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## Wavelength (April 1990)

Connie Atkinson  
*University of New Orleans*

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# Wavelength

ISSUE NO. 114 • APRIL 1990

*"I'm not sure,  
but I'm almost positive,  
that all music  
came from New Orleans."  
—Ernie K-Doe, 1979*

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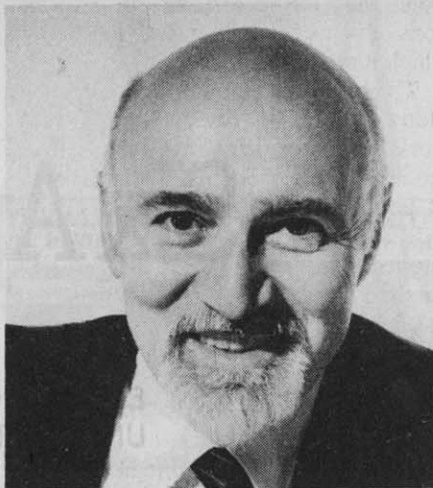
## NEW ORLEANS TO MOSCOW?

Local musicians plan festival in Gorky Park.

**N**obody can accuse George Avakian of thinking small. The distinguished jazz discographer and former record producer wants to take some of New Orleans to Moscow in June.

"There will be five programs altogether, beginning June 22 in Gorky Park," Avakian said during a recent New Orleans scouting mission. "Each program will begin with a brass band leading a parade down the center of Krimsky Mall, and right onto the stage of the Green Theater, which is the only open-air theater in Moscow. It holds 12,000."

Taking New Orleans music to Moscow may sound fanciful, but Avakian is no pie-in-the-sky promoter. In the 1940s, Avakian developed and fine-tuned much of Columbia Records' jazz division (and later did the same for RCA and Warner Bros.) He has produced both Louis Armstrong and Miles Davis. And during



**Promoter George Avakian has produced Louis Armstrong and Miles Davis.**

one of the dimmer periods or superpower relations, he brought Benny Goodman to Moscow in 1957.

Avakian said that Gorky Park has been secured and that in general the Soviet side of things has been taken care of. What remains is further financing (primarily through cable-TV rights) and lining up more talent.

The idea began when two of Avakian's associates, Karen Avakian (a niece)

and Vanessa Giardino came to New Orleans on a business deal for Avakian & Company. Excited by the flavor of the city, they approached Avakian with the idea. Avakian's New Orleans connections go back to critical dean William Russell and producing the first series of Bunk Johnson reissues and Turk Murphy's *Riverboat Jazz* (presumably the first album recorded on a Mississippi riverboat).

"We'll go through ragtime and blues," he said of the Gorky Park concerts. "We've lined up the New Orleans Ragtime Orchestra and Clarence Henry. Step by step, we'll come up to the present time. We've also lined up Rockin' Dopsie, Charmaine Neville, Irma Thomas, James Rivers and the Dirty Dozen. I'm not sure of what else will happen, but I'm not too worried because the performers are in a way the easiest part.

"Which brings me to the most serious part — how do you pay for all this? In the Soviet Union, you can't take rubles out of the country. The answer is that you have to get it from the private sector. The State Department doesn't have the budget for any of this. We have to get money from corporations and individuals that

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want to support New Orleans as a world-wide magnet. The ultimate way it can pay for itself is through TV rights. Probably for cable because the networks aren't that hip. If you have the money, everything else is fine.

"Nobody else will try to do this again. You can't repeat it. The first time will be the real explosion. I like first-time things."

— Vincent Fumar

## POP MUSIC SCHOLARS MEET AT THE PAVILLON HOTEL, MAY 1-6

**W**hat could be more appropriate than having a group of music scholars meet to discuss popular music during the annual New Orleans Jazz and Heritage Festival?

That is exactly what will happen as pop music scholars from all over the U.S. and Canada converge on the Pavillon

Hotel May 1-6 to sort out the implications of popular music and the manner in which it effects our culture.

The International Association for the Study of Popular Music (IASPM) is a world-wide organization established to promote inquiry and analysis in the area of popular music. Founded in 1981, IASPM has grown into a sprawling international network of some six-hundred members.

These include teachers and researchers, musicians and journalists, activists and industry professionals from the United States and thirty-five foreign countries. The organization spans six continents and includes members from both the capitalist and socialist worlds as well as from industrialized and developing countries. IASPM conducts conferences, promotes research projects, and produces publications designed to advance our understanding of, and access to, popular music and the processes involved in its production and consumption.

In its endeavor to build the body of knowledge regarding popular music, IASPM is inter-professional and interdisciplinary, and therefore welcomes



*The Brasshoppers, a well-known Liverpool street jazz band, will be visiting New Orleans, the 'Pool's Sister City, from April 3-10, with a show at the Maple Leaf Tuesday 3. The group is traveling to the U.S. to appear in the Houston International Festival. The 10-piece sax and brass are on "an adventure of goodwill from one musical city to another." Come on out and meet them.*

everyone involved with popular music - whether their interests entail producing or consuming it, studying or teaching it, or administering it. To preserve its autonomy, the association remains inde-

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pendent of all commercial and governmental interests.

International conferences of IASPM are held bi-annually, and have occurred in Amsterdam, Reggio-Emilia (Italy), Montreal, Accra (Ghana) and Paris. The 1991 conference is scheduled for East Berlin, with a 1993 meeting to be held in the United States. The upcoming gathering during the Jazz and Heritage Festival will be the first conference of the American branch ever held in New Orleans. Scheduled are a series of panel discussions, lectures, and musical performances, with participants drawn from several private institutions, thirty-one universities, and the Library of Congress.

For information on The International Association for the Study of Popular Music, or their conference, contact Metro College, Conference Services (University of New Orleans) at (504) 286-7118.

— Dr. Charles Blancq

*Dr. Blancq is Professor of Music & Coordinator of Jazz Studies at the University of New Orleans. He has been treasurer of the American branch of IASPM since 1983.*



Glade Bilby

*Jo Cool continues a tradition of Easter gospel shows at Storyville April 15 with Sammy Burfett and Dimensions of Faith.*

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# THE LAST INDEPENDENTS

As yesterday's underground music becomes the mainstream music of today, new labels replace the co-opted.

When it comes to record labels these days, even the "independents" aren't so independent any more. The glory days of the great American indie labels of the early and mid-Eighties like Twin/Tone, Homestead, and SST seem to be waning as the bands that spawned them move on to bigger deals and bigger bucks. Some lately have become co-opted by production and distribution deals into being farm-leagues for the majors.

Not that this is at all a bad thing, mind you—great records by the Silos, the Chills, the Mekons, and the like are out right now on major labels, records that maybe, five or ten years ago, might never have even seen the light of day in this country at all. Even if you're cynical and claim that the labels are only in it to make a fast buck off of "hip" music, you're right, and that's great. True, occasionally a label does decide to drop an alternative act because their record wasn't selling enough "units." Well, that's just the nature of the beast, and besides, getting dropped by a label never killed anybody. If anything, a young band's future chances might even be enhanced—they'd at least have a higher profile, and they'll certainly know how not to get screwed in the next contract they put their X's on.

These days the feisty spirit and uncompromising zeal of the indie label seem to have dissipated slightly, or shifted in some fashion, and as yesterday's underground music (thankfully) becomes the mainstream of today, new sounds spring up in the underground to build upon and replace them.

Sure, people all over the place are still putting out records (and now CDs too) simply because they love the music and what it's all about; independent music is just as vital today as ever, even if Twin/Tone has a P&D deal with A&M and SST hasn't put out a record in almost six

months. You just have to keep looking for the music in new places. Here, as every month, are just a few of the records out these days by the last of the truly indie labels, folks who love music and really want it to get heard without regard for any dictates and concerns of the marketplace.

**THE TITANICS** *The Titanics* (White Star, P.O. Box 123, Allston, MA 02134)

—After years of unrewarded poverty and misery as one of Boston's (and America's) best bar bands, the Titanics still found themselves slugging it out, unrespected, unloved, and all but ignored by record labels intent on signing the next Edie Brickell & the New Bohemians or the latest ecstasy-crazed trend band from England. Undaunted, these live-hard-play-hard Bostonians soldiered on, sleeping on couches and playing for bar tabs, until they eventually formulated burlap-tough, staunchly indie strategy; blow off the record companies who blew them off, and put out a record all on their own, produced, recorded, played and paid for all without any help from anybody. Heading south to the hallowed halls of Ardent Studios in Memphis (incidentally, they were there at roughly the same time as Dash Rip Rock, who were down the hall recording their latest LP *Not Of This World*), their eponymous and self-made LP surfaces a year or two later, and, as expected, the Titanics come out ten times the better for going it alone. Not afraid to show us their scrouge (in fact, they're probably kind of proud of 'em), the 'Tanics belt out twisted, decadent rock that mixes the depravity of pre-detox Aerosmith, the heavy twin-guitar crunch of AC/DC of yore, and the brawny, sweaty pub-rock energy of latter-day bands like the Turbines or Del Fuegos. These are the sounds of a band living on the edge for a long, long time; singer Nat Freedberg sounds like a pole-

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cat cousin of Steven Tyler, while one can only wonder what sort of dark deals were consummated to give the guitars their particularly murky and evil sound. Completely uncompromising and self-supporting, the Titanics stand out in an era of indie labels being co-opted as farm leagues for the majors as their own band, lone wolves, bearing their future in their own hands.

CHRIS CACAVAS AND JUNK-YARD LOVE *Chris Cacavas and Junkyard Love* (Heyday Records, P.O. Box 411332, San Francisco, CA 94141) — Almost as likeable and lost a character as mid-Seventies pre-crackup Alex Chilton, this former keys player for Green On Red and Giant Sand has struck out solo with an LP that's full of all the same heart and spirit that made those records so inevitably the ones to reach for whenever you felt like being alone. There's a gentle, wistful melodicism and an underlying sense of fragility and loss here beneath the barstool angst that pervades this disk, a feeling that other bands like Dream Syndicate, or Green On Red could never quite muster. Painfully honest and when Cacavas sings about his home being wrecked by a broken romance, you can almost hear the bulldozers and wrecking balls circling outside.

FUGAZI 3 SONGS (7" single, Dischord, 8319 Beecher St., N.W. Washington, DC 20007) — Last year's CD release (surprisingly entitled *13 Songs*, a name that has everyone and their sister on the edges of their chairs waiting to see what they call their first full-length LP due this spring) affirmed their status as one of the most uncompromising and innovative voices on the scene, and one of the best live acts playing anywhere, period. Fortunately, here Ian Mckaye (ex-Minor Threat, which explains a lot of his heavy-handedness and overblown pontification) pares down his often didactic, somewhat ponderous tone to match his lean, razorwire guitar approach. Correct, aggressive, concise, and only a little bit preachy, "Song Number One" is an anthem to end all anthems, with slashing guitar figures welded to army-rally choruses that prove that even guys who look and act more like Marines than punks can still rock hard and that just because music deals with serious and important shit doesn't necessarily mean it shouldn't be fun to listen to.

— James Lien

# SWAMP POP REVIVED IN UK!

**Charles Mann and Tommy McLain spearhead a swamp pop renaissance in England.**

Swamp pop is surely the least recognized and most down-right neglected of South Louisiana's several indigenous musical genres. Scholars of Cajun and zydeco have (with the exception of Englishman John Broven) willfully ignored this mongrel child of the prairie.

In England, where acculturation of traditional American music is a less immediate issue and where DJs don't have rigid play lists, swamp pop is undergoing a major renaissance. Spearheading the movement is Peter Thompson, an independent record producer who released the first full-length swamp pop CD in February.

The disc *Walk of Life* (Gumbo CD 002) is a collection of regional hits and brand-new recordings by Lake Charles swamp pop star Charles Mann. The title cut, a remake of the Dire Straits hit that was suggested to Mann by British author John Broven, has been released on 45 and is climbing the British charts. Meanwhile, Charles Mann is leaving the obscurity of his lounge gigs at Magnums and The Downtowner in Lake Charles for a ten-day tour of England!

Perhaps more remarkable than Charles Mann's recent popularity over the waves has been the reappearance of swamp pop giant Tommy McLain on the British charts. McLain hadn't had a commercial release in England in over twenty years when his 1966 pop hit (#15 Billboard) returned to the British most-requested lists in December. Capitol Gold DJ Randol Lee Rose had been using the song to sign on and it just took off according to Floyd Soileau, who has the song in his Jin Records catalogue. Bowing to listener demand, Ace Records in England has released the single "Sweet Dreams" and a twenty-track CD of McLain's best vintage recordings.



**Tommy McLain: On the UK charts.**

McLain, who turned 50 on March 15 and is performing regularly at Yesterday's Lounge (at the Evangeline Motel in Lafayette), professed to be flabbergasted when he heard a British jock was playing his record and wanted to do a phone interview: "I freaked out, man! I mean, after all these years to have this happen is unbelievable." It looks like McLain may be following in Mann's footsteps and taking his swamp pop show to England. Maybe the Brits are hip enough to bring fellow swamp pop veteran Warren Storm (who has been sharing the bill with McLain) over too.

None of the releases mentioned above are available around here, but a number of great recordings by McLain and Mann are available domestically. Jin Records has just released a previously unissued vintage McLain recording of the Everly Brothers' "So Sad To Watch Good Love Go Bad" on 45. The Jin albums *Tommy McLain* (LP9009) and *Best of...* (LP9016) are also highly recommended. Charles Mann's best recordings are available from Lanor records on the cassette titled *Charles Mann* (Cas 1007) and on re-pressings of several old 45s.

Floyd Soileau and Lee Lavergne, the men behind Tommy McLain and Charles Mann's original hits, both have a handful of new releases on this side of the pond. Lavergne continues to issue a stream of consistently good singles on his Lanor label. His latest single release is a weeping, somewhat country-tinged swamp popper "Hurting Like I Never Hurt Before" (Lanor 45-632) by Howard Sonnier. This is a classic belly rubber with growling sax, triplet piano and an "ooohing and ahing" vocal chorus. The flip side is a good swampy treatment of Ricky Nelson's "Believe What You Say."



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Also new from Lanor are a couple of hot zydeco singles including the Chenier style "I'm Coming Home To Stay" by Roy Carrier (45-629) and the exuberant "Wild Thing Zydeco" (45-633) by JoJo Reed.

"Wild Thing" is my favorite zydeco of the year. It's a wild dance track with rapid fire rubboard, Chuck Berry style guitar and a bunch of howling and screaming behind it all.

New from Floyd Soileau's Maison de Soul label is the debut LP from Zydeco Force (MdS-LP-1031). Force is a popular trail ride band that seems to be toying with several different styles of zydeco. They do have a half-dozen original compositions here including my favorite, "She Kicked Me Out." The song titles on this album tell a story in themselves: "I Got Drunk," "Just Because," "She Kicked Me Out."

Many of the Maison de Soul and Jin Records are available locally at Tower Records or may be purchased by mail from: Floyd's Records, P.O. Drawer 10, Ville Platte, La.

To purchase Lanor recordings write to: Sound Center, 329 Main St., Church Point, La 70525. - Macon Fry

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# JAZZ FEST HERITAGE PREVIEW

These unknown Caribbean and African acts, like Malavoi and Kanda BongoMan in 1988 and 1989, are destined to be among the highlights of the 1990 Festival.

**G**earing up for Jazz Fest is a major preoccupation of most New Orleanians at this time of year, and this short column is brought to you to help further this pursuit. This year's Caribbean and African lineup, like last year's, is deceptive at first glance. Once again short on Caribbean pop music, the schedule more than makes up for this with some extremely exciting African pop and traditional acts. The deception occurs in the fact that these African acts, legends in many parts of the world, are relatively unknown in New Orleans.

As was the case in 1988 with Malavoi of Martinique and again last year with Kanda Bongo Man of Zaire, these "unknown" acts are destined to be among the highlights of the 1990 Jazz Fest. The South African choral group, Ladysmith Black Mambazo, has gained a high degree of popularity through their collaboration with Paul Simon a few years back on his *Graceland* LP. This, accompanied by the fact that the group's appearance at Tipitina's in the summer of 1988 was a huge success, will assure throngs of fans at their night performance along with the Neville Brothers (a curious, but interesting pairing).

The real sleeper of this year's Jazz Fest, and the one performance that lovers of African and Caribbean music must not miss, is that of South Africa's Mahlathini and the Mahotella Queens, backed by the Makgona Tsohle Band. Coming from the Zulu tribe of South Africa, this musical aggregation is legendary in South Africa, both individually and from a peak period in the 1970s when they were combining their talents to produce some of the most outstanding music of the genre.

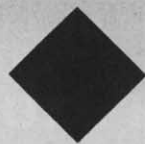
Their music is township music, a general term that refers to any music that comes from the urban areas of South Africa...musics that combine traditional tribal elements with the many European

and American influences that have swept through the townships. More specifically, their township style leans most heavily on one called mbaqanga, a music that underlies most of the music on Paul Simon's *Graceland* and which will also be familiar to those who listen to music by Hugh Masakela. The style is a relatively simple one, relying on a pretty basic musical lineup of guitars, bass and trapset drums with occasional assistance by sax and accordion. First time listeners may be surprised to notice that the bass guitar not only drives the music but also often provides the melody.

As far as the musicians themselves are concerned, this is an allstar lineup. The Makgona Tsohle Band dates back to the early '60s in Johannesburg and includes members whose names today are synonymous with mbaqanga...names like Marks Mangwane, Joseph Makwela and West Nkosi (who assisted Paul Simon during his South African musical venture). Besides providing solid backing for the vocalists, the band usually treats the audience to a few numbers of instrumental township sax and accordion jive.

On the vocal end, Mahlathini (Simon Nkabinde) possesses a deep, strong voice that many years ago earned him the name of "groaner," and led to the popularity of teaming up deep throated male groaners with female vocal groups. He attributes his style to a deep connection with his Zulu roots.

Performing and recording since the '60s, he achieved his highest success when teamed up with the Mahotella Queens and the Makgona Tsohle Band, first in the early '70s and again in the '80s. The Mahotella Queens have been one of South Africa's leading mbaqanga vocal groups since the '60s, although they really peaked in the '70s. Their music almost always features a groaner, although it hasn't always been Mahlathini. Like



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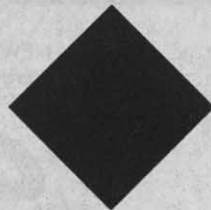
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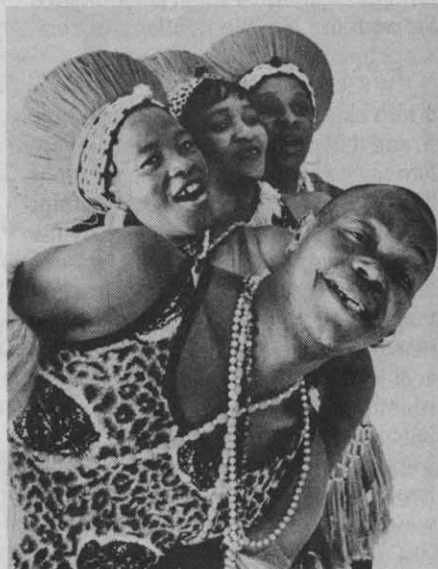
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Mahlathini, though, they refuse to venture too far from their Zulu traditions. Even though they sing mbaqanga, a style which by definition includes Western elements, they have a heavier, rootsy sound which they call mgqashiyo, which in Zulu means "the indestructible beat."

For those who would like to preview a bit of this music before their Jazz Fest appearance, all three of the above artists can be heard on easily available records. A classic LP from 1977, *Izibani Zomqashiyo*, which features Mahlathini, the Mahotella Queens and the Makgona Tsohle Band, has been re-released here on the Shanachie Records label. The Queens can also be heard on a Shanachie compilation entitled *Soweto Never Sleeps* (Classic Female Zulu Jive), and Mahlathini can be heard on still another Shanachie release, volume two of *The Indestructible Beat of Soweto*. Those who want to venture further, to the import record bins, might also look for Carthage Records' excellent Phezulu Eqhudeni, which features all of the above musicians as well as others. In searching for music by Mahlathini, keep in mind that he is billed in various ways, most commonly as Mahlathini, Indodaumahlathini or Mahlathini Nezintombi Zomqashiyo.

A last word: Many other Caribbean and African artists appearing at this year's Jazz Fest deserve mention, such as Mali's Toumani Diabate and the Bahamas Rake and Scrape Band. Stayed tuned for a full report just prior to the first Friday in the May issue of *Wavelength*.

— Gene Scaramuzzo



**Mahlathini and the Mahotella Queens:**  
*This year's hit?*

# CLASSIC TRACKS

This month, a South Louisiana party record, swamp blues, and a Cajun rocker are released.



**A**lligator Stomp (Rhino CD 70946) may be the only Cajun and zydeco music that many people will ever buy simply because it is the best distributed and packaged South Louisiana CD to date. This might be the ultimate pop-zyde-cajun collection. From Rockin' Sidney's "My Toot Toot" and "You Ain't Nothin' But Fine" to the two tracks each by expatriates Jo-El Sonnier and Queen Ida, most of the stuff here is not quite Cajun or zydeco. It is certainly not the traditional variety. Who cares? This perfect-for-parties disc will get people waltzing, two stepping and with the inclusion of Johnny Allan's accordion-fueled version of "Promised Land" may even get a few souls popping gators. For all its shortcomings this 18-track CD is a great place to begin listening to the sounds of South Louisiana. The inclusion of such gems as "Sugar Bee," "Diggy Liggy Lo" and "Promised Land" which are presented on disc for the first time should get a lot of serious South Louisiana fans picking up *Alligator Stomp* too.

In a considerably less pop vein, but no less listenable are two new discs from Flyright Records in England. *Lonesome Sundown* (FLY CD 16) is a collection of 21 tracks recorded by this underrated artist at Jay Miller Crowley, LA studios in the late Fifties and early Sixties. Miller, who called Sundown his favorite blues man, gets credit for this wealth of evocative blues. Although he never had a significant hit, *Lonesome* easily surpasses collections by his better known labelmates Slim Harpo and Lazy Lester. There is a whole chapter of gripping images and classic blues couplets in the songs on *Lonesome Sundown*. In "I'll Still Be Loving You" Sundown pleads "If love's gonna kill me, baby let me die with you" and he comes up with the

resonate warning "Learn to treat me better or I'll knock your brains abroad" in the ominous "Learn To Treat Me Better."

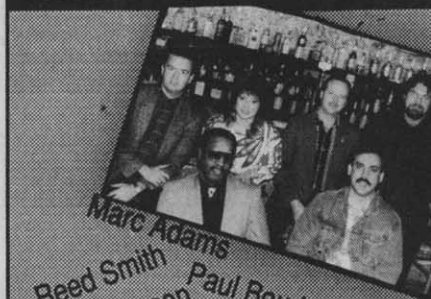
I wasn't particularly impressed with any of the three Flyright LPs from which these tracks were culled but a superb job has been done in selecting and sequencing the material on *Lonesome Sundown*. After listening to this disc I finally realize how Miller could pick Sundown as his favorite. This is one great swamp-blues collection and highly recommended.

Also new from Flyright, *Nathan Abshire and the Pinegrove Boys* (FLY CD 19) compiles twenty songs of the legendary Cajun accordionist and his crack band, recorded for Jay Miller in the Sixties. Abshire's recording career spanned nearly 50 years (he died in 1981) and a number of labels. While several of the tracks here, like "Pinegrove Blues" are rerecordings of his old favorites, there is no lack of spirit and freshness on these recordings. In fact many are stronger than when they were first recorded, owing to a cast of supporting musicians that included fiddlers Dewey Balfa and Will Kegly. Abshire's performances are distinguished by his blues-drenched voice. He was a notorious hard living man and even the two-steps and waltzes here have as much in common with Jay Miller's swamp-blues as traditional Cajun music. Complimenting Abshire's wailing vocals is some very strange steel guitar playing by Atlas Fruge. The steel seems to drag just behind the beat and at times sounds like a musical saw. Not for traditionalists, *Nathan Abshire and the Pinegrove Boys* is likely to appeal to anyone who likes such well known Cajun rockers as "French Rockin' Boogie" or "Sugar Bee."

- Macon Fry

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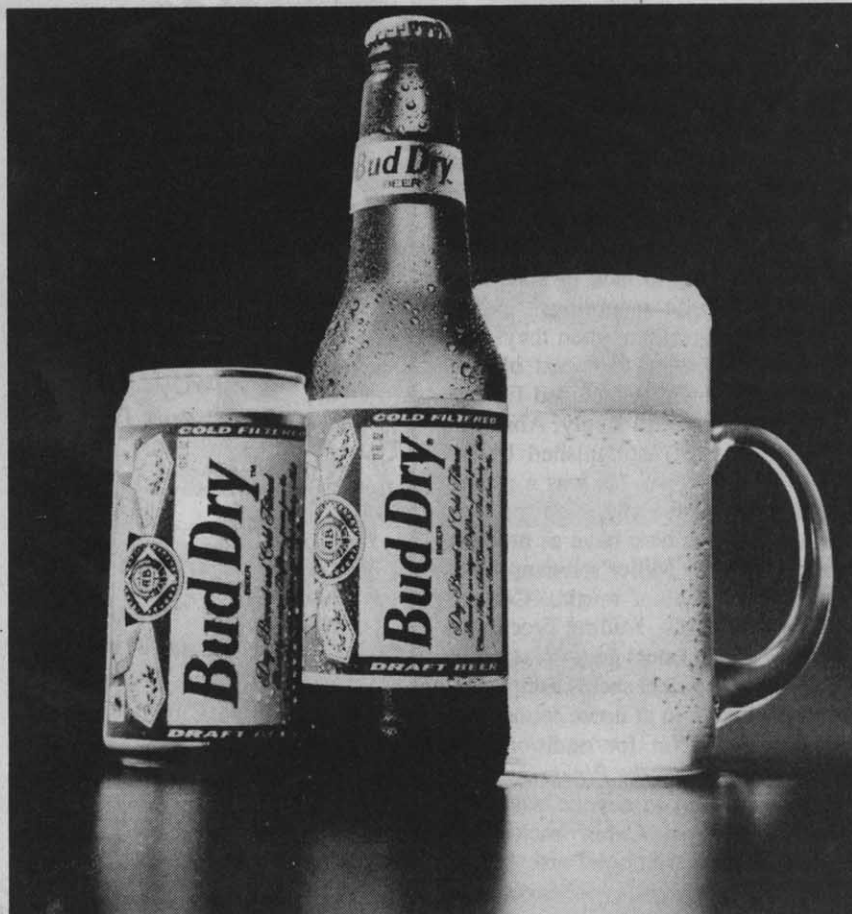
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**Force of Habit**

*Redheaded Stepchildren of Rock*

Mainstream rock has its rewards, especially in a relatively small market like New Orleans. While being on the cutting edge requires annual changes dictated by a fickle-eared following, staying a mainstream course means that home is anywhere you plug in.

Force of Habit's "Redheaded Stepchildren of Rock" proves the value of a steady course, through the club whirl, personnel changes and the land of a thousand trends. The album is an earnest wooing of the mainstream - there is a little ideology and no up-to-the-minute appeals to cult markets or the dance crowd.

The group - Frank Assunto and George Neyrey on guitars, Ken DeGeorge on bass and Chewy Black on drums - knew that the material had to be dressed up a bit for broader acceptance, but not as dressed up as you might think. "Because You're You" is unabashedly mainstream rock with proud flourishes. "If You Were Mine" takes on obvious Dire Straits-like touches and "Season Of The Heart" rings to acoustic guitars, judicious chord changes and chart-consciousness.

Regular fans may find the synthesized brass and string touches a bit too dressy, and they may have a point - the material is strong enough to stand well without too much embellishment. But "Redheaded Stepchildren of Rock" is a good representative calling card for the group, and a likely introduction to a national label.

- Vincent Fumar

**Richard Hell & The Voidoids**

*Fun Hunt*, ROTR A172 (Cassette only)  
(Reachout International Records, Inc.)  
611 Broadway, Suite 411  
New York, NY 10012

Richard Hell is somewhat of an anomaly. Although he is known as the Godfather of Punk and invented the punk haircut, Hell and the Voidoids, especially guitar legend, Robert Quine, show an instrumental virtuosity uncommon to the genre with Quine's jazzy voicings providing an interesting counterpoint to the jagged, funky rhythms and Hell's yelping vocals. The set here is taken from live shows in 1978 and 1979 and features old favorites like "Love Comes In Sprts" plus a slew of unreleased tunes.

While the sound quality on this tape is not great, the excitement of the performance comes through easily. This tape is a must for any Hell fan or anyone interested in the New York music scene of the late 1970s.

- George Reinecke

**Happy Traum**

*Buckets of Song*, Shanachie 97002

Happy Traum, who's been playing guitar longer than I've been able to feed myself, has a new one out on the Shanachie "Guitar Artistry" series. Actually, it's a compilation taken from his first two solo albums released on Kicking Mule in the mid-seventies. Happy's a veteran of sessions with stars like Pete Seeger and Maria Muldaur; John Sebastian turns up on one cut here, the rollicking Leadbelly tune "When I Was a Cowboy," taking a harp solo while Buffalo Bill and Tom Mix shoot it out on Bunker Hill.

Another Leadbelly song, "Relax Your Mind," follows, but these, and Bob Dylan's "Buckets of Rain," are the only non-traditional pieces on the record. There must be, for instance, 1,327,263 versions of "Gypsy Davey" on record, and half of them are by one Guthrie or another. Woody's is a classic, and his voice carries the tune. Happy Traum's guitar is the star of this version, played in a "dropped D" tuning (which he explains in the liner notes. The record also includes an 8-page booklet of sheet music for those inclined to pick for themselves.) And a graceful song by the Irish folk master O'Carolan follows, with a sweet recorder solo and lush cello accompaniment.

There are another half a dozen or so tunes on this album, most of them about murdered young brides and wandering rakes, and it's all graced by Happy's excellent traditional playing, which ranges from Bahamian to Delta blues to Appalachian styles. This guy is a real blues scholar, and I can't help singing along on "Relax Your Mind," which ought to be a N'Awlins classic. "When that light turns green, put your foot on the gas, Eileen. Sometimes, you've got to relax your mind."

-Dennis Formento

**Skin Yard**

*Hallowed Ground*, TXLP 15, (Toxic Shock, P.O. Box 43787, Tucson, AZ, 85733.

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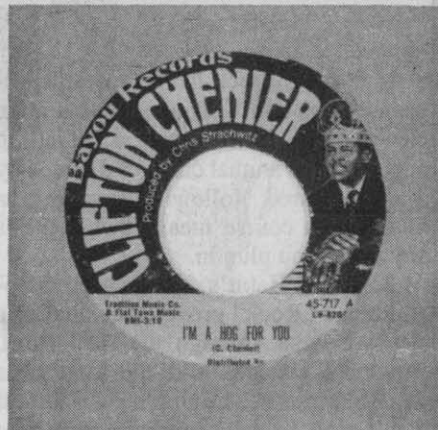
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## RARE RECORD

# DYNAMIC DUO OF THE BAYOU: SOILEAU & STRACHWITZ

Clifton Chenier  
"I'm A Hog For You Baby"  
"Josephine Par Se Ma Femme"  
Bayou Records 717



Here's one for you zydeco buffs on the colorful Bayou label. Bayou Records was co-owned by Floyd Soileau and Chris Strachwitz and only issued singles by Clifton Chenier.

Strachwitz, who also owns the California-based Arhoolie label, was responsible for getting Chenier's career restarted in the early 1960s after finding the accordionist playing in a small beer joint in Houston. Strachwitz did well with his early Chenier albums but in order to penetrate the South Louisiana market he needed to start issuing some singles that would find their way on to the juke boxes and into the mom and pop record shops.

Soileau, who has built a recording empire in South Louisiana, was naturally

the obvious person for Strachwitz to approach when it came time to sell Chenier 45s. In a nut shell, that's how the two men came to form Bayou. Strachwitz pulled suitable tracks from Arhoolie LPs and they were released on Bayou 45s. Soileau made sure the records got out there. Most singles were issued on a plain blue label that merely read Bayou Records. However, a few were issued around 1970 with a colorful label picturing Chenier in a crown. Both sides here are pounding zydeco with Chenier and his Red Hot Zydeco Band in spectacular form. "Josephine" is of particular interest as Chenier is backed by only drums and rubboard. Definitely Sea-grams 7 and boudin music!

— Almost Slim

continued from page 15

Jack Endino, whose name was erroneously reported as Jack Endocino by this repentant reviewer, produces so many bands that it is surprising to learn that he has time to appear in his own band Skin Yard. On *Hallowed Ground* Endino proves that he is a talented guitar player a well as producer. In fact all of the members of Skin Yard are much better than the typical independent label rock band. Lead vocalist Ben (a single name like Cher, right?) has a clear strong voice that is capable of riding over the music without drowning in effects while Norman Scott and D. House on drums and bass respectively prove to be a more than able rhythm section. In an interview for *Maximum Rock 'n' Roll*, Endino was asked why Skin Yard was not actually on Sub Pop records considering how many Sub Pop bands

he has produced. Endino jokingly replied that he wasn't sure, but it might be because Skin Yard doesn't sound like The Stooges enough. Skin Yard is relatively free from the early Seventies influences that mark so many other bands from the Seattle area. With their atmospheric and menacing music Skin Yard is reminiscent of the now defunct but still lamented Scratch Acid albeit with smoother vocals and fewer grinding guitar effects. At times Endino's guitar work takes on a psychedelic aspect that shows a more ethereal aspect of Skin Yard such as on the closing instrumental "OP4." However for the most part, the music is simply powerful and raw while still retaining a sense of melody *Hallowed Ground* is an album with an uncommon, powerful appeal.

—Randy Cartwright

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## MARLON JORDAN

The New Orleans trumpet tradition continues, as Kidd Jordan's son debuts.

**T**he trumpet is the traditional instrument of New Orleans," asserts Marlon Jordan, a very young, albeit very serious, student of that prestigious tradition. "There is a long and continuous line of great trumpet players in New Orleans, even if most of the world doesn't know anything about many of the trumpeters who came between Louis Armstrong and Wynton Marsalis."

*For You Only*, Marlon Jordan's debut, not only continues the trumpet tradition by introducing him to the world, it also offers the "lagniappe" of featured spots by a host of New Orleans musicians—from the internationally acclaimed Branford Marsalis to emerging composer/bassist Elton Heron, an awesome talent deserving wider recognition.

Marlon Jordan was born August 21, 1970, the last of seven children of musician-educator Edward Jordan and Edwidge Jordan. The Jordan siblings

include flautist Kent Jordan, who has three albums on Columbia, and violinist Rachel Jordan, who is completing a masters degree in violin performance at John Hopkins' Peabody Conservatory of Music. Sir Edward Jordan (he's a recipient of a French chevalier of Arts and Culture), better known as "Kidd" Jordan, is our upholder of the avant garde, as well as a music professor at SUNO.

A child prodigy who has been performing live since grammar school, Marlon Jordan is not only releasing his debut album as a leader, he has also already recorded as a sideman in two very different settings—before he is 21 years old. Marlon is on *Curtain Call*, a track from his brother, Kent Jordan's, last release, and he is heard in an avant garde setting on trumpeter Dennis Gonzalez's *Debenge-Debenge* on Silkheart (recorded February 1988).

Jordan "pere" proudly acknowledges his son's talent and prowess in diverse musical settings, "Marlon has the ability

to play over his head. He's not fully mature yet, so he can't do it all the time, but when he does, it's frightening."

Although he has studied extensively, Marlon believes, "music is aural. People have got to get back to really listening and playing what they hear in their inner ear. No matter if it sounds jive to other people; if you hear it, play it. Be true to yourself. Besides, people know when you're not being true to yourself. I'm really glad my daddy taught me this lesson when I was starting out. He never wanted me to copy him or anybody else. He would always say: just play what you hear!"

*For You Only* represents what I'm hearing at this moment except that I didn't include a burnout tune on it, but that'll be on the next one." The majority of the selections are mid-tempo swingers, cool blues, and sensitive ballads. Throughout Jordan plays thoughtful solos, bereft of grandstanding high-note flash and false bravura.

"You know it's hard to play on bal-

lads because you can't just run out some cliché licks over and over. Also, when you're playing up tempo, it's easy to do some little rhythmic figures when you run out of ideas, but on ballads, you have to play."

Marlon Jordan's debut was recorded in two locations: half in New York featuring standards and jazz classics, and half in New Orleans featuring original compositions with New Orleans artists.

For the New York portion Marlon choose pianist Daryl Grant and bassist Ira Coleman (currently with Tony Williams), both of whom Marlon first heard working with Betty Carter, a singer/bandleader Marlon greatly admires, Hometown saxophone hero Branford Marsalis and Jeff Watts (currently the drummer in Branford's quartet) round out the combo.

The sensitive accompaniment of Daryl Grant and Ira Coleman's sure-footed, confident bass lines (especially on the Wayne Shorter composition "Fall") should not be overlooked. Jeff Watts, an extremely versatile and powerful young drummer, who some describe as the Tony Williams of his era, manifests the deftness of his percussion skills with subtle background sketches of filigreed cymbal washes on "Stardust" and swings mightily on "Monk's Point," sensitively switching between sticks and brushes without diminishing the momentum. But from his opening swagger on "Cherokee" to his subtle permutations of time and tone on "Fall," it is Branford Marsalis who significantly turns up the heat on Marlon's debut outing.

Were he not used to being the youngest player on the bandstand, this aggregation would surely have crushed Marlon's teen-age ego. But whether calling a burning tempo, as on "Cherokee," or reaching for a fresh approach to an old chestnut, as on "Stardust," Marlon Jordan more than holds his own.

Especially on "Stardust" when he concludes with a low F-sharp, "the lowest natural note on the trumpet," Jordan displays both a maturity and a risk-taking that can only come from self-confidently having your own conception.

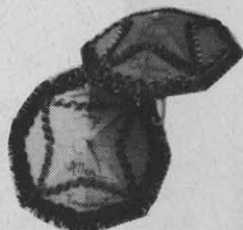
"Some people think that when they play high and loud, they're really playing something, but that's not really the case. It's much harder to play low and play coherently. Actually, when you're

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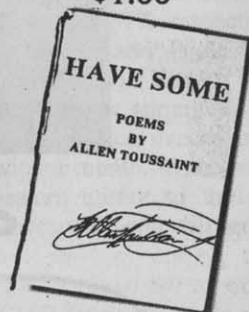
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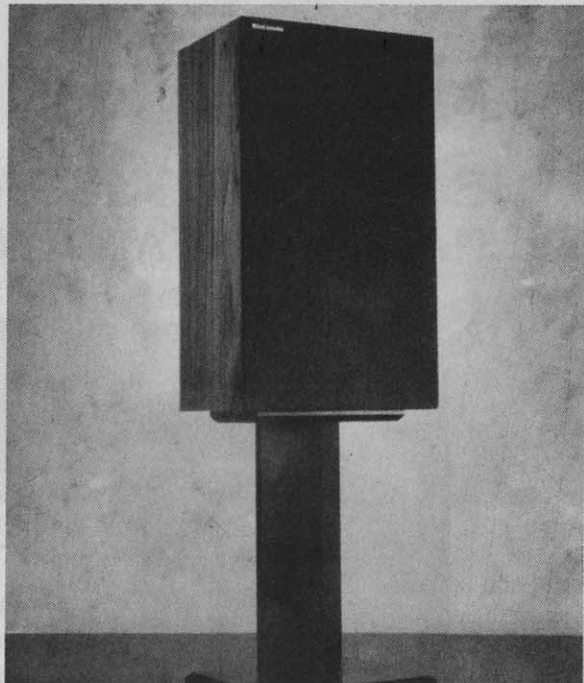
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playing in the higher register, you have much more control than when you're playing below C, because the lower registers are more difficult. Also, the middle and lower registers are the prettiest registers of the horn."

The New Orleans session features pianist Daryl Levigne (who is the pianist in Kidd Jordan's Improvisational Arts Quintet); Marlon Jordan's first cousin, bassist/composer Elton Heron (also a member of the IAQ and a 1976 NOCCA graduate); and Baton Rouge, Louisiana born Troy Davis, who studied jazz under legendary New Orleans clarinetist/educator Alvin Batiste at Southern University in Baton Rouge. Troy Davis is just completing a stint with Betty Carter during which Daryl Grant and Ira Coleman were his rhythm mates.

Daryl Levigne's solo on "Arad's Dream" is the most swinging use of block chords since Red Garland's two fisted statements in the fifties and heralds the work of another young man who is comfortable playing either inside or outside.

Troy Davis' fluid, deft rhythm juxtapositions recall the sensitive touch of Idris Muhammad. The young drummer deserves kudos for his creative snare work on "Jepeto's Despair" and his propulsive swing at medium tempo on "Arad's Dream."

Bassist/composer Elton Heron, however, is the most impressive. Of the four New Orleans session selections, Heron composed three of them including the title selection, a duet on which he was drafted to play piano.

"I really didn't want to play piano. But after Marlon heard what I had written in response to his request for a ballad, he insisted." The appropriately titled "For You Only" is far from your normal ballad. It's more like a quiet conversation between lifelong friends. The shape of the melody and the rubato phrasing they employ suggest the bliss of a perfectly at peace baby whose tender stomach gently expands and contracts, deep breathing in a peaceful sleep.

Although he could have chosen to focus on fusion or pop, Marlon Jordan decided to bring a much more serious sensibility to his debut recording. This auspicious debut both bodes well for the future of jazz and is a credit to the New Orleans jazz tradition. □

# Outsider's Guide to Acadiana

by Macon Fry

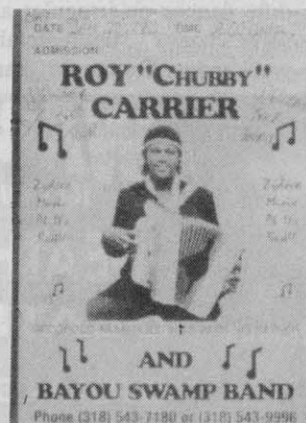
## IN SEARCH OF THE ZYDECO DANCE HALLS

**"If you want to have fun you got to go way out in the country to the zydeco."**  
 — Clarence "Bon Ton" Garlow from "Bon Ton Roulet" 1950.

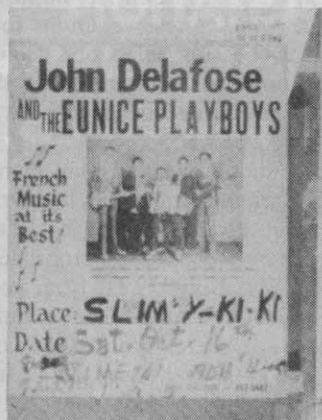
**W**ith the growing popularity of zydeco you no longer have to go "way out in the country" to hear America's most vibrant regional music, but there is no place like the sprawling dance halls and ag-

the music was played mainly at *bals de maison*, and community social events across the countryside. In Ann Savoy's excellent book *Cajun Music: A Reflection Of A People*, Clifton Chenier reflected on the zydeco dances of his youth; "People used to give dances in houses. They didn't have no clubs. They'd move all the furniture off to the side, clear the room up, and they'd dance in there."

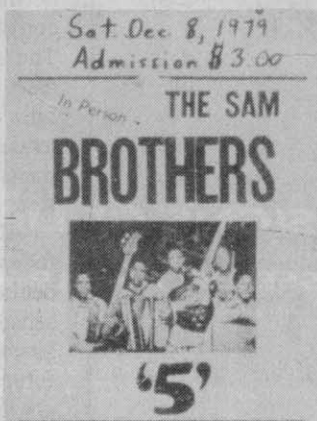
With the migration of a large number of blacks to the urban centers of Lafayette, Lake Charles and Houston in the years following WWII,



erving a sense of community among denizens of the growing urban areas. In Parishes like St. Martin and St. Landry with a particularly high percentage of black residents (32% and 37% respectively in Woods and Poole State Profile 1987) a number of establishments sprung up featuring zydeco dances up to twice a month. In the southwestern corner of the state dances were and still are rel-



ing bars of South Louisiana for enjoying a big zydeco dance. Zydeco, the highly rhythmic dance music played by the French-speaking black people of the Cajun prairie did not become a commercial entity until the years following WWII. Until that time



zydeco became both urbanized and commercialized. Bands added guitar and drums to the traditional accordion and rubboard instrumentation, recorded at the independent record studios of the region and began to perform in clubs that had previously featured blues and R&B.

Whether it was played in clubs, private clubs, private halls or house parties, the zydeco dance remained a social institution throughout South Louisiana, allowing families living in isolated farms a chance to socialize and pre-



egated to community center, Catholic Church and Knights of Columbus halls and other private facilities.

In an area that has changed remarkably little in the last twenty-five years, zydeco dance halls still dot the countryside and clubs featuring zydeco can be found in many of the small towns. Today's dance halls maintain strong ties to the community and a "Big French Dance" usually has more the ambiance of a house party than a club performance.

Mothers' and Fathers' days are big occasions and folks tend to dress-up to go stepping. In general nobody applauds at a zydeco as appreciation is shown on the dance floor. Many dance halls today are holdovers from an earlier era and are operated by the same families that ran them 30 or more years ago. In some cases the proprietors live adjacent to the dance hall. Although the house party tradition of bringing food to a zydeco has ended, a number of places

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have barbecue pits out back that serve up spicy ribs, chops or chicken while the band plays.

The number of establishments holding zydeco dances has proliferated in recent years but finding a dance "way out in the country" where the Creole tradition is strongest can be difficult. Many older dance halls schedule dances on irregular and somewhat unpredictable weekends. Economic hard-

ship in some areas dictates that dances be held in coincidence with payday at whatever the local industry or state agency is. To complicate matters a few of these places have truly inscrutable locations and no telephone. Lack of a phone is a particular problem with halls in the western part of the state. It was especially depressing to search

Martinville and the Bon Ton Rouley in Lafayette only to find they had "gone disco," closed or "burnt down" (a strange phenomenon considering how wet things are out on the prairie).

In addition to all these difficulties the social calendar in this predominantly Catholic region is much affected by the church calendar. The month before Easter is generally quiet with a big upswing in activity following Lent. Whatever the problems locating a big zydeco the search is worthwhile.

When you pull up behind the strip of cars and pick-ups lining the narrow black top and hear the grating of a rub-board or sound of an accordion drifting from the door of an old frame dance hall like the Double D Cotton Club in Parks, you will know why Clarence Garlow directed one and all "way out in the country" to the zydeco. □

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# DANCE HALL LISTING

## Au Large:

**Caffery's** Alexandria Ranch just off Zin Zin Rd. behind Dipsy Doodle Club. Dances once or twice a month. Au Large is a tiny community just Southeast of Breaux Bridge. Although Ms. Alexander insisted "it's easy to find, you just turn by the double wide trailer" I had to stop and ask directions at the 24 hour Creole Chicken restaurant on Breaux Bridge Hwy and suggest you do the same. This is a popular site for trail rides. Call: 332-5415. Proprietor Freddy Alexander.

**Dipsy Doodle** on Zin Zin Rd. Same information and suggestion as above. No phone number available.

## Breaux Bridge:

Davis Lounge on Rt 31 between Breaux Bridge and Cecilia. Free zydeco jam on Sundays. Occasional dances on weekends. Call 667-8568. Proprietor Patrick Davis.

Friendly Lounge on Rt 31 between Breaux Bridge and Cecelia beside Davis' Lounge. Occasional Saturday dances. Zydeco DJ some other nights, Call 667-8543. Proprietor Claron Lewis.

## DeQuincy:

DeQuincy Community Center. Dances once or twice a month. A popular dance site leased by various organizations. Listen to KLCL Saturday morning zydeco show in Lake Charles for information. Call 786-4630.

## Eunice:

Gilton Lounge on Rt 190 at intersection of Rt 95 just west of Eunice. Zydeco most Saturdays. Proprietor Gilton Lejeune has scored a major coup by contracting Boozoo Chavis every other Sat. into the summer of 1990. This is the biggest dance hall in the area,

seating 1500. Seafood is served on music nights. Although the "new" hasn't worn off of this place and it is a bit cavernous there is no arguing with the strategy of booking the hottest act on the zydeco circuit half the weekends (plus Mother's and Father's days) between now and mid-July! 24-hour phone line call 457-1241.

Purple Peacock on Rt. 190. Music several nights a week, with zydeco on some weekends. There is no telling who might be playing at this disco-style lounge. They have had soul greats like Clarence Carter and Percy Sledge as well as zydeco favorite Boozoo Chavis. Every Wednesday it's DJ Todd Ortego's Swamp and Roll radio Show. Call 457-1040

## Grand Mary:

Russell's Lounge. No information available.

## Iowa:

Knights of Columbus Hall. Occasional weekend dances sponsored by various organizations. Tune in to Lawrence Ardoin on KCLC in Lake Charles on Saturday mornings for information.

## Lafayette:

Billy Roy's 1113 E. Simcoe. Occasional zydeco on weekends and Sundays. This place has a soul-disco ambience and usually features DJs. Call 237-0938. Proprietor Phil Fontenette.

Gayon's Zydeco 1919 Breaux Bridge Hwy. Zydeco a couple weekends each month. Everyone I asked said "it's easy to find...right by the By-Pass." Well, it IS easy to find once you realize that the "By-Pass" is a grocery/gas station and that Gayon's is literally behind it. This place has more of a black lounge feel than a dance hall. There

is a pool table by the bar. The usual format is soul DJ. Call 237-4645. Proprietor Mary and Alex "Gayon" Williams.

El Sido's at the corner of St Antoine and Martin Luther King Dr. Dances every Friday and Saturday and some Sundays. El Sidos (better known as Sidos or just Sid's) is located just off the Evangeline throughway a few blocks at the Rt. 167/49 exit on I-10. Although it is relatively new this is a dancehall in the old style with a big dance floor and plenty of tables. It is a family run business and Sid owns a grocery and lives nearby. On most Fridays Nathan Williams (brother of proprietor Sid Williams) performs with his band The Zydeco Cha Chas. Saturdays, Sid brings in the biggest names in zydeco. Call 237-1959. Proprietor Sid Williams.

Hamilton's 1808 Verot School Rd. between Ambassador Cafery Pkwy and Pinhook Rd. Dances a couple weekends a month. Don't miss a dance at this venerable old dance hall if you get a chance! According to proprietor William Hamilton the hall was originally opened in the Twenties by his father Adam Hamilton. In the style of many of the old country dance halls (and this was way out in the country when it was built) Hamilton's is an aging wood frame building in front of the family home. When I passed by recently, Mr. Hamilton, who has managed the hall for the last 27 years, was out back tending some of his livestock. Call 984-5583 (home phone)

Haricot's 101 E. Main at Jefferson in downtown Lafayette. This newer establishment is just beginning to get off the ground with music several nights a week and zydeco most weekends. Fernest Arceneaux and former Arceneaux drummer "Jockey" Etienne's new band are among the recent featured

acts. Look in the Times of Acadiana entertainment listing or call 232-8241.

Maison Creole on Washington St. No information.

## Lake Charles:

Walker's Hall 626 Enterprise Blvd. Zydeco dances a couple weekends a month. This is one of two halls in the Lake Charles area with dances on a regular basis and a phone number to call for information. The hall is leased out to various organizations for dances. Call 436-7700 (home phone). Proprietor Mrs. Walker.

Jones's Auditorium (formerly Jones' Fine Fox) 1841 Hwy 14. Dances a couple weekends a month. Call 436-2810. Proprietor Ms. Florence.

## Lawtell:

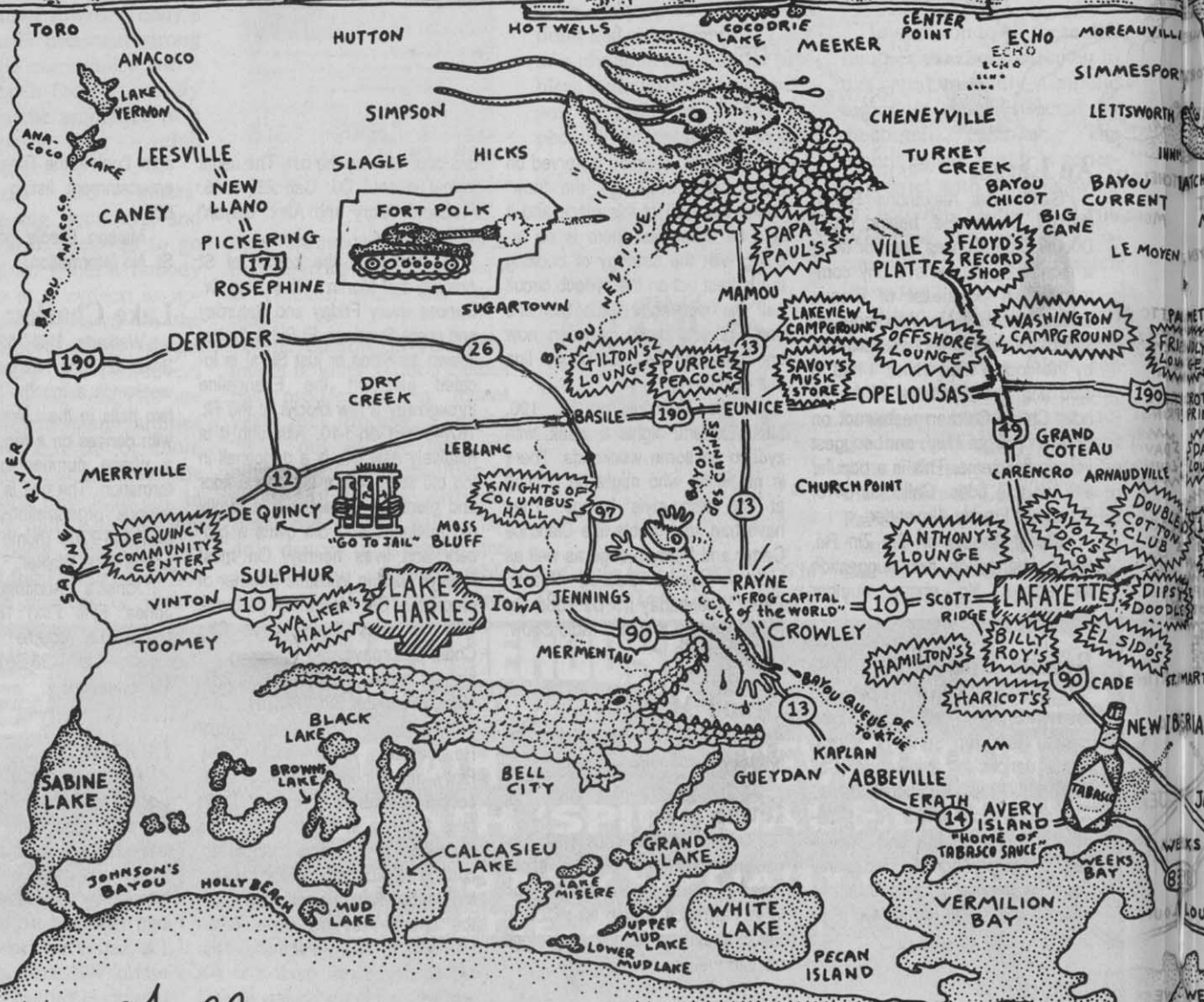
Offshore Lounge just a couple blocks north of 190. Zydeco jam every Thursday and dances some weekends. This location is a bit tricky, especially when the hand lettered sign that marks the turn off from 190 has been blown over but it is just off the highway. Heading west on 190 make a right (onto a presently unmarked road) .5 miles past the split in the highway. Cross the railroad tracks and the red wood hall will appear in front of you. Popular zydeco accordionist Roy Carrier runs the lounge and lives beside it. Roy or his son Chubby Carrier often play on weekends. Call 543-996. Proprietor Roy Carrier.

Richard's Club on Hwy 190 between Lawtell and Opelousas. Music most weekends on Friday and/or Saturday. Richards is one of the most popular dance halls in the St. Landry and Evangeline Parish area. Many bands have launched their careers at Richards' and the

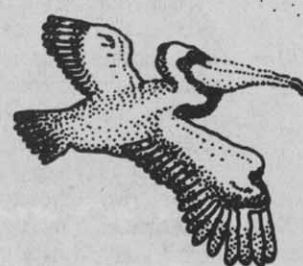


# LOUISIANA ZYDECO DAM

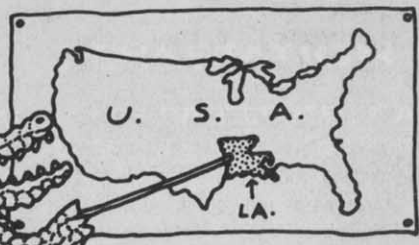
TEXAS



*Gulf of Mexico*

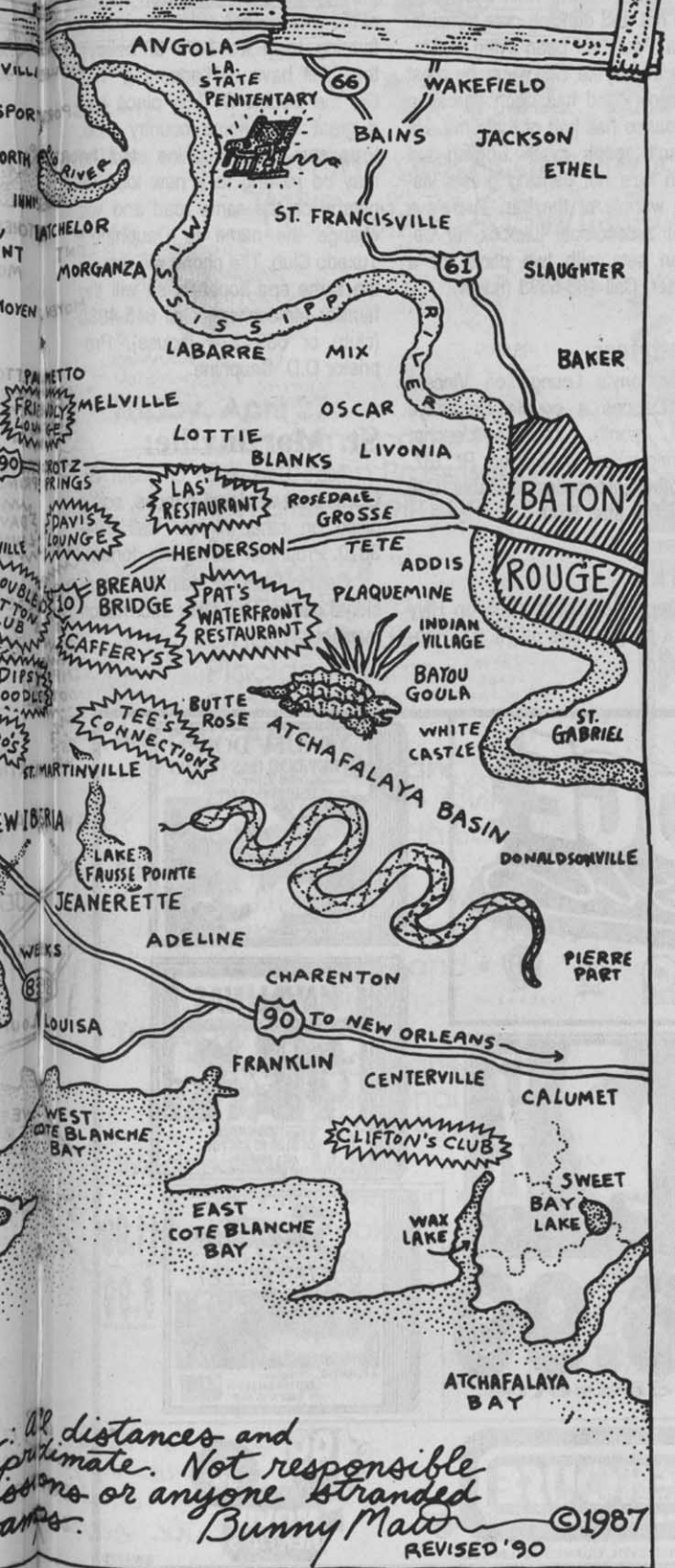


N'ACCEPTÉZ PAS DE SUBSTITUTS!



*Cartographer's Note: All locations are approximate for glaring omissions in desolate swamps*

# DANCE HALLS



## How to find a zydeco dance:

The only up-to-date and relatively complete listing of zydeco dances are provided by zydeco DJs who usually give a listing for their region. Most of these programs are traditionally broadcast on Saturday mornings, so to catch a Friday night dance you may need to contact the DJ a week in advance or plan on putting in some leg work and phone calls on Friday afternoon. Few places have regularly scheduled music and these have been listed. Schedules are subject to change so it is wise to verify that a dance is on before driving too far. A more complete list of zydeco radio shows will be featured in a future story but the following are three of the best dance information sources in the region: KRVS Lafayette, DJ Herbert Wiltz, 6:30-12:00 Saturday AM. KEUN Eunice, DJ Ed Pullard. KLCL Lake Charles, DJ Lawrence Ardoin, 6:00-9:00 Sat. AM. 9:00-12:00 Sat. AM.

## Dance Hall Listing:

An attempt was made to visit most of the establishments listed. Descriptions, locations, phone numbers and proprietors are given wherever possible. Many pro-

prietors have no business phone but were happy to give their home numbers for this list so more than the usual courtesy should be used in calling for information. Any additions or corrections to this list are welcome. Please send comments to Bayou Beat c/o Wavelength Magazine.

Credits: The following authorities on zydeco music were consulted in compiling this list: Herbert Wiltz, zydeco DJ at KRVS and his staff at C.R.E.O.L.E. Inc., Wilbert Guillory and Paul Scott at the Zydeco Foundation in Opelousas (sponsors of the Zydeco Music Festival), Lawrence Ardoin at KCLC in Lake Charles, Ed Poullard at KEUN Eunice, and Sid and Nathan Williams at El Sidos zydeco Hall in Lafayette. Also special thanks to Rock-in' Sidney for the contacts.

## Take a Train to Acadiana:

Amtrak leaves Monday, Wednesday, and Saturday from New Orleans, 1001 Loyola, at 2 p.m. Arrives in Lafayette at 5:18 p.m. The fare varies: one way \$27, round trip \$41, \$46, or \$54, depending on what seats are available. Call 1-800-872-7245 for information.

# DANCE HALL LISTINGS

club got a bit of publicity recently when Rounder Records recorded two excellent live albums there. This rugged old place has been in business for over thirty years and at one time featured some of the biggest names in R&B blues and soul. Richards' is a veritable institution and no wonder; they get good talent and they get it regularly. Call 543-6596 (home). Proprietor Kelvin Richard.

Slim's Y Ki Ki on Hwy 182/167 on the north side of town. Dances most weekends on Friday or Saturday. Like Richard's, Slim's is one of the most popular dance halls in the entire region and features big name bands on a regular basis. Inside Slim's is a spacious 1940s road house. The bar and stage occupy the long walls of a rectangular room with a huge swath of dance space between. Across from the entrance is the hall's only cooling system, a pair of airplane propeller size fans. Weekend after weekend, year after year many of the same folks come out to Slim's so if you

go more than once you are likely to see quite a few familiar faces. Call 942-9980 Proprietor Slim

## Loureville:

Clifton's Club. A large dance hall built by the late Clifton Chenier in this tiny town on the edge of the Atchafalaya Basin. It may not be open. I've gotten conflicting reports and haven't been by. It seems like a worthy pilgrimage for Chenier fans or anyone that wants to get off the highway though.

## Mamou:

Papa Paul's on corner of Poinciana (Rt 1160) and 2nd St. Dance nearly every Friday, Saturday and Sunday. Heading north on Hwy 13 go to north edge of town and turn right on Rt 1160 (Poinciana St.) go a couple blocks and Papa Paul's is on the right. You won't find a more down home, hospitable old dance hall than this one, or a fuller more dependable schedule of top notch zydeco. Proprietor Papa Paul lives in a small house behind the hall

where chickens cackle beneath the floor and his ducks waddle around the marshy back yard. Papa Paul's barbecue, located adjacent to the club gets smoking while the music gets hot and dancing gets frenzied. Papa Paul has been living in Mamou all his life (76 years by most accounts) and has been operating the dance hall half of that time. He doesn't speak much English but when he's not dancing greets visitors warmly at the bar. There's a great zydeco/soul jukebox for between sets with two plays for a quarter. Call 468-5538 (home).

## Maurice:

Anthony's Lounge on Vincent Rd. Dances a couple Saturdays each month. This nondescript building is just visible from Rt. 167. No other information available. Call 893-0706 after 5:00.

## Parks:

Double D Cotton Club on Hwy 347 a couple miles off Rt. 31. Reg-

ular dances, usually on Saturdays. According to zydeco DJ Herbert Wiltz, Parks used to get some of the major acts on the chitlin' circuit in the Fifties and Sixties. Given the out of the way location of this diminutive farming town it's hard to believe they still have a "happening" hall like the Double D. This place has a great down-home country vibe. Proprietor D.D. Dauphine says he may be moving to a new location nearby on the same road and will change the name to Dauphine's Tuxedo Club. The phone will remain the same and hopefully so will the familiar atmosphere. Call 845-4880 (club) or 639-2674 (house). Proprietor D.D. Dauphine.

## St. Martinville:

Tee's Connection on Main St. Occasional weekend dances, sould disco on other nights. Call 394-3870. Proprietor Georgiana Jones.

Casino Club on Main St. Occasional dances. No other information available.

<p><b>CHRIS REA</b> THE ROAD TO HELL Featuring: THE ROAD TO HELL • LET'S DANCE • THAT'S WHAT THEY ALWAYS SAY Geffen</p>	<p><b>THE BELOVED</b> HAPPINESS Includes: HELLO YOUR LOVE TAKES ME HIGHER THE SUN RISES Atlantic</p>	<p><b>SALTY DOG</b> EVERY DOG HAS ITS DAY Featuring: COME ALONG • LONESOME FUEL • JUST LIKE A WOMAN Geffen</p>
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Barney Bigard •  
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The New Orleans  
Rhythm Kings • Alvin  
Batiste • Marcia Ball

**Monday, April 30**

A. J. Piron • The Young  
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Rebirth Jazz Band •  
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**Tuesday, May 1**

The New Orleans Owls  
• Improvisational Arts  
Quintet • Earl King

**Wednesday, May 2**

Jelly Roll Morton • Fred  
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Johnson Quintet •  
Buckwheat Zydeco



**NIGHTLY  
AT  
10 PM**

**Thursday, May 3**

Johnny and Baby  
Dodds • Earl Turbinton  
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**Friday, May 4**

Papa Celestin • Sam  
Morgan's Band • Tony  
Dagradi and Astral  
Project • Dr. John

**Saturday, May 5**

King Oliver • Steve  
Masakowski • Kenny  
Neal

**Sunday, May 6**

Clarence Williams •  
The New Orleans  
Saxophone Quartet •  
Lonnie Brooks

**Monday, May 7**

Johnny Wiggs and  
Snoozer Quinn • Alvin  
"Red" Tyler • James  
Rivers • Katie Webster

**Tuesday, May 8**

The Original Dixieland  
Jazz Band • Germaine  
Bazze • Irma Thomas

**Wednesday, May 9**

Sidney Bechet • Ellis  
Marsalis • Johnny  
Adams



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plus  
A Fais Do Do with  
**BRUCE DAIGREPONT'S  
CAJUN BAND**  
5 p.m. - 9 p.m. both to  
benefit Children's Hospital

**8**  
DESTINATION:  
THE NEW JAZZ AGE  
1-4  
plus **BRUCE  
DAIGREPONT'S  
CAJUN BAND**  
5-9 p.m.

**15**  
DESTINATION:  
THE NEW JAZZ AGE  
1-4  
plus **BRUCE  
DAIGREPONT'S  
CAJUN BAND**  
5-9 p.m.

**22**  
DESTINATION:  
THE NEW JAZZ AGE  
1-4  
plus **BRUCE  
DAIGREPONT'S  
CAJUN BAND**  
5-9 p.m.

**THE  
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**MAY **6****  
BLACK TOP RECORDS'  
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## Monday

**2**  
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**THE JODY GRIND**  
plus  
**SMILIN MYRON**  
(Live on WTUL)  
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**9**  
The 'TULBox  
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**BEN VAUGHN**  
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**THE RAMONES**  
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featuring  
**ALLEN TOUSSAINT,  
EDDIE BO,  
JON CLEARY**  
and many others.  
To benefit the  
Professor Long Hair  
Foundation

## Tuesday

**3**  
**TRIBE NUNZIO**

**10**  
**MICHELLE  
SHOCKED**  
with  
**THE CAPTAIN  
SWING BAND**  
plus  
**POI DOG PONDERING**  
Tickets at Ticketmaster

**17**  
**EUGENE  
CHADBOURNE**

**24**  
**THE  
RICK MARGITZA  
QUINTET**

**MAY **1****  
**MAHLATHINA  
AND THE  
MAHOTELLA  
QUEENS**

# APRIL

Wednesday	Thursday	Friday	Saturday
4 PATO BANTON plus PETER SPENCE	5 LENNY KRAVITZ plus THE ORIGIN Tickets at Ticketmaster	6 THE RADIATORS	7
11 SUGAR MINOTT and ABASHANTI	12 THEY MIGHT BE GIANTS	13 MASON RUFFNER	14 JASON D. WILLIAMS
18 KENNY NEAL BLUES BAND	19 PAULA AND THE PONTIACS	20 CHARMAINE NEVILLE AND FRIENDS	21 BUDDY GUY
25 ?	26 MARVA WRIGHT	27 THE NEVILLE BROTHERS	28 THE METERS
2 DR. JOHN and the FELICITY STREET FUNK BAND	3 ROCKIN DOPSIE and the TWISTERS, BOOZOO CHAVIS, C.J. CHENIER and the RED HOT LOUISIANA BAND, and NATHAN and the ZYDECO CHA-CHAS	4 THE RADIATORS	5



LENNY KRAVITZ  
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MICHELLE SHOCKED  
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By Michael Swindle



## EARL TURBINTON

The African Cowboy journeys to Africa and meets the legendary drummer, Ghanaba.

**F**or quite awhile before Ronald Reagan took over the White House in 1980, friends and fans of New Orleans saxophone master Earl Turbinton had been calling him the African Prince because of his affinity for wearing formal African garb. Turbinton was an outspoken opponent of the Reagan agenda, especially in regard to cuts in social programs, and deri-

sively referred to the President as "the cowboy." Employing a little barbed humor, he declared that what was needed to deal with the situation was an "African Cowboy." The appellation has stuck with him ever since.

Last year, the African Cowboy cemented his claim to that title by turning the opportunity to play a 10-day engagement in London into a six-month adventure that fulfilled a lifelong dream

and took him into the heart of West Africa.

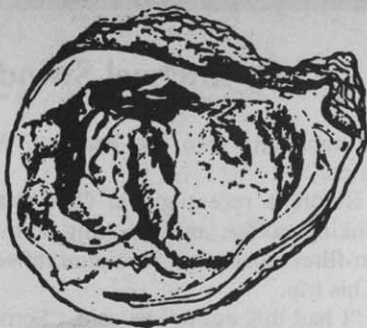
Before a recent gig at Cafe Brazil, drinking coffee and smoking Pyramid non-filter cigarettes, Turbinton reflected on his trip.

"I had this quest," he said. "Something was calling me to go to Africa to find out what that whole thing is all about. Intuitively, and from reading and research on the music I've done over the years, I had this attraction to African instruments, African clothes, that sort of thing. Something was just really pulling me, predominantly toward West Africa. I took a trip with (saxophonist) Tim Green to do a gig in London at the end of June 1989. I looked at it as being halfway to Africa. I hadn't really planned out an itinerary of working my way to Africa, you know, it was just sort of in the back of mind. I had this real confidence, this faith, that something was calling me to an experience. So rather than being apprehensive, I decided to cast my bread on the waters and see what came back."

After some financial setbacks in London and difficulties in getting an extension of his work permit, Earl began sending out messages through the musical underground in London and France. He started getting feedback that people had been hearing his Rounder album in London, Paris and Amsterdam, and were excited about it. His luck began to change when he ran into Ernest Mohtle, a South African bass player, who turned him on to some French festival dates.

"I hooked up with Chris McGregor and a band called the Brotherhood of Breath, which was predominantly South African expatriots, white and black, who had gone through quite a bit of dues to play together in the townships many years ago. They had eventually left and settled in France and England. The band was really a beautiful reflection of the kind of unity that could be. In addition, Archie Shepp had just recorded a record with the band. So I ended up playing with them, with Archie as the featured soloist. I got a chance to collaborate with about 20 different, brilliant musicians. It turned out to be a really successful tour, but what was even better was that I met contacts through that particular band who were able to set me up





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other dates in France – Bourdeaux, Papillion, Nancy, Paris twice at the Club New Morning."

After this swing through France, Turbinton went back to London. At a party for Cecil Taylor, who was playing some concerts there, he met a guy who was able to hook him into some things in Barcelona. He was also able to put together another swift tour of France, which gave him enough capital to sustain himself for the duration of his trip. More importantly, he made his African connection in meeting Mike Egan, a native of Ghana who owned a hotel there and offered to be his host.

Ghana was especially appealing to Turbinton, because he had been hearing stories about a legendary drummer, Guy Warren, better known as Ghanaba, who was one of the first Africans to come to America and blend traditional African music with bebop in the late 40s and

I needed them to be or someone I ran into was a friend of that person."

As it turned out, Ghanaba rarely plays in public anymore and lives in a remote compound outside Accra. The intermediary agreed to take a copy of Earl's resume and some clippings to Ghanaba and arrange a meeting. He returned with a couple of books Ghanaba had written, as well as clippings and some of his tapes, so Turbinton could become familiar with his music and ideas. They corresponded in this fashion for a couple of weeks before their first actual meeting took place.

"One of the main curiosities I had was to see what would happen in collaborating with African musicians. What would happen in combining New Orleans rhythms, or New Orleans flavored music, with some traditional African things, to see what similarities they would have. I thought I was going to do

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*According to Turbinton, many African rhythms are "much akin to some of the funk that came out of New Orleans in the Fifties and Sixties."*

---

early 50s. Ghanaba had recorded an album called *Africa Speaks, America Answers*; collaborated with Chicago musician Red Saunders; and played with people like Max Roach, Art Blakey and New Orleans' own Ed Blackwell. Earl's main objective became to seek him out and see what would happen if they hooked up.

When Turbinton arrived in Accra, Ghana, a city of 3 million people, luck was still smiling down on him. While in London, he had done an interview at the BBC with Hilton File, who has a daily radio program about jazz which is broadcast in all the West African countries. The show is extremely popular, and Ghanaian jazz freaks had been alerted to the arrival of the African Cowboy.

Talking with some Ghanaian musicians in the Sunrise Hotel in Accra about his desire to meet the reclusive Ghanaba, Turbinton was interrupted by a man who had overheard the conversation. He turned out to be a close friend of Ghanaba.

"It was uncanny," according to Turbinton. "Just as it had been so many times before, the person I needed as a liaison was somehow either right where

this great collaboration of jazz and African music, and here was Ghanaba saying this was something he wanted to do 30, 40 years ago. In a sense, it was very much like he'd been waiting for an answer from America to his original feeling.

"By the time it was arranged for us to meet, I knew quite a bit about his concepts, his philosophies. He's a very very spiritual person. He's practiced and checked all kinds of different religions and metaphysical type approaches, and now he considers himself pretty much a Buddhist. He's a very peaceful, serene and very profound man, and he plays music in a way that's very close to what I assumed was the original music all along – primarily to put out a really healing force.

"When I finally got to his place – he sent a car to pick me up one Sunday afternoon – we talked for 3 or 4 hours and then I played for him. A couple of Sundays later, he arranged for another car to come and get me, and that particular day he brought out these instruments, hand carved drums and things made primarily by himself and his students and special instrument makers, and we played together about 3 1/2 to 4

hours, just the drums and the saxophone. Later in the afternoon, about 12 of his students arrived and we played some of the most powerful, some of the most healing music that I can recall in my life. He used to play a set of trap drums, but now he's got to the point where he uses the traditional African drums, the djembe, the djun djun, the bata, and two long, log-type drums on the floor like bass drums. It was just phenomenal the kinds of sounds he was able to get out of this."

Many African rhythms, according to Turbinton, "are very much akin to some of the funk that used to come out of New Orleans in the mid to late 50s and early 60s. The kind of stuff Smokey Johnson, John Boudreaux, Earl Palmer and Honeyboy played. Those were rhythms that somehow got to be common vernacular with Africa, the Caribbean islands and New Orleans. The other thing I found out was that even though there were similarities in rhythms, the rhythms were much more sophisticated and complex in a sense.

"There was one thing I found very interesting. Guys who play jazz, rock or R&B are always laughing about people clapping on one and three, and saying that's the wrong thing, that two and four are where you feel that back beat. The Africans put a heavy emphasis on one

and three. I find that ironic because music began in Africa. So I was able to learn a lot of things about anchoring certain things, like rhythmic resolutions from an African perspective, where they subdivide things in a measure - looking at rhythm in a totally different light, which made me rhythmically stronger and also able to impart something to the musicians I play with here, just from that experience.

"The improvisational techniques that we have as jazz musicians, though, that is the kind of thing that African musicians are hungry to learn about. They're very hungry to learn how to improvise and play fluently on chord changes and to play in an improvised style the way modern jazz musicians play. The emphasis is on playing in the idioms of bebop and beyond. I saw where this could be a tremendous evolution in music, if we got collaborations of New Orleans musicians dealing with young developing African musicians and passing along the techniques we have in improvisation. Plus we could learn a lot about rhythm as they play it. What we've developed with a mixture of western and European harmonies and so forth that have come about from the experimentation of people like Coltrane and Thelonius Monk and others, blending those things together would actually create another music that is stronger rhythmically than what we hear in the West and also make their music stronger harmonically because of the emphasis we use with improvisation. If there was enough collaboration, or workshops, or playing for schools, that could come about, the music could actually evolve and go to another level, a higher level."

Turbinton says his first trip to Africa, while extremely educational musically and very strong spiritually, barely scratched the surface, and he is eager to return for a longer stay.

"I was touched to know that my music communicates no matter where I go. They were so excited by hearing what came out of my horn. Now they had heard people play jazz, but they had not heard improvisation live and on the spot. The encouragement and comradery that I got from African musicians was a very thrilling experience. So hopefully, some of that enthusiasm can just jump out of the horn and grab audiences that I deal with here." □



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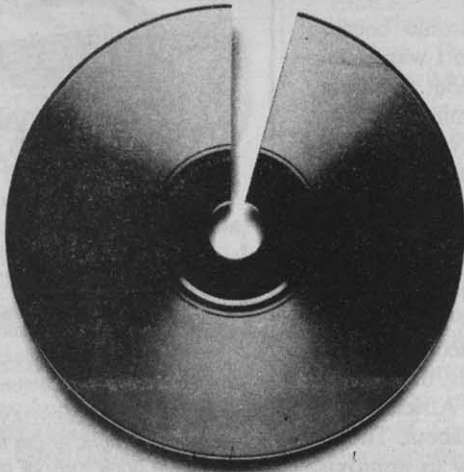
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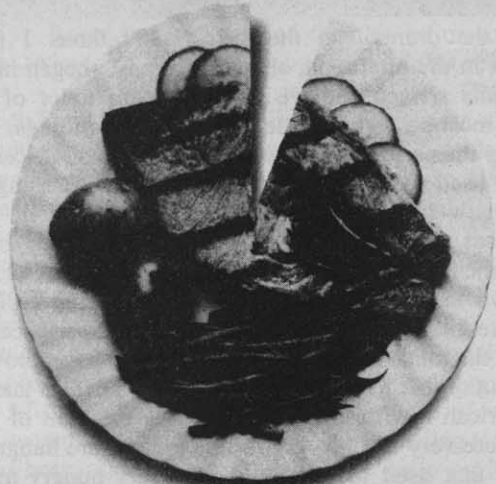
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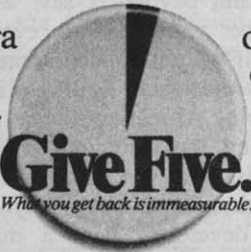


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## music nightly

### Sunday 1

Heralds of Christ at the Bourbon Street Gospel and Blues Club.  
Lillian Boutté at Snug Harbor.  
Fire at Muddy Waters.  
Jong a Moi Cajun Band at the Maple Leaf.  
Gospel Music at Cafe Brasil.  
Destination: The New Jazz Age 1-4 p.m. plus Bruce Daigrepoint's Cajun Band 5-9 p.m. at Tipitina's.  
"The Dance Exchange-Work in Progress" at New Orleans Dance Academy, 3 p.m.  
Sadie Blake with Harry Mayronne Jr. 11-3 p.m. at Cafe Sbisa.  
Maze with Frankie Beverly at UNO Lakefront Arena.  
Harvard Glee Club Lite at the Columns Hotel. Call for reservations 899-9308.  
Basin Brothers Cajun Band at the Maple Leaf.  
Tip's Golf Tournament at Audubon Park, noon, plus A Fais-Do-Do with Bruce Daigrepoint's Cajun Band 5 pm - 9 pm. Both to benefit Children's Hospital.

### Monday 2

Basin Brothers at Michaul's.  
Charmaine Neville at Snug Harbor.  
New Revelation Reggae Band at the Maple Leaf.  
Dixie Flyswatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brazil.  
Nuclear Rhythms at the Maple Leaf.  
Dimensions of Faith at the Bourbon Street Gospel and Blues Club.

### Tuesday 3

Ghan Boutte at Cafe Brasil.  
Mamou at Michaul's.  
Holly Bentsen at Snug Harbor.  
The Shining at Muddy Waters.  
Jumpin' Johnny's Blues Party at Benny's.  
Gospel Inspiration at the Bourbon Street Gospel and Blues Club.  
Tribe Nunzio at Tipitina's.  
Paula and the Pontiacs at the Maple Leaf.

### Wednesday 4

Smilin' Myron at Tyler's.  
Jim Singleton with Charlie & Company at Cafe Brasil.  
Stan Brundy Function at Jimmy's.  
Dawson Attack at Muddy Waters.  
Marva Wright at Snug Harbor.  
Dawson Attack at Benny's.  
Mamou at Michaul's.  
Soulful Heavenly Staff at the Bourbon Street Gospel and Blues Club.  
Pato Banton plus Peter Spence at Tipitina's.  
Little Barbara George and the DownHome Blues Band at the Maple Leaf.

### Thursday 5

Nuclear Choir at Muddy Waters.  
Don Duet at Michaul's.  
Jazz Jam at Cafe Brasil.  
ReBirth Band at The Glass House.  
Lt. Stitchie at Jimmy's.  
Bad English at The New Orleans Music Hall.  
Charmaine Neville at Snug Harbor.

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**Mondays**

- 2 Nu Clear Rhythms
- 16 New Revelation Reggae Band
- 23 Nu Clear Rhythms

**Tuesdays**

- 3 Paul And The Pontiacs
- 10 Hooligans
- 17 The Iguanas
- 24 DA Hurricans

**Wednesdays**

- 4 Little Barbara George and the DownHome Blues Band
- 11 NOBD
- 18 Jumping Johnny Blue Party
- 25 Bobby Shehorn Blues Band

**Thursdays - Cajun Night**

- 5 Filé Cajun Band
- 12 Filé Cajun Band
- 19 Basin Brothers Cajun Band
- 26 Filé Cajun Band

**Zydeco Fridays**

- 6 Rockin' Dopsie
- 13 Sunpie, Sampie, and the Creole Zydeco Farmers
- 20 Rockin' Dopsie
- 27 John Delafosse and the Eunice Playboys

**Saturdays**

- 7 Walter Washington and The Roadmasters
- 14 Sunpie's R&B Review with Eddie Bo, Little Barbara George and Chuck Carbo
- 21 Lazy Lester and Loaded Dice
- 28 Rockin' Dopsie

Call 866-9358  
for up-to-date listings.

13th Ward Blues Band at Benny's.  
Ice Nine at Tyler's.  
Raymond Miles at the Bourbon Street Gospel and Blues Club.  
Filé Cajun Band at the Maple Leaf.  
Lenny Kravitz plus The Origin at Tipitina's. Tickets at Ticketmaster.

**Friday 6**

Walter "Wolfman" Washington at Muddy Waters.  
Zion Harmonizers at the Bourbon Street Gospel and Blues Club.  
Les Freres Michot at Michau's.  
Melanie Hammet at Cafe Brasil.  
4 for Nothin' at the Howlin' Wolf.  
Marva Wright at Snug Harbor.  
Big Son at Jimmy's.  
The Backsliders at Carrollton Station.  
John Mooney and the Bluesiana Band at Tyler's.  
Rockin' Dopsie at the Maple Leaf.  
J'Monque'd Blues Band at Benny's.  
Walter "Wolfman" Washington at Muddy Waters.  
The Radiators at Tipitina's.

**Saturday 7**

Melanie Hammet at Carrollton Station.  
Latitta Teresa Trio at Cafe Brasil.  
R. Lee James Chorale at the Bourbon Street Gospel and Blues Club.  
Metal Rose at Jimmy's.

James Rivers at Tyler's.  
Mamou at Michau's.  
Ellis Marsalls at Snug Harbor.  
Paula and the Pontiacs at Benny's.  
Marva Wright at Muddy Waters.  
EX-5 at the Howlin' Wolf.  
Walter Washington and the Roadmasters at the Maple Leaf.  
The Radiators at Tipitina's.

**Sunday 8**

Lillian Boutté at Snug Harbor.  
The Delta Ramblers at Cafe Brasil.  
Mamar Cajun Band at the Maple Leaf.  
Bluegrass Music at Cafe Brasil.  
Destination: The New Jazz Age 1-4 p.m. plus Bruce Daigrepoint's Cajun Band 5-9 p.m. at Tipitina's.  
Heralds of Christ at the Bourbon Street Gospel and Blues Club.

**Monday 9**

Charmaine Neville at Snug Harbor.  
New Revelation Reggae Band at the Maple Leaf.  
The TULBox presents Marianne Faithfull plus special guests (Live on WTUL) 25¢ draft at Tipitina's.  
Dixie Flyswatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brazil.  
Dimensions of Faith at the Bourbon Street Gospel and Blues Club.

**C L U B I N F O**

**Benny's Bar**, 938 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar. The place is always packed as people flock to see local blues, rock, reggae or R&B.  
**Bourbon Street Gospel and Blues**, 227 Bourbon, 523-3800. Bourbon Streets' most recent innovation features gospel seven nights a week followed by a blues show.  
**Cafe Brasil**, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features "expresso, theatre, art and music," including a highly acclaimed gospel show every other Sunday.  
**Carrollton Station**, 8140 Willow, 865-9190. Live music some weekends, usually with local rock, blues or r&b bands.  
**City Lights**, 310 Howard Ave., 568-1700. Downtown's hot-spot for yuppies and buppies alike, in the heart of the Warehouse District.  
**The Columns**, 3811 St. Charles, 899-9308. This historically beautiful Uptown hotel hosts the Tony Dagradi Quartet, featuring Steve Masakowski, Bill Huntington and Jeff Boudreaux, in an acoustic set every Thursday, 8 p.m. to midnight.  
**The Glass House**, 2519 S. Saratoga (between Second and Third), 895-9279. Some of New Orleans' best modern brass bands play here every week when they're in town; ReBirth plays on Thursdays this month, starting at about 11 p.m., but call first because they tour often.  
**Howlin' Wolf**, 3653 18th Street in Metairie, 885-4354. An increasingly popular venue for rock and roll and new music. Call for nightly band information. Monday is Jam Night.  
**The Islander**, 2112 Elysian Fields, 949-6959. Caribbean and reggae music on the weekend. Call for more information.  
**Jimmy's Music Club**, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.  
**Maple Leaf**, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including Cajun, zydeco and blues. Check their ad in this section for a complete schedule.  
**The Max**, 601 Tchoupitoulas, 525-6868. A DJ plays high-intensity dance music every night at this

Warehouse-district disco, and there's a concert with local and national acts every Friday.  
**Mr. B's**, 7900 Earhart, 866-9245. There's no admission charge to see Walter Washington play modern blues and soul every Sunday. Hot Ice plays on Thursday nights. Mr.B also has well-lighted parking at his club, which is just two blocks off Carrollton.  
**Michau's**, 701 Magazine, 529-3121. A new downtown restaurant and club featuring Cajun food, music and two-step dancing. The music starts at 7:30. Ils sort partis laissez les bon ton roulette!  
**Muddy Waters**, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. See their ad in this section for a complete schedule.  
**The New Orleans Music Hall**, S. Peters at N. Diamond St., 524-1722. This immense warehouse district club features national bands and local greats. Call for specific concert announcements.  
**Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz featuring Jimmy Bolero and the Renegades on Wednesdays, John Brunius Jazz Band on Thursdays, the Danny Barker Jazz Band every Friday, The Louis Nelson Jazz Band each Saturday and the Wendell Brunius Jazz Band on Sundays, 8 to 11 p.m., with no cover.  
**Snug Harbor**, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night.  
**Storyville Jazz Hall**, 1104 Decatur, 525-8199. This jazz hall features many of the local and national greats. Storyville has live music nearly every night of the week. Call for more information.  
**Tipitina's**, 501 Napoleon, 897-3943. Live music of all sorts every night. See the calendar in our centerfold for a complete schedule.  
**Tyler's**, 5234 Magazine, 891-4989. This uptown club has modern New Orleans jazz and R&B artists appearing weekly.  
**Warehouse Cafe**, 636 Tchoupitoulas St., 586-1282. A cavernous Warehouse district club featuring blues, reggae, R&B, and new music. Call for more information.



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- Sat. 7 Muddy Waters
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Bourbon St. Gospel and Blues Club (night)
- Mon. 9 Bourbon St. Gospel and Blues Club
- Wed. 11 Snug Harbor
- Thurs. 12 Bourbon St. Gospel and Blues Club
- Fri. 13 Bourbon St. Gospel and Blues Club
- Sat. 14 Bourbon St. Gospel and Blues Club
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- Wed. 18 Snug Harbor
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- Sun. 22 Bourbon St. Gospel and Blues Club
- Mon. 23 Bourbon St. Gospel and Blues Club
- Wed. 25 Snug Harbor
- Sun. 29 Bourbon St. Gospel and Blues Club
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### Tuesday 10

Ghan Boutte at Cafe Brasil.  
The Shining at Muddy Waters.  
Holly Benston at Snug Harbor.  
Ellis Marsalis, Bill Huntington, Tony Dagradi and David Lee at Newcomb College. \$10 limited seating.  
Charmaine Neville at Louisiana Children's Museum.  
Hooligans at the Maple Leaf.  
Michelle Shocked and The Captain Swing Band plus Pol Dog Pondering at Tipitina's. Tickets at Ticketmaster.  
Zion at the Bourbon Street Gospel and Blues Club.

### Wednesday 11

Mark Hummel at Muddy Waters.  
Jim Singleton with Charlie & Company at Cafe Brasil.  
Max Sunyer Trio (from Spain) at Tyler's.  
at Bourbon Street Gospel and Blues Club.  
The Iguanas at Benny's.  
Marva Wright at Snug Harbor.  
Sugar Minott and Abashanti at Tipitina's.  
NOBD at the Maple Leaf.  
The Followers of Christ at the Bourbon Street Gospel and Blues Club.

### Thursday 12

NOBD at Benny's.  
Jazz Jam at Cafe Brasil.  
Zion at the Bourbon Street Gospel and Blues Club.  
ReBirth Band at The Glass House.  
Charmaine Neville at Snug Harbor.  
John Mooney and the Bluesiana Band at Tyler's.  
Filé Cajun Band at the Maple Leaf.  
They Might Be Giants at Tipitina's.

### Friday 13

Mississippi Mamas at Cafe Brasil.  
Ice Nine and Smilin' Myron at Muddy Waters.  
The Revelations at the Bourbon Street Gospel and Blues Club.  
Bones Explosion at Benny's.  
Razor White at The Max.  
James Rivers at Tyler's.  
Sunple, Sampy, and the Creole Zydeco Farmers at the Maple Leaf.  
Mason Ruffner at Tipitina's.

### Saturday 14

George Porter and Running Partners at Muddy Waters.  
The King Bees at Benny's.  
Raymond Myles at the Bourbon Street Gospel and Blues Club.  
Ellis Marsalis at Snug Harbor.  
NOBD at Carrollton Station.  
James Rivers at Tyler's.  
Tribe Nunzio at Cafe Brasil.  
Jason D. Williams at Tipitina's.  
Sunple's R&B Review with Eddie Bo, Little Barbara George and Chuck Carbo at the Maple Leaf.

### Sunday 15

Tragic Mulatto at Muddy Waters.  
Lillian Boutté at Snug Harbor.  
Jong A Moi Cajun Band at the Maple Leaf.  
NOBD at Benny's.  
Gospel Music at Cafe Brasil.  
Destination: The New Jazz Age 1 - 4 p.m. plus Bruce Daignepont's Cajun Band 5 - 9 p.m. at Tipitina's.  
Heralds of Christ at the Bourbon Street Gospel and Blues Club.  
Jo Cool with Sammy Burfect and The Dimensions of Faith at Storyville 6 p.m.

### Monday 16

Dixie Flyswatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brazil.  
Captain Meathead at Muddy Waters.  
Charmaine Neville at Snug Harbor.  
New Revelation Reggae Band at the Maple Leaf.  
The TULBox presents Ben Vaughn plus special guests (Live on WTUL) 25¢ draft at Tipitina's.  
New Revelation Reggae Band at the Maple Leaf.

## APRIL

Wednesday 4  
Stan Brundy Function

Thursday 5

Lt. Stitchie

Friday 6

Big Sun

Saturday 7

Metal Rose

Wednesday 18

Eugene Chadbourne  
& Mike Lawson

Friday 19

Thin White Rope  
& The Moon Crikits

Saturday 20

First Word

Sunday 21

The Press

Thursday 25

The Tell

Friday 26

Stan Brundy Function

### "JAZZ FEST ATTRACTIONS"

Saturday 27

The Radiators

Sunday 28

Dash Rip Rock

Monday 29

The Shepherd Band  
& One Drop Plus

## May

Wednesday 2

The Bonedaddys

Thursday 3

Cyril Neville

Friday 4

The Subdudes  
& Tribe Nunzio

Saturday 5

Nocentelli

Sunday 6

Decon John, Cyril Neville &  
The Uptown Allstars &  
Friends

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# Irma Thomas's

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*Live Music*

*Friday Nights 9:30 til*

*Joe Franco's & Total Effort*

*Sundays at 8:30*

*featuring: Irma Thomas*

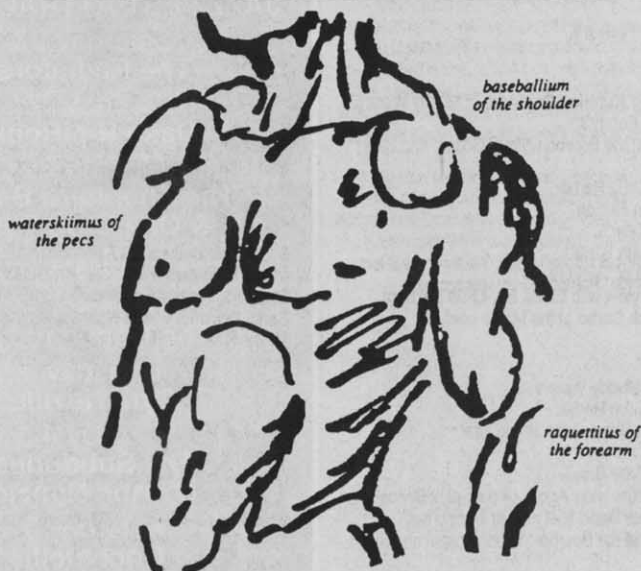
*and*

*Barbara George*

call: 822-9591 for concert information

2655 Gravier St.

### Diagnosis: Fitnus Ouchium



## STRESS RELIEF CENTER

Chiropractic for a New Age

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Dimensions of Faith at the Bourbon Street Gospel and Blues Club.

#### Tuesday 17

Ghan Boutte at Cafe Brasil.

Fire at Muddy Waters.

Holly Benston at Snug Harbor.

The Iguanas at the Maple Leaf.

To the Glory of God Community Choir at the Bourbon Street Gospel and Blues Club.

#### Wednesday 18

Jim Singleton with Charlie & Company at Cafe Brasil.

Dawson Attack at Muddy Waters.

Marva Wright at Snug Harbor.

Eugene Chadbourne and Mike Lawson at Jimmy's.

Jumpin' Johnny Blues Party at the Maple Leaf.

#### Thursday 19

Jazz Jam at Cafe Brasil.

The ReBirth Band at The Glass House.

Wild Gift at Muddy Waters.

John Mooney and the Bluesiana Band at Tyler's.

Soulful Heavenly Staff at the Bourbon Street Gospel and Blues Club.

Don Duet at Michau's.

Charmaine Neville at Snug Harbor.

Thin White Rope and the Moon Crikits at Jimmy's.

Basin Brothers Cajun Band at the Maple Leaf.

Paula and the Pontiacs at Tipitina's.

#### Friday 20

Earth Day Benefit Concert at Muddy Waters.

Raymond Myles at the Bourbon Street Gospel and Blues Club.

Les Freres Michot at Michau's.

Charmaine Neville at Snug Harbor.

First Word at Jimmy's.

Jumpin' Johnny's Blues Party at Benny's.

The Houligans at Carrollton Station.

Leslie and the Idiots at the Howlin' Wolf.

Electric Blues Experiment at Cafe Brasil.

James Rivers at Tyler's.

Rockin' Dopsie at the Maple Leaf.

Charmaine Neville and Friends at Tipitina's.

#### Saturday 21

R. Lee James Chorale at the Bourbon Street Gospel and Blues Club.

Ellis Marsalis at Snug Harbor.

James Rivers at Tyler's.

The King Bees at Benny's.

The Press at Jimmy's.

Lazy Lester and Loaded Dice at the Maple Leaf.

Save Our Wetlands, Inc. Benefit at The Palm Court Jazz Cafe from 2-5:30; call for ticket info.

Buddy Guy at Tipitina's.

#### Sunday 22

Lillian Boutte at Snug Harbor.

Jong a Moi Cajun Band at the Maple Leaf.

Old Time Country Duets at Cafe Brasil.

Destination: The New Jazz Age 1 - 4 p.m. plus Bruce

Daigrepont's Cajun Band 5 - 9 p.m. at Tipitina's.

Heralds of Christ at the Bourbon Street Gospel and Blues Club.

#### Monday 23

D. J. Faith at the Bourbon Street Gospel and Blues Club.

Charmaine Neville at Snug Harbor.

Nuclear Rhythms at the Maple Leaf.

The Dixie Flyswatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brasil.

The TULBox presents The Ramones plus Trouble (Live on WTUL) 25¢ draft at Tipitina's. Tickets at Ticketmaster.

Eric Clapton 8 p.m. at UNO Lakefront Arena.

#### Tuesday 24

The Rick Margitza Quintet at Tipitina's.

Crash Dummies at Muddy Waters.

Holly Bendtsen at Snug Harbor.

Ghan Boutte at Cafe Brasil.

Jumpin' Johnny's Blues Party at Benny's.

DA Hurricanes at the Maple Leaf.  
Raymond Myles at the Bourbon Street Gospel and Blues Club.

### Wednesday 25

Chris Polacheck at Muddy Waters.  
Friendly Travelers at the Bourbon Street Gospel and Blues Club.  
The Tell at Jimmy's.  
Bobby Shehorn Blues Band at the Maple Leaf.  
The Iguanas at Benny's.  
Marva Wright at Snug Harbor.  
Jim Singleton with Charlie & Company at Cafe Brasil.  
Electric violinist-Michael Ward at Tyler's

### Thursday 26

John Mooney and the Bluesiana Band at Tyler's.  
R. Lee James Chorale at the Bourbon Street Gospel and Blues Club.  
Don Duet at Michaul's.  
13th Ward Blues Band at Benny's.  
The ReBirth Band at The Glass House.  
Stan Brundy Function at Jimmy's.  
Filé Cajun Band at the Maple Leaf.  
Marva Wright at Tipitina's.

### Friday 27

Gatemouth Brown at Muddy Waters.  
Ellis Marsalis at Snug Harbor.  
The Radiators at Jimmy's.  
The Producers at The New Orleans Music Hall.  
The Neville Brothers at Tipitina's.  
NOBD at Benny's.  
Matt Smith Band at the Howlin' Wolf.  
Melanie Hammet at Cafe Brasil.  
James Rivers at Tyler's.  
John DeLafosse and the Eunice Playboys at the Maple Leaf.  
The Revelations at the Bourbon Street Gospel and Blues Club.

### Saturday 28

Ellis Marsalis at Snug Harbor.  
Dash Rip Rock at Jimmy's.  
Woodenhead at Carrollton Station.  
Matt Smith Band at the Howlin' Wolf.  
The Meters at Tipitina's.  
The Radiators at The New Orleans Music Hall.  
The Backsliders at Benny's.  
James Rivers at Tyler's.  
Rockin' Dopsie at the Maple Leaf.  
R. Lee James Chorale at the Bourbon Street Gospel and Blues Club.

### Sunday 29

Johnny Adams at Muddy Waters.  
One Drop Plus at Jimmy's.  
J Monque'd Blues Band at Benny's.  
Rick Marguitza at Tyler's.  
Rockin' Dopsie at the Maple Leaf.  
The Neville Brothers at Tipitina's.  
Zion Harmonizers at the Bourbon Street Gospel and Blues Club.

### Monday 30

Cyril Neville at Muddy Waters.  
Paula and the Pontiacs at Benny's.  
All-Star N.O. Jazz Concert at The Palm Court Jazz Cafe.  
Call for more info.  
Dixie Flyswatters, Wild Chopping Tools and Dr. Guitar at Cafe Brasil.  
Piano Nite at Tipitina's featuring Allen Toussaint, Eddie Bo, Jon Cleary and many others. To benefit the Professor Longhair Foundation.

## NEW ORLEANS JAZZ & HERITAGE FESTIVAL

### HERITAGE FAIR

Friday, April 27 - Robert Parker, Toots & the Maytals, Elvin Bishop, Clarence "Gatemouth" Brown, Freddie Hubbard, Wayne Toups & Zydecajun, Ernie K-Doe, Eddie Bo, Subdudes, Bluerunners, Steve Riley & the Mamou Playboys, Tribe Nunzio, Smooth Family of Slidell, Milford Doliolo, McDonogh #15 Elementary School, Bobby Cure & the Summertime Blues Band, Boogie Bill Webb, Milton Batiste Band, Al Ferrier "the Rockabilly King," John DeLafosse & Eunice Playboys, John Brunious, Camellia Jazz Band, Xavier University, East Jefferson Jazz, Val Barbara, Shot Down In Equador Jr., Larry Serberth, Victor Goins, Humble Travelers, Fairview B.C. Choir, Jackson Travelers, Walter Polite, Philadelphia Four, Blue Monday, The Beat Doctors, Backsliders, Kenny Bill Stinson, Y'shua Manzy, Kid Johnson, Harlan White, Plantation Posse, Hurley Blanchard, Michael Ward, Luis "Speedy" Gonzales, Jr. Olympia Brass Band, Hammond State School, Phil DeGruy, Guardians of the Flame, Max Sunyer Trio, El Groupa Maya, Mark Sterbank, Charles Jacob Blues Band, Ronnie Brumley & Foxtire, Louis Armstrong Middle School of Queens, NY.

Saturday, April 28 - Doug Kershaw, B.B. King, Little Feat, The Meters Reunion, Frankie Ford, The Dixie Cups, Clarence Frogman Henry, Charles Lloyd, Ruth Brown, Rockin' Dopsie, James Rivers Movement, "Tribute to Jelly Roll Morton" with Michael White, Allen Fontenot, New Orleans Spirituales, Kid Sheik, New Leviathan Oriental Foxtrot Orchestra, Onward Brass Band, Wild Magnolias, Al Belletto, Woodenhead, Boozoo Chavis, Bruce Daigrepon Cajun Band, File, NOCCA Mime Troupe, John Mooney & Bluesiana, Moses Rascoe, Toumani Diabate of Mali, Rake & Scrape of the Bahamas, Percussion Inc., Rebirth Brass Band, The Crown Seekers, Teddy Riley, Mars, Majestic Brass Band, Al Broussard, Force of Habit, Betty Lewis & the Executives, Atmosphere 90, Brownie Ford, Health Unit, Tony Bazley, Ernie Cosse & the Boogie Boys, Tim Laughlin, Richwell Ison/Kirk Ford Experience, Local International Allstars, Paky Saavedra & Bandidos, Valley of the Silent Men, Alfred "Uganda" Roberts, Gray Montgomery.

Sunday, April 29 - Allen Toussaint, Linda Ronstadt, Aaron Neville, Peabo Bryson, The Radiators, Ramsey Lewis, Mighty Clouds of Joy, Mahiathini & the Mahotella Queens, Flaco Jimenez, Zachary Richard, Danny Barker with Blue Lu Barker, Louis Nelson, Johnny Adams, Alvin Batiste, Germaine Bazzle, Snooks Eaglin, Jeannie & Jimmy Cheatham, Touch of Fire, Bryan Lee, Russ Russell & the Rustlers with Phil Meeks, Nappy Brown, Loyce Lee, Snooky Pryor & the Shadows, Rev. Leon Pinson & Rev. R. Wilson, Old Morrisville Brass Band, Dewey Balfa, Dash Rip Rock, Mississippi South, Kumbuka Dance & Drum Collective, Original Yellow Jackets, Creole Wild West, Michael White with Barbara Short, Wendell Brunious, Doc Paulin Brass Band, Treme Brass Band, Willie Metcalf Trio, Holy Hill Gospel Choir, New Zion Trio + One, Bahamas Folkloric Troupe, Southern University of Baton Rouge, St. Augustine High School, Walter Payton, Children of Selma, Gregory O. MC J'Ro J, Marty Martinez, Sweetwyne, Hackberry Ramblers, Mardi Gras Chorus, Hector Gallardo & Songo Allstars, Cajun Brew, The Sheppard Band, Hot Strings, Eagle Brass Band, Washboard Leo, Delta Festival Ballet, Olympia Aid Club, Ladies Zulu, WBYU Radio Orchestra.

Friday, May 4 - Bongo Joe, Bo Diddley, Percy Sledge w/Blue Eyed Soul Revue, John Priue, Tommy Ridgely, Mason Ruffner, Marva Wright, Terrance Simien, Bobby Marchan, Al Johnson, Chuck Carbo, Benny Spellman, D.L. Menard & La. Aces, Charles Neville, Donald Harrison, Deleavo Marsalis, Bob French, Dewey Redman, Sam Alcorn, Tulane University Jazz, Chris Clifton, David Paquette, McDonough 35 Gospel Choir, The Landrum Singers, Gospel Soul Survivors, Sumpens Swingsters of Sweden, Tabby Thomas Blues Revue, Kidd Jordan, Jude Taylor & Burning Flames, Tabula Rasa, Evangeline, Theryl, White Cloud Hunters, All-Star Brass Band, Sonny Murray, Frank Wright, Elton Herron, Algorithms, UNO Big Band & Combo, Jazz Babies, Rick Margitza, Ed Perkins, Bro. Percy Randolph & Freddie King, Prince of Wales SA & PA, Cyrus Chestnut, Ralph Peterson, Charnett Moffett, Les Freres Michot, N.O. Classic Jazz Orchestra, David & Roselyn, John Rankin, Dillard University Jazz, The Fate Brothers, Sensacion Latina, Cool Lou, Larry Garner Blues Band, Troy Turner & Third Gear, The Dance Co., Loyola University Jazz, Kenny Mayne, Audubon Zoo Search Winner, Anthony Lacer w/Lady Linda.

Saturday, May 5 - Buckwheat Zydeco, The Fabulous Thunderbirds, Ashford & Simpson, Branford Marsalis, Marcia Ball w/Angela Strehli & Lou Ann Barton, La Banda Blanca, Daniel Lanois, Placide Adams Original Dixieland Hall, Arrow, Charles Brown, Sunnyland Sim, Harlem Blues & Jazz Band, Deacon John, Reggie Hall Band, Jessie Hill, Oliver Morgan, Golden Eagles, National Dance Troupe of Senegal, Ephant Mujuru of Zimbabwe, Anouar Brahem of Tunisia, Troupe Louines Louisian Dance Theatre, Casseberry-Dupree, Ruben Gonzales, Los Sagitorios, Tay Hogg & Dixie Pride, Warren Caesar & Zydeco Snap, Blackie Forestier, Louisiana Repertory Jazz Ensemble, Lady Charlotte, Mr. Google Eyes, Young Tuxedo Brass Band, Red Tyler, Earl Turbinton, N.O.C.C.A. Jazz Ensemble, Clyde Kerr Jr., Mudboy and the Neutrons, Algiers Brass Band, The Rocks of Harmony, Zulu Ensemble, Improvisational Arts, The Heralds of Christ, Calliope Songs & Puppets, McDonald's All-Star Band, Tanya P., E.R.C., Marce Lacouture w/Inez Catalan & Lula Landry, Avenue Steppers, Starmakers, Walter "Lightnin Bug" Rhodes Blues Band, Cousins, Money Wasters, Golden Star Hunters, Porgy Jones, Carl LeBlanc, Clancy Lewis w/Sheba, Square & Round Dance Assn. w/Johnny Creel, N.O. Free School Performers, Rooster.

Sunday, May 6 - Ellis Marsalis, Al Hirt, The Neville Brothers, Dr. John, Irma Thomas, Harry Connick Jr., Dirty Dozen Brass Band, Boz Skaggs & N.O.'s Finest, Sensational Williams Brothers, Champion Jack Dupree, Earl King, Katie Webster, Luther Kent & Trickbag, Percy Humphrey, Charmaine Neville, C.J. Chenier, Olympia Brass Band, Beausoleil, National Dance Troupe of Senegal, Ritmo Caribeno, George French, Zion Harmonizers, Ninth Ward Hunters, Gospel Soul Children, White Eagles, Astral Project, Wallace Davenport, Raymond & Christine Myles, Frank Federico, Tommy Yetta, Society Brass Band, Scane Boosters, Lil' Queenie & Amasa Miller, SUNO Jazz Band, Chakula Cha Jua Theater Company, Fred Kemp, Kenny Neal & the Neal Brothers, Bois Sec & Canray French Band, Cultural Voices, Joan Duvalle Magee, Santiago, T. Black & Zydeco Machine, Fun Lovers, Greater Macedonia B.C. Choir, Phillip Manuel, Casa Samba, Mama Linda Eubanks, Joja Nya, Nichols State University Jazz, Herman Jackson, Asian Pacific American Revue, Hazel & Delta Ramblers.

music monthly

cbd/french quarter

Absinthe Bar, 400 Bourbon at Conti, 525-8108. Tuesdays through Saturdays: Bryan Lee and the Jump Street Five at



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9:30 p.m. Fridays and Saturdays from 5:30 to 9:30 p.m. and Sundays and Mondays at 8:30 p.m.: Janet Lynn and the All-Purpose Blues Band.

**Bayou Bar**, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Mimi Guste on piano Fridays and Saturdays from 8:30 to 12:30 p.m.

**Blue Crystal**, 1135 Decatur. The best in progressive/regressive music and art. Dancing from 10 p.m. till late. 586-0339.

**Bonaparte's Retreat**, 1007 Decatur, 561-9473. Chris Burke and his New Orleans music, Friday and Saturday and 9:00 p.m. Jam sessions all the time.

**Bourbon Street Gospel and Blues**, 227 Bourbon, 523-3800. Legendary R&B locals such as Marva Wright, Irma Thomas, and Wanda Ruzan take the stage from 10 till 1 a.m. Call for more information.

**Cafe Sblsa**, 1011 Decatur, 561-8354. Pianists Harry Mayronne and Sadie Blake weeknights from 8 to 11 p.m. Check their Sunday Jazz Brunch listing, too.

**Cajun Cabin Restaurant**, 501 Bourbon, 529-4256. Live Cajun music seven nights a week, with the Cajun Cabin Band from 8 p.m. on Mondays through Saturdays, and Allen Fontenot & the Country Cajuns from 7 p.m. every Sunday.

**Clarion Hotel**, 1500 Canal, 522-4500. Willie Tee plays on occasion in the Lobby Bar. Call for more info.

**Cosmino's Bar**, 1201 Burgundy, 561-8110. Wednesdays: Mudbug Madness (all you can eat. Sundays from 6:30 to 10:30 p.m.): The Iguanas. No cover.

**Fairmont Court**, Fairmont Hotel, University Place (off Canal), 529-7111 Mondays through Saturdays from 9 p.m. to 1 a.m.: The piano and vocals of Gail Mercer.

**Famous Door**, 339 Bourbon, 522-7626. Open from 1 p.m. until midnight daily, featuring The Famous Door Six playing dixieland jazz. From midnight to daylight, they feature New Orleans' jazz band The Zoo.

**Famous Door Patio**, 327 Bourbon, 522-7626. Featuring New Orleans' hottest new band The Heat Wave at 8:00 p.m. on weekdays and 7:00 p.m. on weekends.

**Feelings**, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays- and Saturdays from 7:30 to 11:30 p.m.

**Fritzel's**, 733 Bourbon, 561-0432. Jazz on the weekends into the wee hours. Call for more information.

**Gazebo**, 1018 Decatur, 522-0862. Various local jazz artists play on weekends from noon to 4 p.m., and ragtime piano players perform from 4 to 6 p.m. Saturdays and Sundays from 11 a.m. to 6 p.m.: Chris Clifton & the New Orleans All-Stars.

**Hard Rock Cafe**, 440 N. Peters, 529-5617. Classic New Orleans R&B artist Oliver Morgan can be heard each Sunday from 2 until 5. The Hard Rock regularly features top local and international musicians. Call for their current schedule.

**Hilton Hotel**, Poydras at the river, 561-0500. In the French Garden Bar: Banu Gibson performs Tuesdays through Thursdays from 10 to 12:30 a.m. and again on Fridays and Saturdays from 10 to 1:30 a.m. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's.

**Hotel Inter-Continental**, 444 St. Charles, 525-5566. The Carl Franklin Duo plays in the Lobby Lounge from 4 to 7 p.m. on Mondays through Thursdays and from 4:30 to 7:30 p.m. on Fridays and Saturdays. Judy Duggan follows until 11:30 on weeknights and midnight on weekends. Also, harpist Judy Seghers plays in the Veranda Restaurant on Fridays and Saturdays from 6:30 to 9:30 p.m.

**House of Desire**, 622 Conti (2nd Floor). The ultimate in house music, funk, and rare groove. Performance artists weekly, Thursday through Sunday nights.

**Hyatt Hotel**, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 p.m. in the Mint Julep Lounge.

**Le Jardin Restaurant**, Canal Place One, 100 Iberville, 566-7006. Fridays and Saturdays: Marci Noonan plays from 7 to 10 p.m. Check out the listing for their Sunday Jazz Brunch with The Camellia Jazz Band, also. **Jazz Meridien**, Meridien Hotel, 614 Canal, 525-6500. Nightly music in LaGauloise Bistro from 9:30 P.M. until 1 a.m. April 3-8 Creole Rice Yerba Jazz Band with Bob Helm on clarinet. April 10,17 Nelly and the Swingtimers. April 12 Famous Melody boys with Pub Brown. April 11,13,14 Creole Yerba Jazz Band. April 19-29 Creole Rice Yerba



**Louis Armstrong, 1944, by Bradley Smith, A Gallery For Fine Photography through the Jazz Festival.**

Jazz Band with Claude Luter on clarinet. May 1-5 Creole Rice Yerba Jazz Band with Maxim Saury on clarinet.

**Krazy Komer**, 640 Bourbon, 524-3157. Joan Duvalle Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. Just Us plays Thursday, Friday and Saturday from 2-8 p.m.

**Lafitte's Blacksmith Shop**, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night. The Inn on Bourbon, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

**LeMoynes Landing**, Spanish Plaza, at the river, 524-4809. Local bands play outside (weather permitting) on weekends. Call for live music schedule.

**Mahogany Hall**, 309 Bourbon, 525-5595. TBA  
**Maison Bourbon**, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. LeRoy Jones & New Orleans' Finest play Mondays from 7:15 p.m. to 12:15 a.m., Wednesdays from 2:30 to 7:30 p.m. and Saturdays from 11 a.m. to 3:45 p.m. Roy Libroto plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

**Mediterranean Cafe**, 1000 Decatur, 523-2302. Live music outside when weather permits. Saturdays and Sundays: French Market Band with Scotty Hill from 2 to 7 p.m. Also, every day from 11 a.m. to 3 p.m. and 6:30 to 10 p.m.: Jay "Duke" Vinsen plays with a saxophonist.

**The New Victoria Train Station**, 111 Iberville, 523- 7793. Thursdays, Fridays and Saturdays at 10 p.m.: All aboard with Jimmy Dee & the Unlimited. No cover.

**Nikkie's Dockside**, 3401 St. Claude, 945-0021. Jazz and R&B Thursday through Saturday.

**Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.

**Petroleum Lounge**, 1501 St. Phillip, 523-0248. The Tremé Brass Band cuts loose every Sunday night from 7 p.m. until. Call the club for more information on upcoming performances.

**Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings into the small hours of the morning. Shows start at 8:30. Call for more information.

**Retreat Lounge**, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Saturdays: Emmett James and Wanda Randolph from 9 (weeknights) or 10 p.m. (weekends). Every Thursday is Elvis Night!

**Royal Sonesta Hotel**, 300 Bourbon, 586-0300. In

**LeBooze II:** McDonald and Ferguson perform Thurs. 9-1, Fridays and Saturdays 9-2 a.m. In Mystick Den: Tuesdays through Saturdays at 10, 11, and 12 midnight: Quiet Storm. P.M.-1 A.M., Fridays, Saturdays 10 P.M.-2 A.M. Call for more information.

**Ryan's Irish Pub,** 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. April 9-17: Noel Nash.

**Toucan Liquor Stand,** 620 Decatur St., Top floor of the Jackson Brewery, 529-3378. Local, R&B, and Reggae groups are featured every day and night from 11 a.m. till 2 a.m. on weekdays and until the wee hours on weekends. Call for specific band information.

**Tricou House (711 Club),** 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until, and Thursdays, Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays through Sundays, from 1:30 to 5:30 p.m. (except on Tuesday when the show goes to 9:30): New Orleans blues with Bernard Bryan. Wednesdays and Fridays, from 5:30 to 9:30 p.m. and Mondays at 9:00 p.m.: Danny T. plays blues and cajun dance music. In Tricou's Upstairs: Randy Hebert plays synthesizer on Tuesdays through Saturdays, from 9:00 p.m. until; Danny T. plays from 7:30 until on Sundays.

**Tropical Isle,** 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller. Thursday through Saturday from 10:30 p.m. to 3:30 a.m.: Late as usual.

**Windsor Court Hotel,** 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon

tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge on Fridays and Saturdays from 6:30 to 12:30. Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Mondays through Saturdays.

## uptown

**Absolute Bar and Grill,** 5300 Tchoupitoulas, 899-7008. Saturdays: piano by Walter Lois, 6 to 10 p.m. On Fridays, Phil Parnell tickles the ivories from 6 to 10 p.m. A true piano bar, Absolute features other entertainers on occasion. Call for more information.

**Columns Hotel,** 3811 St. Charles Ave., 899-9308. Tony Degadi every Thursday from 8 until midnight. Guest jazz musicians irregularly on Wednesday and Friday nights. Call for more information.

**Madigan's,** 801 S. Carrollton, 866-9455. Live music some Saturdays from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Call for more information.

## midcity

**Pampy's Tight Squeeze Jazz,** 2005 N. Broad, 949-7970. Local jazz musicians get together Thursday through Sunday.

**Two Jack's,** 2101 S. Liberty, 581-9661. Sundays: The Poker John Quintet plays from 7 to 11 p.m. Saturdays: High Tech plays blues from 10 p.m. to 2 a.m.

## lakefront

**Amberjack's,** 7306 Lakeshore Drive, 282-6660. Live music every weekend. Call for band information and times.

**The Bounty,** 1926 West End Park, 282-9333. Billy Bell & The Dominos play oldies every Sunday starting at 5 p.m. Thursdays feature Mink performing from 10 p.m. until. Weekends and Wednesdays feature live music. Call for more information.

**BBC,** 1926 West End Park, 282-9144. Live music on Thursdays and Sundays. Call for schedule.

## westbank

**Bronco's,** 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Thursday, Friday and Saturday from 9 p.m. to 2 a.m. Free country and western dancing lessons from 8 to 10 p.m. on Mondays and Thursdays.

**Chehardy's,** 3528 18th Street, 455-2433. Greg Villafranco plays piano every night from 4 to 9, and Terry Lee's mellow jazz combo plays nightly from 9 P.M. to 2 A.M. and Sundays from 11 A.M. to 3 P.M.

**Four Columns,** 3711 West Bank Expressway, Harvey, 340-4109. Tuesdays from 7:30 to 11 p.m.: La Touche plays cajun music. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

**Kelligan's,** 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Joe Givens and E-Z Street plays oldies.

## metairie/kenner

**The Bengal,** 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays through Sundays. Call for more information.

**Chesterfield's,** 3213 Kingman, 888-9898. Spice plays Wednesdays through Sundays from 9 p.m. until.

**Fantastique Lounge,** 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 p.m. to 2 a.m.

**Howlin' Wolf,** 3653 18th in Metairie, 885-4354. The cutting edge in new music and rock and roll with bands featured most every night of the week. Call for specific band information.

**Impastato's Restaurant,** 3400 16th St. (behind Morning Call), 455-1545. Pianist Paul White plays from 7 to 11 p.m. on Tuesdays through Thursdays and from 8 to midnight on Fridays and Saturdays.

**Jefferson-Orleans North,** 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

**Landmark Hotel,** 2601 Severn, 888-9500. Tuesdays, Wednesdays, and Thursdays from 9 p.m. to 1 a.m., and Fridays and Saturdays, from 10 p.m. until 2:30 a.m.: Creole Cookin' & Hotstuff in the Skyroom.

**Mitchell's,** 2221 Veterans Blvd., 468-2788. Live music some weekends. Call for bands and times.

**Richie's Place,** 5044 Yale St., 455-9140. Johnny Gordon plays oldies, r&b, rock & roll and country music Wednesday through Sunday. Call for times.

**Tumbleweed,** 2221 Veterans Blvd., 468-2788. Country music on the weekdays and the weekends. Call for more information.

**Walt's,** 1535 Veterans Blvd., 835-5116. Live rock-n-roll and R&B. Call for nightly information.

## new orleans east

**Bonterre,** 9301 Lake Forest Blvd., 245-0183. Thursdays, Fridays and Saturdays: Rockin' Jerry, from 11 p.m. to 3 a.m.

**Harvey's,** 8700 Lake Forest Blvd., 246-3543. Perfect Strangers performs Sundays through Wednesdays from 10:30 until 3 a.m.

**Joe's Silver Dollar Saloon,** 8600 Chef Menteur, 242-8770. Call for live music schedule.

## sunday jazz brunches

**Arnaud's,** 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m.

**Bromeliad,** Hilton Hotel, Placide Adams from 10 a.m. to 2:30 p.m.

**Cafe Sbisla,** 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne Jr. from 11 a.m. to 3 p.m.

**Le Jardin,** Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.

**Jazz Meridien,** Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Trio from 11 a.m. to 3 p.m.

**Mr. B's,** 201 Royal, 523-2078. The Original Crescent City

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**Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. Barbara  
Shorts sings with the Lars Edegran Jazz Band.

## coffeehouses

**Borsodi's**, 5104 Freret, 895-9292. This popular hangout is  
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has a semi-open poetry reading (you have to sign up in  
advance) on the second Tuesday of every month, and it  
has acoustic guitar players or folk-type musicians on some  
weekends, too. Call for more info.

**Penny Post**, 5110 Daneel. Lots of herbal tea at this  
family-oriented place. It's open evenings, and every  
Monday night it presents the New Orleans Music Show  
featuring Kent Courtney from 9 to 11 p.m. Plantation Coffee  
House, 5555 Canal, 482-3164. Art pieces from the Carol  
Robinson gallery are on display here, and Phillip DeGruy  
plays guitar harp Friday nights from 8:30 till 11 p.m.

**True Brew Coffee**, 3133 Ponce de Leon, 947-3948, and  
200 Julia, 524-8441. Both True Brews are art galleries in  
addition to being coffee houses, and there's live music at  
the warehouse district branch. Call for more information  
about their music schedule, and ask about their Demitasse  
One-act plays.

## poetry readings

The **Everette Maddox Umpteen Poetry/Prose Reading  
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mike reading. April 8: novelist, Arthur W. Epstein will read  
from his novel, *Bridge Cross*. April 22: David Thompson  
and Angus Woodward will read from their works. April 29:  
New Orleans poets, Rebecca Cummings and Radomir  
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## tv/radio

**Cultural Cable Channel**, will premiere three  
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Performances. 529-3366.

**Le Bon Ton Roule**, a local music series on Cox Cable  
Channel 42, which airs every Wednesday from 10:30 to 11  
p.m., call Diana Castillo at 866-4880 for information.

**Kent Courtney Live!** on Cox Cable Community Access  
Channel 42, every Monday at 6 p.m., every Thursday at  
6:30 p.m., and every Friday at 7 p.m.

## festivals

**April 5-8** Louisiana Crawfish Festival, Chalmette,  
271-6025.

**April 6-8** French Quarter Festival, New Orleans,  
1-800-673-5725.

**April 7-8** Ponchatoula Strawberry Festival, Ponchatoula,  
(504)386-2403.

**April 12-15** Louisiana Railroad Days Festival of DeQuincy,  
DeQuincy, (318)786-7493, 786-4807.

**April 17-22** Festival International De Louisiane, Lafayette,  
(318)232-8086.

**April 20-22** Cochon De Lait Festival, Mansura,  
(318)964-2441, 964-2696.

**April 28-29** Independence Italian Festival, Independence,  
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## new orleans music archives

**The Amistad Research Center Tulane University**, Tilton Hall, 6823 St. Charles Ave. NOLA 70118, 865-5535. Largest American ethnic archive in the world. Contains millions of priceless manuscripts dating from the late 1700s. A sampler of materials available: Louisiana Music Collection (1848-1987).

**Historic New Orleans Collection**, 533 Royal Street, NOLA 70130. 523-4662. Its Library Manuscripts Division includes items of the Louis Moreau Gottschalk Collection, German Music Archives (1888-1983), and records of the New Orleans Jazz and Heritage Festival in the Seventies. The research library has printed and published biographical material on Gottschalk and sheet music. Cutorial division has photographs of N.O. jazz musicians and jazz funerals. Hours 10-4:30, Tues-Sat. Contact John Mahe.

**New Orleans Jazz Club Collections of the Louisiana State Museum** (the Jazz Museum), 400 Esplanade, NOLA 70116. 568-6968. A treasurehouse of music: Wide collection of radio programs (2500 reel-to-reel tapes); recordings (c.2000 78-rpm discs); musical instrument collection (c.150 pieces—Louis Armstrong, Kid Ory, Johnny St. Cyr, Sidney Bechet, Pete Fountain, etc.); the Don Perry film collection which includes c.400 reels of 16-mm film depicting jazz funerals, festivals and performing jazz bands, sheet music(1850-1950) c.500 items; and newsletters, magazines, and other periodicals from international jazz clubs. Hours 10-5, Tues-Sun. Contact Don Marquis.

**Music Library of Loyola University** 6363 St. Charles Avenue, NOLA 70118, 865-2774. Available are books, periodicals, and large collection of sound recordings on non-traditional jazz including rhythm and blues of the 1950s and '60s, zydeco and Cajun music, and contemporary jazz. Also, a general collection of books, scores, and sound recordings and a large score collection of performance editions. Hours 8-10 Mon-Thurs, 8-5 Fri, 12-5 Sat, 2-10 Sun. Contact Laura Danker.

**New Orleans Public Library** (main branch), 219 Loyola Avenue, NOLA 70140-1016, 529-7323. In the Periodicals, Arts, and Recreation (PAR) Division: early imprints of Louis Moreau Gottschalk; vertical file includes a list of New Orleans publishers of music; sound recordings collection includes Louisiana music; and a picture file, arranged topically, includes photographs of musical subjects. Some materials in the Louisiana Division: Louisiana News Index (1804-15, 1840-1963), includes music subjects; Graumann-Marks Collection has photographs of jazz musicians taken during performances; and Jambalaya Program (1978-1980), original reel-to-reel recordings of lectures and performances include a recording of Ellis, Wynton, and Branford Marsalis. Hours 10-6 Mon-Thurs, 10-5 Sat. Contact Marilyn Wilkins or Collin Hamer, Jr.

**Preservation Hall** 726 St. Peter Street, NOLA 70130. 522-2481. This famous jazz hall contains files of annotated clippings, programs, personal correspondence of musicians, and a small collection of photographs. Although this collection is not open to the public, information can be sought by phone or mail requests to Sandra Jaffe or Jane Botsford.

**The William Ransom Hogan Jazz Archive** at Tulane University, 7001 Freret St, NOLA 70118. 865-5688. Oral history interviews with jazz musicians, the

**Dominic LaRocca Collection**, (c.2700 items), relating to the figurehead leader of the Original Dixieland Jazz Band, which includes scrapbooks, advertisements, correspondence, and sheet music. Also recordings of jazz music (over 25,000 sound discs, 800 sound tapes, 24 cylinders, and 86 piano rolls); sheet music—primarily mid-19th century to the present—and 32,000 items of popular instrumental and vocal music, including jazz, ragtime, and other genres; photographs of musicians, musical groups, parades, and 500 early jazz photographs; films (22 items), videorecordings (c.70 items); and a vertical file on persons, bands, subjects, discology, and musicians' unions. Hours 8:30-5 weekdays, 10-1 Sat.

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Contact Bruce Raeburn.

**Earl K. Long Library University of New Orleans, NOLA 70148, 286-6354.** The music library houses a general collection of books, scores, and sound recordings. Specifically, it has the Edward Dmytryk Collection (c.1920-1940), c.1300 78-rpm jazz recordings, donated by the Hollywood producer. Contact Dane Evans.

**WTUL-FM, Tulane University Center, Room 20, NOLA 70118, 865-5887.** This small, humble archive has commercial recordings containing Louisiana-related music, c.1000 33-1/3 rpm discs, primarily rhythm and blues, folk music, and jazz. By appointment only. Contact Leonard Bertrand.

**WWNO-FM, NOLA 70148, 286-7000.** Located in the Earl K. Long Library of the University of New Orleans, its music archive is exclusive to the station and separate from the university library. Two samples: program "Jazztown Radio Scene,"=13 hours of continual radio jazz; and "Milestones," a radio series, hosted by Ellis Marsalis, on the history of jazz from recordings. By appointment only. Contact William Zeeble.

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**Library of Xavier University, 7325 Palmetto Street, NOLA 70125, 483-7304.** The general music collection includes books, scores, and sound recordings. Special collections include the Basile Jean Bares Collection and Xavier University Archives and Special Collections Music Collection (1823-1948), which includes U.S. imprints and MSS, most related to Black American music. Hours 8-midnight Mon-Thurs, 8-8pm Fri & Sat, and 2-midnight Sunday. Contact Robert E. Skinner or Sister Roberta Smith.

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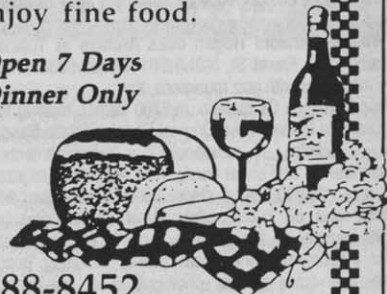
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Let's gossip. Now, go on and admit it: that's why you're reading this Last Page in the first place, to see if there's anything in it about you that you can get pissed at, then see if there's anything about someone you don't like, to see if you can get smug. So we, say, give the people what they want, Let's gossip:

Good news first: **Johnny Adams's** new album is charting; **Marlon Jordan's** new album with Columbia is in the stores; **Henry Butler**, **Earl King**, **George Porter**, and the **Meters** will have records out around Jazz Fest; **Walter Washington** has a late summer date on his new disc; **Rosy's** is re-opening; the date announced in the T-P was premature, according to the new owners, but expect the doors to the righteous old club to open this fall.

**Jazz Fest news:**

**The River Tent** this year is from the Circus Tihany, the "best performance tent (Jazz Fest producer) Quint Davis had run across in his many years in the outdoor entertainment business." The tent is hand-sewn, embroidered with stars and planets and filled with tiers of seats, making it possible for the audience to have good view in every row, unlike last year's tent that included a conventional arrangement of folding chairs on a flat floor. This tent has a solid supporting framework that is expected to make the new tent much sturdier than last year's tent (let's hope so; it blew down in a violent windstorm, forcing the relocating of two concerts). The 1990 River Tent will be located on the banks of the Mississippi River behind the New Orleans Convention Center at the foot of Calliope Street.

**Who are these people?** It has always been our contention that the reason there

are 40 million people at stage one to hear acts you can hear back in L.A. while only small crowds hear the amazing and rare acts around the rest of the infield is the simple fact that people don't recognize the names of the musicians. You can buy a program, but who wants to spend the first day reading through a 100-page book when you can wander around and eat and listen? So we try each year to get the word to our readers ahead of time as to who's who. Some of the hidden gems of this year's fest:

**Ralph Peterson**, modern jazz drummer with Delfeayo Marsalis, founding member of OTB. **Dewey Redman**, modern jazz tenor, an associate of Ornette Coleman, with *Old and New Dreams*. **Cyrus Chestnut**, piano player, modern jazz, played with Wynton Marsalis, Terence Blanchard, Donald Harrison of New Orleans. **Charnett Moffett**, with Delfeayo Marsalis's band: piano player for Branford and Wynton Marsalis, father Charles, famous jazz drummer.

**Vernet Fourniere**, veteran drummer, with ex-patriate New Orleans band. **Earl Palmer**, New Orleans' premier drummer, should be great set. **Paco Saavedra**, hot Latin jazz, Honduran living in N.O. **Michael White's** Tribute to Jelly Roll. Charles Lloyd, sax player "Forest Flower." Keith Jarrett was his sideman. **John Brunious**, trad jazz set this time. Wendell's brother.

Freddie Hubbard will give a free workshop at Dillard noon April 27. **Marty (Maurice) Martinez**, New Orleans expatriate, poet, filmmaker, educator, jazz percussist, with Uganda Roberts. **Max Sunyer**, fusion jazz from Barcelona. **Betty Lewis and the Executives**, blues singer from Shreveport. **Jeannie and Jimmy Cheatham**, a must-see, blues/jazz singers, originators

of "Meet Me With Your Black Drawers On." **Snooky Pryor**, blues. **Bob French**, traditional jazz drummer ("Workin' In The Coal Mine"). **Mama Linda Eubanks**, a storyteller. **Sweetwyne**, R&B from Lutchter.

**Victor Goins**, modern jazz tenor. **Sumpens Swingsters**, traditional jazz. **Sonny Murray**, cutting edge modern jazz, founder of avant-garde jazz drumming, worked with Cecil Taylor. **Frank Wright**, tenor sax player, with tribute to Albert Ayle. **Elton Herron**, modern jazz bass player. **Milford Doliolo**, jazz. **Val Barbara**, old style big band. **Walter Polite**, zydeco. **Philadelphia Four**, gospel. **Michael Ward**, jazz vocalist. **Mark Sterbank**, young sax player. (See Gene Scaramuzzo's column for more recommendations, and **Wavelength's** May issue, which will be out April 26, for lots more details.)

At presstime, Radisson, Royal Sonesta, Quality Inn Midtown, Capri, Carib (they *do* have waterbeds), Fairmont, Best Western (downtown), and Pavillion hotels still had some rooms available.

The 1990 edition of the Loyola Music Library's **Jazz Fest Discography**, featuring artists scheduled to appear at this year's Jazz Fest, is available from **Laura Dankner** at the Loyola University Music Library, Box 8, 6363 St. Charles Ave., NOLA 70118. It's free, just send a SASE (regular letter-size preferable). Dankner says "I prepare this list yearly truly as a 'labor of love' to show my appreciation of what is to me, and surely to many other New Orleans residents as well, the pop music event of the year." Loyola Music Library is continuing to purchase Louisiana popular music titles and Dankner invites New Orleans residents and visitors alike to use their resources.

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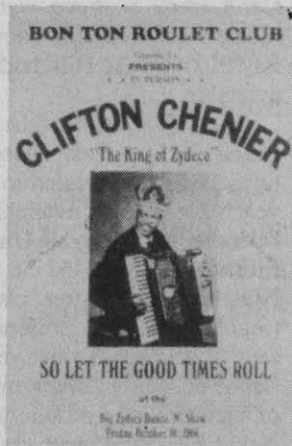
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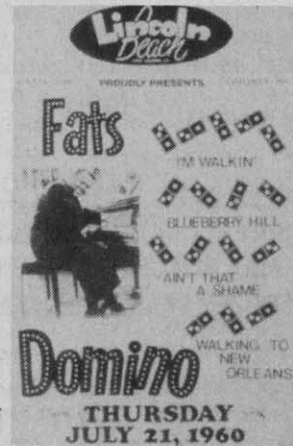


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