived in Minnesota from Webster, Bienville, and Lincoln parishes in northern Louisiana (Figure 2) during the first wave of the “Great Migration” (his paternal grandfather remained in the South).

From 1910 to 1970, millions of African Americans fled the South due to lack of jobs, Jim Crow laws that perpetuated segregation and an apartheid system, and the promise of a better future for their families in northern industrialized cities. The migration occurred in two waves: 1910–1940 and 1940–1970. According to the U.S. Census bureau:

The Great Migration generally refers to the massive internal migration of Blacks from the South to urban centers in other parts of the country. Between 1910 and 1970, an estimated 6 million Blacks left the South. This graphic (Figure 3) compares the early migration (1910–1940), sometimes referred to as the First Great Migration, and the later (1940–1970) also known as the Second Great Migration.

In the early 20th century, strict legislation limited immigration into the U.S. and brought about a shortage of labor in many industrial and manufacturing centers in the Northeast and Midwest. These cities became common destinations for Black migrants from the South. Cities that experienced substantial changes in racial composition between 1910 and 1940 include Chicago, Detroit, New York City, and Philadelphia. During and after WWII, Black migrants flooded into many of the cities that were destinations before the war, following friends and relatives that had already made the journey. Poor economic conditions in the Jim Crow South spurred a larger migration flow than was the case in the 1910-to-1940 period and resulted in the creation of large Black population centers in many cities across the Northeast, Midwest, and West (U.S. Census Bureau 2012).

In 1910, only 0.3 percent of Minnesota's population was Black. By 1930, around the time Prince's three grandparents arrived during the “First Great Migration”, there were 9,445 Blacks in the state, or roughly 0.4 percent of the population. The years between 1950 and 1970, the “Second Great Migration,” saw Minnesota's biggest influx of Blacks from the South. Minneapolis's Black population grew 436 percent; St. Paul's by 388 percent; and the state's overall population by 1,583 percent to 34,868. Even though the overall percentage increased greatly, Blacks still accounted for only about one percent of Minnesota's overall population in 1970 (Hobbs and Stoops 2002: A-21, A-26).

While the North offered hope of a better future, the new arrivals faced *de facto* segregation in Minnesota, with restrictive housing covenants on deeds preventing Blacks from purchasing homes in many areas. As a result, three distinct Black neighborhoods developed in Minneapolis: the Northside, the Seven Corners area, and the Southside as illustrated on demographer Calvin Schmidt's map from 1937 (Figure 4).

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Prince's paternal grandmother settled in the Southside, while his maternal grandparents found a new home in the City's Northside. The Southside neighborhood was located between roughly 38th and 46th Streets and bounded by Chicago Avenue on the east and Nicollet Avenue on the west. "The corridor along Fourth Avenue South was the Black community's residential heart. Thirty-eighth Street and Fourth Avenue was the center of the Black business district, with over twenty Black-owned businesses from the 1930s to the 1970s." The Northside, a predominately Jewish community during the 1920s with numerous business along Plymouth and 6th Avenue (later Olson Memorial Highway), experienced a demographic shift throughout the mid-twentieth century as more African Americans settled in the neighborhood and the area's Jewish occupants moved into the surrounding suburbs of Golden Valley and St. Louis Park (Burnside 2017; Zellie and Peterson 1998: 27–29, 39).

Prince's early years were defined by the neighborhoods in which his grandparents settled. Four of his childhood homes were located in North Minneapolis, within a mile of where the Shaws (his mother's parents) moved to by 1930, along with various schools, churches and community centers where he furthered his musical skills and performed as a teenager in his early bands. Prince attended Bryant Junior High School (extant) and Central High School (razed), located in the Southside neighborhood a few blocks from the house his paternal grandmother Carrie Ikner rented along with two of her daughters when they first arrived in the 1920s, and where his father and his first family lived in the 1940s and early 1950s. Prince even pays homage to Minneapolis's Seven Corners neighborhood, setting his 1990 film *Graffiti Bridge* there during its heyday in the 1950s (Karlen 1990).

Prince's Parents

My mom's the wild side of me; she's like that all the time. My dad's real serene; it takes the music to get him going. My father and me, we're one and the same. – Prince, 1985

John L. Nelson—Prince's father John L. (Louis or Lewis in various records) Nelson was born June 29, 1916, in Cotton Valley, Webster Parish, Louisiana, to Carrie (née Jenkins) Nelson (1883–1933) and Clarence Allen Nelson (1882–unknown), who appear to have divorced just after his birth.ⁱⁱ On Clarence's World War I draft card recorded September 12, 1918, his closest relative is listed as "Emma Nelson" in "Chicago, Illinois" and not Carrie Nelson. By the 1920 census, Carrie was married to Charles Ikner and living in Webster, Louisiana, with her children, three-year-old John and his older siblings Gertrude (17), Olivia (15), Ruby (10), and James (5). By 1920, Clarence was married to a woman named Gertrude from Arkansas, and the couple lived with Gertrude's daughter Annie in Webster Parish. Clarence's occupation is listed as a farmer. In 1922, Clarence married Mary Hall in Arkansas and by 1940, the couple and their seven children were living in the town of Washington, Arkansas, and his occupation is listed as a minister (Social Security Administration 2008; United States Census 1920; Arkansas County Marriage Indexes; United State Census 1940).

ⁱⁱ Clarence's father, Edward Nelson, was described by Geni.com as "the son of a wealthy white slave owner and a freed Cherokee Slave. Denounced by his half-brothers for his marriage to a black woman, Nelson left Louisiana and traveled throughout Arkansas and Louisiana as a minister for the Colored Methodist Episcopal Church." <https://www.geni.com/people/Rev-Edward-Ed-Nelson/6000000007748585361> . However, no census or other records were identified during this research to indicate that Edward's parentage was white and Cherokee, or that he worked as a minister.

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By the time of the 1930 census, Carrie Ikner is widowed, and living at 3724 4th Avenue South, Minneapolis (built 1925; extant). The rental property was in the heart of the residential area of the vibrant and growing Southside neighborhood. Carrie lived with her daughters Gertrude and Ruby and their husbands and children. The sons-in-law worked as a porter and a car washer; no occupations were listed for the women in the household. It is unknown if Carrie and her children moved to Minneapolis with Charles or after his passing. No death record for Charles was found as part of this research. John and James were not listed in the 1930 census records, either in association with their mother or individually (United States Census 1930). Olivia was living in Minneapolis by 1925, when she married Edward Mason Lewis (State of Minnesota Marriage Record 1925).

Many secondary sources state that John came to Minneapolis in the late 1940s or early 1950s and worked as a jazz pianist, and that it wasn't until the late 1950s or 1960s that he had to take other employment to support his growing families. Based on census records and other primary sources, however, John likely arrived in Minneapolis sometime between 1930 and 1935 and he was not a full-time musician. John married Vivian Howard on October 25, 1938, in Ramsey County. He appears in the 1940 census, living in a duplex at 2929 5th Avenue (extant) in Minneapolis with Vivian (recorded as Veran) and newborn daughter Sharon (recorded as Shaon). He is in the "same place" as the 1935 census, meaning he was in Minneapolis five years before but not necessarily living at the same residence. The 1940 census lists his occupation as "hotel doorman," and his second daughter Norrine's birth certificate from 1941 lists his place of employment as the Andrews Hotel. Also, by the time of Norrine's arrival, the family had moved to 344 E. 38th Street (demolished), around the corner from his sister's house. After John landed a job with Honeywell's "Minneapolis War Plant" at 2719 4th Avenue South as the company expanded during World War II, the Nelsons purchased a home for \$3,800 at 3728 5th Avenue South (extant) in Minneapolis in 1944, just one block east of his sister's house. The couple had two other children while residing here — Lorna (1942–2006) and John Rogers (1944) (US Census 1940, FamilySearch 2014; Minnesota Courts Norrie Nelson Affidavit and John Rogers Nelson Affidavit 2016).ⁱⁱⁱ

On April 23, 1945, John enlisted in the military at Fort Snelling for "the duration of the War or other emergency, plus six months, subject to the discretion of the President or otherwise according to law." It does not appear that he saw active duty. He was noted to have had one year of high school and his civilian occupation was listed as "Semiskilled machine shop and related occupations" (United States World War II Army Enlistment Records, 1938–1946).

While John's musical influence on his son is evidenced by stories of Prince learning the piano from watching his father play and by their later songwriting collaborations, it is unknown when and where John learned to play the piano. Most likely he was self-taught, like his son, and was born with an innate musical talent. By the time he was living at 3728 5th Avenue South, he was a professional piano player using the stage name "Prince Rogers", and at some point became the leader of the Prince Rogers Trio (Figure 5; Prince 2019: 105). While labeled a jazz trio, according to Prince biographer Matt Thorne, John's music

ⁱⁱⁱ Duane Joseph Nelson (1958–2011) was born to Vivian on August 18, 1958, and John Nelson was listed on the birth certificate as the father, even though John and Vivian divorced in March 1957. Prince and Duane were close throughout their childhood, and Duane provided security for Prince (Draper 2011). Prince referred to Duane as "my brother, handsome and tall" in the song "Lady Cab Driver." However, during the effort to identify heirs to Prince's estate after his death, the courts determined that Joseph Griswold was Duane's father and therefore he and Prince were not related by blood (Nelson 2016).

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“was not straightforward jazz but something far stranger, perhaps closer to outsider music.” Prince said of his father in a 1984 interview, “His songs were different, ‘unique.’ He doesn’t listen to any other music. I respect anybody who doesn’t try to copy other people.”^{iv} Segregation during the mid-twentieth century meant that Black artists such as Nelson could typically only play at burlesque or strip clubs in downtown Minneapolis or in African-American-owned establishments such as the Cozy Bar (demolished) or the Phyllis Wheatley Community Center in North Minneapolis (809 Aldrich Avenue North from 1929-1969; demolished). It was at this later location that John met Mattie Della Shaw (Prince 2019: 105; Thorne 2016: 12; Graustark 1984; Goetting 2011).

Mattie Della Shaw—Like her future husband John Nelson, Mattie Della (Del in some records) Shaw’s family had roots in Louisiana. Her father, Frank Shaw, was born in Arcadia, Bienville Parish, Louisiana on December 6, 1896, one of 10 children listed in the 1900 census of Preston and Eliza Shaw. Her mother Lucille was the first child of Sam and Katy Barnell (Bonnell in some records) and was born on July 31, 1899, in Ruston, Lincoln Parish, Louisiana. Frank registered for the draft during World War I from Polk County, Iowa, and his employer was listed as “Chi., RI & P. Ry Co RR” (aka the Chicago, Rock Island & Pacific Railroad or “the Rock”) and his place of employment as Valley Junction, Iowa. Frank and Lucille married April 30, 1919, in Des Moines, Iowa. The couple is first listed in the 1930 Minneapolis City Directory (he is listed as a porter and she is an elevator operator), although a Frank Shaw is listed in the 1927, 1928, and 1929 directories alone, so they likely moved to the city in the late 1920s or 1930 (United States World War I Draft Registration Card 1917–1918; Iowa State Archives Marriage Certificates; Minneapolis City Directories 1927, 1928, 1929 and 1930).

Mattie Del Shaw and her twin sister Edna Mae were born November 11, 1933, at Minneapolis General Hospital. The Shaws (Figure 6) lived at 821 Dupont Avenue North in the city’s Northside in an area that was cleared a few years later for the construction of Minneapolis’s first public housing project, Sumner Field. The Shaws moved around for the next twenty years, living in various Northside properties on Aldrich, Bryant, Clinton, Girard, Royalston and Irving Avenues, including in the Sumner Field projects (Minnesota Historical Society Index Birth Certificate 1933-38494; Minneapolis City Directories 1930–1958).

Mattie married Alfred Jackson in Missouri in February 1953. On the marriage license, she listed her birth year as 1931 and that she was 22 years old; however, based on her birth certificate, she would have been 20 years old at the time. The license also notes she was divorced. No evidence of a previous marriage was identified during this research. Mattie and Alfred had one child in 1953, Alfred Jackson Jr. (1953-2019), and divorced at an unknown date.

^{iv} “Outsider music” is typically considered music that does not follow the industry standards or musical conventions of the time, and in jazz is applied to a specific improvisation style. An album of compositions by John Nelson was released in March 2018, giving the chance to modern listeners to hear Prince’s father’s compositions. John gave his daughter Sharon the compositions in 1978 when she was living in New York City with the idea they would record and produce the album together; however, that was the year when Prince’s fame was ascending. John returned to Minnesota to be near his son, and nothing came of the collaboration. Sharon recently rediscovered the scores, and hired jazz musicians to perform the patriarch’s work. The album, *Don’t Play With Love*, was the first recorded at Prince’s Paisley Park Studio since Prince’s passing in 2016. Sharon Nelson also “remembered how her younger sister, Norrine, would find crates of Nelson’s sheet music behind the furnace in the basement in their south Minneapolis home (Bream 2018),” echoing a scene in Prince’s semi-autobiographical movie *Purple Rain*, when his character “The Kid” found his father’s compositions hidden in a trunk in the basement. While Prince and his half-sisters grew up in different houses, it is intriguing to think that Prince also found his father’s music tucked away in the basements of his childhood homes, or was inspired by these stories from his half-sisters.

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A jazz singer in the style of Billie Holiday, Mattie sang with the Prince Rogers Trio, and a romance developed between the pianist and the young singer. John left Vivian in October 1956 and his divorce was finalized March 1957. Five months later, on August 31, 1957, John and Mattie married in Northwood, Iowa. The most likely reason for the interstate marriage was that, prior to 1979, Minnesota residents had to wait six months after a divorce before remarrying in the state. On the marriage license, John's occupation was listed as a machine operator, and Mattie was a "dress examiner for Coat Co." (Figure 7) (Minnesota Courts Affidavit Norrine Patricia Nelson 2016; Social Security Administration 2008).

Prince's Early Childhood and Musical Development

"Around the time I was 8, I had a pretty good idea what the piano was all about." – Prince, 1978

Almost nine months to the date after their wedding, on June 7, 1958, John and Mattie welcomed their first child together. Prince Rogers (Roger on the birth certificate) Nelson was born at Mt. Sinai Hospital (now the Minnesota Adult & Teen Challenge opioid recovery center), located on Chicago Avenue between East 22nd and 24th Streets in Minneapolis. When asked about naming him, John said "I named my son Prince because I wanted him to do everything I wanted to" (Minnesota Birth Certificate 1958-MN-055705; *Current Affair* 1991).

The Nelson family—John, Mattie, Alfred Jackson Jr. and Prince— lived at 2201 Fifth Avenue South in Apartment 203 (extant) until Prince was six months old. On New Year's Eve Day 1958, the Nelsons bought their first house at 915 Logan Avenue North (demolished) in North Minneapolis for \$12,000.^v The Nelsons likely moved to the Northside to be closer to John's work at the Honeywell Regulator Company (in the Ford Building on 5th Avenue North) as well as Mattie's parents, sister and cousins who all lived in the area. According to Prince's cousin Charles "Chazz" Smith, the Smith and Nelson families were close, socializing and spending holidays together. The Nelsons' daughter Tyka Evene (spelled as Tika on the birth certificate), Prince's only full sibling, was born May 18, 1960 while the Nelson's were living at the Logan house (Figure 8; Minneapolis City Directories, 1958; State of Minnesota Hennepin County Deed Book 2198; Page 527; Minneapolis City Directories 1956–1959; Smith 2017; Minnesota Department of Health Birth Certificate SS-000020430).

In his partially completed, posthumously released autobiography, Prince wrote of key events that occurred while he lived at the Logan house. In addition to discussing epileptic seizures that began when he was around three years old, he also chronicled his first memories and his parents' influence on his imagination, style, song writing, and even perhaps his vision for his future home and studio, Paisley Park (built 1987).

^v Prince wrote in his autobiography of his first home on Logan Avenue: "My house—it was pink. It's since been knocked down. It looked like *Mad Men*, but not as nice. Simple furniture. I remember this funky energy about it. People, voices, energy. Like the Kennedys, but black. Women had hats—like Jackie. Look up black bourgeois Midwest style. Right after Ellington. Not Ellington, but the time after him. My dad's hero was Ellington. He patterned himself on him. Ellington was on top of everyone (Prince 2019: 79)."

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My Mother's eyes. That's the first thing I can remember. You know how you can tell when someone is smiling just by looking in their eyes? That was my mother's eyes. Sometimes she would squint them like she was about to tell you a secret. I found out later my mother had lots of secrets.^{vi}

My father's piano. That's the first thing I remember hearing. As a younger man his playing was very busy but fluid. It was a joyous sound.

The eyes and the ears of a songwriter can never get enough praise. The way things look and the way things sound, when conveyed lyrically, can give a song space and gravity.

There were two Princes in the house where we lived. The older one with all the responsibilities of heading a household and the younger one whose only modus operandi was fun. Not just any run-of-the-mill childhood board-game fun, but fun with a wink attached. My mother liked to wink at me. I knew what a wink meant before I knew how to spell my name. A wink meant something covert was going on. Something special that only those who were in on it could attest [to]. Sometimes when my father wasn't playing piano he'd say something to my mother and she would wink at me.

She never told me what it meant and sometimes it would be accompanied by a gentle caress of her hand to my face. But I am quite sure now this is the birth of my physical imagination.

An entire world of secrets and intrigue, puzzles to solve and good ol' fashioned make-believe. A place where everything for a change goes your way. One could get used to this. Many artists fall down the rabbit holes of their own imaginations and never return. There have been many who decry this as self-destruction, but I prefer the term FREE WILL. Life is better lived. What path one takes is what sets us apart from the rest.

Those considered "different" are the ones most interesting to us.

A vibrant imagination is where the best songs are found. Make-believe characters wearing make-believe clothes all together creating memories and calling it life.

My parents were beautiful. To watch them leave the crib dressed up for the night on the town was one of my favorite things to do. Even though my mother was walking funny when she came home it was all worth [it] to me just to see them happy.

Whenever they were happy with one another all was right [in] the world.

Thinking back, my father's mood used to change instantly whenever my mother was dressed up.

She craved attention and he gave her plenty of it when she was sharp. Of all the family, friends and

^{vi} Prince's handwritten notes for his autobiography were printed in the book, *The Beautiful Ones*. He used shorthand spelling (e.g., "U" for "you", "c" for "see" and "2" for "to"), abbreviations (e.g., "B4" for before), and variable capitalization (e.g., sometimes "father" was capitalized and sometimes it was not). All quotes included herein have been modified to use standard spelling and capitalization.

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relatives my parents were the sharpest! No one could accessorize like they could. My mother's jewelry, gloves & hats all had to match. My father's cuff linx [*sic*], tie-pins and rings all sparkled within the sharkskin frame of his suit. My father's suits were immaculate. There were so many of them... Every shirt had a corresponding tie to go with it. My favorite were the arrowhead style that rested just under the collar...

Matter of fact, my father always out dressed my mother. Maybe there was a secret contest going on that we weren't aware of. She never gave me the wink on that.

Only thing better than watching Mother [and] Father getting dressed up for a night on the town was watching them leave.

That's where the Imagined Life began. A place where I could pretend dress-up and enter a fantasy of my own direction. A different storyline every time, but always with similar outcomes—I am always sharp and I always get the girl. In my fantasy world, I always live far away from the public at large, usually on a mountain, sometimes a cloud, & even in an underwater cave. (How that was accomplished was never divulged but somehow it worked out.)

Superpowers—optional but always with secret flying abilities to enter and exit a location anytime I chose.

Hidden places, secret abilities. A part of oneself that is never shown.

These are the necessary tools for a vibrant imagination and the main ingredients of a good song (Prince 2019: 79-83).

As he absorbed the sights and sounds in his pink house on Logan Avenue, Prince's own musical abilities became evident at an early age. In a 1984 interview, his mother recalled:

He could hear music even from a very early age. When he was 3 or 4, we'd go to the department store and he'd jump on the radio, the organ, any type of instrument there was. Mostly the piano and organ. I'd have to hunt for him, and that's where he'd be – in the music department" (Star Tribune 1984).

When he was around five years old, his mother took him to see his father perform during a burlesque show. The impact of seeing his father perform also had a lasting impression. "As the dancers did their thing, the theater vibrated with screams and excitement. From then on, I think I wanted to be a musician," Prince later said (Thorne 2016:46). Journalist Joe Levy suggests that at that moment, "Eros and music were fused, the power of the combination imprinted on his mind. It would never leave." Its result would be evident in Prince's and his protégées' lyrics, fashion, and stage performances (Levy 2016).

On March 26, 1965, just a few months before Prince's seventh birthday, the Nelsons purchased and moved to 2620 8th Avenue North (extant, Figure 9), located eight block west of the Logan house, down the alphabet streets of Minneapolis between Thomas and Upton Avenues North. They retained ownership of

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the Logan house and rented it out. During this time, Mattie stayed home with the children, and John is listed in Minneapolis City Directories as working for the Honeywell Corporation as a machine operator (Minneapolis City Directories 1965–1970; State of Minnesota Hennepin County 1965 Warranty Deed 803253).

While Prince stated in early interviews that his father kept him and his sister away from his piano “because we would just bang on it,” according to Tyka Nelson, while that was true when she and her brother were very young, as they got older, John enrolled the children in piano lessons across the street from their 8th Avenue North house and encouraged both of their natural musical abilities. However, Nelson said she did not like practicing, and her brother wanted to play music of his choosing, not the scales the teacher assigned, so the lessons did not last for long. Prince was essentially self-taught and did not learn to read music. John showed him some chords but for the most part, Prince learned from watching his dad, and playing around on the instrument (Graustrak 1983; Nelson 2017). Prince’s cousin Charles, who grew up with Prince and lived nearby at 927 Sheridan Avenue North (extant), said that the 8th Avenue North house was “where it all happened” for Prince musically.^{vii} Prince himself said that by the time he was eight, he had figured out the piano (Carr 1978). It was the location where he mastered the piano; he was able to play anything he heard on TV or the radio by ear, such as *The Man from U.N.C.L.E.* and *Batman* theme songs (Smith 2017; Nilsen 1999: 17).^{viii} His sister recalled Prince’s musical experiences in the 8th Avenue North house:

He lived on the piano, played it as much as he could. Daddy didn’t run him off it unless he needed to practice. I remember him [Prince] playing “Watermelon Man” [by Herbie Hancock], he played it so much! Daddy rehearsed every day after work. I would sing, Skipper [Prince’s nickname] would watch Daddy closely, and maybe hit on a box as a drum (Nelson 2017).

When he was older, around the age of nine or ten, Prince developed another practice while living at the 8th Avenue North house that aided in his musical development. Local disk jockey Jerry “Motormouth” Mac and his wife Tracy (who Prince describe as the “Ike & Tina Turner of North Minneapolis”) was a friend of the family. Mac had access to the latest record releases, as well as a drum, piano, mic and amplified set up for his radio show. Prince would spend hours looking at Mac’s collection of “8 x 10 glossies of the greatest RnB stars” as well as his equipment, noting that at the time he had no idea the amplifier would “become more important to my life than a stove (Prince 2019: 98).” Mac also introduced him to Dee’s Record Shop (Dee’s Record Center in some sources; address unknown), and Prince remembered that “a trip to Dee’s was a happy day (Prince 2019: 98).”

Any song that caught my fancy was first purchased then transcribed. Lyrics only, as I never learned to read music. Re-copying a lyric helps you to break down a line to see what it’s made [of]. “If you feel like loving me, if you’ve got the notion, I second that emotion.” Then while reading the copied lyric I’d learn the chords that went with each lyric, as the record played behind me. I learned to play

^{vii} Smith also said that Prince and he would spend time at their Aunt Mary Hill’s (née Barnell) house at 1209 Penn Avenue North, where Prince would constantly play and practice on her organ for hours. Aunt Mary is technically Prince’s great-aunt, as she was his mother’s (Mattie’s) mother’s (Lucille’s) sister.

^{viii} Many sources state he wrote his first song “Funk Machine” at age seven, though this may be apocryphal. No primary sources were identified during this research to confirm he ever wrote a song by that title.

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and sing along with every record of choice. It didn't matter whether it was male or female—it was the overall arrangement I was most interested in.

Singing along with all records—James Brown, Ray Charles, Smokey Robinson, and Aretha Franklin—helps to develop range and a sense of soul that can cover all bases. There are many great singers but [not] that many funky singers. How a word is shaped in the mouth and the velocity or subtlety that a word is sung [with] is what characterizes a funky singer or not.

Truly funky singers actually sound like they're singing in everyday conversation. Look at an interview with some of the greats. You know the names. If you feel like dancing while they're just talking, that's funk (Prince 2019: 98).

It was during Prince's time at the 8th Avenue North house, therefore, that he mastered the piano, and developed his song-writing, performing and singing abilities. Prince's song writing and piano playing remained inextricably linked for the remainder of his life. While he also composed songs on his guitar, notably for his seminal album *Dirty Mind* (1980), the piano appears to have been the key instrument he used throughout his musical career. The posthumous release of the album *Prince: Piano & A Microphone 1983* (September 21, 2018) illustrates his process. The 35-minute release captures the 25-year-old Prince during a demo recording session where he moves through sketches of songs on his piano, from "17 Days," which would end up as the B-side to his first number one hit "When Doves Cry" (1984); to a 90-second exploration of the already-recorded "Purple Rain"; to the African-American spiritual "Mary Don't You Weep", which was used in the 2018 Spike Lee movie *BlacKkKlansman*. As Prince's sound engineer at the time, Don Batts, recalled Prince's process of composing, performing and producing hits on his piano:

With astonishing one-take accuracy, Prince composed, performed, and produced hit after hit right before my eyes. These songs are how things started out; I call them 'refs.' These are sometimes crude and quick recordings of an idea on tape, around which Prince would then build the finished multitrack recording (Aswad 2018).

While living at the house on 8th Avenue North, Prince had other experiences that also appeared to have a lasting impressions on the young artist. His family attended church at the nearby Glendale Seventh-day Adventist Church at 1138 Glenwood Avenue (extant). He stated in his autobiography that the church is where he first met the Anderson family—Fred, Bernadette and their children including André, who became Prince's best friend and musical collaborator.^{ix} Prince, who blended sexuality and religion in his music and who became one of Jehovah's Witnesses in 2001, would say later that the most he got out of religion as a child was "the experience of the choir." He told Chris Rock on MTV in 1997 that the Seventh-day Adventist Church's message "was based in fear," including the Book of Revelation. He famously used the idea of the imminent apocalypse as a reason to celebrate and have some fun with his 1982 release *1999* (Prince 2019: 94; Smith 2017; MTV News 1997; Ro 2016: 46).

When speaking of his childhood, Prince often reflected on the limitations and the opportunities that growing up in Minneapolis presented. One of the opportunities he referenced was the strong music programs in the

^{ix} André said he and Prince met on the first day of sixth grade at Lincoln Junior High School (fall of 1969) (Danois 2012).

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schools he attended. He also spoke of oppression he experienced, and many biographies about Prince discuss his school experience in relation to desegregation efforts. The common narrative in many Prince biographies is that he was bused to schools in other parts of the city due to forced citywide desegregation efforts. The timelines, however, of when Prince was attending non-neighborhood schools and the City's required desegregation efforts do not fully align. Prince's autobiography also indicates a different narrative. The City of Minneapolis passed a law in 1869 that desegregated schools (in theory at least), and after *Brown vs. the Board of Education* in 1954, Minneapolis was heralded as "A Citadel of Civil Rights" that was an example of how other cities could desegregate their schools (Rush 2001). A report at time highlighted Black and white students riding buses together, playing on the same sports teams and being in classes together. In reality, while all minority students in Minneapolis technically had the right to choose what school to attend since the mid-1800s, most Black students stayed at their neighborhood schools, which aligned with the rising number of housing covenants previously mentioned, thereby creating *de facto* school segregation. African-American students who attended neighborhood schools experienced underfunded and over-capacity schools, high dropout rates, channelization into vocational trades, few African-American teachers, and very little fraternization with white students. By the late 1960s, some parents and politicians began challenging the city's approach to school choice, saying that more needed to be done to help students partake of the city's open enrollment. A few minor changes were proposed in the late 1960s, including a "voluntary urban transfer program," which was approved by the School Board on December 12, 1967. Prince referenced that year in his song "The Sacrifice of Victor" (1992):

In 1967 in a bus marked public schools
Rode me and a group of unsuspecting political tools
Our parents wondered what it was like 2 have another color near
So they put their babies together 2 eliminate the fear ("The Sacrifice of Victor" [♫ and the New Power Generation, 1992]).

Prince's reference to parents making the decision was literal. The program was not a citywide desegregation effort, but rather a weak attempt to improve the distribution of minority students within the already "desegregated" school district—and also a chance to allow white students a way to transfer out of predominately Black schools. However, it put the entire burden of choice on individual families and the city simply footed the bill for the busing costs (Rush 2001).

The Nelson family took advantage of the voluntary transfer program in 1967, when Prince was in his 4th grade year—prior to that he attend his neighborhood school John Hay Elementary (1014 Penn Avenue North, demolished) (although many sources state he attended Kenwood up through 4th grade). Prince was one of only approximately 80 African-American children to participate in the program in 1967 and was only one of a handful to attend Kenwood Elementary school (2013 Penn Avenue South; extant). It is unknown if he attended Kenwood for his entire 4th grade year (27 students from Willard Elementary transferred to Shingle Creek Elementary at the beginning of the 1967 school year under the draft terms of the plan) or just for the second half after the plan was approved (Rush 2001: 58). The experience was not positive for either Nelson child—Tyka described taunting, name calling, and bullying in her 2008 autobiography and Prince did not mince word, stating that he and the other children were political tools (Nelson 2008).

By 5th grade, Prince was back at his neighborhood elementary school John Hay, and the following year,

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he moved next door to Lincoln Junior High School for his 6th grade year. In the fall of 1970, Prince attended Bryant Junior High School on the city's Southside (310 East 38th Street; extant). Again, many sources state his transfer to the Southside school was due to the city's desegregation efforts. Other than some continuation of the voluntary busing program and the combing of the all-white Hale Elementary School with the predominately Black Field Elementary School in 1970, the city had still not begun to implement a specific desegregation program. It would take two more years and a court order for Minneapolis to develop and implement a required program by which to attempt to fully integrate city schools (an effort that to this day has not been achieved). By that time in 1972, Prince was attending Central High School on the City's Southside. Prince's transfer from Lincoln Junior High to Bryant Junior High, and his attendance at Central High School instead of North High School—all predominately African-American schools located in historically African-American neighborhoods—was not tied to desegregation efforts but rather due to a personal choice. Bryant and Central both had strong music program that Prince often spoke of in later interviews. Bryant Junior High teacher Jimmy Hamilton, for example, taught classes on the Business of Music and Music Theory, and such offerings drew the young artist to the school. Further, Prince states in his autobiography that "The Northside of Minneapolis had too much testosterone for my taste growing up. After I moved to the Southside I had to change schools (Prince 2019: 109)" meaning his attendance to the City's Southside schools was his choice instead of a decision the school district made for him (Delegard 2013; United States Commission on Civil Rights 1977; Smith 2017; Minutaglio 2016).

During the late 1960s, as Prince was experiencing the turmoil of transferring to a different elementary school, things at home weren't much better—his parent's marriage was failing. In earlier interviews, Prince often cited the tension between his parents stemming from Mattie wanting John to be a family man, and John wanting to be out performing at night and pursuing his dreams of being a full-time musician. In his autobiography, however, he offers a different perspective.

My mother, although very loving and nurturing, the outgoing life of the party, sometimes could be very stubborn and completely irrational. No one could reason with my mother when she was in this state.

The sound of your parents fighting is chilling when you're a child. If it happens to become physical, it can be soul-crushing.

One night I remember hearing them arguing and it got physical. At some point my mother crashed into my bedroom and grabbed me. She was crying but managed a smile and said, "Tell your father to be nice to me." She held me up as a buffer so that he wouldn't fight with her anymore.

Things calmed down then. For a while. My mother subsequently got a lawyer to defend herself again my father. She basically wanted to run the household not him. She considered him weak and narrow-minded, as opposed to the practical man that he was. Where she wanted adventure and traveling... he just wanted [to] make sure there was food on the table.

Some topics can't be glossed over. After several breakdowns of communication and even occasional violence, my mother and father divorced. I had no idea what impact that would have on me. I was 7 years old and more than anything I just wanted peace. A quiet space where I could

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hear myself think and create. The separation was good for both of them at the time. They needed to explore themselves without interference from each other. For a time everyone was happier. My father would come by every weekend and take us to church and then to dinner afterward. Just like before except now my mother was absent. This stubbornness on her part would be their ultimate undoing. I missed seeing her get dressed up in her Sunday best. I missed the admiring eyes from the other kids cause I had the most beautiful mom. Most of all I missed the knowing wink that she'd give me whenever I was unsure about something. That wink meant everything was alright. When in fact... everything was different now. I didn't actually begin to know my father until he left my mother. Being the only male in the house with her, I understood why he left (Prince 2019: 97).

While Prince dated his parent's separation to when he was seven years old in his autobiography and many other interviews, his sister Tyka Nelson states in her 2008 autobiography that "somewhere between 1966 and 1967 [Prince would have been eight or nine], my mother and father separated" and that her father moved back to the Logan house. Mattie officially filed in September 1967 and the divorce decree was issued September 24, 1968, when Prince was 9 and 10, respectively (the petition cites physical abuse as the main cause for the divorce). Even though the official documents place the divorce at a later date than what Prince remembers, an unofficial separation likely occurred earlier.^x Mattie was granted full custody of Prince and Tyka in the divorce settlement, and in lieu of child support, she retained ownership of the Logan and 8th Avenue North houses as well as another property in Golden Valley. John's piano remained at the 8th Avenue North house, giving Prince unfettered access to the instrument. John moved briefly to the Logan Avenue house, and then into apartment 105 at 1707 Glenwood Avenue (extant) (Prince 2019: 97 and 99; Nelson 2008; Graustark 1983; State of Minnesota 1968, 1970; Minneapolis City Directories, 1965–1970).

According to Prince, his mother married Hayward Baker in Chicago in either 1967 or 1968, and Baker moved into the 8th Avenue North house (Prince 2019: 99).^{xi} Since her divorce from John was not finalized until September 1968, it was mostly likely towards the end of that year and again the reason for an out-of-state marriage could have been that that the couple married within less than six months of her divorce. Baker and Prince had a strained relationship. Prince described the breakdown of his relationship with his mother and stepfather in a 1983 interview:

My step-dad came along when I was nine or ten, and I disliked him immediately, because he dealt with a lot of materialistic things. He would bring us a lot of presents all the time, rather than sit down

^x In 1965–1966, when Prince would have been seven and eight, John and Mattie were noted in the Minneapolis City Directory as residing at the 8th Avenue North house, and "Prince Rogers" was listed at the Logan Avenue house. Assuming that the young Prince Rogers Nelson was not living there alone, it is possible that John and Mattie separated and John was living in the Logan Avenue house under his stage name. However, it is also possible that by the time of the City Directory recording, the Nelsons had not found renters for the Logan Avenue house after moving to their new home, so they included John's stage name to not have it listed as vacant. In the 1966–1968 directories, other individuals were listed at the Logan Avenue house, presumably renters, and John and Mattie were at the 8th Avenue North house. In 1969 after the divorce, John is listed at the Logan Avenue house, but he is also listed with Mattie at the 8th Avenue North house. City directories can have lag time between when someone lived at a residence and what is recorded, so the information does not necessarily provide the most accurate timeline or certainty on who was living where, but may suggest a possible separation when Prince was 7.

^{xi} No marriage license for Hayward Baker and Mattie Shaw or Mattie Nelson was found during the research for this context. Their son, Omarr Julius Baker, was also unable to produce his parent's marriage license during the identification of Prince's heirs.

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and talk with us and give us companionship. I got real bitter because of that, and I would say all the things that I disliked about him, rather than tell him what I really needed. Which was a mistake, and it kind of hurt our relationship. I don't think they wanted me to be a musician. But I think it was mainly because of my father, she disliked the idea that he was a musician, and it really broke up their life. I think that's why he probably named me what he named me, it was like a blow to her—"He's gonna grow up the same way, so don't even worry about him." And that's exactly what I did. I was about thirteen when I moved away (Graustark 1983).

The reasons for Prince's departure from the 8th Avenue North house range from accusations of abuse (such as Prince's pastor, who claimed that Prince told him stories of abuse from Baker [Hahn and Tiebert 2016: 64]) to simple teenage-parent tension (his sister Tyka stated in her 2008 autobiography that ". . . an argument between my parents and my older brother resulted in my brother moving out" [Nelson 2008]). While Prince told Graustark in 1983 that he moved out of the 8th Avenue North home when he was thirteen, he presents a slightly revised timeline in his posthumously released autobiography.

Ideally parents should stay together. The day my mother re-married was the day I decided I wanted to live with my real father, who loved the Bible and had a keen sense of morality and class. None of which my stepfather possessed. The best thing that can be said about him was that he made my mother happy. At 12 years of age, I left them to each other to go live with my father. It was the happiest day of my life. I could only go so far alone with no teacher. I needed to be near my hero.

The day I was to go live with my father, there was a drop-off time set ... 6:00. I didn't know that until later... because out of spite My Mother told me she had somewhere to be and rushed me to pack so that she could drop me off some 2 hours earlier. I didn't care one way or another and not a single word was spoken on the 12-minute trip over to his apartment. My mother pulled up, I got out and she left. I sat there emotionless at first, then a subdued joy entered my soul. I knew the best was yet to come. I wanted to prove to my first love, my mother, that the name Prince... my father's stage name and now my given name, was worthy of her love, adoration, and respect.

He also recounted that soon after moving in with his father, Prince convinced the elder Nelson to take him to see the movie *Woodstock*. While the film was released on March 26, 1970, it did not open in Chicago and San Francisco until May of that year, and likely did not make it to the Twin Cities market until around the same time or later, supporting Prince's account in his autobiography that he was twelve when he moved out of his mother's home and into his father's apartment (he turned twelve on June 7, 1970) (Prince 2019:105-107). The viewing of the movie marked a shift in the relationship between the two musicians. Prince remembered:

My father and I had our lives changes that night. The bond we cemented that very night let me know that there would always be someone in my corner when it came to my passion. From that moment on—he never talked down to me. He asked my opinion about things. He bought me my first guitar because we couldn't fit a piano into my aunt's house. The apartment we lived in was getting to small for us. So my father suggested my aunt take care of me for a while (2019: 107).

Prince and his new guitar moved in with his Aunt Olivia Lewis (née Nelson), his dad's older sister, and her

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husband Edward Mason Lewis at 3537 4th Avenue South, Minneapolis (extant), and began attending school around the corner at Bryant Junior High School in the fall of 1970. He stated in his autobiography that the Southside was “a much more wholesome environment” than what was happening in his Northside neighborhood at the time—“serious fights, unwanted pregnancies, sometimes even shootings (Prince 2019: 109).”

Prince’s partially completed autobiography does not provide any further details on where he lived during the remainder of his teenage years. Based on other primary sources and other interviews with Prince, it appears Prince lived with his aunt and uncle during the school year and, after his father purchased a house at 539 Newton Avenue North in December 1972, when Prince was fourteen-and-a-half years old, he would go back and forth between the two homes (Figure 11). Prince’s residency at his father’s house, however, did not last very long. He likely moved out completely in late 1973 or early 1974 when he was approximately fifteen years old, possibly because Prince broke John’s rules about have young women over unchaperoned. Prince moved back to his Aunt Olivia’s house, around the corner from Central High school where he was attending school. His aunt grew tired of Prince’s late night comings-and-goings and the noise from his constant guitar playing, so he asked friend Terry Jackson if he could move in with him at 1248 Russell Avenue North, but Terry’s mother Glenda opposed it. She felt Prince was arrogant and worried the teenager wouldn’t mind her. He did not have to look far for another option—Prince moved in next door to his best friend André Anderson’s (later André Cymone) house at 1244 Russell Avenue North when he was 16, likely in early 1975 just before his 17th birthday.^{xii} According to Prince:

André Cymone’s house was the last stop after going from my dad’s to my aunt’s, to different homes and going through just a bunch of junk. And once I got there, I had realized that I was going to have to play according to the program, and do exactly what was expected of me. And I was sixteen at the time, getting ready to turn seventeen (Graustark 1983).

Prince shared André’s room for a while but, claiming he couldn’t handle how messy André was, he eventually moved into the basement. André’s mother Bernadette was supportive of Prince and her children’s interest in music, and only required that they went to school and completed their studies. Prince later recalled, “When I was in André’s basement. I found out a lot about myself then. The only reason I stayed was because of André’s mother. She would let me do anything I wanted to, but she said all I care about is you finishing school.” Prince found the independence and freedom to pursue his passion of music at the Anderson home (Minneapolis City Directories 1970s; Smith 2017; Jackson 2004; Graustark 1983) (Figure 12).^{xiii}

^{xii} Paul Mitchell, Prince’s presumed half-brother Duane’s best friend, told Laura Tiebert, co- author of *The Rise of Prince*, that Prince lived with him during the school week at 3613 5th Ave South, and spent weekends at André’s house. Also, André Cymone has stated that Prince moved when he was thirteen years old.

^{xiii} Prince wrote of Bernadette’s importance in a side note to his editor in his autobiography, and the differences between his Northside and Southside homes. “She was a big community figure. . . .Whenever there are documentaries about North Minneapolis, they bring her up before they bring me up. You’d asked about the feminine principle. I’d say it’s that African women have an unspoken language. It’s almost primordial. No one can run a village like African women. On the one hand, they’re always in each other’s hair—you can’t keep a secret because they’re talking to everyone. On the other hand, they know you need someone to survive. There’s a kind of agreement: If I die you take care of my children, if I die I take care of yours . . . It’s about religion and family. It’s unwavering. All birth comes from the feminine principle. Every kingdom. It’s about community, not competition. When there’s too much testosterone in a room, men can understand it. They’ll understand why a woman goes with a man who’s not in completion, who understand the feminine. It’s desirable. North Minneapolis was highly competitive, a lot of testosterone. It had lost the feminine. South Minneapolis was a tight knit community. Not competitive (Prince 2019: 94).”

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During the time of his residency at his aunt's, his father's and the Anderson homes between the ages of approximately thirteen and sixteen, Prince became proficient on the guitar. A portable instrument like a guitar was ideal for Prince's peripatetic teenage years, though it is hard to pinpoint the location of where he mastered the instrument, unlike the piano which can directly be tied to the house at 2620 8th Avenue North.

Early Bands, Performances and Recordings

"I think it is very hard for a band to make it in this state, even if they're good. Mainly because there aren't any big record companies or studios in this state. I really feel that if we would have lived in Los Angeles or New York or some other big city, we would have gotten over by now." – Prince, 1976

From an early age, Prince and his cousin Charles "Chazz" Smith, two years Prince's senior, would practice in the den of Charles's house at 927 Sheridan Avenue North (extant). Charles played the drums and sang, and Prince was on the keyboard, and neighborhood kids would come to listen to them practice. Around the time Prince and André Anderson were attending Lincoln Junior High in the fall of 1969, André then joined as the bassist. After seeing the trio perform at the Lincoln Junior High talent show, Prince's elementary school friend Terry Jackson, André's next door neighbor, joined as a percussionist. In its earliest manifestations, the band was essentially egalitarian, with Charles as the *de facto* leader, since he was older, the original founder, and the lead singer. The band experimented with several names at first.

We went through a number of names for the group —Charles; Cousin & Friends was one name. Then after we won our first talent show, Charles called the group Phoenix after a song by Grand Funk Railroad [released September 1972]. We said we're not from Phoenix and we didn't like the name. Both James Brown and Sly & the Family Stone had popular songs out called "Sex Machine," [released September 1970 and May 1969, respectively]. Even though we were 12- or 13-years-old, we wanted to name our band Sex Machine. Our Moms said, "No." So, we finally came up with the name Grand Central (Jackson 2004).^{xiv}

Smith also recounted that Grand Central seemed a fitting moniker, since it partially referenced one of their favorite bands, Grand Funk Railroad, and was an apt description of the coming and goings of the various musicians and rehearsals between André's house at 1244 Russell Avenue North (Figure 12) and Terry's, who lived next door at 1248 Russell (both extant). The band rehearsed in André's attic or basement, or in Terry's house, including occasionally setting up in the enclosed back porch at 1248 Russell, and as with Charles's house on Sheridan Avenue, neighborhood kids would hang out in the alley to listen and dance. Percussionist William "Hollywood" Doughty joined Grand Central, and André's sister Linda began playing with the group after John gave Prince a Farfisa organ. With Linda on keyboards, Prince was freed up to play lead guitar (Figure 13). They covered their favorite bands, like Sly and the Family Stone, Grand Funk Railroad and Santana, and began branching out with original songs primarily written by Prince and André. The band would perform at school dances, parties, and "Battle of the Bands" competitions throughout the

^{xiv} If Jackson's dates are correct, while the band had been playing together for a while, the name Grand Central was likely settled on in late 1972 since that is when the song "Phoenix" was released. Prince, André and Terry would have been 14; Charles 16. Prince also stated to Graustark in 1983 that he formed his first official band when he was around thirteen years old.

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Twin Cities (Smith 2017; Jackson 2004; Danois 201; Thorne 2016).

Prince's Northside neighborhood was undergoing dramatic changes in the late 1960s and early 1970s. During the 1960s, frustration grew among many African-American communities that were not seeing the economic growth and equality that the majority of other Americans experienced following World War II. Even with a small African-American population and collaboration between Black advocates and White supporters in the liberal-leaning city of Minneapolis, tensions still boiled over in the summer of 1966 and again the following year. Riots tore through the Northside, especially on Plymouth Avenue, and National Guard troops were called in to keep the peace (Rosh 2013).^{xv}

After the riots, community leaders and local and state politicians met to try to address some of the disparities experienced in the community. While arguably little systemic change resulted from the discussions, one positive outcome was the creation of The Way Community Center in August 1966 (Figure 14; 1900 Block of Plymouth Avenue North; demolished). The center became a key hangout location for area youth, and offered a strong music program:

Before long, The Way had an official band – The Family – that merged covers of songs by Jimi Hendrix, James Brown, and Earth, Wind, & Fire with its own R&B originals. It was a magnet for talented black youth in the city, starting with a core group of northsiders, include Joe Lewis Sr., Randy Barber, Pierre Lewis, and Sonny Thompson (Swensson 2016: 53).

As older teens, Prince, Charles, Terry, André and other musically inclined kids hung out at The Way, absorbing the music of The Family and other local musicians, even joining in and jamming, and trying out the various musical instruments The Way provided local youth. This interaction was critical in Prince's early musical development, including the exposure to live R&B and rock music, and also created important connections—Prince would perform as a session musician with Sonny Thompson when he was 17, and Thompson would later join Prince's 1990s band The New Power Generation (Swensson 2016: 53). As one of his many side projects during the 1980s, Prince also created a band called The Family in 1984 in an apparent nod to the band from his childhood neighborhood.

Prince made another important connection during this time. Pepe Willie was a Brooklyn-based musician and music producer who was one of Prince's first conduits to the professional music industry and a key player in helping the young artist get discovered (Figure 15). Willie was dating Prince's cousin Shauntel Manderville (Prince's Aunt Edna Mae Shaw's daughter), and met Prince once when he was visiting Minnesota in the late 1960s. Willie was about 10 years older than Prince, so he didn't pay him much attention on that first visit; however, Willie would soon become a mentor and guiding force to the young musician (Grow 2016; Willie 2017; Ro 2016).

The democracy of the band was soon challenged through two incidents that resulted in a major power shift and established Prince as the clear front man. First, Charles, André, and Terry wanted to add saxophonist

^{xv} Prince would have been eight and nine respectively when the riots happened, and while he did not specifically address his memories of the events in any interviews found during this research, it is likely Prince was aware at some level of the events. In response to police shooting of African-American men, at a 2015 performance at Paisley Park, Prince improvised: "See in Chanhassen we ain't scared of police at night. But I didn't always live in Chanhassen. I used to live on Plymouth, Russell, and Penn. Clutching the steering wheel too tight while the helicopter circles at night" (Swensson 2016: 52).

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and rhythm guitar player David Eiland. Many R&B and even rock bands had a solid horn section, and they thought Grand Central would benefit from adding this traditional element. Prince was apoplectic and threatened to quit over the suggestion. Jackson claims they all backed down, letting Prince have his way. The reason for Prince's vehement opposition to the suggestion is unclear. However, shortly after, Terry and Prince attended a Sly and the Family Stone concert. Prince closely studied the trumpet player Cynthia Robinson, and realized he could create a similar sound and effect via the keyboard (Jackson 2004). Thus, at an early age, he eschewed the standard horn section common in funk and R&B, showing an early aptitude for redefining musical genres and establishing another key early step in the development of the Minneapolis Sound—the use of keyboards to emulate horns. This decision would also help him in future compositions, when he wrote and performed all instruments. While he attempted to learn the saxophone through a musical education program, he hated the way it irritated his lips and soon abandoned it. Defining a musical genre where he could play all of the instruments afforded him the freedom to pursue numerous solo efforts.

Prince was also part of the decision to replace his cousin Charles, the band's original leader, with a drummer from North High School, Morris Day, in late 1974. Charles was quarterback for the North High School football team, and that practice often conflicted with band practice, frustrating Prince and the other members. Morris was aware of Grand Central reputation as a top Northside band and convinced André to listen to him play. Morris nailed the complicated drum part in Tower of Power's song "What Is Hip?" André was very impressed with Morris's abilities and hesitantly approached Prince and Terry about him joining the band. Expecting pushback because of Prince's family ties and long-standing relationship with his cousin, he was surprised to learn that they were open to the idea. Morris's mother, Lavonne Daugherty, promised the young artists that if her boy was in the band, she would work to get them a record deal with Isaac Hayes's recording company. She also formed a private corporation for the band named Grand Central Corporation. While the band practiced in private with Morris, Charles was eventually told. The betrayal the founder and former front man felt cut deep, especially when he found out his cousin was part of the decision. Regardless, the band's new lineup was set (Figure 16) (Jackson 2004; Ro 2016: 11; Smith 2017).

Pepe Willie, now married to Prince's cousin, heard Grand Central playing covers at a party, and was impressed with the young musicians. Willie came to one of the rehearsals on Russell Avenue to hear some of their original tunes soon after, and recalled that their songs did not have good construction. They were all singing and playing over each other. Willie spent time working with them on how to craft songs that would have radio appeal (Grow 2016).

So we started having rehearsals. This was 1975; Prince had just turned 16 at that point.^{xvi} Grand Central, the band members, were Morris Day on drums, André Cymone on bass, Prince on guitar, André's sister Linda on keyboards, and William Doughty, we called him Hollywood, playing on percussion. I asked to hear one of their original songs. Prince had this song called "Sex Machine." It was a really good, good song, but it lasted for 10 minutes. And I said, "Wow, that's a nice song, but for it to be on the radio, you have to use a certain formula." So they started using that formula in their material. André had a song called "You Remind Me of Me," and they played some other stuff.

^{xvi} Prince's birthday was June 7, 1958 so in 1975 he turned seventeen. It is assumed that Willie's listening session occurred just after Prince turned sixteen in 1974.

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Prince and André used to have contests of who could write the most songs. . . .

At one of the rehearsals, I remember Prince stopped, took off his guitar and he went over to Linda, and he says, "Linda, this is what I want you to play." And I was going, "Wow. He plays keyboards and guitar. That's great." Then he goes over to André and says, "André, let me hold your bass for a second." And Prince starts thumping. And I was going like, "Wow. What is going on?" (Grow 2016).

Willie was so impressed with Prince's abilities that he soon gave him his first recording opportunity. Willie's band, 94 East, had a session at Cookhouse Studio (extant, Figure 17) in December 1975 and January 1976, and he invited the seventeen-year-old to join them. The building formerly housed Kay Bank Studio, where the Top 10 hit "Surfin' Bird" by the Trashmen was recorded in 1963 and The Castaway's "Liar Liar" a year later (Kenney and Saylor 2013: 79). This first professional recording gig for Prince was only a few short years after Prince began playing guitar. Willie recounted the session:

I had four hours of studio time, and we just kicked it off, right there. We did five songs in four hours. It was just unbelievable. I didn't even know what they were going to play. We didn't have rehearsal or nothing; I just trusted that everyone had their parts. Those recordings came out as The Cookhouse 5.

Prince played better than a professional session player, and I've been to a lot of sessions. None of the guitar players I'd worked with played as well as Prince for his first time in a recording studio. It just totally blew my mind. He was definitely a better guitar player than me (Grow 2016).

By early 1976, Prince, André, and Morris continued doing live performances (Figure 18), and recorded six original songs at A.S.I. studio in north Minneapolis as a band called Champagne^{xvii} (711 West Broadway Avenue; demolished) (Renzetti 2016; Nilsen 199: 25; 259). David Rivkin was sound engineer at the studio, and helped them record their original songs "39th St. Party," "Grand Central," "Lady Pleasure," "Machine," "Whenever," and "You're Such a Fox." St. Louis Park-native Rivkin and his younger brother Bobby would play a key role in Prince's rise to fame over the next few years.^{xviii}

It was around this same time that the seventeen-year-old Prince made another key connection. Daugherty took Prince, André and Morris to record a demo at Chris Moon's Moon Sound Studio near Lake Nokomis in the spring of 1976. Chris Moon was an Englishman who first set up a studio in an unassuming home in South Minneapolis at 5708 Stevens Avenue (extant) (which Moon said Prince was never at), then near Lake Nokomis at 4937 28th Avenue South (extant) during the first half of 1976 (Figure 19), and finally at 2828 Dupont Avenue South (demolished) by late 1976 (Nilsen 1999: 259; 1976 Minneapolis City Directory page 978; Hoskins 2016; 1977 Minneapolis City Directory; 1978 Minneapolis City Directories page 1008; Moon 2018).^{xix}

^{xvii} Some sources spell it as "Shampayne."

^{xviii} The Rivkin brothers grew up at 3725 Glenhurst Ave. So., St. Louis Park.

^{xix} Identification of the location of the Moon Sound Lake Nokomis location was an iterative and interesting process. In 2018 communications between Zschomler and Moon via Facebook, Moon stated he could not remember the exact location of the Lake Nokomis studio, which he rented for less than a year. Zschomler examined the Minneapolis City Directories from the mid-1970s, and only the Stevens and Dupont studio locations were listed. Moon described his studio's location in a previous interview, stating that "right across the street from me was a Baskin-Robbins 31 Flavors ice cream shop" (Thorne 2016: 22). Only one Baskin Robbins is listed in the city directories near Lake Nokomis for the mid-1970s, at 4956 28th Avenue South (today the Nokomis

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Moon's modest recording fees, compared to other studios, allowed numerous Black artists to record demo tapes. A writer, producer and sound engineer, Moon had no interest in performing, and was looking for a band who would record his songs (Thorne 2016: 22–23). After the trio recorded for a while, André and Morris took a break, strolling across the way for some ice cream. Moon remembers the quiet Prince, whom he described as “Mr.-Personality-I’d-rather-be-by-myself, little five-foot-four afro-headed kid, who was more afro than kid,” stayed behind.

So I'm sitting there drinking a can of pop with my feet up and I look through the window and there he is on the drums. I have another sip and there he is on the piano. Another five minutes go by and there he is on the bass guitar. So I cranked up the mics in the room to see if he's any good. He's not bad. He seems to be confident, better on some, not so good on others, but generally confident on all of these instruments. And I realize if I only have one artist, I don't have to worry about the drummer not showing up and screwing up the whole session (Thorne 2016: 23).

After hearing Prince play, he made him a proposition: “I wondered if you'd like me to package you up and promote you and write your songs and teach you how the studio works and see if we can make something happen for you?” Moon cut Prince a set of keys to the Lake Nokomis studio, and then later to the Dupont Avenue location in the late fall of 1976, Prince would come over and learn how to do multi-track recording, and how to record and mix all of the instruments he played—and even some sound trickery that he would employ in later recordings, including the use of mobile recording studios for his masterpiece album, *Purple Rain* (Thorne 2016: 23; Nilson 1999: 259).

Even with Prince's immense talent, Moon was unable to land him a recording contract. Prince asked Moon to set up some meetings with record companies while visiting his half-sister Sharon Nelson in New York, but nothing came of it. While Prince claimed he received two offers, he said he turned them down because “I didn't have a cat in there fighting for me, to get me artistic control over the production end of it (Schwartz 1981).” Prince asked Moon to manage him, but Moon had no interest in the more mundane aspects of managing. In late 1976, Moon contacted Owen Husney, a music and advertising industry executive in Minneapolis, and gave him a demo tape (Thorne 2016: 31–32). Moon and Husney recounted Husney's introduction to Prince in the 1988 Minnesota Public Television Special *The Minneapolis Sound*.

Chris Moon: “Owen. I've got the next Stevie Wonder!”

Owen Husney: “Every day I'd come in, he'd say, ‘I have the next Stevie Wonder! I've got the next Stevie Wonder!’” I'd say, ‘Thanks, sounds great. I'll see you in an hour,’ which I never did.”

Moon: “I said, ‘No, really! He's the next Stevie Wonder!’ I said, ‘Here's the tape. Listen to it and see what you think.’”

Husney: “And I put in this tape, and... I had goosebumps! I said, ‘Oh, my God! Who's the group? And he said, ‘Well, you'd better sit down.’ And I said, ‘Why?’ And he said, “Well, it's one kid playing

Beach Coffee Shop). Zschomler sent pictures of two commercial buildings “across the street” from that location, and received a (literal) “thumbs down” emoji back from Moon. Finally, Zschomler inquired if the building at 4937 28th Avenue South was the correct location for the Lake Nokomis studio, and she received a “thumbs up” from Moon on May 23, 2018.

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all the instruments and singing all the voices and doing everything on there!”

Moon: “Owen kinda looks at me incredulously and says, ‘Plays all the instruments?’ And I said, ‘He does! You won’t believe it! It’s amazing!’”

Husney: “I looked at him, you know – I had my business face on and I said, ‘[in an exaggerated voice trying to mask his excitement] Does he live here? Can I see him here?’” (Goldberg 1988).

Moon brought the young artist to Husney home at 4248 Linden Hills Boulevard (first floor of duplex), Minneapolis (extant), and Husney became Prince’s first official manager.^{xx} He found Prince an apartment at 2012 Aldrich Avenue South in Uptown (extant) and paid for it so Prince could focus on his music. Prince said of the that time “Once I got out of high school it was interesting for a while because I didn’t have any money, I didn’t have any school, and I didn’t have any dependents, I didn’t have any kids, or girlfriends or anything. I had cut myself off totally from everything. And that’s when I really started writing. I was writing like three or four songs a day (Graustark 1983).” Husney also set up photo shoots for Prince, including at Moon Sound’s new Dupont location (Figure 20), and time for Prince to record demo tapes at the premier Minneapolis studio, Sound 80 (2709 East 25th Street, Minneapolis; extant), where Husney’s former bandmate and David Rivkin (aka “David Z”), was a sound engineer (Figure 21) (Nielsen 1999; State of Minnesota Certificate of Title 1977). David’s brother, Bobby was a drummer and met Prince at Moon Sound when they both were recording there. Bobby later worked for Husney, and became Prince’s driver, then friend. Prince would later tap the younger Rivkin brother as his drummer when he formed a touring band a few years later (Chick 2018: 58).

Sound 80 was widely recognized as the top recording location in the Twin Cities at the time. National artists Bob Dylan (*Blood on the Tracks*, 1975) and Cat Stevens (*Izitso*, 1977)^{xxi} recorded there, along with local artists such as Leo Kottke, the Lewis Connection, the Suicide Commandos (*Make A Record*, 1977). “Funkytown” by Lipps, Inc. was recorded at Sound 80 in 1979 and charted at Number One in 28 countries the following year.^{xxii} The studio also holds the distinction of being the location of the world’s first multi-track digital recording for commercial release. The Grammy-Award-winning album, recorded in 1978, featured “Appalachian Spring” by Aaron Copeland and “Three Places in New England” by Charles Ives, performed by the St. Paul Chamber Orchestra and recorded on 3M recording equipment (Kenney and Saylor 2013: 78–101).

^{xx} Husney’s office was located in the Northwestern National Life Insurance Company building at 430 Oak Grove. The building is extant and listed on the National Register of Historic Places; Husney’s office was demolished and the space reconstructed into apartments.

^{xxi} Cat Steven’s *Izitso* is considered a pioneering album in the synth-pop genre, with its use of the LinnDrum machine and Polymoogs. Prince was recording in the studio at the same time as Stevens, and he would observe the older artist, noting his professionalism and musical skills. It is intriguing to think about how the experimental sounds that Stevens was creating inspired the young artist, who would come to define his sound with LinnDrum machines and Polymoogs, and was considered the King of Synth-pop by the early 1980s. (Kenney and Saylor 2013: 95).

^{xxii} Ironically, the song laments about wanting to leave Minneapolis for a funkier place—New York City—and was recorded at the same time Prince was creating a new, funky sound in Minneapolis that would dominate music in the 1980s and make the city a major music center.

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Between approximately December 1976 and April 1977, Prince worked at Sound 80 to record his demo tapes with no backup band (Nilsen 1999: 260).^{xxiii} He sang all of the parts and played all the instruments himself. Engineer David Rivkin, who worked with Prince at Sound 80, explained the process:

We'd have everything set up, drums in one corner, piano in the next, guitar in the next. He'd play the drum part on his cassette machine and he'd sit down and play the drums. Then when it came time to play the bass, he had a separate part that he hummed into the machine, played the bass part in his ear, and he played the bass part. He did the same thing to all of the horns^{xxiv}, synths, guitars – he had them all. He hummed them into the cassette machine. It was kind of interesting because he played everything, so he needed to arrange it in his head ahead of time, have the parts laid down on this little cassette machine, so he could remember what they were (Kenney and Saylor 2013:93).

Working with the state-of-the-art equipment at the premier Minneapolis studio also gave the young artist the opportunity to “get hip to Polymoogs”, which he used as the main keyboard on several songs on his first album and became a key sonic element in “the Minneapolis Sound”, which he developed and which dominated the airwaves during the 1980s (Carr 1978).

As Prince was leaving Sound 80 after a long day of recording, one of his mentors, Pepe Willie, was coming in with his band 94 East to record. Prince asked if he could sit in on the session, to which Willie readily agreed. Willie said “He never even went home after his session, he just hung out with us in the studio and played guitar on ‘10.15’ and ‘Fortune Teller.’” Prince also contributed background vocals and guitar on another Sound 80 recording from the time, “Got to be Something Here,” by the Lewis Connection with one of his mentors, Sonny Thompson (Grow 2016; Thorne 2016: 33).

Prince recorded five tracks at Sound 80, including the song “Soft and Wet”, co-written with Moon (the titles of the other tracks are unreported in available sources). Rivkin said the music did not fit into one musical category (pop, funk, etc.) but said, “The kid’s music was really just well-made rock and roll.”

Prince asked Herb Pilhofer and Tom Jung, the owners of Sound 80, if they would sign him to a recording contract. The studio had previous unsuccessful experience trying to market albums, but they agreed to meet with Prince. Jung came away awestruck:

I sat down with him, and he had a cassette... I listened to it with him and I thought. ‘Holy s***!’ It was the one time that I felt I was really out of my element. The first thought I had when I heard a few bars of it was Stevie Wonder, somebody who was on a level with Stevie in terms of writing and playing. ...I recognized the talent instantly. I guess I felt, you know, I’m probably not the guy to work with him because I know he’s a monster talent... I was probably instrumental in making this decision to say “Look, I don’t think we can help you. I think you need to be with a major label” (Kenney and Saylor

^{xxiii} Morris Day claimed in his 2019 autobiography that the demo tapes were not of Prince alone playing all the instruments, but rather of Grand Central, with him on drums, André Cymone on bass, and Prince on vocals, keyboards and guitar (Day 2019:30-31). No other books over the past several decades or individuals who were in the studio with Prince have ever claimed that anyone but Prince performed on the demo tapes. Rivkin, Moon, and Husney all state that Prince did the demo tapes alone.

^{xxiv} Although the demo tapes are not available to refute Rivkin’s claim that Prince played horns, it does seem unlikely. Most sources state that Prince only played the saxophone briefly in junior high. It also seems unlikely that he brought in horn players, since most sources state that he played all the instruments on his demos.

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2013:95).

Early Recording Contract and Albums

“Don’t make me black. My idols are all over the place.” – Prince, 1978

With the Sound 80 tapes, Husney was able to shop Prince around to several major recording studios. He finally had “a cat in there fighting for him.” Prince stated that when he first met him, Husney told the young musician that no one should produce his records, only he should do it. “Owen believed in me (Graustark 1983).” While Prince often spoke resentfully of Husney after their falling out following the release of his first album in 1978, Husney gave the young artist the connections and resources needed to land a major recording contract. In addition to paying for Prince’s housing and studio time, he created deluxe press kits (including images taken of Prince by photographer Robert Whitman) to accompany the demo tapes that eventually created strong interest by several major labels (Figure 22) (Thorne 2016: 33). Husney recalled this effort in two separate interviews.

We put together 15 press kits and sent out seven or eight to the major labels. The first marketing move was I put his age back a year. I knew if he was worth so much at 18, he was worth that much more at 17. I knew that he was shy, so the second marketing move was that “less is more.” I didn’t want any press clippings or 8 million pictures. I just wanted one line [of copy]. The music would speak for itself. We also wanted to be different. L.A. at that time was jeans; open, untucked shirts, and cowboy boots. We were all wearing three-piece suits; we had one made for Prince, too. And we sent the tape on a silver reel - it was reel-to-reel, not cassette (*Star Tribune* 2016).

It was really something to be a part of. We got romanced. I mean, one record company offered us three homes in Beverly Hills for the duration of the contract. I wish I would have taken that now. I mean, they were falling over themselves to make deals. We had three labels in a bidding war, which were A&M, CBS and Warner Bros. records (Goldberg 1988).

Prince eventually signed a contract with Warner Bros. on June 25, 1977, a few weeks after he turned nineteen, even though Husney sold him as being seventeen (Figure 23) (Berman 2016: 23–24; Ro 2016: 22). Biographer Ronin Ro details the terms of the contract:

His contract reportedly called for three albums in twenty-seven months, the first to be recorded within six months. The three were to cost \$180,000—the usual \$60,000 per disc allocated to acts like the Ramones. If he submitted them by September 1979, Warner could renew the contract for two years (for another three albums) and an additional advance of \$225,000. If Warner wanted a second option period after this—in September 1981, for a year and two more albums—the company would advance him yet another \$250,000.

Husney called it perhaps the most lucrative contract ever offered to an unknown. “Well over a million

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dollars,” he said. Another time, he said it set a precedent and was “the biggest record deal of 1977” (Ro 2016: 22).

The state-of-the art equipment and professionalism at Sound 80 provided Prince with the tools he needed to demonstrate his remarkable musical abilities to the world and to launch his career to the next level. Prince’s later career in the 1990s was famously marked by conflict with his record label over what he saw as unfair practices regarding control and ownership of his masters, leading him to change his name to the unpronounceable Love Symbol (see Figure 1) in an attempt to void the recording contract Warner Bros. had with “Prince.” However, Prince’s first battle with the recording industry came shortly after signing with the company.

As to be expected, Warner Bros. wanted the young, untested artist to work with a seasoned producer and suggested Maurice White of Earth, Wind & Fire fame or his brother Verdine to mentor Prince and help produce the album. Warner Bros. did not doubt Prince’s musical and studio abilities, but they wanted someone with “record sense”—the ability to recognize a hit—to be involved. Prince rejected the notion, saying that Earth, Wind & Fire’s horn heavy music did not align with the musical aesthetic he was trying to create.^{xxv} He feared too much involvement from others could regulate his music to an R&B audience instead of the crossover to white audiences he sought. He informed Husney, “I gotta do my own album. Maurice White is not producing. You go tell the chairman of Warner Bros. that I’m producing.” Prince also confronted Warner Bros. executive Lenny Waronker, saying, “Don’t make me black. My idols are all over the place.” Waronker was taken aback but resolved that they “shouldn’t mess around with this guy”. A compromise was eventually reached. After putting Prince through the wringer and having him produce numerous demos to further demonstrate his ability to compose, perform, record and engineer the music on his own, they agreed to let him produce the album, making him the youngest producer ever for Warner Bros. However, they insisted on the involvement of veteran engineer Tommy Vicari, who previously worked with Santana, one of Prince’s many idols (Ro 2016: 22–23; *Star Tribune* 2016).

Prince returned to Sound 80 to begin work on his debut album in the second half of 1977 (Figure 24). According to the notes from the editor of his autobiography, Dan Piepenbring:

He [Prince] briefly began work on *For You* at Sound 80—and in the comfort of his hometown, where he hoped to remain—before he was forced to relocate. He’d convinced Warner Bros. that he could produce the album himself, but they’d compromised by sending Tommy Vicari, an industry veteran, to oversee the engineering of the record. Sound 80 had recently installed a new studio console—so new, in fact, that Vicari felt it would take months to work the kinks out of it. Rather than lose time, Prince and the label agreed to move production to the Record Plant, in Sausalito (Prince 2019: 260).

Prince described his studio process at the time to *Insider* magazine:

For me, there’s nothing like working in a recording studio. It’s satisfying. It’s like painting. You begin with a conception and keep adding instruments and laying tracks down. Soon, it’s like the monitors

^{xxv} Prince stated that “I wanted to make a different-sounding record. We originally planned to use horns, but it’s really hard to sound different if you use the same instruments. By not using horns on this record, I could make an album that would sound different right away. So I created a different kind of horn section by multi-tracking a synthesizer and some guitar lines (Carr 1978).”

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are canvases. The instruments are colors on a pallet, the mikes and board are brushes. I just keep working it until I've got the picture or rather the sound that I heard inside my head when it was just an idea. (Schneider 1978).

Prince's early recordings with Warner Bros., therefore, showed his musical virtuosity, and they included the soon-to-be common credit "produced, arranged, composed and performed by Prince," a remarkable feat for such a young artist. Throughout his almost 40-year career, the majority of his albums were solo efforts, which he composed, performed and engineered. The foundational studio time and experience he gained at Sound 80 was crucial in his development into an accomplished studio engineer.

The album took six months and over \$100,000 to create, \$40,000 over his budget from Warner Bros. Prince later admitted that he focused too much on making the album perfect, re-recording tracks multiple times to get the perfect sound. The result was a "light, pleasant soul-pop, impressive mainly for his virtuosity of writing, producing and playing all instruments. The songs were well received by Black and R&B audiences, but had little crossover appeal" (Salewicz 1981; Ro 2016: 26; Ohmes 2009). With modest album sales, Warner Bros. was interested in getting their new artist national exposure through tours and television spots. The problem of being a one-man show in the studio, however, was that he could not perform alone live. At first, Warner Bros. attempted to set him up with musicians from Los Angeles, but Prince returned to his Minnesota roots and recruited some familiar faces for his touring band.

Childhood friend and bandmate André Cymone was tapped to play bass, and Bobby Z (Rivkin) was selected as the drummer. Prince's cousin Charles introduced him to Gayle Chapman, a keyboardist from Duluth, who auditioned for Prince at his rented house at 5215 France Avenue South (extant).^{xxvi} Chapman and Matt Fink (later known as "Dr. Fink" for his on-stage medical scrubs attire with The Revolution) provided the keyboards and synthesizers. The band practiced at the U-Warehouse at 400 East Lake Street (extant). While Prince planned on playing the guitar on stage, he wanted another guitarist to help fill out the band's sound. St. Paul native Dez Dickerson auditioned for Prince at Del's Tire Mart, the band's new rehearsal location (1409 2nd Street South, Minneapolis; demolished). Prince was impressed; the two jammed and while Dez could nail an excellent solo, he wasn't a show boater and could play backup as well as lead. The newly formed band continued to practice at Del's, until the speakers and other equipment Willie had loaned the nascent band were stolen. Willie stepped in to help, allowing the musicians to practice in his basement at 3809 South Upton Avenue in Minneapolis (extant) (Smith 2017; Keller 1979; Dickerson 2004; Willie 2017). It was also during this time that Prince fired Husney. Some say he did this because Husney did not drop everything to bring Prince space heaters when he wanted them for his rehearsal space. Willie claimed that was just a symptom of a larger problem. Prince, Willie and others felt that Husney should have solely focused on Prince; however, Husney still worked as an advertising executive. Prince became frustrated that he was not Husney's sole focus at this critical time of launching his career. Even with all of Husney's efforts in getting Prince a major recording contract, Prince remained

^{xxvi} The France Avenue house is Prince's first in a long series of westward relocation, taking him to the most southerly point in the City, then on to Orono and finally Chanhassen. While it is believed that he wanted to be in a more suburban location so that his late-night music would not disturb his neighbors and to give him more privacy as his fame grew, the western suburbs in the Twin Cities are also associated with wealth, affluence, and "making it," so there may also have been pride in achieving the financial independence to be able to afford living in those areas.

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almost hostile about Husney, denying that he really did that much for him as a young artist. Willie stepped in to fill the gap as temporary manager and was key in coordinating Prince's first live performance as a national recording artist (Willie 2017; Thorne: 46–47).

Warner Bros. executives flew into Minneapolis to see Prince and his Minnesota musicians' premier performance at the Capri Theater in North Minneapolis (Figure 25) (2027 West Broadway Avenue; extant). The Capri was a movie theater, but Prince chose to hold the concert there in part to help the owner, who was experiencing financial difficulties and also wanted to convert the theater into a concert venue (Bream January 5, 1979; Smith 2017). Three performances were scheduled on January 5, 6, and 7, 1979, with the executives watching the performance on January 6:

When local disc jockey Kyle Ray introduced Prince's debut concert at the Capri Theater in north Minneapolis earlier this month, he hallelujahed in the tradition of Muhammad Ali: "The power and the glory, the Minneapolis story—PRINCE."

He wasn't just fanning the audience. At 18, this young black wizard from the Twin Cities plays countless instruments, and wrote, arranged, produced, played and sang everything on his first album. He is indeed powerful (Keller 1979).

Local music critic Jon Bream stated that Prince "strutted across the stage with grand Mick Jagger-like moves and gestures. He was cool, he was cocky, and he was sexy. [...] As a whole, Prince's performance clearly indicated he has extraordinary talent," and he predicted a "royal future for Prince" (Bream January 7, 1979).

Warner Bros. did not agree that the band as a whole was ready for prime time. Dickerson recalled technical sound difficulties and that their overall performance wasn't tight. Prince was devastated and the show on January 7 was cancelled, in part due to low ticket sales. Yet he channeled his energy into practices and his next studio album, recorded between April and June, 1979. The eponymously named album was released in October, but the song "I Wanna Be Your Lover" was released two months prior. It was "Prince's biggest hit to date, reaching Number One on the US Billboard Hot Soul Singles chart, Number 3 in the Billboard Disco 100 chart and Number 11 in the Billboard Hot 100" (Dickerson 2004: 36, Nilsen 1999: 261). Prince also had his first foray into music videos with the song. In August 1979, Prince recorded the video in California. It showed the feather-haired artist playing the piano, guitar, bass, and drums, highlighting his prodigious talent (PrinceVault.com, "I Wanna Be Your Lover" music video page).^{xxvii}

Warner Bros. felt Prince and his band were finally ready for touring and even television spots. On January 8, 1980, Prince debuted on Burt Sugarman's show *Midnight Special*, performing "I Wanna Be Your Lover" and "Why You Wanna to Treat Me So Bad" in animal print bikini briefs, a tank top, and thigh-high boots (Marquina 2016). On January 26, Prince and his band lip-synched their way through the same songs on

^{xxvii} The album *Prince* also contained the Prince-penned "I Feel For You", which was a Top Ten hit for R&B/funk singer Chaka Khan in 1984, and won Prince a Grammy in 1985 for Best R&B Song.

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American Bandstand, and “stonewalled” Dick Clark’s interview attempts:^{xxviii}

The Eighties were just weeks old when Prince took the stage of *American Bandstand* for the first time, but the artist took command and pointed the way for the decade to come. Fey and coy, the 21-year-old relative unknown lies to Dick Clark by saying he's only 19, then tells Clark he turned down numerous major-label record deals because, simply, “they wouldn't let me produce myself.” It's not a boast, just a statement of intent. Then, when asked how many instruments he plays, Prince gazes at his shoes for a moment before answering, “Thousands.” Paired with striking lip-synched performances of “I Wanna Be Your Lover” and “Why You Wanna Treat Me So Bad?” – in which Prince prances in gold lamé pants, André Cymone goes full Rick James and Dez Dickerson taps into his inner Sid Vicious – his multi-racial, multi-styled band left disco in the dust and paved the way for pop's future (Heller 2016).

Prince began touring extensively in support of the new album, from November 28, 1979 (opening in Los Angeles) through April 27, 1980 (ending in Nashville), with the shows between February 21 and April 27 as the opening act for Rick James (Figure 26) (Nilsen 1999). His solo tour run included a night at the Orpheum Theater in downtown Minneapolis on February 9, a few blocks from First Avenue (which was Sam's at the time and was formerly known as Uncle Sam's). The show drew an audience of about 1,000 people, less than half of the theater's capacity. Kevin Cole, a longtime DJ at Sam's, recounted the Orpheum show: “They were giving away tickets to try and get people in there. He hadn't really found his audience yet” (Light 2014: 9-10).

Even though ticket sales were less than ideal, the significance of a local African-American musician headlining a show at a major venue in the segregated downtown Minneapolis music scene cannot be understated. Prince appears to be one of the first local Black artists to have accomplished this feat of performing at the Orpheum. The fact that this event occurred only 9 years before Prince was able to purchase and run his own major music venue in downtown Minneapolis (Glam Slam opened in 1989) and only 36 years before his death in 2016, when considering the international fame and influence the artist from the Northside had, is equally remarkable.

Prince's “Creation Story”: *Dirty Mind*

“I wasn't being deliberately provocative. I was being deliberately me.” – Prince, 1981

Having spent the majority of his money and most of his contractual time on his first two records, Prince produced his third studio album in six weeks. Even though he had unprecedented control over his first two albums for a young, untested artist, they were still produced in California and overseen by studio executives. Knowing that he had to produce another album quickly and for little money in order to meet the terms of his contract, Prince conceived, wrote and recorded his next effort quickly in 1980.

^{xxviii} After the band completes their first song, Clark walks on stage and marvels, asking Prince “You learned to do this in Minneapolis?”, to which Prince response, “Where?”. Clark agrees, stating that, “Yeah, I mean this is not the kind of music that comes from Minneapolis, Minnesota!”, to which Prince simply says “No”, shakes his head, raises his eyebrows and laughs.

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The exact location of the recording studio had not been identified in previous books or articles on Prince. While the *Dirty Mind* album sleeve states it was “Recorded in Uptown” (Minneapolis), it appears that Prince meant that in the more metaphorical state of mind that he sang about in his song “Uptown” from the album as opposed to an exact geographic location.^{xxix} Biographers Per Nilsen (1999: 261) and Ronin Ro (2016: 45–46) gave a general description of it being recorded in a rented house on Lake Minnetonka, where Prince lived from late 1979 or early 1980 through early 1981. His sound engineer from the time, Don Batts, stated that the house was located on the “north arm” of Lake Minnetonka, but no address was provided. Based on items contained in a recent Prince auction and subsequent reviews of city property records, however, there is now documentation that the house was located at 680 North Arm Drive in Orono, Minnesota, on the North Arm Bay of Lake Minnetonka (demolished and a new house built on the original foundations).^{xxx}

Prince recounted the album’s creation and recording: “Nobody knew what was going on, and I became totally engulfed in it,” he says. “It really felt like me for once” (Adler 1981).^{xxxi} Prince described his process for conceiving and recording *Dirty Mind* in a 1981 interview:

Strange as it may sound, this last album, a lot of it was done right there on the spot, writing and recording. That's how a lot of the stranger tunes came out . . . Most of the stuff was written on guitar, that's why the album is pretty guitar-oriented. I'd just got that real raggedy guitar and it sounded real cool to me. But like I said, I guess that's where the lines came from, the swearing and like that - it's basically what I was feeling at the time.

See, this album, it was all supposed to be demo tapes, that's what they started out to be. The previous albums were done in California where they have better studios – I'd never wanted to do an album in Minneapolis. So they were demos and I brought them out to the Coast and played them for the management and the record company. They said, "The sound of it is fine. The songs we ain't so sure about. We can't get this on the radio. It's not like your last album at all." And I'm going, "But it's like me. More so than the last album, much more so than the first one." We went back and forth, and they

^{xxix} “Now, where I come from we don't give a damn; We do whatever we please; It ain't about no downtown, nowhere-bound, narrow-minded drag; It's all about being free. Everybody's going Uptown; It's where I want to be; Uptown; You can set your mind free, yeah; Uptown; Keep your body hot; Get down; I don't want to stop, no” “Uptown” lyrics by Prince, 1980.

^{xxx} The fan website PrinceVault.com was updated on January 20, 2018, to list the address as 680 North Arm Drive in Mound. Zschomler contacted the website to request the source of their information and was provided a link to an auction of Prince-related items. Several of the auction items included an address from a handwritten note on Prince letterhead (though it is not signed or dated) providing directions to 680 North Arm Drive and a certified Western Union Mailgram letter to “P. R. Nelson” dated May 9, 1980, at the North Arm Drive address, stating that he and his music was being recognized through several awards. The mailgram listed Mound as the city. Subsequently, Zschomler called the City of Mound, and was informed the property was actually located in the City of Orono, the city boundaries of which are covered by five adjacent zip codes, including Mound. A search of the City of Orono’s property files for 680 North Arm Drive resulted in a site inspection requested by “Prinz [sic] Nelson, renter” and the form is dated September 20, 1979. The City had cited the property owner, Richard Hollander, numerous times for not connecting to the City’s sewer system. Prince’s studio engineer at the time, Don Batts, described the conditions at the North Arm house: “The drum booth was under water with sand bags along the sides. There was a drain of water, due to a cesspool that was cut into a hill that was abandoned” (PrinceVault.com: North Arm Drive Studio page). By June 9, 1980, Hollander was in compliance and the house was hooked up to the city’s sewer system. The city files also showed that the house suffered fire damage in early 1982 and was demolished and a new house built on the original foundations that year (City of Orono permit files).

^{xxxi} Prince later remember that during the recording, he said to himself “If I could put my bloodstream on vinyl, then this is what it would be (Normant 1986)”.

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finally released it.

I don't know how anybody could spend a million dollars on an album. I couldn't take that long to make a record - if I did, it would be like a ten-album set. My album took about twelve days for the tracks, and about a week and a half for mixing. If you really listen to it, you'll hear that a lot of the harmonies aren't perfect, that I was just singing whatever I felt, playing whatever I felt. The rhythm tracks I kept pretty basic. I didn't try a lotta fancy stuff so I didn't have to go back and do things over (Schwartz 1981).

In a 1981 article, journalist Bill Adler claims that “the result of this increased freedom was a collection of songs celebrating incest (“Sister”) and oral sex (“Head”) in language raw enough to merit a warning sticker on the album’s cover.” Prince is quoted as saying, “When I brought it to the record company it shocked a lot of people,” he says. “But they didn’t ask me to go back and change anything, and I’m real grateful. Anyway, I wasn’t being deliberately provocative. I was being deliberately me.” (Adler 1981).

Released on October 8, 1980, the album’s cover and back featured provocative images of Prince in a studded trench coat, bandana, and bikini briefs—standard fare from his stage performances. The inside included a picture of his band mates, though only Fink and new keyboardist Lisa Coleman contributed minor tracks to the studio album. As with his previous two releases, Prince did it all (Figure 27).

Warner Bros.’ fears about limited radio air time proved true due to the explicit nature of many of the songs. The album did peak at Number 7 on the Soul charts, continuing the success of his previous albums on that chart. However, none of the released singles (“Uptown,” “Dirty Mind” and “Do It All Night”) broke the Top 100, and the album only reached Number 45 on the Top 100 chart. Even with this placement, the album was critically praised, marked the fruition of Prince’s musical vision, and is arguably the first album to fully capture all elements of the Minneapolis Sound.^{xxxii} As described by music journalist Jeremy Ohmes:

Prince was already pushing the boundaries of sexuality, prancing around stage in boots and briefs and little else, but he wanted to break down racial barriers in music, too. He wanted to appeal to the Ohio Player and Parliament fans as much as the Rolling Stone and Blondie fans. He wanted to bring about a utopian musical paradise that looked past race, age and gender. His album *Dirty Mind* would be his creation story.

When Prince released *Dirty Mind* in the fall of 1980, no one was prepared for, as *Rolling Stone* put it, “one of the most radical 180-degree turns in pop history.” Gone was the simply enjoyable, slightly suggestive commercial R&B of Prince’s previous albums; in its place was a visionary, wildly ambitious amalgam of funk, punk, new wave, R&B, pop and experimental rock, laced with sexually explicit lyrics and over-the-top shock. On the album’s cover he stands defiant and seductive, wearing nothing but a bandanna, black bikini bottoms and a bedazzled jacket. And the music finally matched the image, too. From the title track’s robotic funk to the synth pop of “When You Were Mine” to the

^{xxxii} Prince and his backing touring band made videos of “Dirty Mind” and “Uptown” at the Producer’s Studio Stage 9 in Hollywood, California, on October 24, 1980. While the influential music video channel MTV did not launch until August 1, 1981, and these videos did not receive much nationwide air play, they are noteworthy for Prince’s wardrobe. For the first time, the distinctive look of the shoulder-studded trench coat, bikini briefs and thigh-high boots is branded on the album cover, the tour, and the video (PrinceVault.com Music Video Page for “Dirty Mind” and “Uptown” videos). Also, the videos mark the first appearance of keyboardist Lisa Coleman and the last for bassist André Cymone, who split with Prince shortly after.

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hyper-drive punk of “Sister” to the straight-up dance party jams, “Uptown” and “Partyup,” Prince experiments with everything on *Dirty Mind* and fuses black and white musical styles with little regard for established genres. This breathtaking, newfangled fusion of electro-pop, hard rock and funk not only won over rock and new wave audiences, but it also held on to his R&B audience. More importantly though, Prince’s audacious third album set the style and tone for much of the innovative urban music the Twin Cities would soon be known for (Ohmes 2009).

A contemporary reviewer summarized the impact of *Dirty Mind*, but also the work that laid ahead for the young artist:

The music is an eminently danceable mesh of funk, hard rock, and electronic pop; Prince’s airy falsetto recalls the young Smokey Robinson; the lyrics are blatantly sexual and seethe with teenage rebelliousness; and topping everything off is Prince’s persona, that of a kinky but lovable new age/new wave androgynous waif.

But talent and outrageousness might not be enough. . . . First he has to demonstrate that he’s capable of “crossing over.” Prince is already a huge star in black markets, and could easily sell out a big arena in a city like Detroit. But neither Prince nor his record company want him to end up being exclusively a black act. So now he’s hitting the “white” venues in selected major cities, hoping that he’ll be able to rise above racial categorization (Katz 1981).

Prince, André, Bobby, Dez, Lisa, and Matt hit the road again, targeting the “white” venues that Katz described, including the Ritz in New York. As Steve Holden summarized his performance in the New York Times, “Prince is such a charismatic performer, though, that his stylized salaciousness does not offend. With his sassy grace and precocious musicality, he is heir to the defiant rock ‘n’ roll traditions of Elvis Presley, Mick Jagger, and Jimi Hendrix.” The also tour brought Prince home for his first show at the venue he would soon make famous. He played at Sam’s on March 9, 1981 (Figure 28), which would be renamed First Avenue on New Year’s Eve of that year. He played there 10 more times during his career. The tour also took him to Europe for the first time, where he performed in Holland, England and France (Sutherland 1981; Nilson 1999: 271).

While the album did not provide the Top Ten hits Warner Bros. hoped for, they saw enough excitement and critical acclaim around Prince’s latest work that they extended his contract, allowing him to branch into side projects. Moving out of the rental property in Orono, Prince purchased a home at 9401 Kiowa Trail (demolished) in the southwestern suburb of Chanhassen, where he lived and recorded from 1981 through November 1985 (Nielsen 1999: 261–262). Numerous important recordings were made at this location, including portions of *Controversy*, 1999, and *Sign O’ The Times*; and side projects such as records by the Time, Vanity 6, and The Family.

Licentiousness and Religious Devotion: *Controversy*

“All people care about nowadays is getting paid, so they try to do just what the audience wants them to do. I’d rather give people what they need rather than just what they want.” – Prince, 1982

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Controversy was a more refined and commercial version of *Dirty Mind*. The majority of the songs on the album were recorded at Prince's new home studio on Kiowa Trail in the spring and early summer of 1981 and remixed in Hollywood Studios in August 1981. Released October 14, 1981, the album peaked at 21 on the US charts and had four commercial singles, though none came close to the *Billboard* Top Ten ("Controversy," "Sexuality," "Let's Work," and "Do Me, Baby"). The album, again an essentially solo work, its tour, and music videos are notable for several reasons. First, the title track is one of Prince's earliest attempts to mythologize himself, repeating questions that many asked about the artist at the time, and that he apparently wondered why people cared.^{xxxiii} As biographer Thorne (2016: 69) explains, "In the midst of all this egoism, however, he finds time to recite the Lord's Prayer (always popular with musicians, from Elvis Presley to David Bowie), answering the question he poses in the song as to whether he believes most in himself or God."

The album also includes one of Prince's first forays into political issues with the "brief, inconsequential vamp 'Ronnie, Talk to Russia,'" and his first use of the Linn LM-1 drum machine, which became the foundation of his sound. Finally, the album, videos and tour blend the "licentiousness and religious devotion that would later become Prince's signature blend." The video for the title track has Prince and the band playing in the light of a large stained-glass window and the stage is flanked by two angel statues.^{xxxiv} The tour began with the never-released song "The Second Coming," which was not meant to refer to Prince as a Christ-like figure, but rather as a reference to the Book of Revelation and a warning about the impending apocalypse, the dominant theme in his next album (Thorne 2016: 69; 71) (Figure 29).

Capturing the Zeitgeist: 1999

I don't try to trick people. Life is too confusing itself, and I wouldn't put any more on anybody else".
Prince, 1983

1999 did not present a pessimistic view of the impending end of the world. Rather, Prince turned the apocalypse into a celebration and gave voice and relief to an entire generation raised in the shadow of fear of the nuclear annihilation. The message was clear: be glad, because through death we shall be liberated, but until that time, just have some fun (Toure 2013). Prince told Larry King in 1999 that he was inspired after watching a documentary with his bandmates on Nostradamus's prediction of the world's end in 1999. He remembered:

...A lot of people were talking about the year and speculating on what was gonna happen. And I just found it real ironic how everyone that was around me—whom I thought were very optimistic people—were dreading those days. And I always knew I'd be cool. I never felt like this was gonna be a rough time for me. I knew there were gonna be rough times for the earth, because this system

^{xxxiii} "I just can't believe all the things people say. Controversy. Am I black or white, am I straight or gay? Controversy. Do I believe in God, or do I believe in me? . . . I can't understand human curiosity. Controversy." "Controversy" (Prince, 1981).

^{xxxiv} The filming location for the "Controversy" and "Sexuality" videos is unknown. The website Prince Vault states they were filmed at an "unknown soundstage" in Minneapolis in October 1981. The videos are the first appearance of new bassist Mark Brown, to whom Prince bestowed the stage name BrownMark.

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is based in entropy and it's pretty much headed in a certain direction. So, I just wanted to write something that gave hope.^{xxxv}

Music Journalists Rob Sheffield marveled at Prince's audacity as expressed in the album's songs:

"Don't worry," announces the warped robot voice at the start of Prince's '1999.' "I won't hurt U. I only want U 2 have some fun." . . . Is this the voice of God? Or Prince's synthesizers talking back to him? Either way, this guy's got his own idea of fun. And he spends the next 70 minutes building his spiritual and political philosophy around the urge to party. He sets off security sirens at the club by masturbating on the dance floor. He solves the nation's evils by staging a sex-as-redemption ritual with his lady cabdriver in the back seat. He dances under the shadow of the mushroom cloud, as the double-drag warmongers finally hit the little red button and blow up the planet – but not before Prince squeezes in one more Saturday night of letting that lion in his pocket roar. He gathers musicians of different races and genders into a communal church, dedicated to the higher purpose of getting Prince more action. You can't accuse the man of thinking small (Sheffield 2017).

The title track, however, was written last, and the other songs on Prince's first double album reflect a trend for the majority of the rest of his career—the gradual accumulation of songs that later turned into a concept album. As Thorne notes:

Prince's 'new direction' was not as drastic as some of the changes he would pursue later, but there was definitely an increased ambition evident on the album. While *Controversy* felt like Prince consolidating the success of *Dirty Mind* by producing a slightly watered-down sequel, this new album showed him making a definite creative progression, both in the sound of the music and the ambition of the lyrics. But as would be the case with almost every subsequent Prince album, the record would come together first through a gradual accumulation of songs, before the process picked up speed and turned into a coherent concept, with the title track written last. It's this song that hints at the precision-tooled tracks of *Purple Rain*; the rest of the album is much looser, jam-based, and though always poppy and easy on the ear, experimental (2016: 91).

In 1989, after *Rolling Stone* included *1999* in its Top 100 albums of the 1980s, Keyboardist Matt Fink reflected on what Prince was trying to accomplish with the album:

I think he was trying to become as mainstream as possible, without violating his own philosophy, without having to compromise any of his ideas. To some extent, he was trying to make the music sound nice, something that would be pleasing to the ear of the average person who listens to the radio, yet send a message. I mean, "1999" was pretty different for a message. Not your average bubblegum hit (Sheffield 2017).

Sheffield expands on Prince's motives, going so far as to say that the album was one of the decade's most influential and that it established Prince as the King of Synth-Pop:

^{xxxv} Prince's bandmates remember that after watching the show in the evening, they all went to bed and by the time they saw Prince the next morning, he had penned the song, "1999".

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Strange as it seems in retrospect, there was no reason to think his new music had any shot at pop radio. He was three years past his only Top 40 hit, 'I Wanna Be Your Lover.' But he clearly wasn't thinking in those terms – he made the music even more outrageous than the lyrics, experimenting with the newfangled technology of Oberheim synthesizers and Linn drum machines.

He'd obviously studied the latest New Wave records in the import bin. As guitarist Dez Dickerson recently told *Billboard's* Michaelangelo Matos, Prince was inspired by 'the New Romantic thing,' especially Duran Duran and Spandau Ballet, who were in rotation at First Avenue, the Minneapolis club immortalized in *Purple Rain*.

1999 came on as the ultimate New Romantic statement. It was the synth-pop album to beat all other synth-pop albums, in the year synth-pop took over. 1982 was full of futuristic electronic records mixing disco beats with arty concepts – from the Human League's *Dare* to Yazoo's *Upstairs at Eric's*, from George Clinton's *Computer Games* to Duran Duran's *Rio*. Hip-hop went techno with Afrika Bambaataa's 'Planet Rock' and 'Looking for the Perfect Beat' and Grandmaster Flash's 'The Message'; so did the goth-punk kids in New Order with their club hit 'Temptation.'

But as any of these artists probably would have conceded, Prince topped them all, creating his own kind of nonstop erotic cabaret. Instead of just overdubbing instruments to replicate a live band, he built the tracks around a colossal synth pulse, which made *1999* one of the decade's most influential productions. 'Little Red Corvette' became such a massive pop hit, it's easy to overlook how radical it sounded at the time. All through the song, you can hear the machines puff and hiss, as if Prince's engines are overheating, with his studio as a Frankenstein lab full of sparks flying everywhere. It's sleek on the surface, but the rhythm track keeps sputtering and threatening to blow up (Sheffield 2017).

1999 was released October 27, 1982, and by the next month it peaked at Number 9, Prince's highest ranking album to date. It remained on the chart for an impressive 153-week run. While the single "1999" was released a month before the album, it did not chart well initially. "Little Red Corvette" was released as a single in February 1983 and made it to Number 6 that month. With the success of that song, "1999" was re-released in July of 1983 and hit Number 12 on the charts. The success of the album was also due in part to Prince's use of music videos on the nascent music video channel MTV, which was launched the previous year. Prince was "part of a new breed of musicians who understood the power of the music video as a way to market an artist and build their own iconography and mythology." With his heavy rotation on the music channel, fans were already copying his look (Forde 2015). Sheffield further explains MTV's influence:

MTV was clearly a huge influence on *1999*—not just as a format for exposure, but as a source for the latest European synth sounds. Here was a network where David Bowie and Roxy Music were legacy artists while Depeche Mode and Adam Ant were *bona fide* stars. This place was made for him. A Flock of Seagulls—even their name sounded like a Prince lyric.

Also significant about MTV in 1982 was that it was a nationwide rock & roll network with black

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artists in the mix, and one ripe for a black art rocker like Prince to take over. Which he did. MTV played the “1999” video like it was manna from heaven. Radio still resisted—the “1999” single stalled short of the Top 40. But MTV played the video so heavily that it was even used in the network’s own stereo-demonstration ads. When “Little Red Corvette” went into rotation, MTV kept right on playing “1999,” even though both videos looked suspiciously like they were filmed on the same day with the same cast wearing the same clothes.

It didn’t matter. The network couldn’t get enough of the “Minnesota Monarch,” as MTV’s J.J. Jackson called him. (The nickname didn’t catch on, though “His Royal Badness” did.) By the time Michael Jackson came out with his much-ballyhooed “Billie Jean” video, Prince was already MTV’s signature artist (Sheffield 2017).

Sheffield’s analysis that the videos for “1999” and “Little Red Corvette” were filmed on the same day based on clothing is not accurate. “1999,” “Automatic,” and “Let’s Pretend We’re Married” were all filmed at the Minneapolis Armory at 500 South 6th Street in October 1982 (a display case in the Armory commemorates the filming). “Little Red Corvette” was filmed at the Lakeville, Florida Civic Center in late January 1983 while Prince was on tour with The Time and Vanity 6 (Turner 1983). Regardless, the videos are noteworthy for three reasons. First, Prince again is branding and controlling his image and look with consistency between his album cover, tour and videos. His hair, makeup, clothing, and stage sets are the same for all (Figure 30). Second, the videos appear to be the last that are filmed in Minnesota until Prince completes construction of his Paisley Park compound in 1987 (although the videos for “Purple Rain” and “Let’s Go Crazy” include footage from the movie filmed in Minneapolis). Finally, the videos mark the beginning of more defined, increasingly elaborate choreography, another element for which Prince would become well known. “Little Red Corvette” shows him doing a complicated James Brown-esque dance during the guitar solo, and “1999” opens with Prince, BrownMark and Dez dancing in unison.^{xxxvi} Prince and The Revolution perfected their onstage dancing in the live stage performances in their next endeavor.

“Baby I’m A Star”: *Purple Rain*

“Before Purple Rain, all the kids who came to First Avenue knew us, and it was just like a big, fun fashion show. The kids would dress for themselves and just try and look really cool. Once you got your thing right, you’d stop looking at someone else. You’d be yourself, and you’d feel comfortable. When the film first came out, a lot of tourists started coming. That was kind of weird, to be in the club and get a lot of ‘Oh! There he is!’ It felt a little strange. I’d be in there thinking, ‘Wow, this sure is different than it used to be.’” – Prince, 1985

With no number one hits and only one Top Ten album (1999), Prince pitched the idea of a major motion picture to his label. While initially unsure, Warner Bros. eventually backed the artist’s effort, and much of

^{xxxvi} Brown was a dancer, and recounted: “Through my time with him, I’d witnessed the evaluation of Prince. He used to stand with his back to the audience. Then I joined the band, and I’m a dancer. Next thing I knew, he was like, ‘I’mma wear you out tonight!’ and we were trying to outdo each other, leaping off the speaker stacks. He was a frickin’ tiger, a roaring lion onstage. You couldn’t stop him (Chick 2018: 62).”

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1983 and early 1984 was spent writing, rehearsing, recording, and filming the movie *Purple Rain*. A local Minneapolis music landmark, First Avenue (701 North 1st Avenue; extant), played a prominent role in the movie and soundtrack, along with the city's favorite musician. Both would become world famous and iconic as a result (Figure 31).

Prince was no stranger to First Avenue or its earlier incarnations. Owner Allan Fingerhut allowed him in as a teenager in the 1970s to see shows featuring national Black bands, an unusual occurrence at the time because Black artists were typically not allowed to play downtown clubs. But First Avenue's location on the north edge of downtown, away from the rest of the city's nightclub scene, made the venue "neutral ground" in a city where Blacks and Whites rarely socialized with each other. In March 1981, manager Steve McClellan booked Prince in the Mainroom during his *Dirty Mind* tour, a different story than his previous performance nearby at the Orpheum a year earlier. According to Cole, who mixed the sound for the concert, "That first Prince show (at First Avenue) was one of the best shows I ever saw. You could see him connecting. I got a sense that he felt like, 'This is my audience.'" (Matos 2016; Light 2014: 9–10).

On August 3, 1983—three months before filming for the movie was set to begin—Prince and The Revolution, played a benefit concert for the Minnesota Dance Theatre, which was housed in the Hennepin Center for the Arts, located at 528 Hennepin Avenue, Minneapolis; extant), where the rockers prepared for dance scenes (choreographed by BrownMark) for their cinematic debut (Chick 2018: 62). The sold-out concert raised \$23,000 for the dance troupe, and the nightclub provided an ideal backdrop for recording a new single that would go on to become Prince's signature anthem and "one of popular music's greatest landmarks" (Light 2014: 2–3). Although they had not heard the ballad before, "fans in attendance seemed to understand it was a landmark moment," wrote one music journalist recounting that evening's concert in the days following Prince's death in 2016 (Riemenschneider 2016). Light characterizes the performance in his book, *Let's Go Crazy*:

When [Prince] reaches the chorus, repeating the phrase "purple rain" six times, the crowd does not sing along. They have no idea how familiar those two words will soon become, or what impact they will turn out to have for the twenty-five-year-old man onstage in front of them. But it's almost surreal to listen to this performance now, because while this thirteen-minute version of 'Purple Rain' will later be edited, with some subtle overdubs and effects added, this very recording—the maiden voyage of the song—is clearly recognizable as the actual 'Purple Rain', in the final form that will be burned into a generation's brain, from the vocal asides to the blistering, high-speed guitar solo to the final, shimmering piano coda (Light 2014: 2–3) (Figure 32).

Employing a trick he learned from Moon, Prince brought in a recording truck for the evening, and at the helm was former Sound 80 Studio engineer David Z (Rivkin), the brother of Bobby Z, drummer for The Revolution. With the exception of 19-year-old guitarist Wendy Melvoin, who debuted with The Revolution that night, recording live was par for the course for the band members. Many did not realize, however, that that evening's set would be featured on the soundtrack. Apparently neither did Prince, who had not "necessarily planned on using the First Avenue recordings on the actual album." But when he listened to the tapes, he found that some of the new songs sounded good, in both performance and audio quality. Incredibly, not only "Purple Rain," but also two other songs that were debuted that night—"I Would Die 4 U" and "Baby I'm a Star"—wound up on the final *Purple Rain* soundtrack (Light 2014: 6). While the live recording was used in the film and soundtrack, the footage used in the film was actually recorded later as

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part of the overall filming: Prince and the band were lip-syncing to the previously recorded music.

Prince captured First Avenue's magnetism and raw energy through the live recordings that ended up on the soundtrack, as well as in the filming for the movie. Over half of the semi-autobiographical film was shot in the club, with the backstage scenes filmed nearby at the Orpheum Theater.^{xxxvii} Although it was a relatively low-budget production (\$7 million) with a rookie cast and crew—including Prince as the main character—the movie grossed \$80 million at the box office. The release propelled Prince into superstardom. More than 20 million copies of the album were sold internationally by the fall of 1984, and it topped the *Billboard* charts for twenty-four weeks. As journalist and rock critic Alan Light remarked in *Let's Go Crazy: Prince and the Making of Purple Rain* (2016): "Prior to this release, Prince was nowhere near a household name: while he had established himself in the R&B community, he had just one album that could be considered a mainstream hit, and no singles that had peaked above number six on the pop charts. He was shrouded in mystery, surrounded by rumors about his ethnic background and sexual preference, and had completely stopped talking to the press as of the release almost two years earlier of his previous album, 1999."

First Avenue became similarly enshrined in popular culture, as author Rebecca Noran relayed in *First Avenue and 7th St. Entry: Your Downtown Danceteria since 1970*:

The success of the film brought an unprecedented amount of national attention to the club. Although it had always been the music that drew crowds to First Avenue, after *Purple Rain* was filmed it became something of a tourist club. . . . There was an undeniable influx of fans who had seen Apollonia speak the words "Everybody's heard of First Avenue," and they'd come down with demo tapes thinking they might get a chance to give one to Prince and catch their big break. The club was bombarded with calls from Prince fans. . . . To this day [2000], First Avenue receptionists still get calls asking if Prince is going to be in that night or if they know how to reach him (Noran 2000: 22–23).

Although *Purple Rain*'s title track only reached number two, the two singles "When Doves Cry" and "Let's Go Crazy" topped the charts. The critically acclaimed album garnered two Grammy awards and the film's score won an Oscar for Best Original Song Score. Prince said of the album in 1986:

I think *Purple Rain* is the most *avant-garde* purple thing I've ever done. Just look at "When Doves Cry" and "Let's Go Crazy." Most black artist won't try a groove like that.^{xxxviii} If more would, we'd

^{xxxvii} Other key *Purple Rain* locations included rehearsal space at The Warehouse at 6651 Highway 7 in St. Louis Park (demolished), the house of Prince's character "The Kid" (aka the "Purple Rain" house) at 3420 Snelling Avenue, Minneapolis (exterior shots only; the property is extant and was purchased by Prince when it went up for sale in 2015; he continued to own at the time of his passing); and Flying Cloud Warehouse at 6472 Flying Cloud Drive, Eden Prairie (interior for The Kid's house; demolished). Limited portions of the movie were filmed in California. The videos for "Purple Rain" and "Let's Go Crazy" consists of film footage from First Avenue. For a full listing of all filming locations, see [PrinceVault.com/Purple Rain](http://PrinceVault.com/PurpleRain) page under the "Shooting Schedule & Locations" heading. It is interesting to note that the exterior shots for Morris Day's character's apartment was located just a few blocks from Owen Husney's office building, that the character Apollonia's apartment was on Glenwood Avenue, near John Nelson's apartment, and that the club Apollonia's group performed in was called The Taste, which appears to be a reference to The Taste Show Lounge which was a major Black performance venue in downtown Minneapolis.

^{xxxviii} "When Doves Cry" is notable for Prince's innovated decision to drop the bass line from the song.

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have more colorful radio stations. In the sixties, when everybody tried to be different, you had War and Santana, and Hendrix, and Sly, and James, and they were all uniquely different. Now, everyone just jumps on what they think are the hottest sounds... Sometimes I just wish that when I turn on the radio I could get that many different colors (Normant 1986).

Purple Rain has consistently ranked highly among the entertainment industry's list of superlatives. The album's accolades are summarized in *Let's Go Crazy*:

In 1993, *Time* magazine ranked it the fifteenth greatest album of all time, and it placed eighteenth on VH1's 100 Greatest Albums of Rock & Roll. *Rolling Stone* called it the second-best album of the 1980s and then placed it at number 76 on its list of the 500 Greatest Albums of All Time, saying that it is a record "defined by its brilliant eccentricities"; the magazine also included both 'Purple Rain' and 'When Doves Cry' high on its list of the 500 Greatest Songs of All Time.

In 2007, *Vanity Fair* labeled *Purple Rain* the best soundtrack of all time. . . . In 2008 *Entertainment Weekly* listed *Purple Rain* at number one on its list of the 100 best albums of the past twenty-five years, and in 2013 came back and pronounced it the second-greatest album of all time, behind only the Beatles' *Revolver*, adding that *Purple Rain* might be the "sexiest album ever"(Light 2014: 8).

The album's significance has not only been recognized in popular culture, but also by the National Recording Preservation Board, which was created by the Library of Congress in 2002. It is Prince's only album to receive this distinction. In 2012, the organization listed *Purple Rain* in the National Recording Registry, a compilation of audio recordings that are "culturally, historically, or aesthetically significant." Works included in the registry are considered "of enduring importance to American culture and . . . in need of permanent preservation." The following is excerpted from *Purple Rain's* nominating essay:

Prince was already a hit-maker and a critically acclaimed artist when his sixth album, the soundtrack for his 1984 movie debut, launched him into superstardom. Earlier, he had played all the instruments on his records to get the sounds he wanted, but now he led an integrated band of men and women who could realize the dense, ambitious fusion that he sought, blending funk, synth-pop, and soul with guitar-based rock and a lyrical sensibility that mixed the psychedelic and the sensual. Prince experimented throughout the album, dropping the bass line from 'When Doves Cry' to fashion a one-of-a-kind sound, and mixing analog and electronic percussion frequently. Portions of 'Purple Rain' were recorded live at the First Avenue Club in Prince's hometown of Minneapolis, and the success of the album served notice that the Twin Cities were a major center for pop music as numerous rock and R&B artists from the region emerged in its wake. Like much of Prince's other work, 'Purple Rain' was provocative and controversial, and some of its most explicit lyrics led directly to the founding of the Parents Music Resource Center (Library of Congress 2012).

As mentioned in the Library of Congress's write up, the album received another type of notoriety – the explicit nature of the song "Darling Nikki" raised the ire Tipper Gore, wife of then Tennessee Senator Al Gore. Tipper Gore bought the *Purple Rain* soundtrack for her daughter and was shocked by the song's lyrics upon hearing them. Gore helped form the Parents' Music Resource Center (PMRC), along with Susan Baker (whose daughter asked her what a "virgin" was after hearing Madonna's song "Like A

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Virgin”), which took the issue up with the recording industry and Congress. The PMRC came up with the notorious “Filthy 15,” a list of the top fifteen songs that they felt glorified sex, violence, drug and alcohol use, and the occult. Prince holds the distinction of the only artist to appear twice on the list: he also wrote the song “Sugar Walls” for Sheena Easton. While artists such as Dee Snider from Twisted Sister, John Denver and Frank Zappa testified against what they saw as censorship, the Recording Industry Association of America convinced record labels to warn of potentially offensive content through the use of the Parental Advisory: Explicit Content warning label still in use today (Grow 2015) (Figure 33). Labelling had the opposite effect, typically resulting in increased sales numbers over albums that were not labeled. Prince and The Revolution embarked on a massive tour in support of the *Purple Rain* album, and with this effort, his superstardom was solidified. Prince and the Revolution, with opening act Sheila E., sold out major arenas across the United States. The tour began with seven shows in Detroit, a city with a fan base that supported Prince from his earliest recordings. He also played five arena shows in St. Paul at the Civic Center (demolished) between December 23 and 28, 1984. By early 1985, Prince was exhausted by the pace of the high-energy performances, bored by the repetitiveness of the show, and began to fear that his career would be defined by this album. He ended the tour six months early, and with his next release, once again reminded the world that he was a music innovator and would not rest on his rock-heavy *Purple Rain* laurels (Nilsen 1999: 274–275; Brown 2017).

Counterpoint: *Around the World In a Day and Parade*

“*But life ain’t really funky, unless it’s got that pop.*” – Prince, “Pop Life,” 1984

Without his band members or record company’s knowledge, Prince began work on his next effort in 1984, during the height of the *Purple Rain* success. Released two weeks after he abruptly ended his *Purple Rain* tour in April 1985, *Around The World In A Day* was a sharp counterpoint, not only in the album’s sound but also in its imagery and message (Figure 34):

With the momentum of *Purple Rain* behind it—or, more precisely, with the momentum still going full tilt—*Around the World* sold over two million copies; no Prince record would ever be as commercially successful in his lifetime. But the album didn’t capture the public imagination to anywhere near the degree that *Purple Rain* had. If anything, its lilting textures and cryptic lyrics served to confuse a large portion of the fans attracted by the girls-and-guitars spirit of the motorcycle riding, Jimi Hendrix-meets-James Brown image the movie had cultivated. Which, of course, seemed to be his intention, his only possible way out of competing with a world-changing, life-changing phenomenon. But it’s unfair to only consider the album as a defensive maneuver or a strategy to keep his future options open. It was also a brave and deeply personal project, exploring sounds and ideas that were almost shocking coming from a pop icon at his peak. “I sorta had an f-you attitude,” Prince told legendary Detroit DJ The Electrifying Mojo about his mood while recording *Around the World in a Day*, “meaning that I was making something for myself and my fans. And the people who supported me through the years—I wanted to give them something, and it was like my mental letter. And those people are the ones who wrote me back, telling me that they felt what I was feeling” (Light 2016).

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The album was the first to be released on Prince's newly founded recording label, Paisley Park, a subsidiary to Warner Bros., and included two top ten hits: "Raspberry Beret" and "Pop Life." The album is also noteworthy for the song "The Ladder," co-written with his father, John Nelson, with a string interlude composed by Lisa Coleman and Wendy Melvoyn (Nilsen 1999: 280).^{xxxix}

Primarily recording in California with some basic dubbing at the Washington Avenue Warehouse at 6953 Washington Avenue South in Eden Prairie (building extant; interior gutted), Prince again began work on his next album *Parade* just before the release of his previous work. The album is the soundtrack to his sophomore film, *Under the Cherry Moon* (1986; filmed in France). The soundtrack, released three months prior to the movie (which suffered at the box office), peaked at number 3 on the US Billboard chart and included Prince's third Number One hit of his career, "Kiss."^{xl} The album was notable as the last album recorded with The Revolution, which he disbanded in 1986, and as his first collaboration on one of his releases with orchestral composer Clare Fischer. Prince had used Fischer's arrangements on one of his side projects, The Family, and asked him to provide orchestration for all the songs on the album except "Kiss," though he did not end up using them all. The album also marks the debut of Eric Leeds and Atlanta Bliss, who provided horns on the songs "Girls & Boys" and "Mountains," the basic tracks of which were also laid down at the Washington Avenue Warehouse. The incorporation of orchestral elements into his synth-pop sounds, and his inclusion of horns which he previously eschewed, marks another step in the artist's continual exploration of new musical sounds.

Masterwork: *Sign 'O' The Times*

"I hate the word 'experiment' – it sounds like something you didn't finish. Well, they have to understand that's the way to have a double record and make it interesting." – Prince, 1990

The years of 1986 and 1987 were spectacularly prolific for this already prolific artist. With his songs in first and second place on the charts ("Kiss" and "Manic Monday" covered by The Bangles), he toured Europe, and wrote an amazing number of songs that came together first as the album *Dream Factory*. The songs were mainly collaborations with the members of The Revolution from the past five years, but once he disbanded the group, he made a clear break from them and their work, scrapping the album. He then moved on to manipulating his voice to a high-register and recording an album under the persona "Camille," his feminine alter ego. He eventually also scrapped that album. His numerous side projects were ongoing. He began work on a new movie, *The Dawn* (never completed), while overseeing the design and construction of his new artist compound, Paisley Park, in Chanhassen. Prince then decided he would pull together various elements from all of these projects into a "three-LP, 22-track magnum opus titled *Crystal Ball*." Warner Bros. did not feel the market would support such an expensive release, and told Prince no. While disappointed, he rechanneled his efforts into a new concept album that many critics consider to be his second masterpiece after *Purple Rain*. While the album was primarily recorded in California, it contains

^{xxxix} The album was recorded at five locations: live tracking was done for select songs during the *Purple Rain* tour at the St. Paul Civic Center, and other recordings occurred at the Flying Cloud Drive Warehouse and Prince's Kiowa Trail home (all demolished). "Pop Life" was recorded at Sunset Sound in Los Angeles and "Temptation" was recorded at Capitol Studios in Hollywood.

^{xl} In 1989, "Batdance" hit Number One, and the song "Cream," released from *Diamonds and Pearls* in 1991, were Prince's last Number One hits.

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the first recordings from his state-of-the-art studio at his new home at 7141 Galpin Boulevard in Chanhassen (demolished) (Hermes 2017; George 2016).

The album was Prince's first primarily solo effort since 1999, although sound engineer Susan Rogers was a key collaborator on developing the album's sound and feel. Music journalist Will Hermes summarizes the album's creation and result:

Sign 'O' the Times is Prince's recorded apex, the summation and greatest articulation of all the musical fusions he'd alchemized up to that point. It's the album where he does it all—combining his synth-drums and meta-funk explorations with psychedelia, rock-guitar heroics and mainstream pop on the order of 1999 and *Purple Rain*. Reflecting both hip-hop's early cutting edge and his own restless muse, with new twists on old themes, *Sign 'O' the Times* was at once more confident, rangy and visionary than its predecessors. It took Prince's beat-centered, future-forward songcraft not just to the next level but to multiple levels.

But unlike his earlier solo efforts, *Sign 'O' the Times* wasn't a record by an ambitious kid trying to make an impression. At 28, Prince had already made himself into a pop superstar (and movie star too), and he easily sold out arenas. In one sense, he had nothing to prove. Yet *Sign 'O' the Times* is the most varied, accomplished record of his prime 1980s period, a testament to the range of his gifts and the bold artistic ambition that gave his music shape.

The double LP, now titled *Sign 'O' the Times*, was stitched together carefully at Sunset Sound and finished in January 1987. "Sequencing a record with him was really extraordinary," Rogers says. "He put so much value in the sequence. Each side was like an act in a play: It had to have a beginning, middle and an end. Great artists understand that a work of art should give you a sense of momentum when you first encounter it, and a sense of momentum when you walk away from it."

The upshot was a record packed so full of groundbreaking ideas, reflecting both the mainstream moment and Prince's restless muse, that it was hard for some to wrap their heads around. "What people were saying about *Sign 'O' the Times* was, 'There are some great songs on it, and there are some experiments on it,'" Prince told *Rolling Stone* in 1990. "I hate the word 'experiment' – it sounds like something you didn't finish. Well, they have to understand that's the way to have a double record and make it interesting." It's more than interesting – it's a pop-art landmark (Hermes 2017).

From the title track's Run-DMC's inspired minimalist rap sound to the RB-smoldering ballad "Adore" to the horn heavy "Housequake" to the whimsical "Starfish and Coffee," the album's sonic reach is expansive. The single "U Got the Look," co-sung with Scottish artist Sheena Easton, shot to Number 2 on the Top 100 charts and included the sped-up vocals of Prince's alter ego Camille. "Sign 'O' the Times" hit Number 3, and the album's other release, "I Could Never Take the Place of Your Man" (written in 1982 with a definite 1999-feel to its sound) hit Number 10. While album sales were modest, the critical acclaim was clear. *Sign 'O' The Times* was the top pick on most critics' "Best of" list for the year, as well as "Best Albums of the 1980s" or "Best Albums" of any decade list. Prince released a movie that mirrored the stage performance

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from the tour, and filmed it at his new Paisley Park compound (Figure 35).

The year 1987 marks a major landmark in Prince's life in many ways. The release of his second masterpiece *Sign 'O' The Time* bookend what most critics identify as Prince's most commercially and critically successful era of his career, beginning in 1980 with the release of *Dirty Mind*. It is also the year that his new artist's compound Paisley Park opened. The complex was a self-contained 55,000 square foot, \$10 million creative-complex boasting two state-of-the-art recording studios, a 12,400-square-foot sound stage, rehearsal rooms/dance studios, performance area, common areas and offices. While he would still record at studios in California and New York and include live recordings from around the world on future albums, the majority of his studio work, from basic tracking to completion, from 1987 on occurred at Paisley Park. With the massive sound stage, Prince also filmed music videos and films, such as his third movie *Graffiti Bridge* (1991), within the compound's walls.

The era from 1958 through 1987 includes key elements in Prince's life, from his formative experiences through his two widely recognized masterpieces. The era encompasses his formative years from 1965, when he masters his first instrument (the piano) until 1976, when he enters into a contract with a professional manager. Unlike most children, Prince's childhood was singularly focused on one thing: music. Whether teaching himself a wide range of instruments to learning how to write his own songs to performing in bands throughout Minneapolis to learning and listening in the Minneapolis's school music programs or those at The Way to learning studio recording techniques, Prince's formative years were defined by learning and mastering. Through this effort, he was able to get management representation at age 18 and land a major recording contract the next year; record, perform, write and produce his studio albums; and change the sonic landscape by his early 20s. The era also includes his rise to superstardom and his most commercially and critically successful period, from 1980 when he released *Dirty Mind* through 1987, with the release of *Sign 'O' The Times*. While Prince would go on to produce numerous albums and side projects, and performed massive worldwide tours for another 29 years until his untimely death in 2016, his impact moving forward would never match that of his works between 1980 and 1987.

F. ASSOCIATED PROPERTY TYPES

Prince is a significant individual under Criterion B in the area of Performing Arts. Properties considered under the "Prince, 1958–1987" Multiple Property Documentation Form are those associated with the first twenty-nine years of the artist's life. This period encompasses his early musical development, his creation of a new musical style in the late 1970s and early 1980s (the "Minneapolis Sound" as exhibited on *Dirty Mind* [1980]), his ascent to international fame following the release of *Purple Rain* (1984), through the completion of his other widely recognized masterpiece *Sign 'O' The Times* (1987). The decision to end the MPDF at the midway point of his career was based on the fact that the construction of Paisley Park in 1987 marked a turning point in Prince's career, style, and process of creation. For example, prior to this time, he used private studio spaces to record basic tracking for many songs, and then would often take them to Los Angeles to do final recording and engineering. The MPDF as written reflects a desire to assess/evaluate the important places associated with the development of his career prior to that time. All properties will be evaluated for their National Register eligibility under Criterion B for their association with Prince. Criterion B applies to properties associated with significant individuals whose specific contributions to history can be

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identified and documented. Although it is possible that some properties may be eligible under other National Register Criteria, those evaluations are not included in this study.

Criterion B guidance prepared by the National Park Service recommends looking at the productive years of an individual. However, guidance also indicates that properties associated with an individual's formative or later years may qualify if the individual's activities during that time were historically significant. In order to best assess the known properties associated with Prince's formative and productive years up to the construction of Paisley Park, research on all known properties was conducted to prepare a comparative analysis. Through this effort, 51 Minnesota properties associated with Prince prior to the construction of Paisley Park were identified. Six Minnesota properties associated with Prince following the construction of Paisley Park were identified (see Table 1 and Map of Prince Properties in Additional Documentation). Further research into both eras may result in identification of additional properties associated with Prince's formative and productive life. Additional information about the scope of survey, identification, and evaluation efforts can be found in Section H: Summary of Identification and Evaluation Methods.

In addition to Prince's birthplace and early residences, three property types with potential significance were identified:

- Writing, Practice, and Rehearsal Locations: properties where Prince mastered song writing, key instruments, and dance/choreography.
- Recording Locations: properties where Prince recorded songs and albums and mastered recording techniques. Subtypes include Residential Studios, Commercial Studios, and Concert Venues.
- Performance Locations: properties where Prince performed live and in front of a camera. Subtypes include Concert Venues and Filming Locations.

Property types associated with Prince often blur traditional lines. For example, he recorded his music in every house he lived in as an adult, at live performances, and at professional studios, so instead of creating a "Studio" property type, they are grouped here as "recording locations." Properties may also fall under more than one type. For example, the music club First Avenue is where Prince performed numerous live concerts, but it is also where the audio for three pivotal songs were recorded for the *Purple Rain* soundtrack, and the property served as a filming location for the movie. The audio and visual recordings were both used in music videos associated with the soundtrack and movie. Therefore, the evaluation of individual buildings may involve consideration under any or all of the three property types and/or more than one subtype. A list of properties known to fit within each property type is provided as part of the descriptions below. Additional information on these properties can be found in Table 1. Those marked with an asterisk (*) meet the Registration Requirements as presented. The others are either nonextant or are not yet evaluated under this Multiple Property Documentation Form.

Only nine properties have been identified with an association with Prince that occurred more than 50 years ago. The National Register of Historic Places Evaluation Criteria therefore requires the application of Criteria Consideration G, which requires properties achieving significance within the last 50 years to have *exceptional* significance. The National Park Service recommends preparation of a Multiple Property Documentation Form as one way to evaluate groups of properties, including those with significance less than 50 years of age. The historic context provided in this MPDF demonstrates that Prince's international

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fame and influence on the Minneapolis and national music scene of the 1980s cannot be understated. Prior to and especially since the time of his passing, numerous books, articles and documentaries have been released evaluating his importance and influence in music and popular culture. Exhibits on his legacy have been created in Minnesota, Melbourne and Amsterdam, and scholarly conferences have been held in England and Minnesota. These publications and conferences confirm Prince's exceptional importance due to his musical contributions and through the creation of an entirely new musical genre. Therefore, when considered eligible for listing pursuant to these registration requirements, the properties associated with him and the development of the Minneapolis Sound will meet the requirements of Criteria Consideration G.

Name of Property Type: Writing, Practice, and Rehearsal Locations

Description: Buildings that served as Writing, Practice, and Rehearsal Locations will have an association with Prince prior to and including 1987, but could date from any era. This property type is specific to locations where Prince mastered the skills needed for his craft, including songwriting, key instruments (vocals, piano, and guitar), and live performance (dancing ability and choreography). Because Prince's most significant songs and albums were written and recorded in the same place, locations where Prince wrote significant songs are more appropriately evaluated under the Recording Location property type (see below). Due to Prince's peripatetic adolescence and young adulthood, the length of his association with these properties might be a short number of months or years. Most properties will be within an urban setting, likely in Minneapolis or western suburbs such as St. Louis Park, Eden Prairie, Orono, and Chanhassen. Architectural styles and original functions will vary and do not factor into the potential significance of the property. Known extant examples include modest apartments, single-family residences, commercial, industrial, educational, and public buildings. In some cases these properties were owned or leased by Prince or his family, typically as residences. However, most are spaces owned or leased by others and simply utilized by Prince and his musical associates.

Significance: Writing, Practice, and Rehearsal Locations where Prince mastered key instruments (vocals, piano, and guitar), songwriting skills, and the art of live performance are significant because they represent the key points in Prince's formative years that led to his rapid rise to fame and influence, eventually transforming the sonic landscape of popular music. They also represent the places where he continued to expand his craft, and became a legend/icon. Because Prince was essentially self-taught, this mastery also provided a foundation for Prince's personal drive to control every aspect of his sound and image. Although Prince might have learned and/or practiced these skills in numerous locations, only a select few will rise to the level of significance necessary for listing on the National Register of Historic Places. Those that do will be well-documented through first-hand accounts of Prince's activities.

Registration Requirements: Writing, Practice, and Rehearsal Locations will be considered eligible for listing on the National Register under Criterion B if they have direct associations with key points in Prince's formative years and productive life through 1987, including the mastery of song-writing, dance and choreography, and key instruments (vocals, piano, and guitar). The properties must be well-documented as to their association with Prince and his mastery of the specific skill in that unique location. They must also retain sufficient integrity from the period Prince was associated with the property.

Integrity of these historic resources will vary. Writing, Practice, and Rehearsal Locations must retain a setting similar to that present while Prince occupied them. If a resource has been moved, the move must

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have been undertaken before or during the time period Prince was associated with the property. Because the properties are not being evaluated under Criterion C, more leeway is allowed in assessing integrity of materials, design, and workmanship. In general, the property should be recognizable by Prince or his associates from that era. The essential form, style, massing, and fenestration pattern that evoke the period Prince was associated with the building should remain intact. However, properties might be altered by changes to cladding materials, subordinate additions to the side or rear, and replacement of windows, doors, and storefronts. Alterations must be sympathetic and non-intrusive. Older buildings, those not owned by Prince or his immediate family, and those that have transferred ownership a number of times since Prince's association are expected to have less integrity.

Writing, Practice, and Rehearsal Locations – asterisked properties meet the Registration Requirements listed herein

- John Hay Elementary School, 1014 Penn Avenue North, Minneapolis (1964–1967; 1968-1969) [Nonextant]
- *Second childhood residence, 2620 8th Avenue North, Minneapolis (1965–ca.1972 or 1973)^{xli}
- Glendale Seventh-day Adventist Church, 1138 Glenwood Avenue, Minneapolis (late 1960s–early 1970s)
- Charles Smith's house, 927 Sheridan Avenue North, Minneapolis (ca. 1966–1972)
- Kenwood Elementary School, 2013 Penn Avenue South, Minneapolis (fall 1967-spring 1968; or just first half of 1968)
- Aunt Mary Hill's house, 1209 Penn Avenue North, Minneapolis (1960s–1970s)
- Lincoln Junior High School, 2131 North 12th Avenue, Minneapolis (1969–1970)
- Spirit of the Lord Church, 1001 Penn Avenue North, Minneapolis (early 1970s)
- Bryant Junior High School, 310 East 38th Street, Minneapolis (1970–1972)
- John Nelson's apartment, 1707 Glenwood Avenue North, #105, Minneapolis (1970–1972)
- John Nelson's house, 539 Newton Avenue North, Minneapolis (ca. 1973)
- Aunt Olivia (Nelson) Lewis's house, 3837 South 4th Avenue, Minneapolis (ca. 1973 and 1974 or 1975)
- Terry Jackson's house, 1248 Russell Avenue North, Minneapolis (ca. 1972–1976)
- André Cymone's house, 1244 Russell Avenue North, Minneapolis (ca. 1972–1976 [rehearsing]; ca.1975–1976 [residence])
- The Way Community Center, 1900 block of Plymouth Avenue North, Minneapolis (late 1960s–early 1970s)
- Minnesota Dance Theater, Oliver Baptist Church at corner of 4th Street Southeast and 13th Avenue, Minneapolis (1970–1971) [Nonextant]
- Minnesota Dance Theater, Horst Building, corner of 4th Street and Central Avenue, Minneapolis (early to mid-1970s)
- Central High School, 3416 4th Avenue South, Minneapolis (1972–1976) [Nonextant]
- *Sound 80, 2709 East 25th Street, Minneapolis (December 29, 1976 through fall 1977)
- Apartment, 2012 Aldrich Avenue South, Minneapolis (late 1976–summer 1978)
- U-Warehouse, 400 East Lake Street, Minneapolis (1978)

^{xli} Prince's first childhood home at 915 Logan Avenue North is not listed since it is demolished and pre-dates his musical practice.

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- Del's Tire Mart, 1409 2nd Street South, Minneapolis (1978) [Nonextant]
- Pepe Willie's house, 3809 South Upton Avenue, Minneapolis (1978–1979)
- Minnesota Dance Theater, 528 Hennepin Avenue, Hennepin Center for the Arts, Minneapolis (1983)
- The Warehouse, 6651 Highway 7, St. Louis Park (1983) [Nonextant]
- Flying Cloud Drive Warehouse, 9025 Flying Cloud Drive, Eden Prairie (1983–1984) [Nonextant]
- Washington Avenue Warehouse, 6953 Washington Avenue South, Eden Prairie (July 1985–March 1987)

Name of Property Type: Recording Locations (Private Studios, Commercial Studios, and Concert Venues)

Description: This property type includes places where Prince recorded (and often wrote) songs and albums of his own and music associated with the Minneapolis Sound. It also includes locations where Prince learned to record and mix music, ultimately producing his own records and others associated with the Minneapolis Sound. Buildings that served as Recording Locations will have an association with Prince prior to and including 1987, but could date from any era. Architectural styles will vary and do not factor into the potential significance of the property. Known examples of Recording Locations in Minnesota can be grouped into the following three subtypes:

Private Studio: Beginning in approximately 1978 when Prince moved to his first house (5215 France Avenue South, Minneapolis), he established a recording studio in the basement. All of his subsequent residences included an in-home recording studio, where he recorded major albums and songs. Although Prince's first residential studio was located in an urban settings, by late 1979 or early 1980 Prince moved his residential studio to suburban settings. This allowed him more privacy after his first albums and the freedom to record and play music loud at night without disturbing his neighbors. The residences were either rented by or owned by Prince. Prince also recorded at several warehouses that he rented; most also served as rehearsal locations. All known examples of Recording Locations: Private Studios are (or were) single-family residences or warehouse spaces augmented with a space for playing instruments and recording and/or mixing the sound. This space would have originally held equipment similar to that found in a commercial control room. For example, his home studio in Orono included a 16-track recording unit, and his Kiowa Trail home had an Ampex MM1200 24-track recorder with a Soundcraft 3B console. Unfortunately, although one of the known residences is extant, none of his residential studio spaces are known to survive (the studio in the France Avenue house was gutted and remodeled, and the Orono and two Chanhassen residences were all demolished). Similarly, two of the three known warehouse studio locations have been demolished; only the Washington Avenue Warehouse building is extant, and the interior recording spaces are nonextant.

Commercial Studios: Prince also used professional recording studios. Known commercial studios where Prince recorded and learned recording techniques in Minnesota include Cookhouse Studio (as a session musician with the band 94 East in 1976), two Moon Sound Studio locations (recording with Champagne and working with Chris Moon) and Sound 80 (demo tapes and singles with 94 East and the Lewis Connection in 1977). All are located in Minneapolis. Other commercial studios with associations with Prince may still be identified. These studios are typically located in commercial or industrial buildings in urban settings. Primary interior recording areas comprise one or more studio spaces, each of which might include

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a “live room” (where the music is performed) and a control room.

Concert Venues: In addition to using residential and commercial recording studios, Prince employed mobile recording studios to capture live performances for albums. The only known extant location where he did this was also one of his most important recordings: the live recording of the world premiere of the song “Purple Rain,” recorded at a benefit concert on August 3, 1983, at First Avenue. The songs “Baby I’m A Star” and “I Would Die 4 U” were also recorded live at that performance, and were included on the album *Purple Rain*. If any other Recording Locations: Concert Venues survive, they would likely be located within schools, theaters, or clubs in urban settings.

Significance: Recording Locations are considered significant under Criterion B for their association with Prince when they are locations where Prince recorded songs or albums that were important to the development of the Minneapolis Sound and/or were critically or commercially significant within his solo career. Critically or commercial significant solo albums during the period of significance include the following: *Dirty Mind* (1980), *Controversy* (1981), *1999* (1982), *Purple Rain* (1984), *Around the World in a Day* (1985), *Parade* (1986), and *Sign O’ The Times* (1987). Because Prince typically wrote the songs as an integral part of the recording process, by default Recording Locations also include the locations where the songs were written. Recording Locations are also significant if they are where Prince mastered studio engineering techniques. This skill was a key component in his ability to control and create his own sound at a very young age, since he did not have to rely on producers or engineers who could have tried to keep his sound within industry standards for Black artists. Recording Locations falling under the subtype Concert Venues may also be significant under the Performing Location—Concert Venue property subtype if the recording was done in front of a live audience.

Registration Requirements: Recording Locations will be considered eligible for listing on the National Register under Criterion B if they have a direct association with Prince prior to and including 1987 and are well-documented as to their use as a recording location for songs or albums important to the development of the Minneapolis Sound, for critically and/or commercially significant songs or albums, or for Prince’s mastery of studio engineering techniques. The properties must retain sufficient integrity from the period Prince was associated with the property.

Integrity of these historic resources will vary. Recording Locations must retain a setting similar to that present while Prince occupied them. If a resource has been moved, the move must have been undertaken before or during the time period Prince was associated with the property. Because the properties are not being evaluated under Criterion C, more leeway is allowed in assessing integrity of materials, design, and workmanship. In general, the property should be recognizable by Prince or his associates from that era. The essential form, style, massing, and fenestration pattern that evoke the period Prince was associated with the building should remain intact. However, properties might be altered by changes to cladding materials, subordinate additions to the side or rear, and replacement of windows, doors, and storefronts. Alterations should be sympathetic and non-intrusive. Residential and commercial studios might retain sufficient integrity with additional exterior modifications if the primary interior recording areas are intact. Studios do not need to retain the recording equipment used by Prince. Older buildings, commercial studios and concert venues, and buildings that were not owned by Prince or that have transferred ownership a number of times since Prince’s association with the building are also expected to have less integrity.

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Recording Location: Private Studios - asterisked properties meet the Registration Requirements listed herein

- Residence and studio, 5215 France Avenue South, Minneapolis (summer 1978–1979) (Interior nonextant)
- Residence and studio, 680 North Arm Drive, Orono (late 1979–very early 1981) [Nonextant]
- Residence and Studio, 9401 Kiowa Trail, Chanhassen (Jan 1981–Jan 1985) [Nonextant]
- Residence and Studio, 7141 Galpin Boulevard, Chanhassen (November 1985–2000) [Nonextant; demolished 2005]]
- The Warehouse, 6651 Highway 7, St. Louis Park (1983) [Nonextant]
- Flying Cloud Drive Warehouse, 9025 Flying Cloud Drive, Eden Prairie (1983–1984; 1985-1987) [Nonextant]
- Washington Avenue Warehouse, 6953 Washington Avenue South, Eden Prairie (July 1985–March 1987) [Building extant; interior studio space nonextant]

Recording Location: Commercial Studios

- Cookhouse Studio, 2541 Nicollet Avenue South, Minneapolis (December 1975-January 1976)
- A.S.I. Studio, 711 West Broadway Avenue, Minneapolis (early 1976) [Nonextant]
- Moon Sound Studio, 4937 28th Avenue South, Minneapolis (First half of 1976)
- Moon Sound Studio, 2828 Dupont Avenue (late 1976 - 1977) [Nonextant]
- American Artists Studio/Owen Husney's studio, 430 Oak Grove, Minneapolis (1976-1979) [Building listed on the National Register for other associations; studio nonextant]
- *Sound 80, 2709 East 25th Street, Minneapolis (December, 1976 through fall 1977)

Recording Location: Concert Venue

- *Sam's/First Avenue, 701 North 1st Avenue, Minneapolis (various concerts in the 1980s and in 2006, August 1983 performance and recording, filming 1983)

Name of Property Type: Performance Locations

Description: Buildings that served as Performance Locations will have an association with Prince prior to and including 1987, but could date from any era. Architectural styles will vary and do not factor into the potential significance of the property. This property type is specific to visual performances, whether live (as in a concert) or filmed (as in a movie or music video). Known extant examples in Minnesota can be grouped into the following two subtypes:

Concert Venues – Concert venues are places where Prince performed live in front of an audience. These include community centers, schools, theaters, bars, and clubs. None of these buildings will have been owned by Prince (his Paisley Park and the Glam Slam would both come after 1987). Most properties will be within an urban setting, likely in Minneapolis or St. Paul. Depending on the building's original function, the primary interior space will include a place for a raised stage and an audience. These areas might be one single large room or could comprise a more formal performance layout such as an auditorium adjacent to

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the state and stage house. In some cases, live performances were filmed for incorporation into movies and/or videos, but the primary purpose of the event was the live performance (notably for the movie *Purple Rain*).

Filming Venues – Numerous properties and landscapes have served as filming venues for Prince’s movies and music videos. For the purposes of this MPDF, this subtype includes those properties that served solely as backdrops to the performance (e.g., the exterior of a Minneapolis house featured prominently in *Purple Rain*) or set locations (i.e., buildings where a temporary set was constructed for the purpose of filming a movie or video), rather than those that held a live performance that was also filmed (see the Concert Venue subtype). Properties could be in an urban or suburban setting and include warehouses, theaters, landscapes, streetscapes, and armories. Most of *Purple Rain* was filmed in Minnesota, at multiple locations. (Prince’s other pre-1987 movie, *Under the Cherry Moon*, was filmed primarily in France.) Five videos are believed to have been filmed in Minnesota prior to 1987: “Controversy” and “Sexuality” in an unknown location in October 1981 and “1999,” “Automatic,” and “Let’s Pretend We’re Married” in the Minneapolis Armory in October 1982. It is not known whether any of the sets used for Prince’s videos exist.

Significance: Due to the extremely brief association of performance venues with Prince, their significance may be difficult to assess. Concert Venues associated with Prince’s live performances are significant because they represent the most public location in which Prince interacted personally with his fans, received immediate feedback on his music, and exhibited his high-energy performances. Concert Venues where Prince performed a single night would not typically rise to the level of significance necessary for listing on the National Register unless the performance itself is well-documented as a key point in his career or in the development of the Minneapolis Sound. Similarly, Filming Venues are significant because they represent Prince’s efforts to reach a diverse audience through national distribution of the movie or music video. Prior to 1987, the movie *Purple Rain* and music videos for “1999” and “Little Red Corvette” were important vehicles for Prince’s rise to fame, including his image and musical genre. Although a number of Filming Venues might have gained notoriety for their appearance in one of Prince’s movies or music videos, they will not typically rise to the level of significance necessary for listing on the National Register simply because they are recognizable. The property itself must have played an important part in the movie or video.

Registration Requirements: Performance Locations will be considered eligible for listing on the National Register under Criterion B if they have a well-documented and direct association with Prince prior to and including 1987. Concert Venues will be considered significant if they served as a regular live performance space or when a particular live performance is well-documented as being significant to the development of the Minneapolis Sound or within a significant era of Prince’s career. Filming Venues are considered significant only when the property is a regularly or prominently featured location in a critically or commercially significant movie or music video.^{xlii} Performance Locations must retain sufficient integrity from the period Prince was associated with the property.

Integrity of these historic resources will vary. Performance Locations must retain a setting similar to that present while Prince performed in them. If a resource has been moved, the move must have been

^{xlii} For a full listing of all filming location associated with *Purple Rain*, which was the major film he recorded in Minnesota during this era, see the *Purple Rain* webpage under Films & Videos/Movies on the PrinceVault.com website - http://princevault.com/index.php?title=Film:_Purple_Rain

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undertaken before or during the time period Prince was associated with the property. Because the properties are not being evaluated under Criterion C, more leeway is allowed in assessing integrity of materials, design, and workmanship. In general, the property should be recognizable by Prince or his associates from that era. The essential form, style, massing, and fenestration pattern that evoke the period Prince was associated with the building should remain intact. However, properties might be altered by changes to cladding materials, subordinate additions to the side or rear, and replacement of windows, doors, and storefronts. Alterations should be sympathetic and non-intrusive. A property might retain sufficient integrity with additional exterior modifications if primary interior performance spaces are relatively intact. Performance Locations do not need to retain the equipment or sets used by Prince for filming. Older buildings, commercial studios and concert venues, and buildings that were not owned by Prince or that have transferred ownership a number of times since Prince's association with the building are also expected to have less integrity.

Performance Location: Concert Venues - asterisked properties meet the Registration Requirements listed herein

- The Way Community Center, 1900 Block of Plymouth Avenue North, Minneapolis (1960s and 1970s) [Nonextant]
- Capri Theater, 2027 W Broadway Ave, Minneapolis (January 5 and 6, 1979)
- *Sam's/First Avenue, 701 North 1st Avenue, Minneapolis (various concerts in the 1980s, August 1983 performance, filming 1983)
- Orpheum Theater, 910 Hennepin Avenue, Minneapolis (1980; 1983)
- Met Center, 7901 Cedar Avenue South, Bloomington (1982, 1983, and 1988) [Nonextant]
- Carlton Celebrity Room, 8350 24th Avenue South, Bloomington (1983, 1984 and 1986) [Nonextant]
- Prom Center, 1190 University Avenue, St. Paul (1983, 1984, 1985) [Nonextant]
- St. Paul Civic Center, corner of Kellogg Boulevard and West 7th Street, St. Paul (1984, 1986, 1990) [Nonextant]
- Rupert's, 5400 Wayzata Boulevard, Golden Valley (1987 and 1990) [Nonextant]
- Fine Line Music Café, 318 North 1st Avenue, Minneapolis (1987) [Interior Nonextant]

Performance Location: Filming Venues

- Soundstage, location unknown in Minneapolis (October 1981)
- Minneapolis Armory, 500 South 6th Street, Minneapolis (November 1981)
- *Sam's/First Avenue, 701 North 1st Avenue, Minneapolis (various concerts in the 1980s, August 1983 performance, filming 1983)
- Orpheum Theater, 910 Hennepin Avenue, Minneapolis (1980; 1983)
- Flying Cloud Drive Warehouse, 6472 Flying Cloud Drive, Eden Prairie (1983-1984) [Nonextant]
- Purple Rain house, 3420 Snelling Avenue, Minneapolis (1983)

G. GEOGRAPHICAL DATA

The context is limited to Minneapolis, Saint Paul, and the southwestern suburbs of Orono, Eden Prairie,

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Wayzata, St. Louis Park, and Chanhassen. He did live in California occasionally, and did record his first two albums and portions of his albums between 1981 and 1987 there, his primary and most significant locations are in Minnesota. It was beyond the scope of this research effort to consider properties in California.

H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

(Discuss the methods used in developing the multiple property listing.)

Two of Prince Rogers Nelson's childhood homes (2620 8th Avenue North and 539 Newton Avenue North) are located within the Area of Potential Effects for a federal undertaking. Originally determined not eligible as part of historic property identification efforts, their association with Prince suggested a closer evaluation of their National Register eligibility was warranted, especially following his unexpected death in 2016. Because Prince's creative process (writing, recording, and performance) changed with the construction of Paisley Park in 1987, it was decided to create a context and MPDF document to better compare and analyze properties leading up to that year. Prior to creating studio space at Paisley Park, Prince would use private studios or home studios to lay down basic tracking, and then finish recording songs in professional studios, typically in California. After constructing Paisley Park, he did most of his recording at the property. Also, while he did perform at other locations, his use of a singular, private space as a performance and filming location stands in contrast to such endeavors prior to its construction. The decision to separate out the pre-Paisley Park years follows National Park Service guidance for properties associated with significant individuals (Criterion B):

Each property associated with an important individual should be compared to other associated properties to identify those that best represent the person's historic contributions. The best representatives usually are properties associated with the person's adult or productive life. Properties associated with an individual's formative or later years may also qualify if it can be demonstrated that the person's activities during this period were historically significant or if no properties from the person's productive years survives. Length of association is an important factor when assessing several properties with similar associations.

A community or State may contain several properties eligible for associations with the same important person, if each represents a different aspect of the person's productive life. A property can also be eligible if it has brief but consequential associations with an important individual.

Research was conducted to identify properties with Prince in order to complete the comparative analysis and to determine the different aspects of Prince's formative and productive life prior to the construction of Paisley Park. Through this effort, 51 properties associated with Prince up to 1987 have been identified. Along with Paisley Park, 5 other post-1987 properties were identified, though further research into both eras may result in identification of more (see Table 1). The properties in Table 1 were identified through primary resources, such as Prince's partially completed autobiography, property deeds, census records, city directories and oral interviews with Prince's family and associates; and secondary sources such as

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biographies (see Major Bibliographical References).

Half the 1958-1987 era properties identified to date have been destroyed, demolished or extensively remodeled to the point that they cannot convey the time period with which they were associated with Prince. This includes some of the most significant properties associated with his productive solo years, including his home studios where he recorded his most important albums between *Dirty Mind* (1981) and *Sign O' The Times* (1987). This loss of significant resources suggests careful consideration of properties associated with Prince's formative years (those where he mastered the skills necessary for a career in music) and the need to consider not just Prince's solo career but his participation and influence in the creation of the "Minneapolis Sound" in the late 1970s and 1980s. Although Prince's length of association with Paisley Park extended through the vast majority of his productive life, the modest properties associated with Prince's upbringing in Minneapolis's Northside neighborhood tie him to the area's African-American history and the musical heritage of the Twin Cities. The properties where he learned and mastered industry skills, including studio recording, shaped his decisions to buck music industry trends by telling Warner Bros. at age 19 that he didn't want a producer or to be forced to alter his "sound" in order to fit industry standards, which would have kept him segregated to Black audiences.

In considering the National Park Service's guidance, research was conducted on other Criterion B properties across the nation, and several "formative" properties were identified. Numerous presidential boyhood homes are listed, as it seems the National Register values the locations where a president was raised as a connection to their formative years and how that shaped their lives. The suffragette Susan B. Anthony's childhood home in New York, portrait artist T.C. Steele's childhood home in Indiana, and writer Wright Morris's childhood home in Nebraska are all listed on the National Register as the places where these individuals learned their craft (Steele) or, an even more nebulous concept, developed their ideals and beliefs that were represented in their later work (Anthony and Morris). Each of these individuals also have properties associated with their adult "productive life" located in the same states as their childhood homes listed on the National Register, so they are not cases where no other properties survive. Johnny Cash's boyhood home was recently listed on the National Register for association with Cash because "the property and the surrounding landscape had a profound impact on Johnny Cash's later career as seen in his later music and in various recounting of his childhood in Dyess" (Salo et al. 2018). In the Cash example, however, there are no other extant properties in Arkansas associated with the singer/songwriter. The bulletin states that properties associated with formative years may qualify if the activities were historically significant, but does not define specifies what "historically significant" means in this context. In all these cases, as well as the presidential examples, it was argued that the historically significant events during the formative years were the mastering of a craft or the development of ideas that were key to their later, influential works.

While it appears length of association is valued in evaluating properties under Criterion B, in reality, properties associated with the formative years of significant individuals often are not always those with the longest associations. In the examples above, Steele and Cash stayed in one home throughout their entire childhood; however, such a stretch in one childhood residence seems to be the exception to the rule. Anthony's association with her childhood home, where she developed her social ideals on gender equality, was only five years due to financial hardships that caused her family to move. Yet even with this shorter association and connection to the nebulous concept of forming beliefs and ideas, it was deemed worthy of

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recognition. The National Register therefore provides the flexibility to look at the unique stories for each significant person, and make a case regarding what properties best represent them and their contributions. In other words, the “brief but consequential” length of time can be valued as equally as the “length of association” if the location was key in the individual’s development.

The evaluation of significance was based on the historic context developed herein in which the key elements of Prince’s formative and productive years through 1987 were identified. When applied to the properties identified to date, one formative property clearly meets the registration requirements for Writing, Practice, and Rehearsal Locations: his childhood home at 2620 8th Avenue North, where he mastered the piano, developed singing and performance techniques, and began developing the art of songwriting. As argued herein, without the mastering of key instruments so that he could write and perform all songs by himself and without mastering studio engineering, he would not have been able to have complete control over his sound at such a young age, which allowed him to create the Minneapolis Sound. His association with this property is approximately seven years from age six through twelve, the longest association during his formative years.

The Newton Avenue house does not appear to meet the registration requirements. While Prince did live there and most likely practiced and continued to hone his crafts on the piano and guitar, it appears his time and association at this location was brief and possibly sporadic, so it does not appear to be a significant formative year property, such as the 8th Avenue North house. The other formative year properties identified to date were not fully evaluated under the registration requirements of this document; however, based on a preliminary analysis, it does not appear that most will meet the requirements.

Two properties associated with his productive years prior to 1987 clearly meets the registration requirements for both Recording Locations and Performance Locations. Sound 80, where he mastered studio recording and producing while under contract with his first professional management company, Owen Husney’s American Artists Management. This was a critical step in his development as an artist, building from his time with Chris Moon at Moon Sound Studios, for without mastering studio engineering, he would not have been able to have complete control over his sound at such a young age, which allowed him to create the “Minneapolis Sound” a few short years later. Also, Sound 80 is the only extant recording studio in Minnesota from this era where he recorded as a Warner Bros. recording artist. First Avenue at 701 North First Avenue was the recording studio (via a mobile recording station) for three songs from his most famous, commercially successful and influential album, *Purple Rain*. The song “Purple Rain” was recorded here, along with two other tracks from the album of the same name, which won an Oscar in 1985 for Best Original Song Score. First Avenue is therefore not just one of the few extant recording locations in Minnesota for the era in which Prince achieved his fame and influence, it is where he recorded the song with which he is most associated. It is also significant as a Performance Location for its association with Prince for the frequency of his performances at the venue during this period. His association with these properties meet the “brief but consequential” consideration for Criterion B properties.

In total, the three properties that clearly meet the registration requirements represent approximately only four percent of the properties identified with Prince for the pre-Paisley Park years. Since likely only Paisley Park will be eligible for its association with Prince between 1987–2016, the four properties total for the state will equal about seven percent of the known properties associated with him. For such an influential and

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famous individual as Prince, with a formative and productive period spanning almost 50 years and continued residency in one state, four is an appropriate number of properties to illustrate his impact in music and entertainment, as well as his connection to the city of Minneapolis.

When considering an individual of Prince's international fame and influence, combined with his length of association with one state – Minnesota, where he lived and worked almost exclusively for his entire life of 57 years – it is argued here that a more inclusive application of Criterion B is needed. Having multiple properties associated with Prince and ones tied to his formative and productive years does not diminish their value, unless an attempt is made to find every place associated with him significant. If the criteria presented here is applied inclusively, several properties from throughout his life can be recognized, and his story and connection from the Northside to Paisley Park can be told. It was based on this more inclusive, but not excessive, approach that the significance statements for the identified property types were developed.

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State

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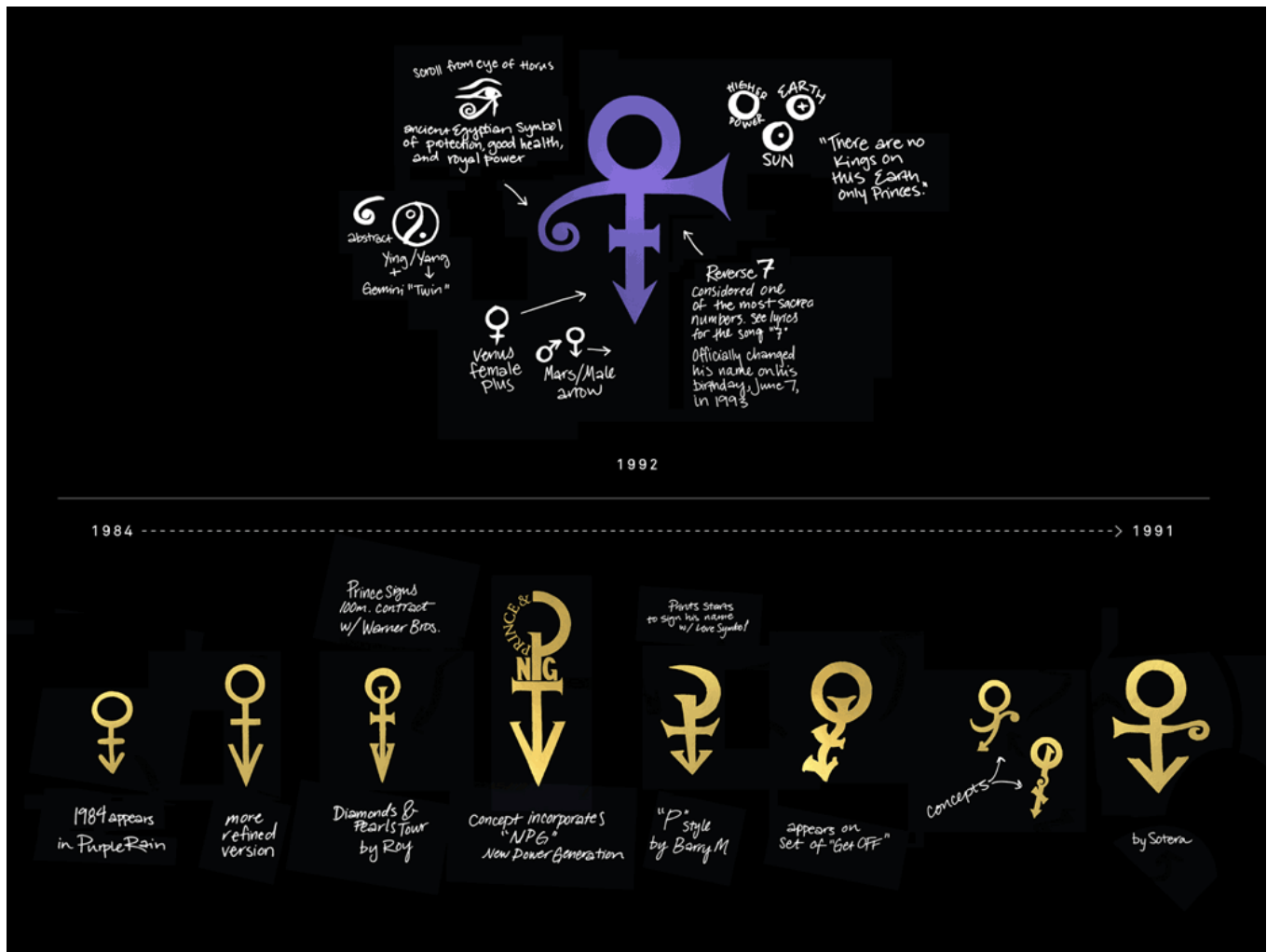


Figure 1: The evolution of Prince's Love Symbol

(Lane 2016)

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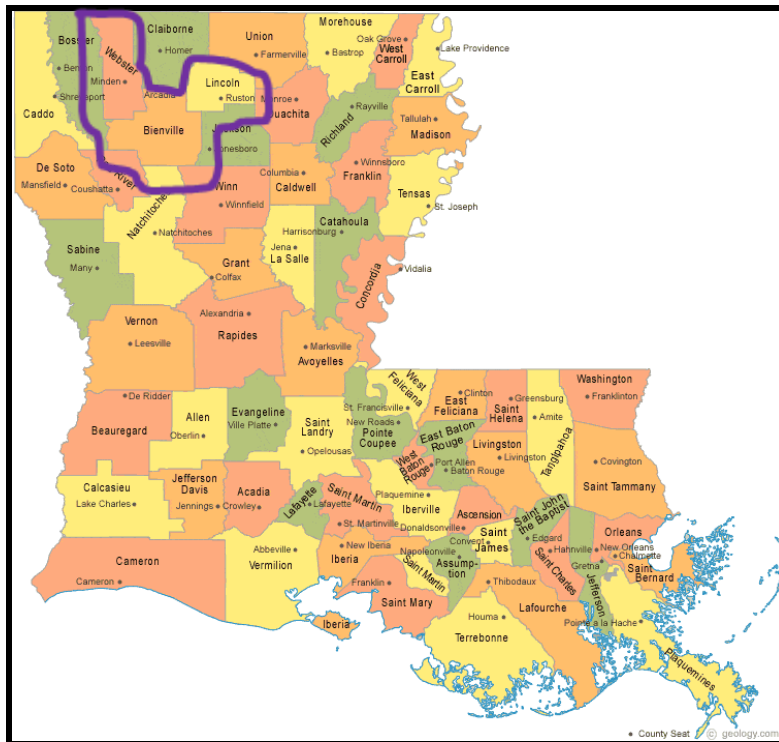


Figure 2. Webster, Bienville, and Lincoln Parishes, Louisiana, where Prince’s grandparents were born

(Geology.com 2018)

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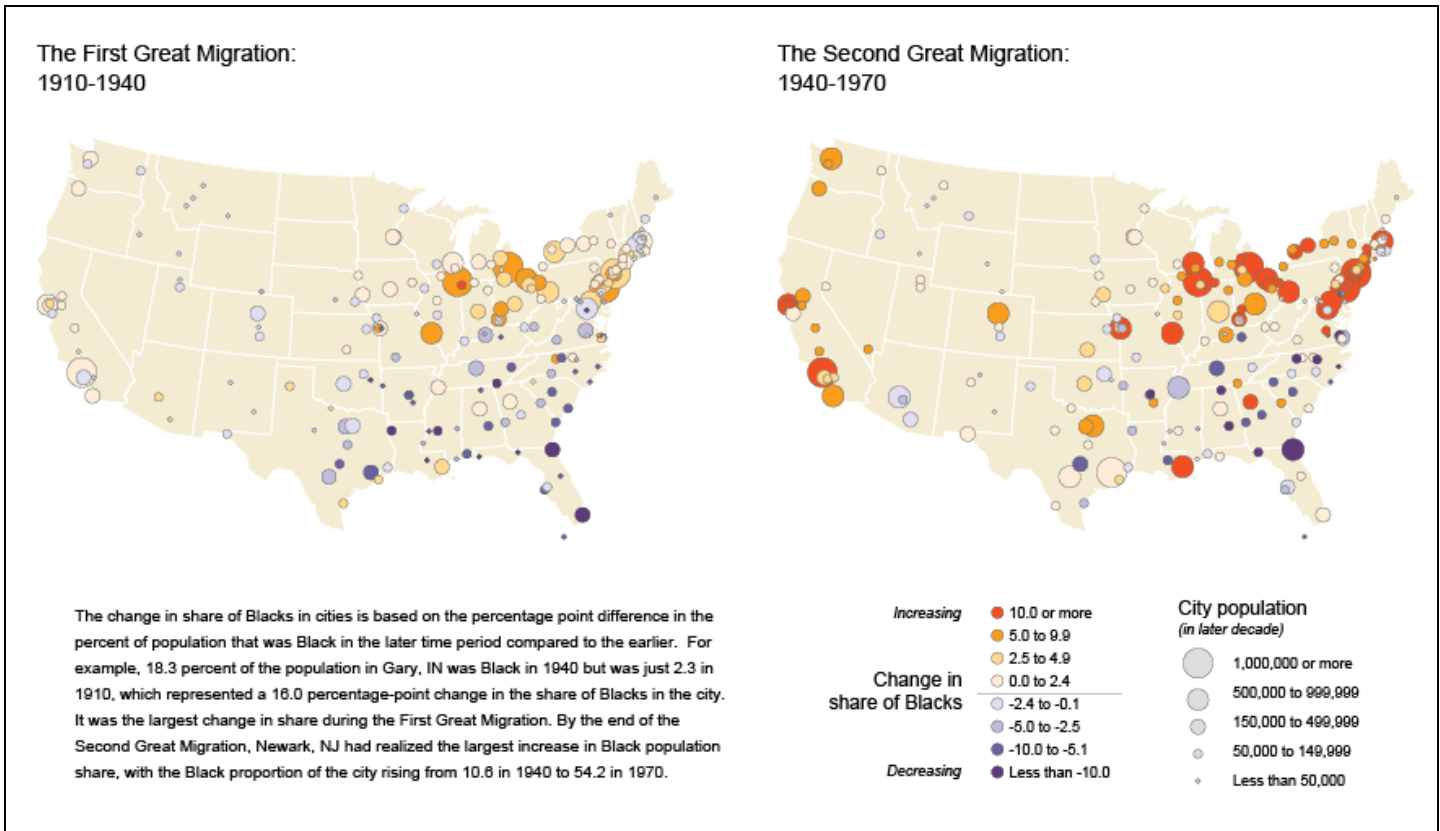


Figure 3: The Great Migration

(U.S. Census Bureau 2012)

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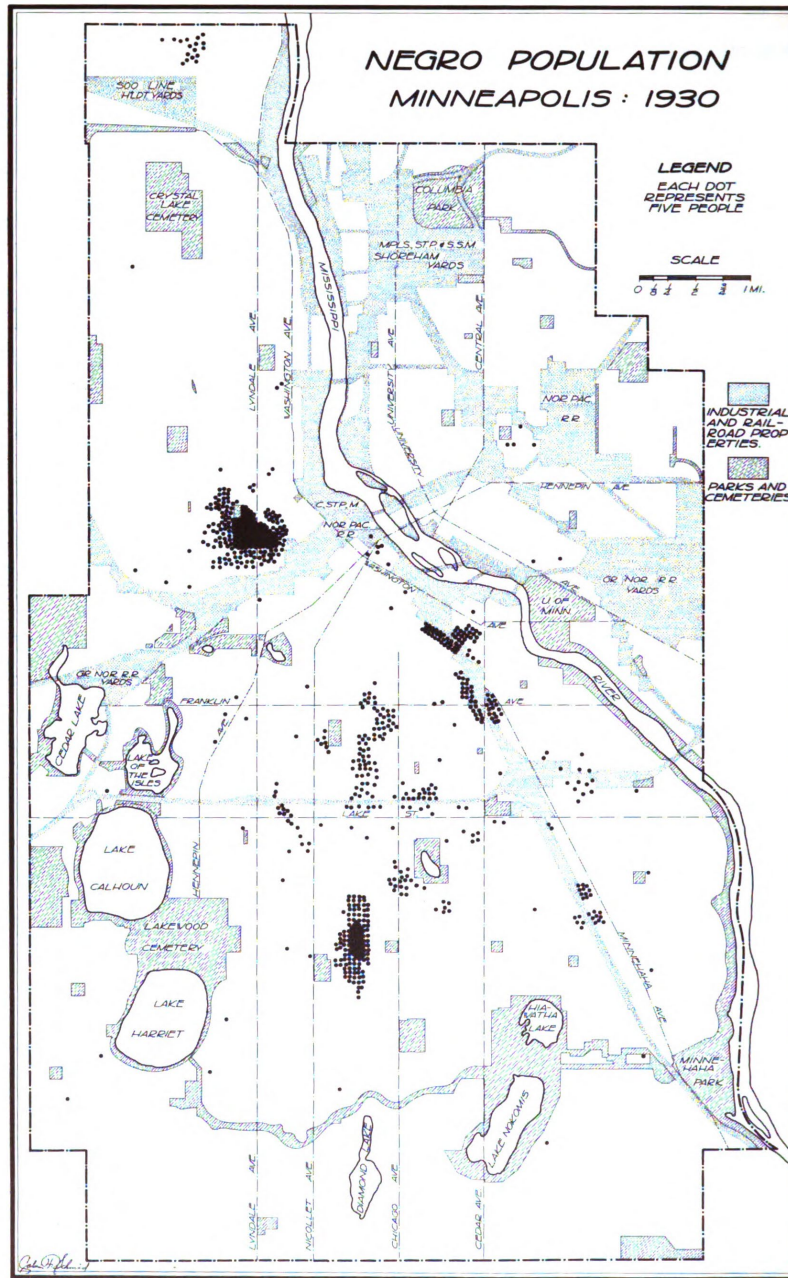


Figure 4. Location of Minneapolis's Northside, Seven Corners, and Southside Neighborhoods

(Schmidt 1937)

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Figure 5. John L. Nelson

Left: John Nelson working at Honeywell (Prince 2019: 102); Right: Prince Rogers Trio, late 1940s. John Nelson at piano; Fred Anderson (future Prince collaborator André Cymone's father) on bass, other band members unknown (John Glanton Collection; Hennepin County Library)

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Figure 6. Mattie Della (Shaw) Nelson

Top; The Shaw Family (from Mattie's niece Shauntel Manderville's Facebook page accessed July 29, 2017);
Bottom: Mattie (Shaw) Nelson, October 1958 (Prince 2019: 81)

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STATE OF IOWA CERTIFICATION OF VITAL RECORD	
IOWA DEPARTMENT OF PUBLIC HEALTH CERTIFICATE OF MARRIAGE	
114-1957-015976	
<p>WORTH COUNTY</p> <p>License No. <u>21235</u></p>	<p>Iowa Department of Health DIVISION OF VITAL STATISTICS</p> <p>State File No. <u>57-15976</u></p>
MARRIAGE RECORD	
Groom	Bride
<p>Full Name (Print) <u>John L. Nelson</u></p> <p>Usual Residence: <u>Minneapolis, Minn.</u> City <u>2201 5th Ave. S.</u> State _____</p> <p>Place of Birth: <u>Minneapolis, Minn.</u> Street Address, or Rural Route Number _____</p> <p>Date of Birth: <u>June 29 1917</u> Age Last <u>40</u> Yrs.</p> <p>Color-Race: White <input type="checkbox"/> Negro <input checked="" type="checkbox"/> Other (specify) _____</p> <p>Number of times previously married: <u>[1]</u></p> <p>Number of previous marriages ended by: { Annulment <input type="checkbox"/> No. of Divorce <u>[1]</u> Times Death <input type="checkbox"/> Each</p> <p>How was previous marriage terminated? <u>Divorce</u></p> <p>Usual Occupation <u>Machine Operator</u></p> <p>Business or Industry _____</p> <p>Religious Denomination <u>Methodist</u></p> <p>Father's Name <u>Clarence A. Nelson</u></p> <p>Mother's Maiden Name <u>Carrie Jenkins</u></p>	<p>Full Name (Print) <u>Mattie Shaw</u></p> <p>Usual Residence: <u>Minneapolis, Minn.</u> City <u>1031 Bryant N.</u> State _____</p> <p>Place of Birth: <u>Minneapolis, Minn.</u> Street Address, or Rural Route Number _____</p> <p>Date of Birth: <u>Nov. 11 1923</u> Age Last <u>23</u> Yrs.</p> <p>Color-Race: White <input type="checkbox"/> Negro <input checked="" type="checkbox"/> Other (specify) _____</p> <p>Number of times previously married: <u>[1]</u></p> <p>Number of previous marriages ended by: { Annulment <input type="checkbox"/> No. of Divorce <u>[1]</u> Times Death <input type="checkbox"/> Each</p> <p>How was previous marriage terminated? <u>Divorce</u></p> <p>Usual Occupation <u>Dress Examiner for Coat Co.</u></p> <p>Business or Industry _____</p> <p>Religious Denomination <u>Baptist</u></p> <p>Father's Name <u>Frank Shaw</u></p> <p>Mother's Maiden Name <u>Lucille Barnell</u></p>
<p>We hereby certify that the information given above is correct to the best of our knowledge and belief.</p> <p>Signature of Groom: <u>John L. Nelson</u> Signature of Bride: <u>Mattie Shaw</u></p> <p>Signature of Witnesses: (1) <u>Maria Bakstun</u> (2) <u>Mary Bakstun</u></p>	
<p>I hereby certify that the above is a correct return of the marriage solemnized by me at _____ Northwood</p> <p>County of Worth, Iowa, on <u>Aug.</u> month <u>31</u> day, <u>1957</u> year</p> <p>Signature of Officiant: <u>Maria Bakstun</u></p> <p>Title and Church or Office: <u>Justice of the Peace</u></p> <p>Address of Officiant: <u>Northwood, Iowa</u></p>	
<p>TO BE RETURNED TO THE CLERK OF THE DISTRICT COURT WITHIN 15 DAYS</p>	

Figure 7: Certificate of Marriage for John Nelson and Mattie Shaw

(Ancestry.com. Iowa, Marriage Records, 1880–1937)

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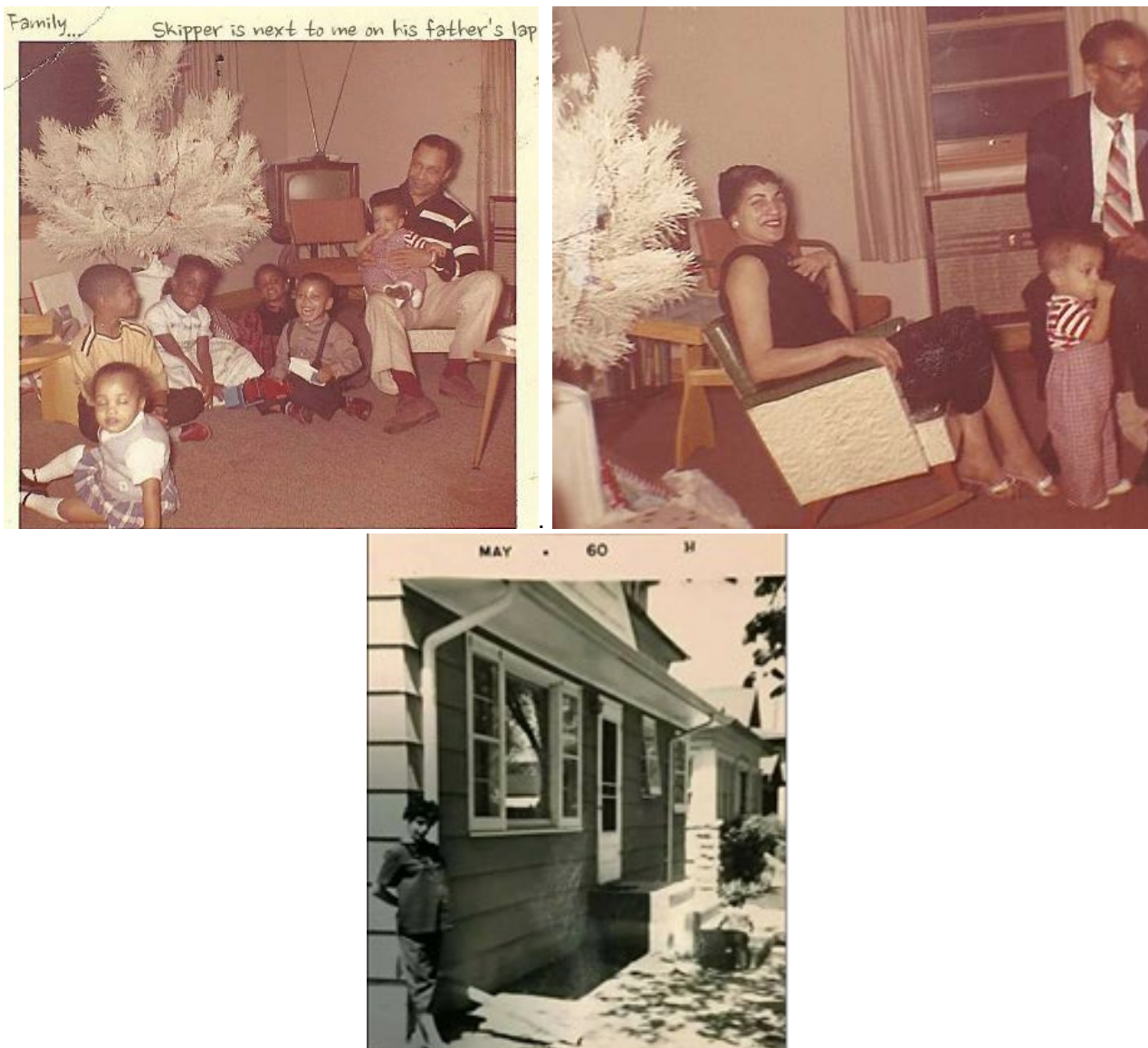


Figure 8. Prince's early childhood

Top left: John Nelson with Prince (Skipper) on his lap and cousin Charles immediately to the left
Top Right: Edna Shaw (aunt), with Prince and Frank Shaw (grandfather), circa 1959, location unknown
(both from Charles Smith Twitter Account @ChazzSmith4; accessed July 2017)
Bottom: Mattie, pregnant with Tyka, and Prince at the Logan house May 1960 (Tyka Nelson's Instagram
Account @tykanelson1999; accessed May 2018).

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**Figure 9. Prince's second childhood house (ages 6–12)
2620 8th Avenue North, Minneapolis**

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Figure 10: Prince Nelson in 5th grade

Prince Nelson (red circle) in Mrs. Rader’s 5th grade class at John Hay Elementary, 1968–1969 School Year. His cousin Denise Smith sits behind him
(*Minneapolis Star Tribune*, July 28, 2016)

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Figure 11. Prince's residences, early to mid 1970s

After moving in to his father's apartment when he was twelve, Prince moved to the Minneapolis Southside neighborhood to live with his Aunt Olivia Lewis at 3837 South 4th Avenue between the ages of thirteen and sixteen and to attend school. He also lived with his father at 539 Newton Avenue North after December 1972, between the ages of fourteen and fifteen, going back and forth between the homes.

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**Figure 12. Bernadette Anderson outside her home
at 1244 Russell Avenue North**

According to Prince, he moved into the Anderson home circa 1975 when he was sixteen (Graustark 1983; photo from People Magazine 1984).

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Figure 13. Prince and his cousin Charles Smith performing in the band Grand Central

Charles “Chazz” Smith (Prince’s cousin) on drums and Prince on guitar, early 1970s at the Plymouth Community Center (Prince 2019: 110).

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Figure 14. The Way Community Center

The Way was located at 1913 Plymouth Avenue North, Minneapolis (demolished) (Sturdevant 2017). Prince and other Northside kids listened to The Way's house band, The Family, and played the various instruments the institution provided. Sonny Thompson was a member of The Family, and became Prince's mentor and future collaborator.

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Figure 15: Pepe Willie, circa 1976 (Dyes 2013)

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Figure 16. The band Grand Central, circa 1974-1975.

From left, Linda Anderson, André (Cymone) Anderson, Morris Day (who replaced Charles Smith on drums), Terry Jackson, Prince (approximately age 16), and William (Hollywood) Doughty outside the Anderson home (*Star Tribune*, November 1, 2017).

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Figure 17. Cookhouse Studio

Location of Prince's early recordings as a studio musician with Pepe Willie's band, 94 East. The original address for Cookhouse was 2541 Nicollet Avenue South; the building now houses Creation Audio and the address is 2543 Nicollet Avenue South (Sturdevant 2015). The building previously housed Kay Bank Studio, where the founders of Sound 80 met.

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Figure 18. Fashion show with Prince (keyboards) André Cymone (Anderson) (bass), and Morris Day (drums) performing

(Charles Chamblis, Minnesota Historical Society Collection I.368.127, circa 1975)

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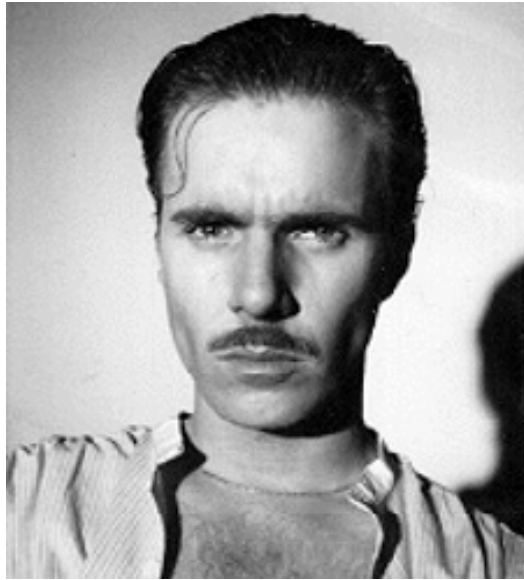


Figure 19. Chris Moon and Moon Sound Studio on South 28th Avenue

Moon Sound Studio's owner Chris Moon, early 1970s (NumeroGroup Blog 2013); and Moon Sound studio location near Lake Nokomis where Prince first met Moon in 1976 (4937 South 28th Avenue, Minneapolis)

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Figure 20. Prince at the new Moon Sound Studio, circa late 1976

Promotional photographs of Prince playing all the instruments at the new Moon Sound studio at 2828 Dupont Avenue South (demolished), circa late 1976 (Princesongs.org; Husney 2018).

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Figure 21. Prince recording demo tapes at Sound 80, early 1977

An eighteen-year-old Prince Rogers Nelson playing piano and drums in Studio 1 at Sound 80 while recording his demo tapes that landed him a contract with Warner Bros. (Whitman 2017).

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Figure 22. Promotional Press Packet Photos of Prince, 1977

(Whitman 2019)

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Figure 23. Prince with Warner Bros. Executives and manager Owen Husney (second from right), June 25, 1977

Even though the caption lists Prince's age as seventeen, he turned nineteen on June 7, 1977
(Kissell 2016)

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Figure 24. Prince recording his debut album in Studio 1 of Sound 80, September 1977

A nineteen-year-old Prince (recording only under his first name) returned to Sound 80 in September 1977 to begin recording of his debut album for Warner Bros., *For You* (Prince 2019: 125; 153). The album was completed at The Record Plant in Sausalito, California.

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Figure 25. Prince at the Capri Theater, January 5, 1979

From left, André Cymone, Matt Fink, Prince and Dez Dickerson
(Jon Bream Twitter Account @jonbream, Accessed January 5, 2018).

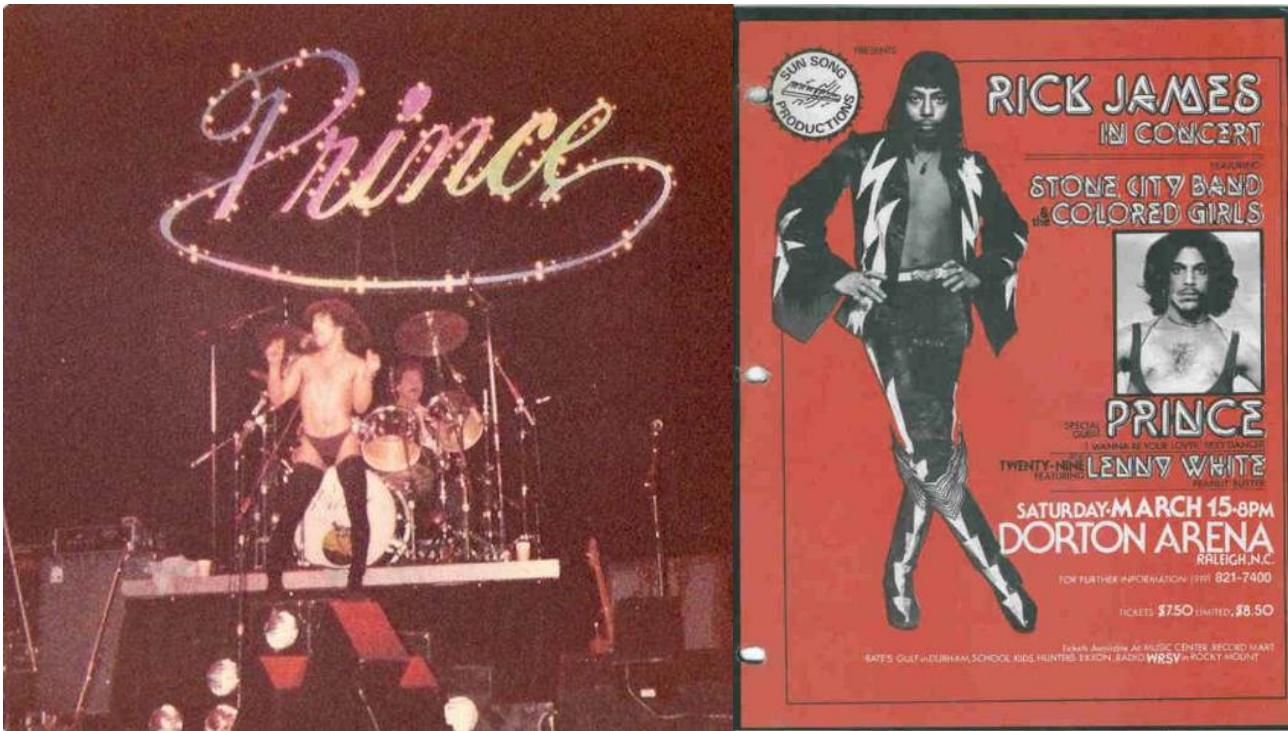
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**Figure 26. Prince's first national tour, 1979–1980,
including opening for Rick James, 1980**

(Prince.org, 2017)

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Figure 27. *Dirty Mind* Album Images

(Allen Beaulieu, 1980)

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Figure 28. Concert Poster for Prince's first show at Sam's (later renamed First Avenue) on March 9, 1981

(Cole 2018).

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**Figure 29. Image clips from the “Controversy” (left) and
“Automatic” videos (filmed October 1981)**

Prince combined religious and licentiousness imagery and lyrics in his releases for his third studio album, *Controversy* (PrinceVault.com, 2018)

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Figure 30. 1999 branding in video, tour (Detroit) and single release cover, 1982

(Allen Beaulieu, 1982)

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Figure 31. First Avenue, 701 North 1st Avenue, Minneapolis, circa 1986

(Matos 2016)

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**Figure 32. Recording of the song *Purple Rain* at
First Avenue on August 3, 1983**

Still images from the video recording of new guitarist for The Revolution, Wendy Melvoin, and Prince performing the world debut of the song *Purple Rain* at First Avenue. The live recording, captured through the use of a mobile recording station, was used on the final soundtrack and in the film (Hamish 2015; Light 2014).

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Figure 33. Parental Advisory label

The Parental Advisory Label was created in part from outrage over the lyrics of Prince's song "Darling Nikki" on the *Purple Rain* Soundtrack and the song "Sugar Walls" that he wrote for Sheena Easton.

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**Figure 34. The psychedelic album artwork for
*Around The World In A Day, 1985***

(Illustrated by Doug Henders, 1985)

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Figure 35. Album cover and movie poster for *Sign 'O' The Times*, 1987

(Chesterton 2017)

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Table 1. Known Properties associated with Prince

	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
1	Mt. Sinai Hospital	Chicago Avenue between 22nd and 24th Streets, Minneapolis	1958	Birth	Existing; extensively remodeled
2	Apartment	2201 5th Avenue South #203, Minneapolis	1958	Residence - infancy	Existing
3	First childhood residence	915 Logan Avenue North, Minneapolis	1959-1965	Residence - infancy - 6 years old	Demolished in 1995; new home built on lot
4	Jon Hay Elementary School	1014 Penn Avenue North, Minneapolis	1964-1967; 1968-1969	School	Demolished
5	Second childhood residence	2620 8th Avenue North, Minneapolis	1965-c.1973	Residence - 6-12 years old; mastered the piano, began song writing, and likely began guitar playing	Existing
6	Seventh Day Adventist Church	1138 Glenwood Avenue, Minneapolis	late 1960s-early 1970s	Church	Existing
7	Charles Smith's house	927 Sheridan Avenue North, Minneapolis	1960s-1970s	Cousin Charles (Chazz) Smith's house; band rehearsals	Existing
8	Kenwood Elementary School	2013 Penn Avenue South, Minneapolis	Either fall 1967-spring 1968; or just first half of 1968 school year	School	Existing
9	Aunt Mary Hill's house	1209 Penn Avenue North, Minneapolis	1960s-1970s	Aunt Mary (Prince's grandmother's sister) often cared for and looked after Prince, Charles and other kids in the family. Had an organ that Prince played constantly when visiting.	Existing
10	Lincoln Junior High School	2131 North 12th Avenue, Minneapolis	1969-1970	School, including school music programs; attends with André Cymone	Existing
11	Spirit of the Lord Church	1001 Penn Avenue North, Minneapolis	Early 1970s	Grand Central band practice location	Existing
12	Bryant Junior High School	310 East 38th Street, Minneapolis	1970-1972	School, including school music programs; attends with James "Jimmy Jam"	Existing

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	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
				Harris	
13	John Nelson's apartment	1707 Glenwood Avenue North, #105, Minneapolis	1970-1972	Residence	Existing
14	John Nelson's house	539 Newton Avenue North, Minneapolis	ca. Dec. 1972-1974	Residence 14-15 years old	Existing
15	Aunt Olivia (Nelson) Lewis house	3837 South 4th Avenue, Minneapolis	ca. 1973 and again 1974 or 1975	Residence 12-16 years old	Existing
16	Terry Jackson's house	1248 Russell Avenue North, Minneapolis	ca. 1972-1976	Friend and band mate Terry Jackson's house; rehearsals; song writing	Existing
17	André Cymone's house	1244 Russell Avenue North, Minneapolis	ca. 1972-1976	Band rehearsals beginning circa 1972; Residence 1975-1976	Existing
18	The Way Community Center	1900 Block of Plymouth Avenue North, Minneapolis	1960s and 1970s	Performance location and community music program	Demolished
19	Minnesota Dance Theater	Corner of 4th Street Southeast and 13th Avenue in Dinkytown until approximately 1971 in Oliver Baptist Church (destroyed by fire); then Horst Building at corner of 4th Street and Central Avenue (extant)	Dates of Prince's association with program unknown – likely late 1960s or early 1970s	Dance classes through the Urban Arts Program	Dinkytown location destroyed; Horst building extant
20	Central High School	3416 4th Avenue South, Minneapolis	1972-1976	School, including school music programs	Demolished
21	Cookhouse Studio	2541 Nicollet Avenue South, Minneapolis	December 1975-January 1976	First professional recording age 17, playing guitar and synthesizer with the band 94 East	Existing
22	A.S.I. Studio	711 West Broadway Avenue, Minneapolis	early 1976	Demo tapes with Grand Central Corporation (Prince, André Cymone and Morris Day); David Rivkin engineer	Demolished

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	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
23	Moon Sound Studio	4937 South 28th Avenue, Minneapolis	First half 1976	Records with Champagne (with André and Morris) early 1976; Learned producing and sound engineering; continued song writing and performing all instruments	Existing
24	Owen Husney's residence	4248 Linden Hills Boulevard (first floor of duplex), Minneapolis	September 1976	Chris Moon brings Prince to meet with Owen about possible management	Existing
25	Moon Sound Studio	2828 Dupont Avenue South, Minneapolis	Fall 1976	Continued working with Moon at his new studio location.	Demolished
26	American Artists Studio/Owen Husney's studio	430 Oak Grove, Minneapolis	1976-1979	Owen Husney's office; meets Bobby Z at office; recordings with André Cymone and Bobby Z.	Building existing; office gutted and remodeled into apartment
27	Apartment	2012 Aldrich Avenue South, Minneapolis	Late 1976-summer 1978	Rented by Husney for Prince while he recorded at Sound 80; did recordings using cassette recorder	Existing
28	Sound 80	2709 East 25th Street, Minneapolis	December 1976 through fall 1977	Recorded demo tapes, which lead to the Warner Bros. record deal and portions of debut album, <i>For You</i> . Recorded 'Got To Be Something Here' with The Lewis Connection in late 1976; and "10.15" and "Fortune Teller" with 94 East in 1977.	Existing
29	U-Warehouse	400 East Lake Street, Minneapolis	1978	Rehearsal space	Extant
30	Del's Tire Mart	1409 2nd Street South, Minneapolis	1978	Rehearsal space and audition location for members of the Revolution, including Dez Dickerson	Demolished
31	Pepe Willie's house	3809 South Upton Avenue, Minneapolis	1978-1979	Prince played on Willie's track 'Dance to the Music of The World' in 1978 recorded here; Prince and	Existing; interior and exterior extensively remodeled

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	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
				band rehearsed for 12 hours/day preparing to go on Prince's first tour in 1979	
32	Capri Theater	2027 W Broadway Avenue, Minneapolis, MN 55411	January 5 and 6, 1979	First performance after release of <i>For You</i> under Warner Brothers contract	Existing; interior and exterior extensively remodeled
33	Residence and studio	5215 France Avenue South, Minneapolis	summer 1978-1979	First home studio; no known significant recordings	Existing; extensively remodeled
34	Orpheum Theater	910 Hennepin Avenue, Minneapolis	1980; 1983	Concert for the <i>Prince</i> tour (February 8, 1980); Backstage set for film <i>Purple Rain</i> in 1983	Existing
35	Residence and studio	680 North Arm Drive, Orono	late 1979 - very early 1981	Conception, writing and recording of <i>Dirty Mind</i>	Demolished after fire in 1982; new home rebuilt on original foundation
36	Residence and Studio	9401 Kiowa Trail, Chanhassen	Jan 1981 - Jan 1985	<i>Controversy</i> and 1999, and portions of <i>Sign O' The Times</i> , <i>Crystal Ball</i> , <i>Dream Factory</i> , and <i>Roadhouse Garden</i> , and side projects such as The Time, Vanity 6, and Apollonia 6.	Demolished
37	Soundstage	Location unknown	October, 1981	Filming of videos for 'Controversy' and 'Sexuality'	Unknown
38	Minneapolis Armory	500 South 6th Street, Minneapolis	November, 1981	Filming of videos for '1999', 'Let's Pretend We're Married', and 'Automatic'	Existing
39	Sam's/First Avenue	701 North 1st Avenue, Minneapolis	1980s (various concerts); <i>Purple Rain</i> recording and filming 1983; concert in 2006	Live performances as one of the first local African American performers to headline at this major downtown venue; concert location October 5, 1981; March 9, 1981 for <i>Dirty Mind</i> tour; March 2, 1982; May 16, 1983; August 3, 1983; June 7, 1984; August 14, 1984; March 3,	Existing

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	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
				1986 <i>Parade</i> tour; March 21, 1987; and June 7, 2007. Recording location for Purple Rain soundtrack ("Purple Rain", "Baby I'm a Star" and "I Would Die 4 U" recorded during live performance on August 3, 1983 and used on final <i>Purple Rain</i> soundtrack); film set for over 50% of the movie <i>Purple Rain</i> . Film footage used for "Purple Rain" video.	
40	Met Center	7901 Cedar Avenue South, Bloomington	March 15, 1983	First major arena show in Twin Cities in support of 1999 tour.	Demolished
41	Carlton Celebrity Room	8350 24 th Avenue South, Bloomington	1983, 1984, and 1986	Live performances at the Minnesota Music Awards on May 16, 1983; May 21, 1984; and May 20, 1986	Demolished
42	Prom Center	1190 University Avenue, St. Paul	1983	Live performance at the Black Music Awards June 29, 1983	Demolished
43	Minnesota Dance Theater	528 Hennepin Avenue, Hennepin Center for the Arts, Minneapolis	1983	Dance rehearsals for Prince and the Revolution in preparation for Purple Rain and live performances	Existing
44	The Warehouse	6651 Highway 7, St. Louis Park	1983	Rehearsal space	Demolished
45	<i>Purple Rain</i> house	3420 Snelling Avenue, Minneapolis	1983	Exterior filming for the movie <i>Purple Rain</i>	Existing
46	Flying Cloud Drive Warehouse	9025 Flying Cloud Drive, Eden Prairie	<i>Purple Rain</i> 1983-1984; 1985-1987	Film set for interiors of Purple Rain house; rehearsal space; recording studio for portions of <i>Around The World in a Day</i>	Demolished
47	St. Paul Civic Center	Corner of Kellogg Boulevard and West 7 th Street, St. Paul	December 23, 24, 26, 27, and 28, 1984	Played 5 sold-out arena shows for the <i>Purple Rain</i> tour.	Demolished

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	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
48	Washington Avenue Warehouse	6953 Washington Avenue South, Eden Prairie	July 1985-March 1987	Rehearsal and studio space; portions of <i>Parade</i> , <i>Dream Factory</i> , <i>Crystal Ball</i> and <i>Roadhouse Garden</i> recorded here	Existing
49	Residence and Studio	7141 Galpin Boulevard, Chanhassen	1985-2005	The <i>Black Album</i> , <i>The Hits - B-Sides</i> , <i>Camille</i> , and portions of <i>Sign O' the Times</i> , <i>Crystal Ball</i> , <i>Dream Factory</i> , and <i>Roadhouse Garden</i> , and side project for Sheila E., Jill Jones, and Madhouse.	Demolished
50	Rupert's	5400 Wayzata Boulevard, Golden Valley	1987	Live performance on September 5, 1987.	Demolished
51	Fine Line Music Cafe	318 North 1 st Avenue, Minneapolis	1987	Live performance on December 5, 1987	Existing; interior gutted after fire
Known Prince properties that post-date the context <i>Prince, 1958-1987</i>					
1	Paisley Park	7801 Audubon Road, Chanhassen	1987-2016	Residence, live performances (first one on December 31, 1987), studio for albums from <i>Lovesexy</i> (1988) through <i>Art Official Age</i> (2014) (29 total, including some portions of albums)	Existing
2	Glam Slam	110 North 5th Street, Minneapolis	1989-1997	Night club Prince owned, and where he performed 19 times. The alley behind the building (between 1 st and 2 nd Avenues North) was the filming location for the "My Name is Prince" video.	Building existing; gutted after fire
3	Bunkers Club	761 Washington Ave N, Minneapolis, MN	1989-2010	Night club where Prince performed 10 times	Existing

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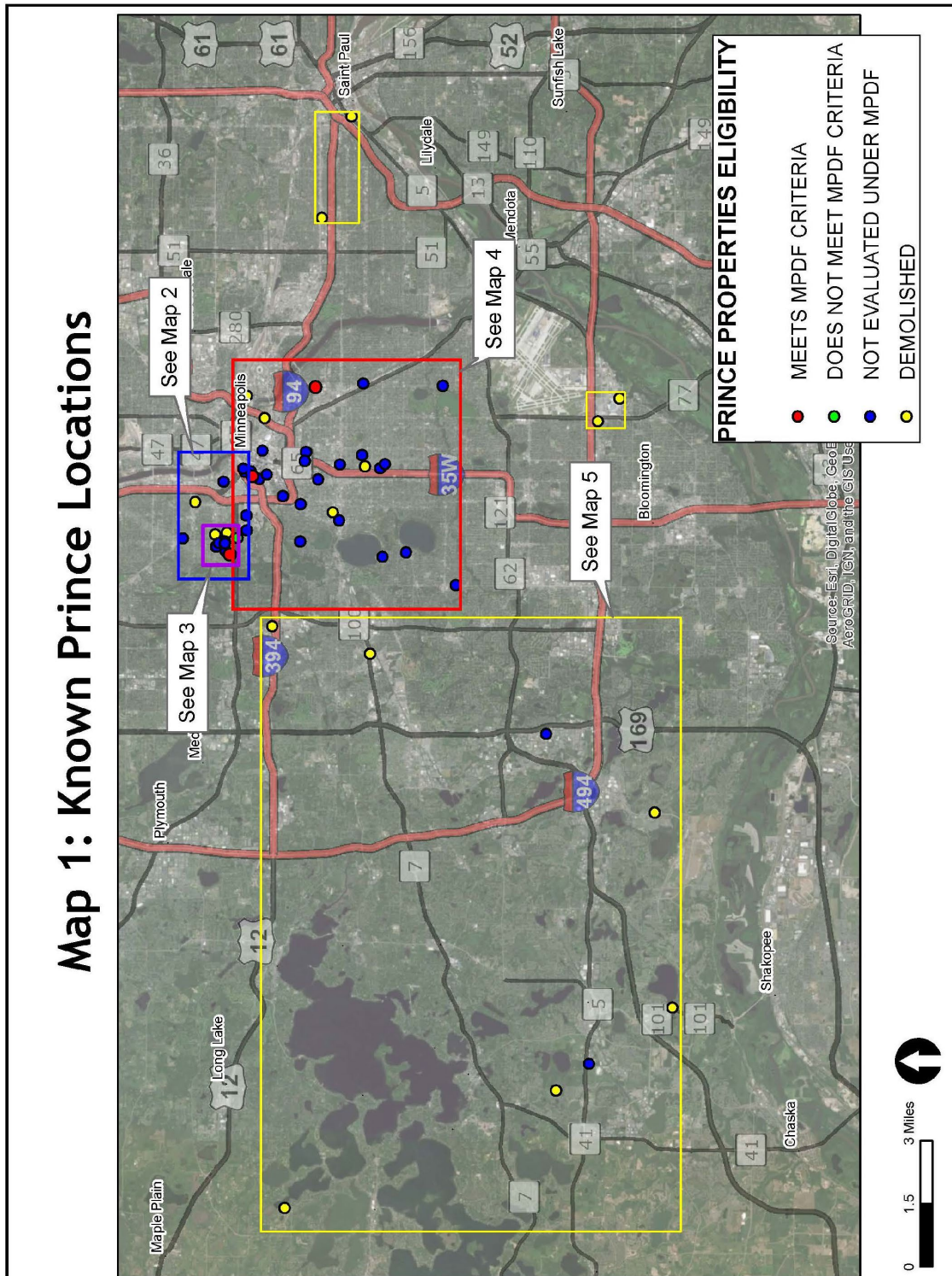
	Property Name	Address	Dates with Prince	Event	Existing/ Demolished
4	New Power Generation Store	1408 W Lake St, Minneapolis, MN	early 1990s	Store	Existing
5	Park Avenue United Methodist Church	3400 Park Ave, Minneapolis,	February 14, 1996	Marries first wife Mayte Garcia	Existing
6	Dakota Jazz Club	1010 Nicollet Mall, Minneapolis, MN	2013	Night club where Prince performed 7 times	Existing

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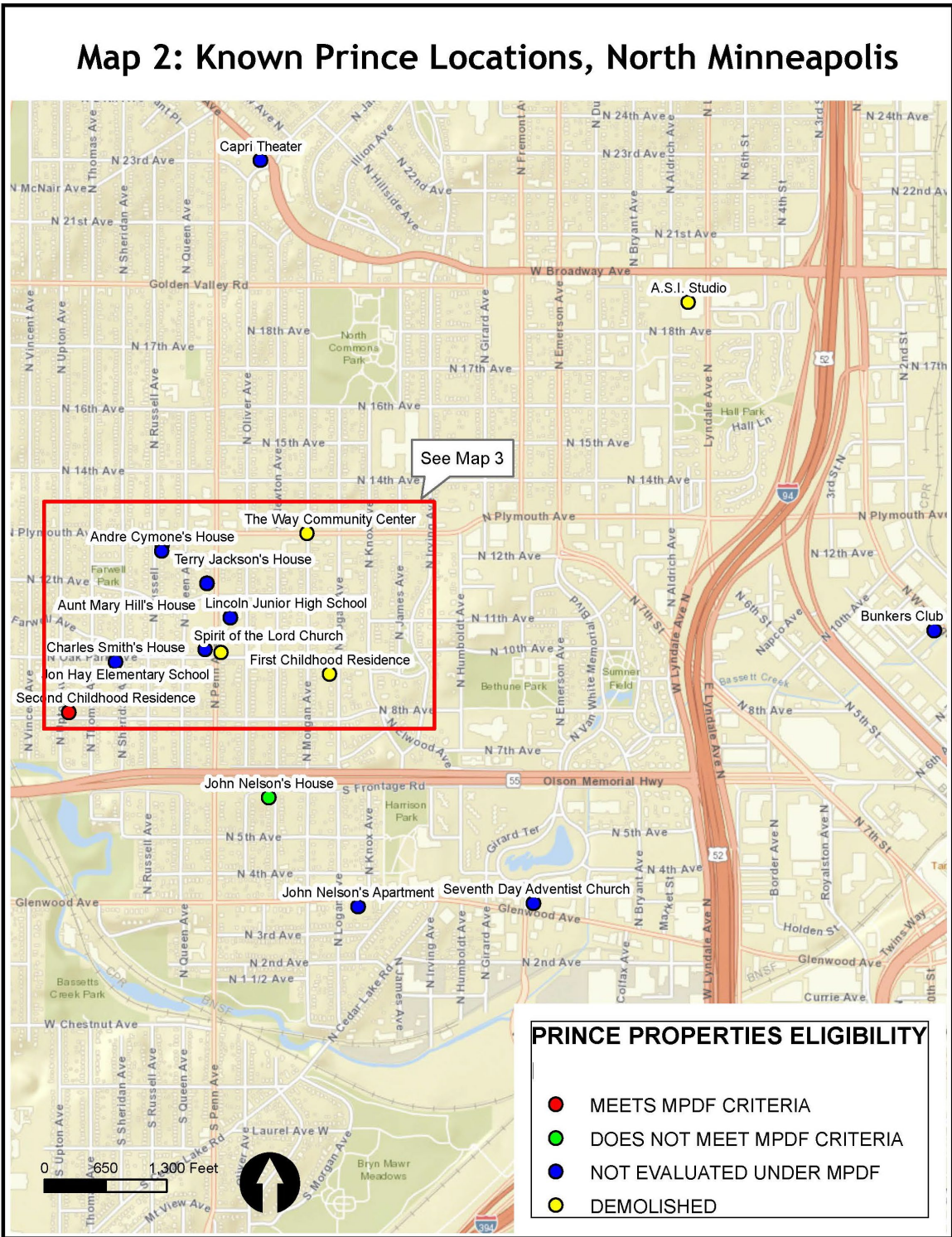


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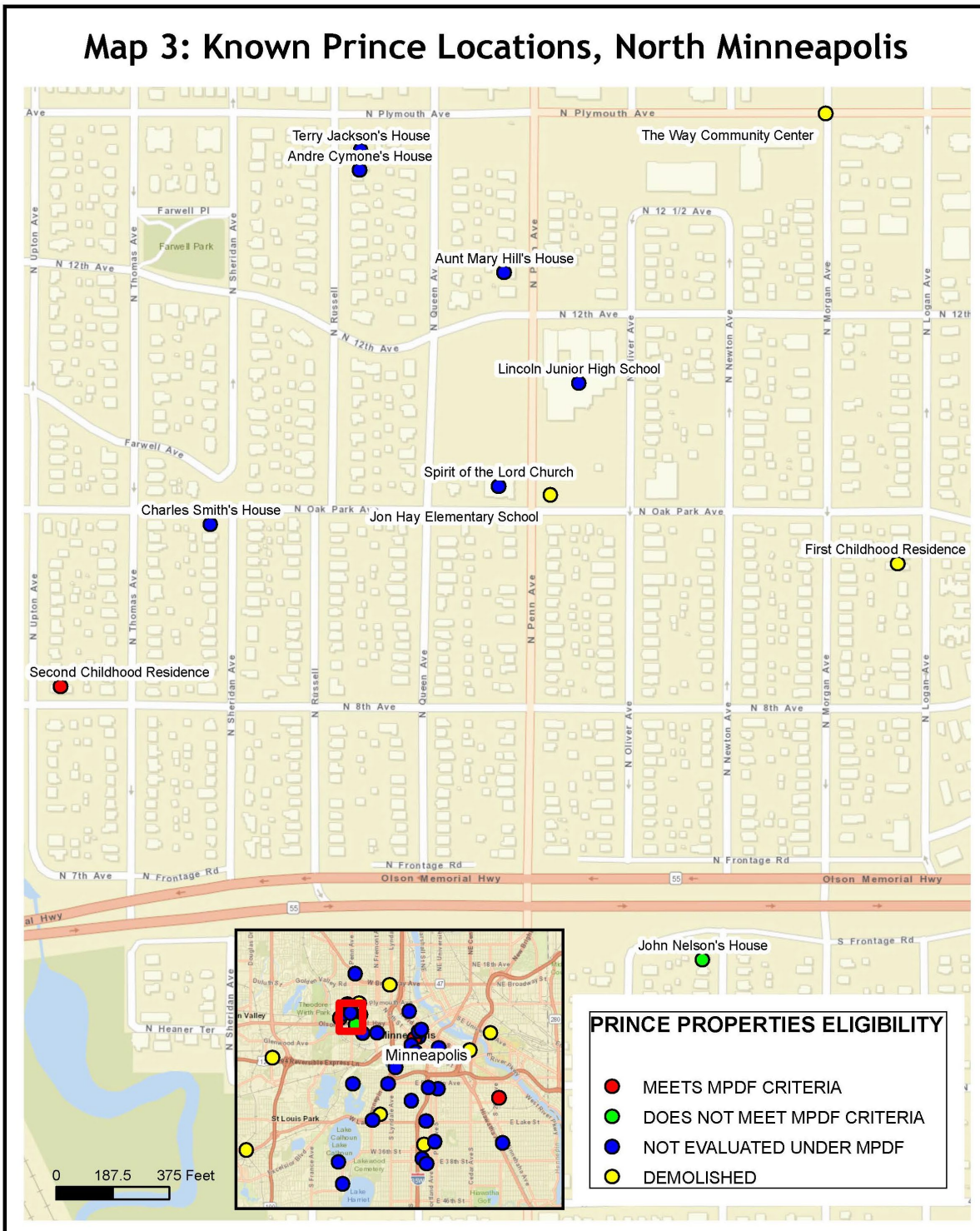
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Map 3: Known Prince Locations, North Minneapolis



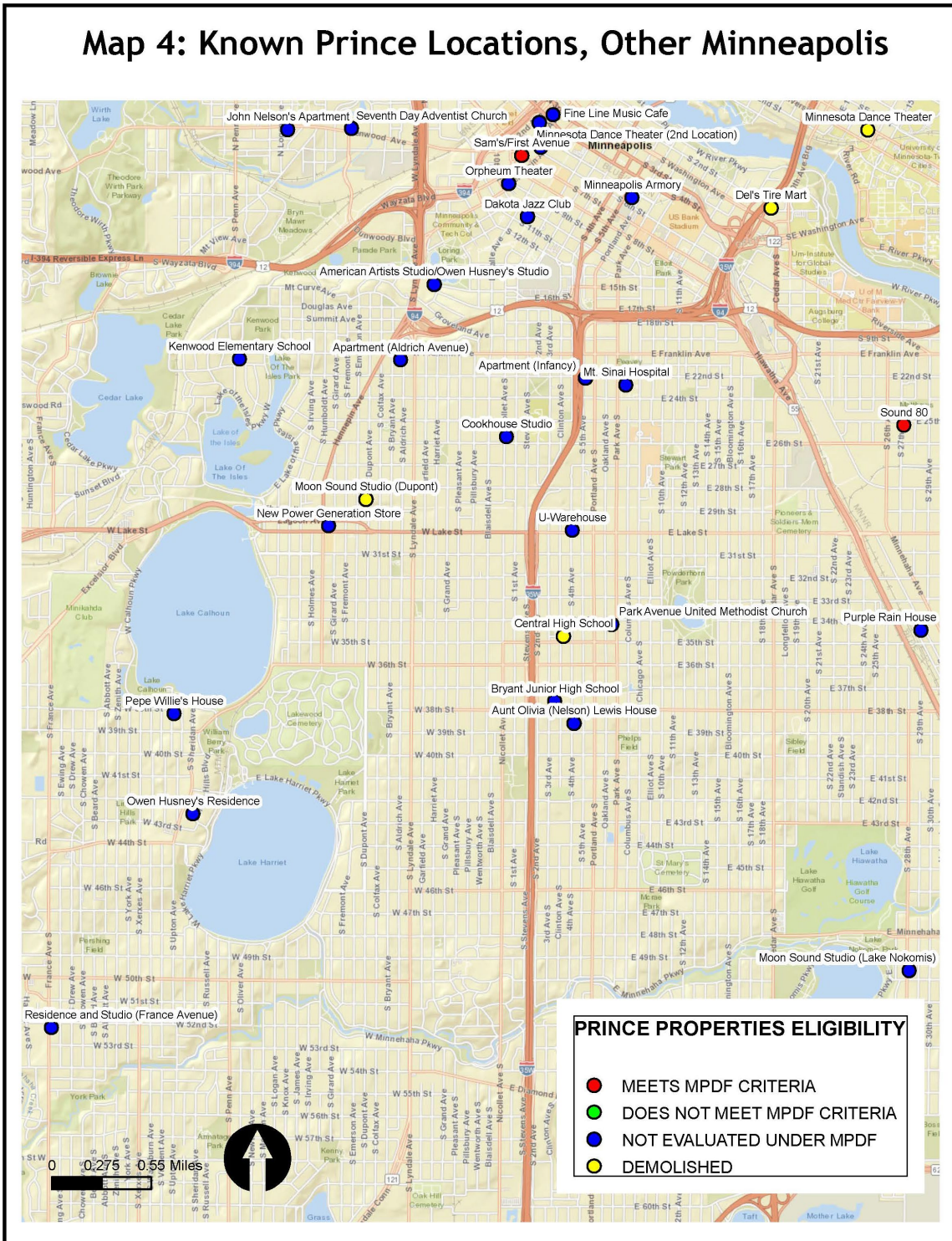
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Map 4: Known Prince Locations, Other Minneapolis



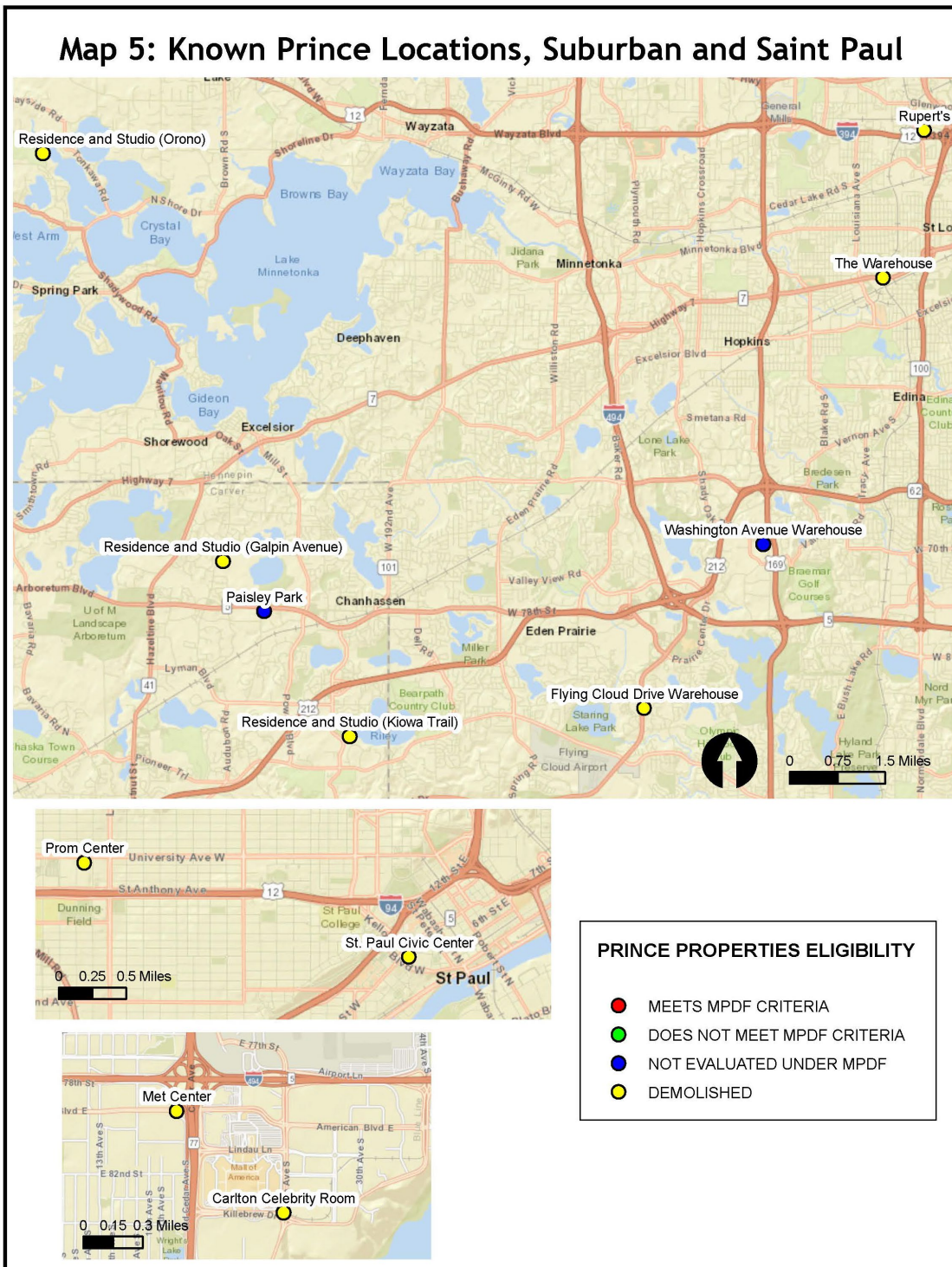
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19th Century Music Halls

Introduction

In the early years of music in Minneapolis numerous halls sprang up to provide performance space for all types of music related events. Following are the more notable halls and buildings during the late 18th and early 19th century, but also mentioned among newspaper articles and early books are the following buildings that also held musical performances: Adelphi Varsity Theater, Centenary Church, Comique, Church of the Redeemer, Elliott's Music Room, Fletcher Hall, Market Hall, Plymouth Church, Association Hall, Scandinavian Hall, Summer Garden Variety Theater, Westminster Church, First Congregational Church, Second Universalist Church, the Baptist Church, Chambers & Nedderly's (1855), Bibbins (1855), Elfelt's (1856), Fletcher's (1856), and Bassetts (1859).

Chronological Order of Building Construction

- Barber's Hall (1854)
- Edwards Hall (ca 1856)
- Turner Hall (1857)
- Universalist Church (1857)
- Woodman's Hall (1857)
- Stanchfields (1858)
- Hawe's Hall (1859)
- Harrison's Hall (1862)
- Harmonia Hall (1865)
- Pence Opera House (1867)
- Academy of Music (1871)
- Grand Opera House (1882)
- Hennepin Ave-Lyceum-Harris Theater (1887)
- People's-Bijou Theater (1887)

Academy of Music (1871-1884)



Washington and Hennepin

Significance: the theatre was on the third floor the building and became the premier playhouse in the State. It was replaced by the Temple Court after it burned down on December 25, 1884. It was constructed in 1871 by Joseph Hodges who was “sparing no expense to make his building complete in all its appointments, and...the finest ‘temple of the muses’ northwest of Chicago” according to the Minneapolis Tribune article on August 31, 1871. The auditorium contained 1300 upholstered seats with room for 200 more. The stage was 33 feet deep, 78 feet wide and equipped with four trap doors.

On May 1, 1873 Thomas Lowry and the Herrick Brothers purchased the building. Lowry sold his interest in the Academy in 1875 to Dorillus Morrison. The Herrick Brothers redecorated and added new scenery and dressing rooms in 1876. At that time, it was deemed the building was unsafe if a fire were to break out and a third egress stair added.

The last performance at the theater was Electric Sparks by Atkinson’s Jollities on March 29, 1883. After 11 years it gave way to the new Grand Opera House which opened on April 2, 1883. Over a year later, on December 25, 1884, the theater turned to the ground. The Temple Court business block was constructed in its place.

Barber’s Hall (1854-Unknown)

Corner of 2nd Avenue South and Washington Avenue

Significance: First hall in the city of Minneapolis and location of the Ole Bull and Adelina Patti Concert of 1856.

Edwards Hall (1856-Unknown)

Main Street facing Saint Anthony Falls

Significance: 10th Infantry Band of Fort Snelling played here in 1856 and a blind flutist in 1858. It was located on Main Street facing the falls on the 3rd floor of a large stone building used for dances as early as March 1, 1856.

Grand Opera House (1882-1896)



6th Street near Nicollet Avenue

Significance: was the leading theatre in the city for 14 years. Several years after opening the building was thoroughly remodeled and considered the most luxurious theater in the Northwest. It was demolished in 1896 after the building was purchased by the owners of the Metropolitan Theatre. Retail was in high demand at the location.

Harmonia Hall (1865-1941)



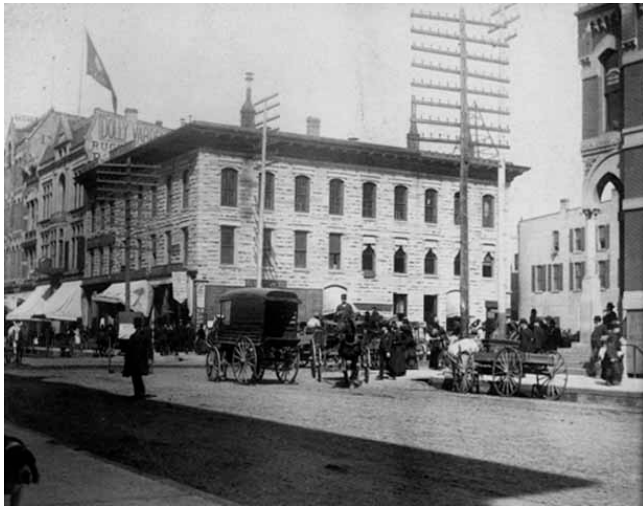
200 1st Avenue North (1st Hall)



NE corner 2nd Ave South and 3rd Street (2nd Hall)

Significance: considered a forerunner of Minneapolis theaters when built because it had a balcony and stage settings. It was used by the German Singing Society for gymnastic exercises, as a German Schoolhouse, and had capacity of 700 seats. In 1868 it was redecorated with life size paintings and ornamental scroll work on the ceiling. By 1903 it was a storehouse for hides and pelts. A second Harmonia Hall was built at the northeast corner of 2nd Avenue South and 3rd Street in 1884.

Harrison's Hall (1862-1957)



225-229 Nicollet Ave/22 Washington Ave South

Significance: Located on the third floor of the Harrison Block building and for three years was the center of theatrical life of the city. Mostly used for amateur performances. The construction was watched closely because there were no good performance halls after Woodman's Hall #2 was condemned.

Hennepin Avenue-Lyceum-Harris Theater (1887-1972)



718-720 Hennepin Avenue

Significance: The theatre was opened as the Hennepin Avenue Theater, with subsequent renaming to Lyceum, Lyric, then Harris Theatre. It was eventually purchased by the owners of the Grand Theatre. The building was demolished by the Minneapolis Housing Authority in 1972.

Metropolitan Opera House (1894-1937)



318-320 S 1st Avenue (Marquette)

Significance: The Metropolitan Opera House advanced the music building typology in Minneapolis. Once completed in 1894, it was home to numerous musically associated companies and groups such as Dryer Music Company, Thursday Musical and in 1897 Professor Danz's orchestral concerts. Unfortunately, this building was demolished in September 1937.

Pence Music Hall (1867-1952)



Hennepin Avenue and 2nd Street

Significance: it was considered the first Minneapolis Theater, originally named the Music Hall, and was erected by J.W. Pence. It stayed in prominence 41 years until 1908 when the last pieces of stage scenery were taken out. It had seating capacity with a balcony for 1,000 and was the sole place for amusement until the Academy of Music was built. The 1867 Minneapolis City Directory described it as "containing a public hall probably superior to any in the State." Not only did the building contain the premier music hall, but it was home to a grocer, stationary store and law office. In 1888 the theater was shut down, opening two years later after a remodel under the name of Criterion Theatre. The building was converted into a rooming house shortly after 1900 and became a shelter for indigent men in 1915. The building was finally razed in 1952. A full report of the construction can be found in [Playhouse for Pioneers: The Story of the Pence Opera House by Donald Z Woods](#).

People's Theatre-Bijou Opera House-Metropolitan Opera House (1887-1961)



18-22 Washington Avenue North

Significance: The Bijou Opera House, originally named the People's Theatre, opened on October 31st, 1887 and was owned by Kohl and Middleton. It burned down December 28, 1890 and was rebuilt the following year. It opened as the New People's Theatre and was used for a stock company for about a year, then for benefits and amateur productions, the named being changed to the Metropolitan Opera House.

Stanchfield's Theater (1858-1869)

Corner of Main Street and Todd Street

Significance: the hall was located on the third floor of Sameul Stanchfield's business block. It was completed in 1858, but burned down in 1869. Signor Hazazar's Dancing School and old fashioned balls were held here.

Universalist Church (1854/1857)



1 Lourdes Place

Significance: The building was constructed between 1854 and 1857 at a cost of \$15,000 and was made of native limestone and modeled after a Greek temple. It was the finest church building in MN when it was built. A music school opened in 1857 by Mr. Chester Heath. Numerous concerts were held here including the Quintette Club in 1858. The first Minnesota Musical Association convention was held here with amateur musicians and ladies and gentlemen from across the state. The church was bought by Our Lady of Lourdes in 1877 and extensively remodeled in 1880 at a cost of \$12,645.

Woodman Hall (1857-Unknown)



Washington Avenue, Corner 2nd Avenue South

Significance: Considered one of the first music halls, it opened above a drug store on Washington and Second Avenues South. The theatre had no balcony, no gallery and no elevated seats. There was no stage

entrance so performers passed through the auditorium to reach the stage. B.E. Messer opened music classes here in 1857 and various bands played there. It became the home of the masonic hall by 1858 and a second Woodman's Hall was constructed diagonal across the street, also on the third floor of a stone building. In 1908 it was considered an "ante-bellum meeting place" along with Fletcher's Hall, Woodman's Hall No.2, and Harrison's Hall.