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## Wavelength (April 1986)

Connie Atkinson  
*University of New Orleans*

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NEW ORLEANS MUSIC MAGAZINE

APRIL 1986

ISSUE NO. 66

# Wavelength



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# Wavelength

ISSUE NO. 66 • APRIL 1986

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

## Features

Aaron Neville .....	23
Charles Connor .....	25
Philip Glass .....	28

## Departments

April News .....	4
Jazz Fest Update .....	7
Boogie Beat Jive .....	10
Cabaret .....	12
Film .....	14
Caribbean .....	16
Rock .....	18
U.S. Indies .....	20
April Listings .....	30
Classifieds .....	37
Last Page .....	38

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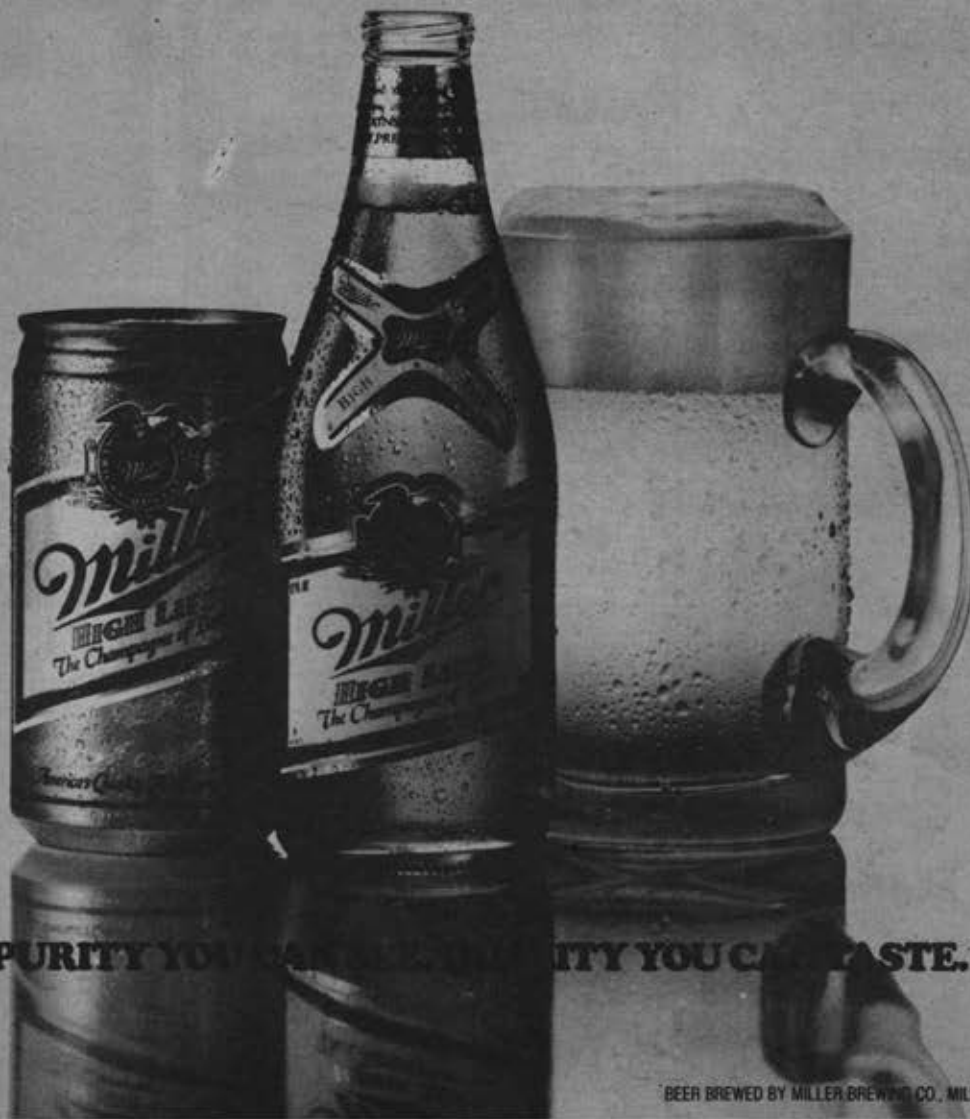
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- Sat. 6 Luther Kent (midnight)
- Fri. 11 Luther Kent (10:00 pm)
- Sat. 12 Jerry Jeff Walker (10:00 pm)
- Fri. 18 Exuma (11:00 pm)
- Sat. 19 Luther Kent (midnight)
- Fri. 25
  - \* Original Cast of "One Mo' Time"
  - \* New Orleans Blue Serenaders
  - \* Sippie Wallace w/ James Dapagni
  - \* Chicago Jazz Band
  - \* The Old Time Jazz Band of Helsinki, Finland
- Sat. 26 Zachary Richard (10:00 pm)
- Sun. 27 Big Twist & The Mellow Fellows (9:00 pm)
- 28, 29, 30 Musicians Jam (midnight)

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## april news

### U.K. Pianist Plays N.O. Sounds

New Orleans is a popular destination for transient piano players. Some great ones, like Professor Bigstuff, stay only a few months or weeks; others buy houses and end their transiency altogether.

The latest addition to these ranks is a 23-year-old Englishman Jon Cleary. Inspired by an uncle who sent him letters in the early Seventies about "this weird pianist, Professor Longhair," Cleary started listening to and playing New Orleans music in his mid-teens. He first came to town in 1980, planning to stay for two weeks but lasting two years. This initial sojourn yielded only occasional work — subbing, for instance, for James Booker when he didn't show at the Maple Leaf — but he crammed in some valuable listening.

Returning to England, Cleary toured the English pub circuit with his own ensemble, King Kleary and the Savage Mooses. He also backed Dr. John on guitar (he's played the instrument professionally since age 15) whenever Mac made it to Britain, and eventually yearned to return to New Orleans.

"If you're playing American music you have to come over regularly to get a shot in the arm of it," explains Cleary. "There are some great musicians in England, but much of the music is imitative, self-conscious English people trying to play like Americans." Like sneaking a lick from "God Save the



DIANA ROSENBERG

Queen" into "Big Chief"? Cleary guffawed at the thought of that.

As of mid-March, Cleary could be heard Tuesdays at the Maple Leaf, playing a mixture of Dr. John, Professor Longhair, R&B standards and some originals while singing in a heartfelt style with little

intimacy of his old-world roots. When he can find a portable keyboard he also performs with bluesman Mighty Sam McClain. He had initially planned to stay just through Jazz Fest but . . . you've heard this story before.

— Tom McDermott

### NO-TV Is Good TV

Tired of watching Phil Collins' bald head? Sick of cutesy-cute Martha Quinn? Weary of stagnant conversation and sterile plastic videos? Then move your television dial over to Cox Cable Channel 6 on Thursday nights at 6:30 and Saturday nights at 6:30 for a half hour of NO-TV. The show features alternative videos and interviews with stars who actually have something to say, as well as the best of the local bands. Hosted by Ivan Bodley, NO-TV is guaranteed to shake you out of the video doldrums.

I spoke with Ivan about NO-TV and he revealed the inner workings and the important concepts behind the new TV show.

NO-TV's inception began when *Wavelength* discovered the public access channels available on cable. Bunny Matthews, a contributor to *Wavelength*, had hosted a music industry talk show on cable and thus the inspiration for filming an alternative music program struck. *Wavelength* editor Connie Atkinson



DIANA ROSENBERG



called on Bodley because "she knew of my work with WTUL and she thought I'd be a good host due to my interview and broadcast experience."

Bodley has been the music director of WTUL, Tulane University's alternative radio station, for three years and has been nominated for alternative music director of 1986 by the Gavin Report, a radio trade sheet. He has also been a disc jockey for four years on WTUL and does a weekly radio show featuring new music. He is a bass player of local renown, currently involved with the Rafael Cruz Quintet and King Nino and the Slave Girls, as well as playing with many other notables like Bo Diddley. His only other television experience has been on Bob Brandy's show when he was a mere boy in a Cub Scout uniform, back in Tennessee.

So Bodley is perhaps the natural choice to speak to such luminaries as the Circle Jerks and Fishbone. When asked what the criteria of selection was for interviews and videos, he responded, "All around good taste. Something that's good and alternative."

The setting of NO-TV is certainly alternative. No sleekly varnished sets and affected attempts at sophistication. The show is filmed in Bodley's bedroom, with Ivan sitting upon his bed, accompanied

by Gumby. Pokey (his rubber shark from this past Mardi Gras), a horse-head given to him by (who else?) Tex and the Horseheads (her name is Sugar, by the way), and always his bass guitar (his favorite toy).

Why this environment?

"That's the way I want to do it. We're not consciously offbeat. It's fun and spontaneous. I don't mind doing quirky and offbeat things."

Certainly a far cry from the predictable video shows on today. Why should the video-watching audience tune into NO-TV instead of MTV?

"NO-TV is better and more imaginative. We expose artists who are much more worthy of attention. Bruce Springsteen doesn't need your money. There are fresh new ideas that are coming out as well as the exposure of New Orleans artists who are deserving of publicity."

The exposure of New Orleans artists is very important to NO-TV. They have interviewed such performers as Mason Ruffner and Johnny Jay and the Hitmen. Bodley spoke about the unfortunate fallacy of New Orleans artists having to leave New Orleans to achieve fame. Not true, he says. NO-TV solicits local videos and interviews to help publicize worthy New Orleans artists. New Orleans Television, get it? Or No TV, whichever you prefer.

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NO-TV also shows "Classic Moments in Rock and Roll History," which is a short feature about artists such as Fats Domino and Little Richard, written by Rick Coleman of WWOZ and narrated by L.J. Epstein, a WTUL DJ. They also show concert listings at the end of each program. Altogether informative, to be sure.

So if you want to check out a show that's alternative, fun, and unique with an interesting host (no vapidty here, ever) then turn off that bland bleached blond on MTV, and turn on NO-TV and, says Ivan, "watch the show. See new and exciting things done musically and visually as well as local people who're doing productive things with fresh ideas."

Besides, who can resist Gumby?

—Alison Aquino

## Amusement Delayed

The five percent amusement tax is still picking our pockets. A proposal by Councilman Lambert Boissiere and Mike Early to indefinitely suspend the collection of the tax

was tabled on February 20. According to Eric Granderson, Boissiere's legislative assistant, the measure will not be brought up before the City Council until an alternate source of revenue can be found to replace monies collected from live music clubs.

Boissiere would like to establish cable television bingo as a permanent replacement for the amusement tax. However, the enactment of cable television bingo games on the scale envisioned by Boissiere will require the assent of the Louisiana State Legislature which reconvenes on April 21. Given the present siege mentality of the legislature beset by record budget deficits and falling oil revenues, passage of the enabling act required for cable bingo faces delay and an uncertain future.

In the meantime, club owners dismayed by the City Council's inability to directly address the issue of the amusement tax and its inequitable enforcement are planning to meet with Councilman Boissiere and Early to find out what if any common strategy can be agreed upon. Failure to reach a consensus with the councilmen will surely result in a hard look at a constitutional attack on the tax in the courts.

—Shepard H. Samuels



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# The Jazz Fest



It's that time again... Christmas in April, crawfish and sunburns and striped tents and koindu and fried chicken and Katrina's cookies. Oh yes, and the music. Especially the music we discover for ourselves, on the way to Stage One, the unheralded, unfamiliar name that makes Jazz Fest XIV the one we'll remember.

This year, there are many special gems hidden in the schedule, and just so we could be sure we wouldn't miss them, we asked Mr. Jazz Festival himself, Quint Davis, the producer of the festival, to sit down with us and the schedule and point out to us what he wouldn't want us to miss.

**QUINT:** "There will be seventy to eighty more groups at the fair this year, with a major increase in gospel, Cajun and zydeco groups."

## Evening Concerts

April 25-Friday

"Miles Davis has an expanded band - the largest group he's ever had. "Miles Davis Circus," three keyboard players including himself, a female percussionist from Copenhagen. Ten pieces - an electric funk theatre - expanded theatrics. Stuff he used to do. **Stanley Clarke** will be doing something pretty unique, did something similar this summer. Will play a solo piece on the acoustic bass. He got into real commercial stuff w/Duke. This is going to be Stanley Clarke by himself, solo bass. The first time in years Stanley Clarke has played music. You will be able to hear his virtuosity. **One More Time** is pretty self-explanatory. Used to being on the road. Long time since they were together at all... **Sippie Wallace** - The original living that she's embodying - It's not often that you get generations through history, when what they are doing is what was. May be a few surprises at that show. People have been calling. Big names from Chicago may be here for that show.

April 25-Friday

"WYLD. Carrying on the ideal of jazz and heritage in an auditorium

framework. R&B and gospel and blues. **Southern University Marching Band.** Cultural scion. If that leader bends over backwards like he does and touches his hat to the ground it would make my night. (It's a hard line - it's work to do having shows in a big auditorium and not having straight out commercial artists; to try and keep true to what the festival is—it's what it ought to be.) **Prout's Leaders.** Never performed in U.S. All leaders of their own groups. Lester Bowie (substitute for Don Cherry) and Don Moye are from Chicago Jazz Ensemble.

April 29-Tuesday

"**Steps Ahead:** Better than Weather Report.

May 2-Friday

"**Storyville shows:** More like concerts than jam sessions - formal groups. **The Copasetics, Masters of Tap:** Jazz dance has really been missing from this festival. Serious, world-class hoofers.

May 3-Saturday

"We worked with the auditorium, turned it into a giant riverboat - you have artistic limitations with two bands playing two times on the boat so let's have four bands and let them stretch, having only one show to do. General admission with seating on the floor - huge dance floor and room to move on the balcony, so you will be able to walk around. It'd be impossible to keep people in their seats!

## Fair Grounds

Friday-April 25

"**Gary Brown:** Lead sax player - played with Allen Toussaint. **Yetta:** traditional jazz. **Aaron Neville** set with Bobby Cure is a definite pick. **George "Slim" Heard:** Country R&B, great harp player out of Baton Rouge. **The Humble Travelers:** Gospel. **Fred Kemp:** Sax player; been playing with Fats Domino for a long time; this is a jazz set. **Faze:** Take out and substitute **Total Control:** Young R&B group from New Orleans. **Paul Daigle:** Cajun group from Branch, Louisiana. **The Happy**

**Action Singers:** Gospel group from Denham Springs, Louisiana. **Little Jeff Boutte.** 17-year old accordion player from Opelousas. Zydeco, supposed to be really hot. **Bumble Bee Hunters:** Mardi Gras Indian tribe. Young, early 20s. Leonard is their chief. **Jimmy Ballero:** guitar player. Used to be with the Meters for a short time, was with the Neville Bros. early on. Has his own group **The Renegades.** **Hammond State:** will do an R&B set. From the music therapy dept. They sing - do cover material - top 40s. They have an album out on Royal Shield Records call *Taking It to the Streets* (RS-114). **Alfred** (used to be "Uganda") **Roberts Afro/Calypso Band:** congo player. **Bad Oyster Band:** jug band from New Orleans. **Hazel & Delta Ramblers:** Country Western from uptown New Orleans.

Saturday-April 26

"**New Grass Revival:** Best group that I saw all last year all over the world that I had never seen or heard before. One of the best groups in American music - blue grass type instruments - sing too! **Staple Singers** and **Bob Marley** songs in blue grass style. **Saxon Superstars of Bahamas:** Junkanoo band - were here before in 1983. Will be a parade, walk on glass. Wild, colorful Caribbean music. Instruments and dancing. **Louisiana Purchase:** Louisiana based group that's as good as Luther and Teddy Pendergrass. One of the best black lead singers I've ever heard in my life. **Tim Williams** (and **Contraband**): Country western band from New Orleans. **Tabby Thomas Blues Revue:** Baton Rouge blues; has a club called **The Blues Box** in Baton Rouge - plays old time guitar. **James Dapogony's Chicago Jazz Band:** Will be backing Sippie Wallace. **Grandmaster Mic Conductors:** Young local rap group. **Phil Menard:** (and the **Louisiana Travellers**): Cajun group from Lake Charles. **5th Division Rollers:** Marching group from New Orleans. **Willis Prudhomme** and the **Zydeco Express:** from Oberlin, Louisiana. **Original Buck Jumpers:** Marching club. **Tim Green/Dave**

**Goodman Stick Band:** jazz set with unusual instruments. Play Chapman Stick (strings w/keyboard). **Jessie Mae Hemphill:** Her return - hasn't been at the Fest since 1981. Delta blues. Plays guitar, tambourine. Pretty far out. **Svare Forsland:** From here. Used to play around in some folk clubs. Brilliant musician. Turns up living across the Lake. Banjo and fiddle player for Emmy Lou Harris. One of the top traditional players in the world (solo). Country R&R. **East Louisiana Choir** of Denham Springs: gospel. **Percussion Inc:** All local. Amon Sherriff is leader. All percussion. **Al "Rockabilly King" Ferrer:** From Chestnut, Louisiana - near Natchez. One of the first rockabilly guys - in the Fifties used to record on Gold Band label. Has been on albums with Dolly Parton. He's getting the key to the City of Chestnut because of his appearance at this year's Jazz Fest - has been on French radio. **Famous Friendly Five:** Gospel. **Golden Stars Hunters:** Indians.

Sunday-April 27

"**Frogman Henry:** One of the great class R&B players from the Otis Redding period. Doesn't have the visibility here of K-Doe, for example, but tours the world - New Zealand, England, etc. He's like Fats Domino on the piano - really fine. **Sweet Honey In the Rock:** A capella folk singers from D.C. *Do not miss.* On the line of Odetta, just incredible. Ethnic folk singing. Six people. **Take Out Don Cherry.** Substitute **Lester Bowie.** Trumpet player from New York, he will play with Chico Freeman as part of **Leaders** group at Prout's, Sat. 26. **The Revs. F.C. Barnes and Janice Brown:** *Do not miss.* #1 Gospel record on gospel stations in the country. Very big nationally - have albums out. **Adadaa! of Ghana:** A drum and dance troupe. The Ga People are a tribe in Ghana. From D.C., have been living in the states for five years. There are 13 of them in full regalia. Good pick - *go see it.* **Johnny Copeland:** He's a black Texas blues guy - inspiration for Stevie Ray Vaughn. **Charlie Haden:** Bass player with Henry Butler, who's making a return

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to New Orleans. Butler has been living in L.A., an amazing jazz pianist. **Louis Nelson's Bix Six.** Louis Nelson is probably 70 years old. Traditional jazz band. **Bois Sec & Canray:** Old time zydeco. **D.L. Menard and the Louisiana Aces** - Hasn't been on since 1979 - Cajun band big on national circuit - out of Erath. **Brother John Sellers:** Mahalia Jackson's godson. Grew up here, moved to Paris, lives in NY now. Guitar player, songwriter. Doing material right now for Alvin Ailey dance troupe. Country blues gospel. Did something recently with Johnny Adams. **D.L. Menard:** Touring as opening act for Ricky Skaggs. Cajun who sings like Hank Williams. **Henry Butler:** see Charlie Haden above. **Delton Broussard and the Lawtell Playboys:** Opelousas zydeco. **Improvisational Arts Ensemble:** Kent Jordan. **Yellow Jackets:** Indians. Chief is Tom Sparks. **Sady Courville & Dennis McGee:** three fiddles. Classic Acadian music heritage thing in the festival. McGee is 93, Sadie is 75 or 80. They are gonna do just old original fiddle stuff, no French Acadian, but old style Louisiana Cajun fiddle - old traditional style - probably the two most important people alive from that generation."

### The Jazz and Heritage Festival Warms Up

#### General Information

For basics: The Fair Grounds Race Track gates will open on April 25, 26 and 27 and May 3 and 4 at 11 a.m. for visitors ready for over 3,000 musicians on 10 stages of simultaneous music. Performers for the daytime concerts include The Temptations, Ward, Joan Baez, Odadaa!, Coco Taylor, Stevie Ray Vaughan, Pete Fountain, Mamou, Little Jeff Boutte, Jessie Mae, Al Ferrier, Clarence Garlow, D.L. Menard, Rockin' Sidney, LittleJoe Blue, and many others.

Good news this year: The gates open at 11 a.m., but the music will not start until at least 11:15, giving us all time to sprint across the infield in time to make stage 3.

We still think it would be a good idea to open the gates even earlier,

giving visitors a chance to do some craft shopping and food buying before the music starts.

Food this year will strongly represent Louisiana cooking and will be available at many booths from various vendors. Some of the 90 different dishes will be three new piquantes - turtle, chicken and alligator, shrimp and crabmeat stew, calas, sweet potato pone, and pecan praline cookies. Davis' advice to the fair visitors is: "Don't plant to eat lunch or dinner before you go to the festival." The trick is to skip breakfast and plan to eat heartily while listening to your favorite music.

The events outside of the fair include educational workshops with the Tapdance Revue club shows at Storyville Jazz Hall and Prout's Club Alhambra, performances at the Theatre of Performing Arts, Riverboat *President* concerts, and two Saturday night concerts at the Municipal Auditorium. The first, April 26, features a gospel and rhythm and blues show with Natalie Cole, Andre Crouch, B.B. King, and the Southern University Marching Band. It is sponsored by WYLD AM and FM and tickets will be sold in reserved seating.

The second Saturday night, May 3, will be a roots of reggae and New Orleans music party. The first section of seats in the auditorium will be cleared away so people can dance. "It will be the ambiance of the riverboat in the auditorium," Davis commented. Performers include The Neville Brothers, Burning Spear, and Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra. Tickets will be general admission.

Tickets for the Fair Grounds are on sale at Ticketmaster locations, \$6 for adults, \$1.50 for children. At the gate, tickets will be \$8 for adults and \$2 for children.

Eastern airlines will be offering special fares for the Fest, call 800-468-7022 (code EZBP83). The International Hotel is the Festival headquarters and will offer a special rate for patrons of the fair. Call 800-535-7783, in Louisiana call 800-662-1930.

—Mary Rees



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**APRIL 25-FRIDAY**  
Saenger Theatre 9:00 p.m.

**Miles Davis/Stanley Clarke**

Storyville Jazz Hall 8:00 p.m.  
**The Original Cast of "One Mo' Time"** including Vernel Bagneris, Sylvia "Kuumba" Williams, Topsy Chatman, and Thais Clark with the New Orleans Blue Serenaders featuring Orange Kellin and Lars Edegran.  
Sippie Wallace with the James Dapogny Chicago Jazz Band  
Old Time Jazz Band of Helsinki, Finland

**APRIL 26-SATURDAY**

Municipal Auditorium 8:00 p.m.  
**WYLD AM & FM Presents**

**Natalie Cole**  
**Andre Crouch**  
**B.B. King**

Southern University Marching Band  
Prout's Club Alhambra 12:00 Midnight  
**The Leaders-Famoudou Don Moye, Chico Freeman, Don Cherry, Cecil McBee, Kirk Lightsey, Arthur Blythe**  
**Henry Butler, Charlie Haden and Herman Jackson**  
Kidd Jordan's Elektrik Band

**APRIL 29, TUESDAY**

Theatre of Performing Arts 8:00 p.m.

**Al diMeola**  
**Steps Ahead-Michael Brecker, Peter Erskine, Michael Manieri, Victor Bailey**

**APRIL 30, WEDNESDAY**

Theatre of Performing Arts 8:00 p.m.  
**Travel New Orleans, Inc. Presents**  
**Nina Simone**  
**Olatunji & Drums of Passion**

**MAY 1, THURSDAY**

Riverboat President 9:00 p.m.  
**"La Gran Noche de Musica"**  
**Jose Feliciano/Miami Sound Machine**

**MAY 2, FRIDAY**

Riverboat President 9:00 p.m.  
**"Louisiana Rock & Roll Gumbo"**  
**Jerry Lee Lewis/Rockin' Sidney/ The Radiators**

Storyville Jazz Hall 8:00 p.m.  
**The Copasetics, Masters of Tap** featuring Bunny Briggs, Louis Sims Carpenter, Charles "Cookie" Coach, Bubba Gaines, Jim Roberts, Henry "Phace" Roberts

**Carrie Smith in a Tribute to Bessie Smith**  
**Ex Waseda Jazz Band of Tokyo, Japan**

Prout's Club Alhambra 12:00 Midnight  
**The David Murray Octet** with Craig Harris, Olu Dara, Baikida Carroll, John Purcell  
**Alvin Batiste**  
**The New Orleans Sax Quartet-Earl Turbinton, Jr., Tony Dagradi, Fred Kemp, Roger Lewis**

**MAY 3-SATURDAY**

Municipal Auditorium 8:00 p.m.  
**The Neville Brothers**  
**A Special Group of Festival Friends**  
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Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra

**FAIR MUSIC SCHEDULE**

**FRIDAY, APRIL 25**

Oliver Morgan, Cyril Neville & Uptown All Stars, Zachary Richard, Bobby Cure & Summertime Blues, Java, Gary Brown, Mamou, Connie Jones, James Black, St. Augustine Jazz Band, Tommy Yetta, George "Slim" Heard, The Humble Travelers, Woodhead, Aaron Neville, The Petries, The Batiste Brothers, Al Johnson, Lil' Queenie Johnny Kool & His Gang, Fred Kemp Quartet, Faze, J. Monque'd, Kenny Acosta, Lillian Boutte, All Star Brass Band, Paul Daigle, Ninth Ward Millionaires, Paula & Pontiacs, The Happy Action Singers, Little Jeff Boutte, McDonough #15 Elementary School Band, Ray Bonneville, Hector Gallardo & Songo Allstars, Al Farrell, Bumble Bee Hunters, The Leviticus Gospel Singers, Jimmy Ballero, Hammond

State School Band, Alfred Roberts Afro/Calypto Band, Bad Oyster Band, Shad Weathersby, Hazel & Delta Ramblers...

**SATURDAY, APRIL 26**

Joan Baez, Clifton Chenier, War, Betty Carter, Clarence "Gatemouth" Brown, Lee Dorsey, Ernie K-Doe, Pfister Sisters, New Grass Revival, John Hammond, Saxon Superstars of Bahamas, Bruce Daigrepoint Cajun Band, Louisiana Purchase, David Lastie, Jessie Hill, Deacon John, Sippie Wallace, Doc Paulin Brass Band, A-Train, Red Tyler, Sheppard Band, Tim Williams, Tabby Thomas Blues Revue, James Dapogny's Chicago Jazz Band, Grandmaster Mic Conductors, Kid Shiek, Phil Menard, John Mooney, 5th Division Rollers, The Famous Mighty Imperials, Continental Drifters, Clarence Garlow, N.O. Free School Village Kids, Willis Prudhomme, Original Bock Jumpers, Walter Payton, Edu, Tim Green/Dave Goodman Stick Band, Jazz Couriers, Jessie Mae Hemphill, Sware Forsland, White Eagles, East La. State Choir of Denham Springs, Percussion Inc., Mars, Xavier U. Jazz Ensemble, Al "Rockabilly King" Ferrier, Creole Rice Jazz Band, Second Line Jammers, Famous Friendly Five, Tulane U. Jazz Band, Golden Stars...

**SUNDAY, APRIL 27**

The Temptations, Allen Toussaint, B.B. King, Clarence "Frogman" Henry, Jean Knight, The Radiators, Rockin' Dopsie, N.O. Ragtime Orchestra, Sweet Honey In the Rock, Ladies Zulu, Ellis Marsalis, The Revs.E.C. Barnes and Janice Brown, Odadaa! of Ghana, WYLD Talent Night Winners, Mason Ruffner, Johnny Adams, Don Cherry, Chico Freeman, Charlie Haden, Cousin Joe, Wallace Davenport, Johnny Copeland, Louis Nelson, Bois Sec & Canray, Desire Community Choir, Ronnie Kole, Boogie Bill Webb, Young Tuxedo Brass Band, Al Belletto, Germaine Bazzle, Exuma, John Rankin, Mississippi South, UNO Big Band, D.L. Menard, Brother John Sellers, Walter Washington, Johnny J & Hitmen, Olympia Aid SA & PC, Voices of the Kingdom, Henry Butler, Delton Broussard, Sally Townes, Teddy Riley, Improvisational Arts Ensemble, NOCCA Jazz Ensemble, Caliente, David & Roselyn & Arlee, Yellow Jackets, Delfeayo Marsalis, Sady Courville & Dennis McGee, Timothea...

**SATURDAY, MAY 3**

Stevie Ray Vaughan, Miami Sound Machine, Rockin' Sidney, Frankie Ford, New Leviathan Orchestra, Koko Taylor, Odetta, Olatunji & Drums of Passion, Earl King, James Rivers, David Murray Octet, Kid Thomas, Onward Brass Band, Belton Richard, Rev. Freddie H. Dunn, Russ Russell, Wild Magnolias, Tribute to Raahsaan Roland Kirk, The Copasetics, Lenny Zenith, File, Mighty Sam McClain, Tanya P. Tommy Ridgley, Robert Parker, Dave Bartholomew Big Band, Ramsey McLean & Survivors, Spencer Bohren, Bobby Mitchell, Blue Lunch, Uncle Stan & Auntie Vera, Little Joe Blue, American Gypsy Circus, Treme Sports, Ernest Arceneaux, St. Luke AME Choir, Earl Turbinton, Jr., Scooter Lee, Ruben "Mr. Salsa" Gonzalez, Gospel Choralettes, Avenue Steppers, Kent Jordan, Hezekiah & the House Rockers, Hot Strings, SUNO Jazz Band, Woodoo Macumba, Marcie Lacoutor, Uptown Affair, Ritmo Caribeno, Willie Metcalf, Will Soto, Loyola Jazz Ensemble, Tornado Brass Band, Frog Island Band, Allen Fontenot...

**SUNDAY, MAY 4**

Pete Fountain, Dr. John, Irma Thomas, The Neville Brothers, The Mighty Clouds of Joy, Rita Coolidge, Ramblin' Jack Elliott, Queen Ida, Chris Owens, Marcia Ball, Chief Ebenezer Obey, Butch Thompson, Chocolate Milk, Gospel Soul Children, Percy Humphrey Beausoleil, Alvin Batiste, Dirty Dozen Brass Band, Luther Kent & Trick Bag, Willie Tee, Carrie Smith, Danny Barker, Lady BJ, Banda Fiebre, New South, Luzianne, Golden Eagles, Astral Project, Barbara Menendez, Snooks Eaglin, Olympia Brass Band, Zion Harmonizers, Scene Boosters, Terrance Simen, Aubrey Twins, Bryan Lee, Lady Charlotte, Dicky Landry, SUBR Jazz Ensemble, Kumbuka Drum & Dance, Klaus Weiland, Creole Wild West, Jasmine, Theron Lewis, Caledonian Society Dancers & Bagpipers, Phil Meeks, St. Monica Catholic Choir, Don Montecet, Michael White, McDonough #42 Childrens Choir, The Fun Lovers, Barbados Tack Band...

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| 5 Maple Leaf                         | 25 Jazz Fest (afternoon)           |
| 8-13 Cash's, Ft. Walton              | 26 South Seas Festival Baton Rouge |
| 17 Tipitina's (Recording Live Album) | 30 Jimmy's                         |
| 18 Ruby's Roadhouse, Mandeville      | May 1 Brady's, Hammond             |
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# Boogie-beat jive

THE NEW

## BY RICK COLEMAN

The Louisiana Weekly - Spring  
(April-June) 1952

Musical giants walked the sodden soil of New Orleans in the spring of 1952. The season began auspiciously when *The Louisiana Weekly* proclaimed two "blues battles"—Big Joe Turner vs. Gatemouth Brown at the Rosenwald Gym on Easter Sunday, April 13, and Charles Brown vs. Amos Milburn at the Coliseum Arena on April 27. Dew Drop Inn owner Frank Painia, who promoted both shows, was presented with an award for top promoter of the year and a "Jax Gift" from Dr. Daddy-O at the former show while a truce was called: "Joe Turner and Gatemouth Brown will stop their battle for awhile to participate." The two blues behemoths wrestled over the landscape in the next week—New Iberia, Ponchartroula, Algiers, Biloxi, Donaldsonville, Port Allen, and back to New Orleans at the San Jacinto—causing the ground to sink a little more.

An April war was also raging on New Orleans radio as WJMR replaced the current "Poppa Stoppa" Duke Thiel, with Clarence Hamann, Jr. on the program "Jive, Jam and Gumbo." Thiel became "Poppa Duke" on WNOE. Although both sides claimed victory, Hamann would keep the "Poppa Stoppa" moniker on radio for over three decades.

Dr. Daddy-O's column was filled with references to New Orleans musicians in May—new records by Alonzo Stewart and Professor Longhair and a personal note: "Thanks to the Cha-Paka-Shaw-Wees for that lovely letter of compliments: 'I'll do my best to live up to everything you say!!'"

The May 17 "Boogie-beat jive" shouted "Fats Domino will have another new recording issued in a very few days!!! (Do it, Fats!!)". The good Doctor was a little late, as Fats' "Goin' Home" had already entered the national R&B charts on May 2. "Goin' Home" became a massive and influential hit, which, ironically, led to Fats staying away from his beloved home much of the time. He did, however, find time for one Blues Battle for the Ages: "Fats" Domino vs. "Prof. Longhair"—Dave Bartholomew vs. Joe Phillips (who?) at the San Jacinto on May 25 at 50¢ for Ladies and 75¢ for Gents.

Even more massive and more influential was a song by a singer that nobody had ever heard of.

For some reason Dr. Daddy-O in his May 3 column confused the singer with Sonny Thompson, who was due in town: "Dave Bartholomew tells us that 'Sonny' is not the vocalist on 'Lawdy Miss Clawdy'... (Who is?)"

The next week he got all the details: "Lloyd Price, that newly discovered blues-artist, tells us that he's got some numbers that are even better than 'Lawdy Miss Clawdy'... Smiling and happy, Price looks very much like he could be 'King' Cole's brother... so here's wishing New Orleans' newest recording star the best of everything... say!... listen out for those Earl Palmer drums... and that Fats Domino piano when you listen to Sonny's wax hit!... Orchids!... Roses!... and Three Cheers to that Dave Bartholomew aggregation."

On May 24 he heaped even more praise: "The name of Lloyd Price is still great news!! Here's a youngster who shows the greatest promise since Roy Brown first sang at Freeman Riles old place on South Rampart Street! He sings like a blues instrument... and under the management of Frank Painia, Lloyd oughta do great things!!!... (congratulations, fella!!)"

The above mentioned future New Orleans Music Hall of Famers were joined by the living legends when Louis Armstrong & His Jazz Troupers took the Municipal Auditorium on May 13 and Mahalia Jackson leveled the Booker T. Washington Auditorium on June 29.

In a letter supposedly written by Satchmo to the *Weekly*, he summed up his life: "What I really want to say is—I am so happy, at the age of 52, still Blowing my little Satchmo Trumpet, still enjoying the fine things in life, still love everybody, and everybody still loves me, and from one end of the world to the other, to me, everybody's just like one happy family..."

The *Weekly's* bio on Mahalia sounds like it was written in the *Ernie K-Doe Charity-Hospital-Baby-School of Journalism*: "Early one bright spring morning Mahalia Jackson made her first appearance. This was thirty-nine years ago, in the City of New Orleans. Despite the excitement created in the immediate household by the arrival of Mahalia, no one at that time even dreamed that one day this same baby girl would be acclaimed the *World's Greatest Gospel Singer*."

OTHER GIGS: Spider Bocage at the Tijuana (April-May); Dave Bartholomew at the Labor Union Hall (4/12); Jessie Hill at the Corine Club in Mereaux (April); Jackie Brenston and Roscoe Gordon at the San Jacinto (5/11); Billy Wright with the Edgar Blanchard house band at the Dew Drop (May); Joe Turner at the Drop (6/6); Lloyd Price at the Drop (6/13); Roy Milton with Pee Wee Crayton at the Coliseum Arena □

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# Tea and Sympathy

At Windsor Court, tea time is chamber music amid a serious collection of art and antiques.

High tea is served in the late afternoon. At its nether end it overlaps the cocktail hour, more and more referred to as "happy hour." This intoxicating institution may give us two to three drinks for the price of one, but the tools for attitude adjustment pretty much end with the bargain drinks. With the renewed interest in the everyday elegance of the thirties and forties, high tea may be up for consideration as a rich and complex alternative to the cocktail habit.

The perfect testing ground for the high tea revival is the eminently civilized but subtly seductive Windsor Court Hotel's High Tea served from 2 to 6 pm daily in the Salon where the atmosphere, like that throughout the hotel, is of the perfect English country manor house.

In this great city of New Orleans there has always been the notion in the air that if it's worth doing, it's worth doing to music. (It's no secret that the hugely popular bawdy houses of the 19th century kept full time jazz bands, etc.) Considering the rest of the brilliantly conceived Windsor Court (the work of owner and New Orleanian, James Coleman, Jr.) it is no surprise that a full time chamber trio accompanies this inspired daily offering.

Nothing about Windsor Court is typical, obvious or ordinary. The choice of the grand English manor as a theme in a city that specializes in creolization is a daring one, not to mention putting the grand manor in the Poydras corridor, among less distinguished hostleries. And then, under the direction of Lord James Crathorne, formerly of Sotheby Parke Bernet of London, filling every nook and corridor of the place with a serious collection of mostly English paintings, prints, sculptures, lithographs, engravings, carvings and tapestries that reflect the English cultural heritage of the 17th, 18th and 19th centuries.

Mr. Coleman's and his staff's efforts are an ongoing success and his hotel reflects one of his philosophies, unusual for a major art buyer: "I wanted something for everyone to fall in love with."

The Salon itself is graceful and comfortable, arranged with an eye to depth of pattern, resulting in an overall richness not muddled by overkill. The various sized groupings of deep upholstered chairs, sofas, lamps and tables, resemble many individual living rooms. The linens are crisp and white, the tea service is silver and the china German (Heinrich) in the Indian Summer pattern. Muted pink and green prevail. The young ladies who serve wear demure lady-like silk dresses that repeat those colors. They impress you as some Grand Dame's perfect niece who has agreed to "pour" this afternoon. All services are beautifully carried out, and yet neither formidable nor intimidating.

A good idea is to have a glass of imported champagne before you order your tea and wander around the first two floors. The artwork plays a leading role in the way you move through and see the hotel. It's a pleasant and distracting tour in itself. As you descend the wide staircase back down to the lobby, the chamber music wafts softly, like good incense, across the room, evidence of fine acoustics.

Tea is done right. Select your tea, either a favorite or a surprise. They're all distinctive and delicious and properly brewed. The sandwiches - those little things without crusts - are actually very good and are just enough before you get into the scones with thick cream, lemon curd and preserves, then pastry, chocolate and truffles. You can easily make all this last for hours. A cognac or sherry is nice to finish. The whole ceremony is comforting and fun by yourself or with a group of friends. The feeling that you're left with, spiritually uplifted and soothed at the same time, is not an



Windsor Chamber Trio (L to R): Paul Martin, pianist; Patti Adams, flute; William Schultz, cello.

illusion. Between the powers of the tea (well-known through the ages) and the excellent classical music, your thoughts turn to the good, if not the beautiful.

Chamber music used to be played at intimate "soirees" (that's a party) of the 17th and 18th century. (Be sure to see the painting in the lobby of one of Charles II's tea-time soirees. Aren't we festive?) But according to Alicia Schacter, former artistic director of the world famous Santa Fe Chamber Music Festival, "we're riding the tide of a chamber music renaissance. Word has gotten out that chamber music isn't dull, and isn't just for string quartets."

The Windsor Chamber Trio, with Patti Adams, flute; Paul Martin, piano; and Bill Schultz, cello, plays "a little bit of everything."

"For tea we play three sets," said flutist, Patti Adams. "The first set we play Baroque music (Bach, Telemann, Handel) so we enter the scene in a kind of subdued manner and don't just start out blasting people with waltzes. Then the second set we usually move into Mozart, Haydn and the earlier classical music. For the last set we get into the heavier classics like Schubert, Schumann, Brahms. We finish up with Romantic stuff. We also do Ravel and Debussy. We've gained such an eclectic taste from all our clients. People actually do ask for pieces. It's amazing. Very rarely do we have somebody come up and ask us to play New York, New York, but that has happened."

"Are you saying that you have regular Chamber Music fans?" I asked Patti.

"Absolutely," she said. "There's a couple in town who always come in and want us to play Haydn. Another regular always wants to hear Vivaldi. A doctor in town named Bach always wants to hear Bach. And a lawyer who comes in frequently listens to us play for an hour because he 'wants to get his nerves soothed'. We had a couple

from Chicago come in at the end of one of our sets and were so disappointed they couldn't stay to hear more. They were apparently in a hurry to get somewhere. But they disappeared for a while and showed up again after having changed the day of their flight out so they could stay and listen to us."

"We do get a lot of new work because there is this swing back into chamber music. I get calls from brides who don't want us to play all that love music from Broadway shows at their weddings. Instead they may say 'I want Baroque music only at my wedding.' Or, 'oh, I have to have Vivaldi at my wedding.' And that would never have happened ten years ago."

"The Windsor Court is a nice non-concert kind of setting," continued Adams, who is also a part-time member of the New Orleans symphony, first flutist in the Ballet and first flutist with the Jefferson Chamber Orchestra. "Sometimes in a concert setting people feel that they need to do something or they need to know something, or have some kind of opinion once it's over. In this kind of setting you aren't required to do anything so you can listen."

"Sometimes people are just watching the bow of the cello or noticing how beautiful the wood is. But after they get past that point and get used to what we all look like, then they begin to actually listen to the music. Or not, and just enjoy eating their scones. It's the intimacy of the affair. That's the real pleasure. The music is like the icing on the tea cake."

Weekday tea is recommended for the quiet get-away. At the Saturday tea I attended the activity was brisk and high spirited. The bejeweled and nattily bedecked were in the majority.

The Windsor Chamber Trio plays at High Tea in Le Salon, Windsor Court Hotel, Wednesday through Saturday from 3 - 6 pm. Reservations recommended. Tea is served daily 2 - 6. □

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# Hannah — No Surprises

More from the upper middle class white neurotic Upper East Side professional New York we've come to know.

Woody Allen delights, but does not surprise, with his new film *Hannah and Her Sisters*. A look at two years in the lives of a New York theatrical family, *Hannah* is a charming, caring and usually upbeat story about that most resilient of all muscles — the heart. Taken in the context of Woody Allen's long career in film, however, it is yet another slice of life in his very small corner of the world — upper middle class white neurotic Upper East Side professional New York.

Mia Farrow, Dianne Wiest, and Barbara Hershey play the sisters — Hannah, the successful actress/happy mother-nurturer; Holly, the coke fiend who dabbles with various business endeavors between unsuccessful acting auditions; and Lee, the recovered alcoholic who takes courses at Columbia, but only randomly, and lives with a surly, misanthropic artist (Max Von Sydow) who cares for her like a child and pupil. Michael Caine is Hannah's husband who falls in love with Lee and lures her into an affair that reeks the usual havoc. Lloyd Nolan and Maureen O'Sullivan play the bickering show biz parents who, with only limited screen time, make a powerful impression of what growing up might have been like for the girls. "They were interested in having us," reflects Lee, "but not so much in raising us." Woody Allen's appearances as Mickey, Hannah's hypochondriacal ex-husband, bring lightness and comic relief between the more serious and less funny neuroses of the other characters. The film is divided into short vignettes by provocative titles, like chapter headings in a novel, which works well.

The outstanding moments in *Hannah* include the only scene where the sisters are together alone. Flawlessly written and performed, the camera circles the restaurant table while the women argue and bitch, in a way only

families are capable of, and Lee exposes her guilt about sleeping with Hannah's husband without exposing the fact. Dianne Wiest does jealousy to a tee in a scene where she and her untrustworthy friend (Carrie Fisher) vie for the attention of an opera-loving architect (Sam Waterston). The interchange is pricelessly accurate. The irritating thing about these characters, though, is that they are not only acutely aware of their own little aches and pains and mood shifts, but are continually asking each other — What's wrong? Are you okay? Are you depressed? You seem so distant — at the drop of a yawn or blink from the accused. They are not only problem seekers, they are unnaturally hypersensitive to the emotional squirmings, however casual, in those around them.

Mia Farrow, Tony Roberts, and Dianne Wiest are veterans of other Woody Allen movies, as it seems are many of *Hannah's* characters and circumstances. His females are often descendants of Annie Hall, stuttering and strutting their insecurities about town. The structure of the three sister family in *Hannah* repeats the *Interiors* precedent (where the husband of one sister also makes a pass at his wife's youngest sister); as in *Manhattan*, Woody Allen's character at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in *Annie Hall* — Allen's partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaninglessness of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.



Woody Allen as hypochondriac Mickey Sachs and Mia Farrow as rock of Gibraltar Hannah in *Hannah and Her Sisters*.

He is getting redundant to say the least. It is true the character of Mickey in *Hannah* provides some great one liners because of this obsession (like the time he thought he was dying of a melanoma because a black spot appeared on his back, when the spot was only his shirt). But this repeat obsession just underscores Allen's inability to ever write characters that go very far beyond the Allen mold — they are all like personified little cogs of his personality.

The limitations Allen places on his stories, though, are liberating as well as restricting. For although the tiny context of his Manhattan becomes repetitive and insular, he does New York well. He flatters New York. He can make a dumpster of garbage on a New York street look appetizing. And he knows the life and the characters so well that he tells their stories well, with style and insight and an intimacy that comes from personal experience. He is a spokesman for a particular brand of New Yorker, making him an anthropological dramatist of sorts. It would just be nice to see more variety within that New York territory that is Allen's signature.

I never thought I'd say anything negative about the man. I'm one of few fans who admired *Stardust Memories*, perhaps in part because of an affinity felt for my namesake char-

acter Dorrie — a woman Woody Allen described as delightful two days of the month and unbearable the other 28. In 1981, I was one of 112 people interviewed for a book by a Manhattan psychologist about people who dream about Woody Allen (*I Dream of Woody*, by Dee Burton, ©1984, William Morrow and Company, NY, NY). *I Dream of Woody's* author speculates in her introduction why so many people would bother to respond to a newspaper ad, go through an extensive screening process, and participate in interviews sometimes lasting up to five hours (mine lasted three), "without any tangible compensation for their trouble." She concludes it is for the same reason they dreamed about Allen — "Because Woody Allen is important to them, and sharing their feelings about him with an interested investigator was apparently reward in itself." That such a book was ever published perhaps also testifies to the quirkiness and the scope of an audience so ready to identify with the troubled psyche of Woody Allen.

Dream symbol, filmmaker, obsessive-neurotic, Woody Allen describes himself best, through the voice of his character's ex-wife in *Manhattan*, who publishes a frank and embarrassing portrayal of their doomed marriage: "He was given to fits of rage, Jewish liberal paranoia,

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Ladies Night 9-12



male chauvinism, self-righteous misanthropy, and nihilistic moods of despair. He had complaints about life but never any solutions. . . . He longed to be an artist but balked at the necessary sacrifices. In his most private moments, he spoke of his fear of death, which he elevated to tragic heights, when, in fact, it was mere narcissism."

Orion Pictures Corporation. Written and directed by Woody Allen; produced by Robert Greenhut. Executive producers — Jack Rollins and Charles H. Joffe; cinematography by Carlo Di Palma; edited by Susan E. Morse. Starring Mia Farrow, Dianne Wiest, Barbara Hershey, Michael Caine, Woody Allen, Lloyd Nolan, Maureen O'Sullivan, Max Von Sydow, Daniel Stern, Sam Waterston, Carrie Fisher, Julie Kavner, Tony Roberts. *Belle Promenade, Lakeside Cinema.* ☆☆☆

### Gung Ho

One can always expect the best from director Ron Howard and actor Michael Keaton, and *Gung Ho* delivers just that. Howard's fine comedic track record — *Night Shift* (starring Keaton), *Splash*, and *Cocoon* — is continued with this upbeat comedy about a Japanese automobile company that opens a factory in the spirited, financially troubled Hadleyville, Pennsylvania.

The group of conservative, often humorless Japanese businessmen who come face to face with the crass, desperate-for-work American laborers, sets the stage for gags based on culture-clashing, but the situation is not as unrealistic as it sometimes seems exaggerated to be. The story, by Edwin Blum, was based on a similar situation that occurred when Japanese opened a Nissan plant in Smyrna, Tennessee. The most pointed discrepancy between the two countries' approaches to work — the Japanese working too hard at the expense of their families and personal lives, the Americans working below expected productivity but painted as caring family men — is handled delicately, with the problems and strengths of both cultures given equal time. Both sides get to play the fool, both sides have something positive to offer the other.

Michael Keaton is perfect as the local hero Hunt Stevenson, everybody's friend who first persuades the Japanese to come to Hadleyville, and then liases between employees and executives at the plant. Keaton is one of those people who was just born funny. Like Billy Crystal or Martin Short, he is funny at everything he does. Even his eyebrows are funny. He maintains a manic energy throughout *Gung Ho*, being particularly clever when delivering his funniest lines to the Japanese, who may or may not understand the fast talking slang of his running commentary.

The screenplay for Lowell Ganz and Babloo Mandell (*Night Shift, Splash*) is witty throughout, and fine performances are given by George



Michael Keaton (right) pulls his new Japanese boss Gedde Watanabe back to shore after he has freaked out over the problems at the local auto plant in Paramount Pictures' *Gung Ho*.

Wendt (Norm on *Cheers*), Mimi Rogers, and especially Gedde Watanabe as the chief Japanese exec. Director of photography Don Peterman makes even an automobile factory look beautiful. Altogether, an intelligent, entertaining comedy.

Paramount Pictures. Directed by Ron Howard; produced by Tony Ganz and Deborah Blum. Executive producer — Ron Howard; story by Edwin Blum; written by Lowell Ganz and Babloo Mandell; cinematography by Don Petermann. Starring Michael Keaton, Gedde Watanabe, George Wendt, Mimi Rogers, Soh Yamamura. *Lakeside I, Belle Promenade, Plaza Cinema, Aurora.* ☆☆☆½

### The Trip to Bountiful

Based on the play by Horton Foote, the translation of *Trip to Bountiful* from stage to screen suffers only minimally from the staginess of static locations. But the performances by Geraldine Page, John Heard, Carlin Glynn and Rebecca De Mornay keep one focused on the story of an older woman who longs to see her home, the small town of Bountiful, Texas, before she dies.

Page deserves an Oscar for which she was nominated for her brilliant portrayal of the absent-minded, flirtatious, sentimental mother who maintains her optimism in the grimmest of circumstances — life in a two-room apartment with her son and his wife, the most unrelenting of celluloid bitches to come around in a long time. The transference of the parent into the child is the structure of this family. The wife bullies and orders, treating the mother-in-law like one would a selfish child. Her husband is caught in between, like a toy they fight over. The unbearable situation, shown for a mere night and morning, has been reality for Page's character for 15 years. She runs away energetically and successfully, faulty heart and all, and makes it to Bountiful, though the journey is fraught with disappointments and barriers.

Though not an ordinary day in the life, *Bountiful* gives the impression throughout that we are dealing with real people.

Island Pictures. Directed by Peter Masterson; written by Horton Foote.

Starring Geraldine Page, John Heard, Carlin Glynn. *Oakwood Cinema.* ☆☆☆

### Local Notes

The big news is that **New Orleans Studio** will be a reality. The federal government has approved the movie studio's HUD application, which will provide a loan guaranteed with the city. Although not all the conditions have been revealed at the time of this writing, it is a major step for the studio project, which VP Rex Sparger expects to be clarified by April 21. . . .

As of my April deadline, **Alan Parker's** feature *Angel Heart* is still scheduled to begin shooting in New Orleans May 1st, and definite casting at this time is still limited to leading man **Mickey Rourke** (*Diner, Body Heat*). The crew is currently shooting in New York City. . . .

**Gregory Fleeman**, co-screenwriter of the current hit movie *F/X* (reviewed in *March Wavelength*), visited New Orleans in March and has best intentions for returning in April for Jazz Fest. Fleeman is a musician and songwriter whose band — **Gregory Fleeman and the Fleewomen** — is known to patrons of the Bottom Line, Kenny's Castaways and Folk City for its "comically oriented music." Fleeman describes his musical persona as "a cross between **Randy Newman** and **Monty Hall**." His five-piece band plays sporadically in New York and has a loyal following, but Fleeman claims he hasn't been as lucky in the recording side of the industry, because record companies don't know what to do with songs like "All Dressed in Rubber and No Place to Go," and aren't really sure whether those Fleepersons are making music or comedy.

Fleeman's other career as a videotape editor has been left behind since the success of *F/X* has catapulted him and his partner into professional screenwriting careers. The only movie Fleeman was involved with previous to *F/X* was *Pelvis*, a small cult status movie made about 10 years ago, in which he had the starring role and wrote the music. Intended to be a kooky, wacky satire on **Elvis**, the premise lost its humor when Presley died three weeks before the film's op-

ening. Ten years later though, **Bob Meggison**, the director of *Pelvis*, asked Fleeman to help him write *F/X* in his spare time. The success of the movie surprises Fleeman, who says, "I still feel this can't be a major motion picture — my name's on it." The storyline, involving a movie special effects wizard, employs many intricate tricks of the trade. Reporters continually ask the writers how many special effects people they interviewed, where they got their technical information, etc. "We talked to NO special effects men," says Fleeman. "We just made it up." . . .

**The Society for Cinema Studies** will hold their 26th annual meeting in New Orleans, April 3-6 at the Hotel InterContinental (described in more detail in last month's column). For information and registration, contact **Andy Horton** at UNO — 286-7097. Two seminars will be free and open to the public: American Independent Feature Filmmaking, April 3, 8:30-10:30 p.m.; and Spotlight on Louisiana Filmmakers, which will include special screenings of recent film/video works, April 5, 8:30-10:30. . . .

Those visiting NOLA for Jazz Fest should consider taking a taste of New Orleans music and history home — **Stevenson Palfi's** award-winning video *Piano Players Rarely Ever Play Together*, is on sale at Metronome Music, in both 60 and 76 minute versions (VHS and Beta). The doco, made in '84, includes interviews with and performances by keyboard geniuses **Professor Longhair**, **Allen Toussaint**, and **Tuts Washington**. The three rehearsed together, in preparation for a performance, marking the first and last time these piano greats ever did play together, as Fess died before the scheduled performance. Scenes from his wake and jazz funeral are included in this respectful tribute. . . . Stevenson Productions took their cameras to Tipitina's March 21 to shoot the performance by **Delbert McClinton**. This performance, as well as an interview with McClinton, will be included in a documentary on **Allen Toussaint** currently in the works. The production will focus not only on Toussaint, but on the diverse range of artists who have performed and recorded his songs, including **Bonnie Raitt** ("What Is Success"), **Devo** ("Working in a Coalmine"), and **Glen Campbell** ("Southern Nights"). Country-rocker McClinton represents the honky tonk extreme of this spectrum of artists who have admired Toussaint over the years. McClinton has recorded Toussaint's "Lipstick Traces" on Capitol Records, and performed "Holy Cow" on the nationally televised Farm Aid concert. . . .

*Belizaire the Cajun*, filmed last year in Lafayette, makes its debut in New Orleans theatres April 11. It will also open this month in some ten other cities, and in New York, Los Angeles and Chicago in May. It will be reviewed in *Wavelength's* May issue. □



# La. Heart - Jamaican Pulse

Discovering the Caribbean sound in Louisiana Cajun and New Orleans rhythm and blues music.

Remember, years ago, standing near one of the gazebos at the New Orleans Jazz & Heritage Festival, checking out Sady Courville and the Mamou Hour Band, a very traditional Cajun band from Mamou, Louisiana. I was standing with the great Trinidadian songwriter/arranger/steel drummer, Irving McLean, as Sady Courville went into an old Cajun waltz. Fresh from a weeklong rehearsal with McLean, during which he was building several of his songs around a one drop rhythm, I suddenly heard a very slow skank and 3/4 time one drop coming from the Mamou Hour Band. It was at this moment, with McLean to affirm it, that I heard my first connection between Louisiana roots music and Jamaican music. Subsequent exploration uncovered a number of interesting discoveries. Similar to Trinidad's tradition of unrecorded music emanating from the calypso tents, Southwest Louisiana, Cajun country, has a largely unrecorded tradition of roots music with a strong calypso/Caribbean feel, reflecting the multi-ethnic background of the Cajun people, that one could easily mistake for

actual Caribbean music. Check "Mama Rosin" by Yvon LeBlanc and Nathan Abshire, to be found on Arhoolie's *Nathan Abshire and Other Cajun Gems*, for the best recorded example of this style.

Apparently the fledgling recording industry in Southwest Louisiana back in the Twenties and Thirties didn't acknowledge this "Caribbean style" as worthy of recording, and in the Fifties country western music overshadowed Cajun music, carrying the Cajun music to the country, further away from the Caribbean.

But there's something strangely Caribbean sounding in some of the traditional white Cajun music, and when it comes to the black Cajun music called zydeco, there is no doubt but that a connection exists. Zydeco is an R&B-based music, and therefore is rooted in the same ground as Jamaican ska and rock steady, which was mightily influenced by New Orleans R&B, jazz and boogie. It's easy to hear the similarities as you dance and sweat to a live zydeco band, but it's subtle; it doesn't jump out at you.

In case there are any doubters,



check the newest album by Southwest Louisiana zydeco star, Stanley Durall, better known as Buckwheat Zydeco. The title song, "Waitin' For My YaYa," is done in a reggae fashion, but it's another song, "Warm and Tender Love," that is a real ear opener. Described so well by CC Smith in the *Reggae & African Beat* (Vol. V, No. 1) as having a melody suitable for "the soundtrack of a spaghetti western," the song has such a *natural* ska feel to it that it should convince even the most diehard skeptic.

The rest of the album is a collection of zydeco arrangements of New Orleans sounds, from the marching bands to classic R&B. The remarkable thing is how the reggae and ska cuts fit in with the Louisiana roots tainly adds credence to the rumour, documented in *Reggae International*, that the godfather of the Jamaican music scene, Coxsone Dodd, spent some years in the Fifties as a migrant cane cutter in the sugar cane fields of Southwest Louisiana. Dodd couldn't music *without missing a step*. It cer-

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possibly have escaped being influenced by the Cajun/zydeco sounds around him, and he obviously didn't.

### The Mighty 13th Ward

As most New Orleanians or long-time Jazz Fest visitors could tell you, one of the most likely natural sources for a New Orleans reggae band is the section of town called the mighty 13th Ward . . . uptown New Orleans . . . home of the late Chief Jolly, Caribbean seaman and Big Chief of the Wild Tchoupitoulas Mardi Indian gang, uncle of the Neville brothers who used to have a band called the funky Meters and who are now all together in their own band, The Neville Brothers. The musicians from this part of town have carried the New Orleans second line rhythm worldwide with their tours and recordings like "Hey Pocky Way" and "Fire on the Bayou." They've also always acknowledged a love for reggae and included a few reggae covers in their sets.

Perhaps the New Orleans musician who has the best feel for reggae of anyone in the city is bassist extraordinaire, Darryl Johnson, presently with the Neville Brothers. Darryl used to provide a mean reggae and junkanoo bass to the music of Bahamian singer/songwriter, Exuma, back in the early Eighties. And it was Darryl, along with Neville brother Cyril Neville, who decided to com-

bine talents and put together a reggae band, to record and perform when the Nevilles are off the road. They enlisted the rhythm machine of the Neville Brothers, drummer Willie Green, along with guitarists Charles Moore and George Sartin (both of whom can be found playing around town in a number of different popular New Orleans bands), and singer J. D. Hill (who fronts his own band, JD & the Jammers), to form what could someday be one of the most powerful Jamaican-influenced bands in America, the Uptown Allstars.

At this stage, approximately one year down the road, the band is still evolving. With so much material at their disposal (most of these musicians have been playing together for at least five years) the band began playing four hour gigs almost immediately. Their main gig for the past year has been regular Tuesday night dances at Benny's Bar, a 13th Ward neighborhood bar that has been acting as a living workshop for a number of different local bands putting their acts together. The Allstars' sets have slowly shifted from mostly blues and 13th Ward funk to a nearly full show of rockers style reggae originals and covers.

Ironically, Cyril and the band, at this point, seem less interested in forging a new brand of New Orleans-style reggae than in learning how to copy Jamaican rockers style. From a

musical standpoint, this may be disappointing to some, especially those who are awaiting the first real fusion of New Orleans and Jamaican rhythms. However, this musical evolution could always occur later, considering the funky 13th Ward talent of the band members.

Presently, Cyril has hopes that the band will make a lyrical impact. Highly influenced by the music of Bob Marley and by a period of time spent in Nashville with Aashid Himmons of Afrikan Dreamland, Cyril hopes to go beyond dance music. "I got a lot of things I want to say that you can't say while people are jumpin' up and down and dancing. That's why we use the one drop a lot, 'cause people tend to listen more. With reggae I found a music that I could express everything that I feel inside. The music opens up things inside of me that were asleep for a long time . . . Africanisms is what I call 'em . . . my roots. I can express things lyrically with reggae music that I couldn't say with any other type."

Can't argue with that. Music with a message is what reggae music was once all about, and to a lesser degree still is. But the most killer combination of all is great music and a message. So while Cyril continues his foray into meaningful lyrics, let's hope the Allstars band perfects its rockers style and then moves on musically to new ground.

It would seem like the most natural thing in the world . . . a New Orleans band that plays a blend of New Orleans and Jamaican rhythms. After all, New Orleans' jazz and R&B did play a special role in the development of the Jamaican ska and rock steady. Since the transition from New Orleans to Jamaica was so smooth and natural, why shouldn't the same thing have happened in reverse?

Many of us still hold onto the unfulfilled dream of a Louisiana band exploring the natural tie between the Jamaican pulse and the New Orleans second line. Without denying the funky dance fever one gets from the Uptown Allstars, the group admittedly is not attempting to bridge this gap. For now, at least, the Uptown Allstars are learning how to play rockers. If they stick with it, the day is sure to come when the dawn breaks and they realize that they always knew how to play with a Jamaican feel. New Orleans musicians, just like their Jamaican counterparts, have always valued sparseness in the music. It's what you don't play that counts. This, added to the fact that the New Orleans second line will fit perfectly into a Jamaican one drop or dance hall rhythm by merely adding just a tiny bit of accent, makes me confident that someday the band will feel it. Once that happens, there should be no stopping the Uptown Allstars from going beyond local acclaim. □

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# W.A.S.P. — On the Edge

His lyrics were read to the Senate committee on rock censorship, but Lawless knows how to walk the edge.

Members of the Parent Music Resource Center use the band's songs to demonstrate explicit lyrics in rock music. They're banned in San Antonio, Texas, and were featured in the last hard rock show in Corpus Christi, Texas, last month before coming to New Orleans.

Yet, off-stage, lead singer Blackie Lawless of W.A.S.P. is mild-mannered, intelligent, and, more importantly in his business, knows how to walk the edge without falling off.

Onstage is another story. Lawless and the band's three other members — guitarist Chris St. Holmes, bassist Tony Richards and drummer Randy Piper — prance from one side of the stage to the other the entire 50-minute show, stopping only to point to large replicas of their own decapitated heads, which sit on poles high above the arena floor.

For their final night on the Kiss tour, W.A.S.P. was prepared for any surprises that may have come their way, including a poster of Kiss guitarist Paul Stanley buried with the dozen or so Lawless posters he throws into the audience nightly. But Lawless

was prepared and midway through the instrumental and audience participation portion of the show, pulled out the Stanley poster, crumpled it and went on with what had to be one of the most innovative uses of the usual one side of the arena screaming against the other. The winning side, and even the back of the arena, were targets for the poster-throwing frontman.

Since Kiss drew "first blood," W.A.S.P. was forced to retaliate pitching uncooked whole and quarters of chickens onto the stage during Kiss' encore.

But, it wasn't as though the guys in Kiss weren't expecting a carefully-orchestrated "good-bye" from their tourmates. In fact, Kiss crew had strict orders not to let anyone vaguely connected with the W.A.S.P. camp near the stage during Kiss' performance. Their caution wasn't without reason.

Last year when W.A.S.P. joined Kiss for the first time on their Animalize tour, the California-based rock band greeted the headliner with a wheelchair and a care package filled with geratol, a couple of different



"Just a regular guy." Blackie Lawless of W.A.S.P. at U.N.O.

types of vitamins, including Flintstone chewables, backstage before the show.

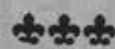
The note, according to Lawless, read: "Rumor has it that there are some individuals over there in that camp who may not be as young as they used to be. Here are a few little things that may come in handy."

Lawless may be laughing now, but if his plans for the future hold true he may be in those same shoes a couple of decades down the line.

"I'm going to be the Jabba the Hut of rock 'n' roll," Lawless said after his March 2 performance at the University of New Orleans Lakefront Arena. "Twenty years from now, I'm

BOBBY LEVINS

## SNUG HARBOR Music Schedule



### April



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31st welcome home <b>HARRY CONNICK, JR. TRIO</b>	1st the Victor Goines Group	Lil Queenie 2nd and Amasa Miller	3rd BETWEEN THE EARL BROTHERS TURBINTON WILLIE TEE	4th WELCOME HOME EDU AND THE SOUNDS OF BRAZIL	5th <b>Ellis Marsalis Quartet</b>	6th JORGE MABARAK & TONY DAGRADI
7th <b>WILLIE METCALF</b> and on bass Chris Severin Reginald Veal	8th TONY DAGRADI TRIO "WITH ALL OF HIS HORNS"	9th <b>ELECTROLIFE</b> Joy Griggs Steve Masakowski John Vidacovich	10th <b>RAPHAEL CRUZ QUARTET</b>	11th <b>RED TYLER</b> GEORGE FRENCH JAMES BLACK PHIL PARNELL	12th <b>with Germaine Bazzle</b> Featuring	13th <b>HECTOR GALLARDO</b> JIM SINGLETON STEVE MASAKOWSKI
14th <b>JIM CARTER</b> WES ANDERSON REGINALD VEAL	15th the RADIATORS PRESENT ACOUSTIC FISH HEAD	16th <b>SPENCER BOHREN</b>	17th JORGE MABARAK QUARTET FEATURING MARK SANDERS	18th EARL TURBINTON'S BITCH'S BREW VOCALS BY BERNIE MORELAND	19th <b>with Germaine Bazzle</b> Featuring	20th PATRICE FISCHER & JORGE MABARAK
21st Amasa Miller & Reggie Houston	22nd <b>RED TYLER</b> JIM SINGLETON JOHN VIDACOVICH	23rd Fran Comiskey Jimmy Robinson Angelle Trosclair	24th david TORKANOWSKY steve MASAKOWSKI tony DAGRADI	25th New Orleans Own <b>WOMEN IN JAZZ</b>	26th <b>Bazzle</b> Featuring	27th THE PFISTER SISTERS SHOW
28th Tony Dagradi & ASTRAL PROJECT	29th LATIN JAZZ CALIENTE	30th STEVE Masakowski & MARS JAZZ FUSION	SOPRANO SAX 1st SHOOT OUT Earl Turbinton Tony Dagradi Victor Goines	2nd "Indoor Parading" Dirty Dozen BRASS BAND	3rd VICTOR GOINES REGINALD VEAL NOEL KENDRICK	4th Ramsey McLean's SURVIVORS featuring CHARMAINE NEVILLE

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going to be fat and sit around yelling, 'More booze, more chicks.'"

Lawless, 29, spoke from in front of a large mirror where he patiently applied his aftershow makeup. His girlfriend, who can be seen in both of the band's latest videos, sat quietly outside the dressing room door as band members cruised up and down the hallways and gathered chicken parts for the big finale of this tour.

Lawless' girlfriend, by the way, views her new beau as an entertainer and had never even heard of the band until a video producer approached her in an Arizona restaurant, where she was a waitress, to star in the band's video. The communications student now meets Lawless on weekends whenever and wherever possible. The band leaves for Japan during final exams, so that's one weekend she'll have to miss.

W.A.S.P. was scheduled to go to Nashville from New Orleans, join Black Sabbath in mid-March and headline their own tour of Japan.

The four-piece hard rock band gained national notoriety last year when the PMRC chose the lyrics to their song, "Animal, F\*\*K Like a Beast," to read in front of the Senate Commerce Committee meeting on rock censorship.

That was six months ago at the time of the interview and Lawless claims the PMRC to be "pretty much a dead

issue." The censorship issue now before them is whether they'll be allowed to complete the upcoming leg of the Sabbath tour. Their final date is San Antonio.

"We were [banned] but now we're going in," Lawless said, calmly adding, "it's not over yet."

He sums up the entire hard rock controversy in the Texas border town to a man "hell-bent" on being mayor. Now, "I think they decided that [the ban] is what they wanted until they realized the revenue they were going to lose."

The politicians may be pleased and the spectators disappointed, but W.A.S.P. has put away the blood, and, in New Orleans, the blades, too.

The blades they still do from time to time, according to Lawless. (There was a problem with the one he wears the night of the New Orleans performance.) The blood was last year's show.

"We do a tour, we do a new show," the lead singer explained. And what a show for a band that never planned to perform live.

"We were going to be a recording band," Lawless said. "We went out and started playing and we started getting bored with ourselves. That's the reason the show came about."

Their show, too, is amazingly tight and the audience of about 5,000 on this Sunday night were there as much for W.A.S.P. as the headliner.

To meet Lawless after the show, you'd wonder if it was the same guy. No gray streaks in his long black hair. Crystal clear blue eyes without a sign of abuse in any form. He recognizes rock 'n' roll as "a dangerous life for some folks if you don't know how to respect it."

"I'm not going to go out and get blasted out of my head 365 days out of a year and there are various ways of doing that... various substances and chemicals — liquid things that you can put in your body to do it. I really enjoy what I'm doing. I enjoy performing and to do the kind of show that I do I need a clear head. You can't run around on that stage like I do and be loaded. Maybe there are some people who can, but I can't."

"I'm not a choirboy by any means but I think I know where the edge is and I want to push it just far enough without going off. The secret is being around long enough to know where the edge is and not walking along in the night and walk into a hole because you didn't know it was there."

Lawless knows where the holes are in rock 'n' roll. He began young as a member of the New York Dolls in their final days. Of his former bandmates, he says: "Here were all these guys trying to be like Jim Morrison and succeeding. They didn't have a clue what it was all about and where are they now and where am I."

"They were my [current] age then

and they didn't have a clue as to how they got there, why they couldn't stay. I'm not going to be like that."

Not being like that is Lawless' key to the future. So is discipline.

Lawless said the length of his career will depend on how long he wants to discipline himself. "To do that kind of show that we are doing takes an incredible amount of conditioning. And not just conditioning to go out there and do it. It's a discipline you have to do year round. You can't just let yourself go."

At least one member of the band has been known to let himself go in New Orleans. Last year, two days after Mardi Gras, Chris St. Holmes and the other members of W.A.S.P. were in town for a show with Iron Maiden. The rest is history. St. Holmes was arrested after a long night and early morning at the Dungeon.

But, immediately, after the most recent New Orleans gig St. Holmes could be found tromping up and down the backstage corridor inquiring about the location and business hours of the same establishment.

Lawless, by the way, remembers how to get there, just not how to get home.

P.S. We all know that was a photo of Paul Stanley last month and not Gene Simmons as the cutline implied. We were just testing your rock trivia skills to see how many Stanley fans there really are. □

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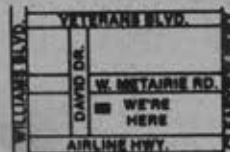


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# Rock 'N' Roll Dictionary

From Suburban Goof Rock to Speed Metal (not to be confused with Thrash), the name game goes on.

It's almost religious the way Americans take to labeling things. We follow Gertrude Felicia Hornsbath into a convenience store where, rather than buying cigarettes, she purchases a soft pack of Benson and Hedges Deluxe Ultra-Light Filter 100's. To quench her thirst, she picks out a Sugar Free Diet Pepsi Light.

With missionary zeal, the Holy Acronym has most recently spread like wildfire throughout America's multiple music fields. Anyone with a sense of perspective regarding rock music needs a glossary to keep up with those of us label-makers. I mean, let's face it. It's not just "rock 'n' roll" anymore.

**1. HARDCORE:** this over-used term has pretty much lost its meaning and today can only be used as a megatype of category for that fast and loud type of sneering guitar rock that everyone over 30 hates. Originating in the bored suburbs of California, hardcore is most easily considered as an American response to British punk music. Today, a great variety of hardcore scenes exist.

**2. SKATE PUNK:** bands like Agent Orange and the Big Boys provide the soundtrack to the sidewalk/empty pool surfers. It's not uncommon for these party bands to perform at skateboard championships.

**3. COW PUNK:** hardcore with a shot of tequila. Also known as country punk, this western-styled anarchy

is led by Tex and the Horseheads, Blood on the Saddle, Hickoids, and most recently, Cowboy Bob and the Blood Farmers.

**4. THRASH:** this is an accelerated form of hardcore that sears into the ears leaving its listeners numb and exhilarated. The Dead Kennedys and Washington, D.C.'s Corrosion of Conformity are the nation's top thrash bands.

**5. SPEED METAL:** not to be confused with thrash, this is an underground, blitzing form of heavy metal indebted to the UK band, Motorhead. Speed Metal is rapidly becoming a major scene, attracting metal fans turned off by pretentious show-biz metal bands like Kiss and Twisted Sister. Leading bands include Metallica, Anthrax, Venom and Slayer, who recently signed with CBS Records.

**6. RAPE ROCK:** this wasn't a scene until the senators' wives brought national attention to Los Angeles' Mentors for their lyrics "Bend up and smell my anal vapor." Led by guitar hero Sicking Wifebeater, whose phallic solos on songs like "My Erection is Over" have overwhelmed rock critics; their *You Axed For It* (Enigma/Death) is the premiere rape-rock album to date.

**7. DEATH ROCK:** an American response to the British Gloom Movement (over which Joy Division and Bauhaus reigned), this scene is grow-



ing in Los Angeles. Like the gloom bands, these groups dwell on ghoulish, unhealthy thoughts that attract ghoulish, unhealthy teenagers on "loads." Christian Death's *Decomposition of Violets* is the quintessential sample of this cancer. It is a cassette-only release from ROIR.

**8. INDUSTRIAL ROCK:** not to be confused with corporate rock. Imagine a band whose members blend the influences of a Pittsburgh Steel Factory with a Detroit Auto Plant to the beat of a New Orleans piledriver. Attending live performances may result in having shrapnel lodged into your arm — or eye. This droning scene is just beginning in America. Germany's Einsturzende Neubauten and New York's Swans will be responsible for America's second industrial revolution.

**9. CORPORATE ROCK:** not to be confused with music, this Orwellian nightmare can be found on commercial FM stations. Night Ranger and Starship join Journey as leaders of this pack.

**10. REVISIONISTS:** this is another meaningless term used to describe every band that revises the older rock styles with the new ones. Tom Petty and the Heartbreakers, the Long Ryders and the Bangles are slandered by this generic term for their use of Sixties pop music influences.

**11. ROOTS ROCK:** these "revisionists" go back to the early R&B foundations of rock music to play this distinctly American form of music. The Fabulous Thunderbirds (whose new album, *Tuff Enuf* is produced by Dave Edmunds), the Del Lords, Nighthawks and Los Lobos are the top roots-rock practitioners today.

**12. GARAGE REVIVAL:** bringing back the 1966 sound as well as Vox amps, Rickenbacker guitars, fuzzboxes and psych-howling, this scene is best documented by ROIR's cassette-only release *Garage Sale!*. The Fuzztones (who recently recorded with Screamin' Jay Hawkins), the Vipers, Pandoras and Gravedigger V lead this genre, over many bands.

**13. NEW SINCERITY:** predominately co-ed bands that wear torn blue jeans and sing songs about love on rainy days. This scene is centered in Austin, Texas and includes Doctor's Mob, the Wild Seeds, Go Dog Go and Zeitgeist whose *Translate Slowly* is the most sincere.

**14. SUBURBAN GOOF ROCK:** initiated by the Modern Lovers' "Roadrunner," this humorous form of pop-rock is best exemplified and amplified on "Teenage Dogs in Trouble" and "The Power Mowers Theme" by the Young Fresh Fellows, "Kiss Me on the Bus" by the Replacements and, it could be argued, "Jefferson Avenue" by New Orleans' own Hamburger Party.

**15. PAISLEY UNDERGROUND:** recreating the Summer of Love, this psychedelic Los Angeles scene is led by Rain Parade, the Dream Syndicate and the Three O'Clock. When members from these and other L.A. bands got together to make *Rainy Day* (Llama/Enigma) they saluted the bands that started it all by covering Buffalo Springfield's "Flying On the Ground is Wrong," Velvet Underground's "I'll Be Your Mirror," Alex Chilton's "Holocaust" and, unfortunately, a misfired attempt at Jimi Hendrix's "Rainy Day, Dream Away."

**16. HARDCORE COUNTRY:** not to be confused with country punk. Ground zero for this movement is a town called Bakersfield, California, where a certain crowd believes in saving country music from the wrong turn it took in Nashville where elevator strings and other syrupy by-products have stagnated that genre for the last fifteen years. Dwight Yoakam covers Hank Williams, Sr., and the Carter Family on his Warner Bros./Reprise debut *Guitars, Cadillacs Etc., Etc.*

**17. NEW AGE:** this is that whole Windham Hill scene featuring solo artists piddling on their instruments. George Winston is the New Age god.

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## WINDSOR COURT HOTEL



9353, *We Are Absolutely Sure There's No God, Fountain of Youth LP.*

This absurd art-rock/comedy band from Washington, D.C. plays a very mutated form of hallowed pop, derivative of Pere Ubu, Wall of Voodoo and Saturday morning television. Singer Bruce Merkle seems to be taking turns growling and breathing helium as he sings "Evil Teenage Facility" and "Viva La Sleaze." Purists note: a cover of Steppenwolf's "Born to be Wild" that is more terrifying than a gross of motorcycle hoodlums. This version sounds like a duet between Bugs Bunny and the Tasmanian Devil. And you thought the Wrestlers' album was scary!

*Copernicus, Victim of the Sky, Nevermore, Inc. LP.*

On the cover photo of his second album, Copernicus (a.k.a. Joe Smalkowski) is engulfing a microphone during a performance at the 8 B.C. Club in New York City. This long-haired, middle-aged schizo-poet from the Bronx sings, mumbles and shouts stream-of-consciousness lyrics, flip-flopping between heavy theatrical brow-beating to abject moaning. On "From Bacteria," evidently an 18-piece orchestral celebration of this under-acknowledged life form, Copernicus declares "Bruce Springsteen is descended from bacteria." While the title cut reminded me of Talking Heads' "Swamp" it is the

lyrics that command one's attention. The ten minute long "Lament of Joe Apples" is a haunting monologue featuring the very quotable "When I shit, I shit shit and it stinks/when your mother shits, it's Chanel No. 5."

*Various, Cover Me, Rhino Records LP.*

While the world waits for Bruce Springsteen to record his next twelve-pack of great misunderstood proclamations, Rhino Records once again has taken the initiative. *Cover Me* is a collection of Boss songs as performed with deference by rock figures from this great big blue marble we will soon be calling "New Jersey." Of course, there's Patti Smith's "Because the Night" and Robert Gordon's version of "Fire" (although Robin Williams' Porky Pig does Bruce Springsteen version is probably more in line with the typical Rhino releases). Boss buddies Southside Johnny and Gary U.S. Bonds make up five of the remaining cuts. The most interesting renditions are all covers of songs that originally appeared on the *Nebraska* album: The Beat Farmers take their roots-rock approach to "Reason to Believe" while Johnny Cash does a Big Bad "Johnny 99," a countrified account of the murder spree that obsessed Springsteen during the *Nebraska* recording. The highlight is the atmospheric "Atlantic City" as recorded by the sincere Austin band, Zeitgeist.



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# Orchid in the Storm

by Ivan Bodley

Aaron Neville's new solo album on Passport Records is just one of the many Neville projects in the works.

Warm sun on my back from a pleasant February afternoon lessens a part of the nervousness I feel from actually walking toward the Uptown basement office of Neville Brothers road manager Steve Eggerton. I'm not just going for an interview. I'm going to interview *the* Aaron Neville. This is the man whose music has brought joy and tears and love and pain to thousands of people. His voice floats like a dove through the air. His vibrato sends chills up the spine of your sweetheart when you're slow dancing.

He has graciously borne the pain of a slipped disk and "a little flu that someone left on me" to venture out of his house for the first time in three weeks of hospitalization, traction, and bed rest for this interview. His powerful and muscular six foot two frame adorned with taunt camouflage is assisted into a comfortable rocking chair by George "Big Chief Jolly" Landry's hand jeweled Wild Tchoupitoulas Indian staff.

His physical discomfort is stoically ignored and he is in good spirits. A positive attitude in the face of adversity like this one has typified his frustration-plagued singing career from the beginning.

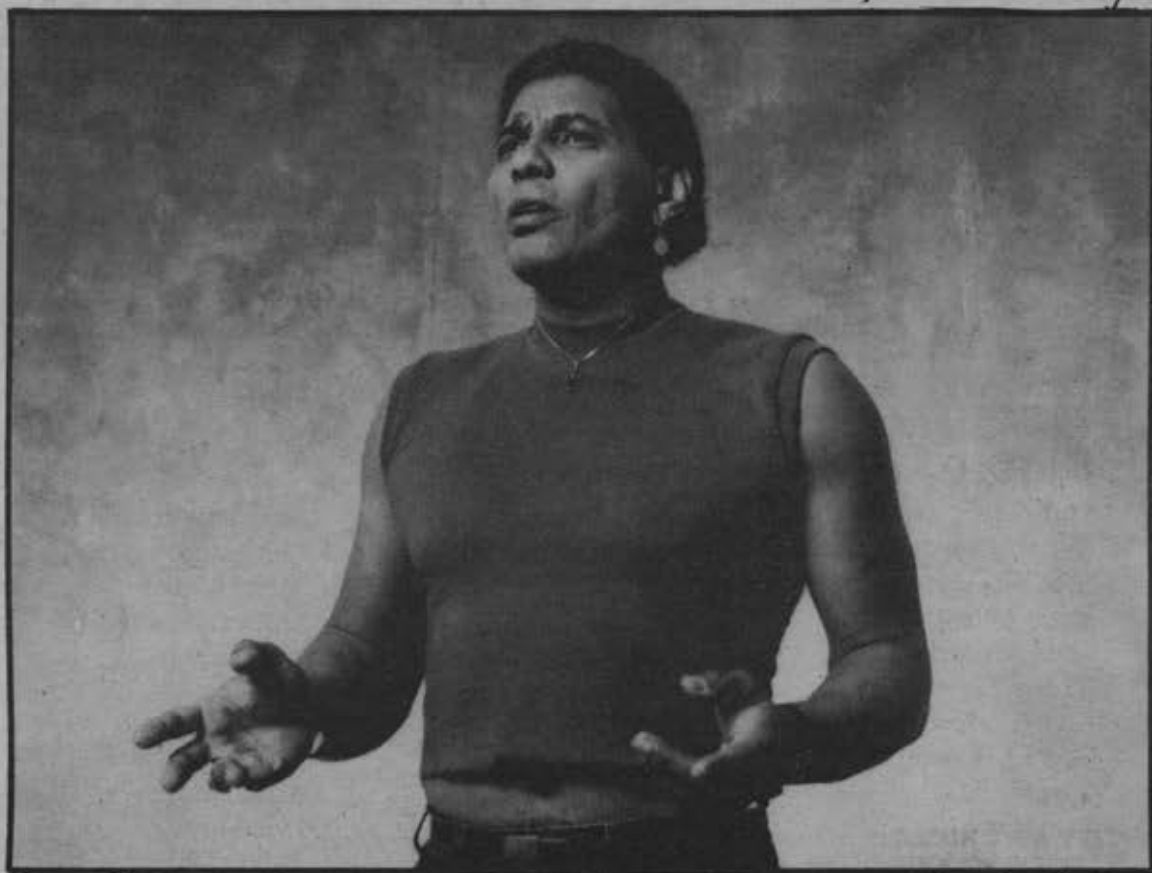
In the presence of Eggerton, who "has the mind for specifics" to compliment the emotions of the artist, we chat.

Much is happening for the Neville Brothers band now. In November 1985 they signed on for several years of exclusive management by Bill Graham Presents, Inc. The contract means serious clout for the Brothers as BGP is one of the biggest concert and music promoters in the world. This makes gigs happen for them automatically like their recent two dates opening for the Grateful Dead in San Francisco on New Year's Eve and Mardi Gras Day. Top notch professional photo sessions have instantly materialized literally thousands of new promotional shots. It is the "big time." Aaron feels it and expounds that "the Neville Brothers band right now is at this moment the baddest fuckin' band in the world, and they are finally getting the recognition."

They are productively moving toward a major record deal with demo tapes already recorded in Nashville and Studio in the Country in Bogalusa, Louisiana, over the past year, and a wealth of critical and popular acclaim. Their main stumbling block presently is choice of a producer. Eggerton and BGP share anxieties for presenting a complete package with material and producer to a major record company. Eggerton emphasizes that "the time is now for this band. A record deal, any record deal is no problem. What we're looking for is *the* record deal. We want to be assured success."

On stage the Neville Brothers opened for the complete North American tour of Huey Lewis and the News. All of July and August were spent in front of ten to twenty thousand people each night. They've been on the road headlining steadily since November throughout the country, and have done the two Dead dates. They've filmed a new show for a PBS' *Austin City Limits*, shown in March, shot a song from a Thanksgiving concert for Canadian National Television, and appeared on NBC's *Saturday Night Live*. They have recording time optimistically set aside for late March and April of this year, and possibilities for one of at least four major tours for the summer of '86.

And if that weren't enough excitement and frenzy for New Orleans' first family of funk, Aaron has a



new solo album out on Passport Records, appropriately entitled *Orchid in the Storm* (Passport PB 3605). The title "was an idea of [producer] Joel Dorn 'cause at the time we did the album there was a hurricane on the way. And we were trying to get the thing done in record time." It also connotes the beauty and tenderness of this man's voice to "still be here and still [be] singing through all the bullshit of a lifetime . . . you know that was a storm."

Recorded in 1983 with *Fiyu on the Biyo* (A&M Records) producer Dorn, *Orchid* is a five-song act of passion and powerful but strangely fragile vocalizations of music originally done in the Fifties in the do-wop tradition. It is a document of a man whose natural talent is surpassed only by his sincerity and truthfulness. It will not be a number one smash hit like "Tell It Like It Is" was in 1966 because it is a small project on a financial and promotional budget scale, and Aaron knows this. He merely considers it "another iron on the fire. It can't do nothing but help."

A renewed solo career he adamantly refutes. "It wouldn't be a tour unless the Neville Brothers were along with it anyway, you dig it? [The album] has just given me a chance to work off some steam because I don't get a chance to do too much of that on stage."

The dream to be heard is one that Aaron has been chasing all of his life. Before "Tell It" he was doing odd jobs, was on probation, and was dying for a chance to make it big. When "Tell It" hit he found himself with a sudden overnight nationwide smash, on tour with Otis Redding, and playing the Apollo Theatre in Harlem. But there was no gold record and no instant wealth. "Somebody got a gold record. I didn't get it. I got a record on my wall a friend of mine painted it gold and put in on a plaque.

"I didn't know about the business coming up. I got beat. But really they beat themselves." He was paralyzed contractually for two different periods and found himself back in New Orleans driving a truck. It was at this time his mother "turned me on to St. Jude, the helper of the impossible," whom he thanks in the credits on his album along with cowboy hero Gene Autry.

In obligation to his family, Aaron opted for steady work, frustrated and bitter at his involuntary restraint. "At one time my favorite song was that [Don McLean] thing about Vincent [Van Gogh] ["Starry Starry Night"] 'cause I could dig where he was coming from. This cat here was the baddest painter, but he didn't sell nary a painting 'til he died. And I could see how frustrated he was. That song helped me 'cause at the time I was frustrated, and just by me being able to sing that song it put something there [motions to his chest]. It put some strength there."

Aaron learned to yodel from the old cowboy stars like Gene Autry and the Sons of the Pioneers and learned to sing from Nat "King" Cole, Pookie Hudson, Jackie Wilson and others. He is now influencing a new generation of singers such as Elvis Costello, who cites Aaron as the major influence for his recent song "Only Flame in Town." Mick Jagger and Bob Dylan have also paid public tribute to his voice. He concurs, "The big stars have been hip to us, and now that's helping to bring the audience. They say, hey, you're checking us out, now check *these* dudes out."

Oft beaten but never broken, Aaron is justifiably optimistic. "The word is: Neville-ization. We're out to Neville-ize the world." He feels he has paid enough dues for himself, his children, and then some. "Something in my voice, in my heart, told me that it ain't for nothing. And that's why I took everything that my life brought me as just like, you know? . . . I've felt everything a human motherfucker can feel, you dig it? From backache to getting my lights and gas turned off to being out in the streets drinking that wine to drugs or whatever."

He wants to do some spiritual albums. He wants to record a capella with a do-wop group like the Persuasions. He is even dreaming of performing in Carnegie Hall with the symphony in recital. And all of these things are not far out of reach for him. But most of all he wants to be heard by the people, a lot of people, and soon. He knows that people will see the honesty in what he sings about. "I want to see the world through God's eyes, and I want people to see God in my eyes." We hear you, Aaron. We hear you. □



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- A. Among the greats of Jazz.**
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# Charles Connor



## UPSETTERS

By Rick Coleman

**T**his article continues one from November 1984 [WL 49] that stressed the pervasive influence New Orleans has had on Little Richard's music and career. Two New Orleans musicians played as founding members of Little Richard's band *The Upsetters* from 1953 to Richard's first retirement in late 1957. To my knowledge, Wilbert Smith, better known as "Lee Diamond," was never interviewed and, sadly, died in February 1985 in Atlanta. Drummer Charles Connor was the *only* New Orleans musician interviewed for Charles White's biography of Little Richard, *The Life and Times of Little Richard*. But White barely touched Connor's surface.

Charles Connor was born on January 14, 1935, at Charity Hospital in New Orleans. He grew up in the French Quarter with his Creole-Indian mother and his father, a sailor from Santa Domingo.

"My father bought me my first set of drums when I was five years old. I played in the high school band at Joseph S. Clark on Dumaine. I didn't go farther than the tenth grade because I started traveling with Shirley and Lee.

"The way I got my style of playing, I would mix dixieland jazz and progressive jazz together, 'cause I dug those type of drummers. I always wanted to be the Charlie Parker on drums, you know, tricky and clever.

"My first professional job was at the Hi Hat with Professor Longhair in 1950. When I was playing behind Fess, Fess used to smoke pot a lot. I'd look at Fess and he'd wink at me. And if he'd wink at you that'd mean you're doing something he liked. He kept winking and I said, 'Well, this cat's winking and I know he's not gay.'

"Fess picked me up one Saturday evening. And he was talkin' to my mother. 'Okay, Mrs. Connor, I'm gonna take care of your boy and everything. I'm not gonna let him smoke no "mootees" [marijuana]. I'll just let him drink one beer.' And my mother said, 'Okay, Professor' — he used to like to be called 'Professor.' And we'd get in the car and Fess said, 'You be a good boy and I'll let you drink two.'

"You had to be a special kind of drummer to play behind Fess, because Fess was so tricky you'd lose the tempo. You had to do all those little fills and stuff.

"I remember seeing Little Richard at the Tiajuana [Club in New Orleans in 1953] with a group called the Tempo Toppers, but Little Richard wasn't no solo singer, he was just one of the group. He was almost invisible. The only thing that made Richard visible was the way he wore his long hair and that pancake makeup. He got the idea from Billy Wright out of Atlanta, Georgia. They sang blues, something like a more modern Mills Brothers."

In the early Fifties Connor played with a slew of New Orleans-connected performers — Papa Lightfoot, Christine Kittrell, Joe Jones, Guitar Slim, Champion Jack Dupree, Blazer Boy, etc. — whom he plans to cover in a book he is writing on his career. He toured and recorded (behind Kittrell and Lightfoot) with a band consisting of Milton Batiste (bass), Edwin "Guitar Red" Mayer, Nat Perillat (tenor), and sometimes Eddie Bo (piano) and Wilbert Smith (tenor).

"I was playing with Smiley Lewis and Shirley and Lee (in late 1953) when Richard picked us up out of Nashville, Tennessee.

"Lewis was sort of a grouchy type of guy. He didn't allow any smoking in his van. He didn't want you to drink too much when you go on the bandstand.

"He was a sorta comical guy. He had a potgut and very little hair on his head and big eyes, so he sorta looked like a little frog. And we used to go in restaurants and stuff when the song 'The Bells Are Ringing' was real popular. The people said, 'Here comes Smiley Lewis — "The Bells Are Ringing."' 'Yeah, and his potgut looks like a big bell!'

"Smiley liked a young woman and he bought some false teeth for her. The woman got mad and said, 'I'd rather be bare-mouthed than to put up with your stuff.' And she took the false teeth out and gave



'em back to Smiley! Can you imagine that!

"He had some peculiar ways, but he was a hell of an entertainer. Smiley was a good guy to work for, especially if he liked the way you played behind him.

"I was in love with Shirley when I was a young kid. I used to try to show off while I was playing my drums to try to impress Shirley.

"In one incident up in Nashville the hotel caught on fire on the second floor, and I wen' up in Shirley's room. I saved her footlocker. She must have had about five or six hundred dollars in the footlocker, and they were calling me a hero for saving Shirley's money. I took a chance, though.

"You know how the hotel caught on fire? Milton Batiste was in the hotel room on the second floor, and he hung his shorts over a gas heater and his shorts caught on fire. The whole second floor burned. Milton Batiste — we used to call him 'Half-a-head.'

"We were playing at the Club Ravelot. Richard at



Little Richard and Charles Connors at Richard's birthday party December 6, 1984, West Los Angeles.

one time would travel with no drums or whatever, just a guitar player by the name of Thomas Hardwell.

He was playing at the Club New Era and Thomas Hardwell came up there and told us, 'Richard wants to see you and you! I almost fell off my chair. He was pointing at Wilbert, who was playing piano and switching over to tenor, and to me!

"So we went to the hotel the next day — it was the YMCA, rather. And Richard said, 'How would you guys like to travel?' Man, we didn't know what to say. We looked at each other like two damn fools. And I said, 'Yeah!' He said, 'I guarantee you \$15 a night.' Now \$15 was a whole lot of money in those days, 'cause you could get a hotel room for \$12 a week.

"Richard was doing Roy Brown and Fats Domino numbers, a lot of Fats numbers — 'Goin' Home Tomorrow' and 'Ain't That a Shame.' And then Roy Brown — 'Well, I heard the news, there's good rockin' tonight!' And a number by Ruth Brown — 'Mama, She Treats Your Poor Boy Mean.' But Richard would always put those numbers up in more of a cut-time tempo. He would speed the thing up, and that's when rock 'n' roll really began.

"But Richard he also wanted that New Orleans sound behind him. That's why he got me and Wilbert.

"When we played live before 'Tutti Frutti' was cut, it was 'Tutti Frutti, good booty—'. 'Wopbaloobopawopbamboom' came from the way I played my drum. 'Wopbobba' was on my snare drum. 'Loo bop' was on my tom tom and my snare drum. The 'wopbamboom' was on my bass drum. In other words, that's the way Richard would explain to me to play it— 'I wanna hear that 'wopbaloobopda-bopbamboom!' Earl Palmer [who played drums on the record] is not playing that. He's just playing a straight backbeat. But every time Richard sings that 'Awopbop—', I'm accenting that with him on my drums.

"Little Richard and I, we invented or composed that beat to rock 'n' roll, not just a backbeat. I'm talking about a choo-choo train-like, 16 notes or whatever. And Richard wanted me to play that way behind him. I had never heard drummers playing like that before. And I didn't know how long I could last doing that. But I finally developed what he wanted to hear."

I cannot do justice, in the short space allotted to me, to Charles Connor's career with Little Richard and dozens of other rock 'n' roll greats — Lloyd Price, Larry Williams, Dee Clark, Sam Cooke, the Coasters, etc. — which is a good reason for you to buy his book when it comes out. But it should be noted that Charles' great "choo choo train" drum style was immortalized in a couple of records Richard cut with the Upsetters, "Ooh My Soul" and "Keep a-Knockin'," both recorded in a Washington, D.C., radio station while on tour. Connor recalls, "Richard wanted to be so revolutionary and everything. That's the first rock 'n' roll or rhythm & blues four bar intro with drums [on "Keep a-Knockin'"]. Now I created that. Richard gave me \$500 for creating that idea." Connor's pounding four bar intro has been stolen many times, notably by rock's richest plagiarists, Led Zeppelin, in their presumptively titled tune "Rock and Roll."

Connor lived in New Orleans until 1970 when he moved to Los Angeles and became a security guard, currently at radio station KRTH, where he greets the has and never-beens of rock 'n' roll. About six years ago he met musician Robert Leslie, who got Charles back into music, first with Bryan MacLean (ex-Love) and Bryan's little sister Maria McKee (pre-Lone Justice), and currently with a new group of Upsetters, who, judging from their 45's, seem to be dedicated to bringing back that good ol' New Orleans/Macon rock 'n' roll, with an L.A. accent.

Charles also was Little Richard's brother-in-law for nine years while he was married to Richard's sister. He visited Richard in the hospital shortly after Richard's car wreck last October: "I was telling him about cornbread, mustard greens, gumbo and all that stuff, and he laughed so much his stomach started hurtin'. He said, 'Don't tell me nothin' funny no more!'" □

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# Philip Glass



"There's a generation of people who hated new music and they may not be aware that they don't have to hate it anymore."

By Ann McCutchan

To get to Philip Glass's East Village brownstone you catch a cab that drops you off in the wrong neighborhood, then scurry across the Bowery and circle another two blocks out of your way to avoid the deadbeats slumped in front of a diseased soup kitchen. Once you've made it safely to the right door, the free-floating Manhattan anxiety magically disappears. Philip Glass feels good here, creates his cosmic carousel music here, and you can relax in the gentle energy of his home and workspace.

Seated in a cool gray library that is filled with books, records, and sound system, Glass talks about contemporary music over the street noise — neighborhood "musique concrete" — that bounces up from the sidewalks through the open windows. "There is a generation of people who hated new music," he says softly, "and they may not be aware that they don't have to hate it anymore."

Glass is one of a handful of "crossover" composers whose music of the past decade has attracted both classical concert audiences and fans of more popular musics like jazz and rock. Along with Steve Reich, Terry Riley, and others, Glass is also labeled a "minimalist" — an inadequate catch-all term applied to composers who work subtle, usually African or Eastern-influenced transformational techniques

on simple, motivic building blocks of music.

For example, Glass might take a musical fragment that resembles a snippet of a broken chord bass line from a Mozart sonata, and repeat the fragment over and over, treating it to occasional tiny changes (such as the addition of one note). The result is what some call the aural equivalent of Op Art. Just as M. C. Escher's school of fish metamorphoses across the canvas into a flock of birds, so do Glass's slowly changing tonal bits create new waves and patterns in his musical fabrics. Thus, traditional musical "themes" and complex, late-19th-century harmonies are as far from the minimalist's compositional menu as steroid-injected beef is from a macrobiotic diet.

It's not surprising, then, that Glass's compositions have been called "hypnotic." "I find that word pejorative," he says, "I think hypnotic things make you sleepy. I always thought the purpose of music was to make you awake."

"On the other hand, when I was a kid, I remember going to hear a Beethoven symphony and seeing some very large, bald gentleman in front of me falling fast asleep. And I thought, well, I guess you can sleep through anything."

Although Glass is enjoying the most commercially successful career of his generation (he is only the third composer in history to have signed an exclusive contract with CBS Records — Stravinsky and Copland were his predecessors), his name invariably stirs up conflict in academic circles. During the first session of a music critic's conference at the Aspen Music Festival last August, a moratorium was set on discussion of Glass because his name pro-

voked such highly charged opinions. In conservatories across the country, novice composers wrangle with tradition-bound professors over the desire to become Glass clones. And members of ivory-tower organizations like the American Society of University Composers strive snobbishly to discount Glass's influence on "legit" music. Some distrust his success, some really hate his work, and some are just plain jealous.

Perhaps this envy stems from the fact that Glass paid his dues to academia and escaped the safety of the tenured twelve-toners. Born in 1937, he received a master's degree in composition from Juilliard, where he wrote "something like 70 pieces." But he felt that he didn't yet have a firm foundation in harmony and counterpoint, and went to Paris to study with the great pedagogue Nadia Boulanger, who had taught just about every major American composer from Aaron Copland to Elliot Carter.

"It was through that study that I began to understand the difference between technique and style," he says. "And I also understood that attaining a personal style wasn't possible unless you had a solid technique." After two years of exercises with works of Bach, Mozart, and Beethoven, he had mastered the rules enough to be able to break them with savvy and intelligence. "At that point, the rules became independent," he says. "Some of the things I do technically speaking are not in the harmony books."

At the same time that he was polishing his Western composing skills, Glass took a job notating sitarist Ravi Shankar's Indian music for French musicians to play on orchestral instruments. Working

*Clarinetist/writer Ann McCutchan is Classical Music Critic for the Austin (TX) American-Statesman and a contributor to Musical America magazine. She frequently performs avant-garde music, and was associated with Loyola University from 1976 to 1980.*



with Allah Rakha, Shankar's tabla player, Glass was exposed to a cyclic, repetitive tradition based on the addition of time value to notes, which is foreign to the Western tradition of dividing large units of time (say, a whole note that is held for four beats) into smaller ones (eight notes worth half a beat each). Glass began to assimilate the Indian aesthetic, and later hitchhiked around North Africa and India, listening to local radio stations to further absorb Indian practices.

By the late 1960s, he had returned to New York and disowned all of his previous compositions in favor of a new style based on additive, repetitive principles. His 1976 opera *Einstein on the Beach* placed him squarely in the forefront of American art music and clinched his reputation in Europe, as well. Since then, his music has grown both in complexity (hence the weakness of the "minimalist" label), maturity, and popularity, and Glass has become the closest thing to a cult hero the "serious" music world has seen since John Cage. His frequent associations with other primary avant-gardists, such as playwright Robert Wilson and performance artist Laurie Anderson, and his willingness to embrace elements of the pop music world not only make his work more marketable, they have a major impact on his methods. For instance, in his new opera, *The Making of the Representative for Planet 8* (based on a book by Doris Lessing, who wrote the libretto), he has scored the voice parts much lower than in traditional operas.

"You tend to understand sung words better when they're closer to the speaking voice," he says. "That's why pop singing is always done much lower than operatic singing. And generally speaking, you can understand the words in pop music much better than in operatic music." Amen.

Does Philip Glass think he is revolutionary? "It's hard to know," he says. "I think there was a time when the music appeared that way. It's so hard to tell in your own lifetime. It's the next generation that decides."

"The history of music moves so slowly. Not much happens. In the visual arts, you see tremendous changes. Within a 20-year period you'll have a Jackson Pollock, and a Frank Stella, and an Andy Warhol. And each one seems to have changed the parameters of the language. It doesn't happen very much in music, because it's a literary language, a written down language, for the most part. Therefore, it becomes susceptible to academizing in a way that painting is less so. Also, I think the way we hear changes very slowly."

Still, Glass recognizes that American art music is undergoing a flowering of styles unequalled in this country's music history. "The idea that there is so much range in new music simply wasn't around before," he says. "It's just in the nick of time, too. I think new music almost died."

For his New Orleans engagement with the Ensemble, Glass will program excerpts from the operas *Einstein on the Beach* and *Akhmatov*, as well as other pieces from the recent past. Although he's confident that New Orleans music aficionados of all breeds know his music, he agrees to pass on some pre-concert advice to the uninitiated on how to listen to Philip Glass.

"I think I would suggest," he says thoughtfully, "that they DO listen!" □

## —New Music Weekend—

April 4, 5, 1986

Friday 4:

Sandy Hinderlie, 8 pm Loyola Performance Hall

Saturday 5:

Philip Glass, 2 pm - Lecture in Courtyard, 7 pm & 10:30 - Concert Loyola Performance Hall



## Sandy Hinderlie: Reflections In Glass

A small child sits in a pool of light, playing jacks among the ghost voices of other children. A Frenchwoman sings of her past lives. The words of Emily Dickinson accompany a cello solo that is brittle with despair, soft with hope.

These are some of the sonic images New Orleans composer Sanford Hinderlie has woven into a continuous 90-minute concert of his electro-acoustic music, to be performed at the Loyola Performance Hall April 4.

Hinderlie, who hopes to attract an eclectic audience like Philip Glass's, is definitely one-of-a-kind on the New Orleans music scene, and has lately been going national with his improvisational dreamscapes. His performance ensemble is called *Synthesis 2000 — An Electronic Dream Odyssey*. And it includes some of the city's most vibrant artists: vocalist Lise Vachon; cellist Karen Ray; woodwinds man Tony Dagradi; and percussionist Mike Brothers.

All of these people have both classical and pop/jazz backgrounds. Vachon once lived in Africa to learn native rhythms and language, still sings Schubert, and has cut several jazz and rock albums. Ray played in the pit for musicals while she finished a master's thesis on Alban Berg, and has played in two German orchestras. Dagradi has recorded R&B with Professor Longhair, progressive jazz with Astral Project, and plays with the New Orleans Saxophone Ensemble. Brothers can be found in the middle of his jazz trio or the New Orleans Symphony.

Hinderlie was a protege of the late electronic music pioneer Merrill Ellis, so it's not surprising that the 34-year-old composer adopted Ellis's accessible approach to music-making. "My music isn't popcorn music, but it's not atonal, either," says Hinderlie, whose favorite composers (besides Ellis) include former West Coast rebel Larry Austin, Igor Stravinsky, Chick Corea, George Crumb. He's also been inspired by Laurie Anderson and the Dallas-based improvisational ensemble BL Lacerta, which played at Loyola four years ago. "I don't target my music for any particular group of people," Hinderlie explains, "so it's well-received by all types: the rock culture, the academics, the general music lover."

A typical *Synthesis 2000* concert is set up like this: Hinderlie selects several of his original pieces that share a common theme (such as dreams). Each piece has its own electronic tape score, or concertmaster, as Hinderlie calls it, with which a live

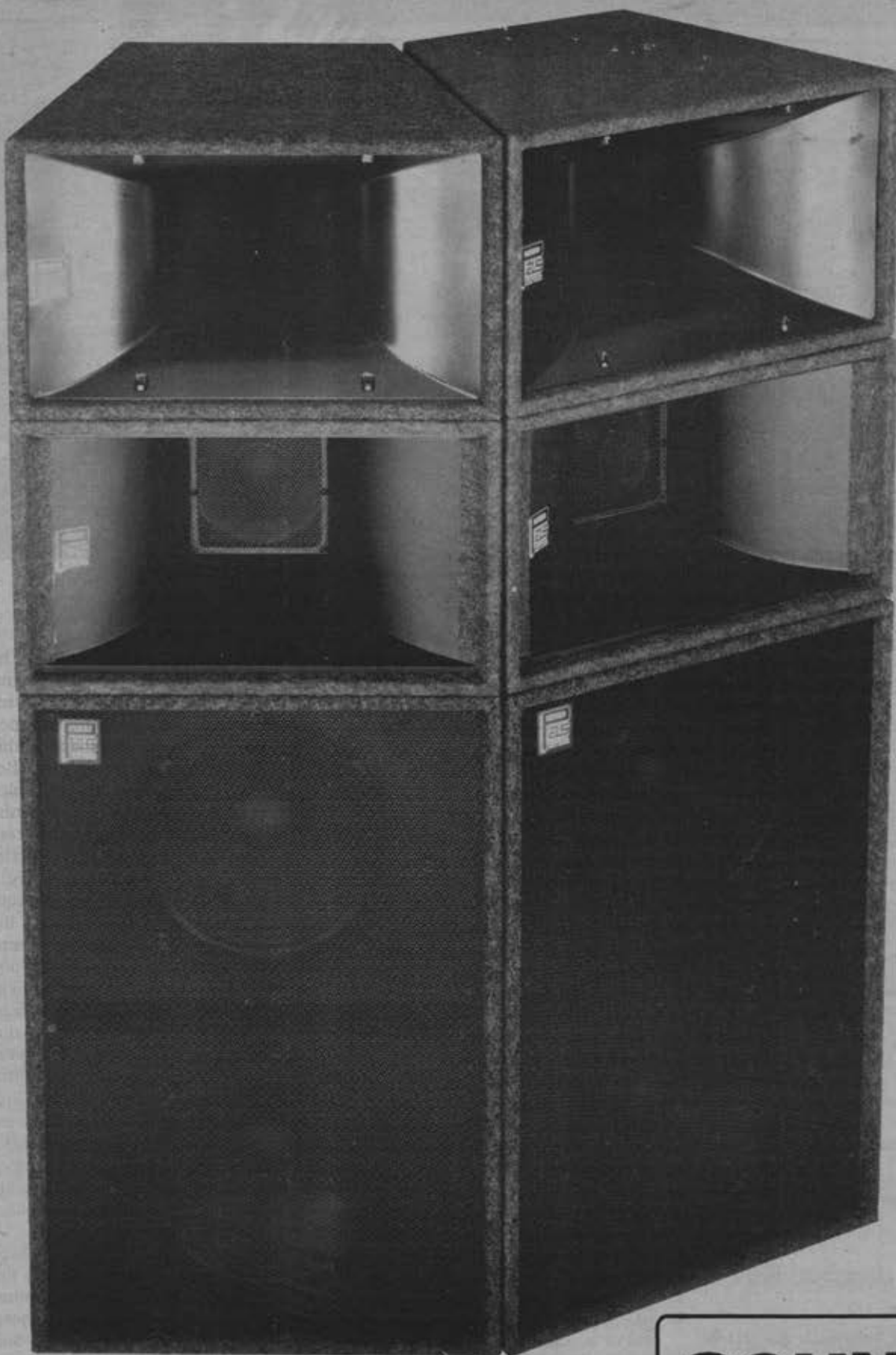
soloist or group is featured singing or playing. The performers' music is previously composed by Hinderlie and put on paper, but he encourages his colleagues to deviate, to improvise within the open sound structure the tape provides. Behind all of this is the composer (assisted by soundman Stuart Bencel) who adds to and manipulates the live voice and instrument sounds with a bank of keyboards, electronic equipment and synthesizers reminiscent of a Star Wars set. Using digital delay, Hinderlie might create a Seurat-like tone fabric from Vachon's voice. Or he might twirl a dial and turn Ray's cello into a jet plane. In this music, the listener won't be assaulted with stereotypic bleeps and blips. One should expect sonorous, nearly-pop lyricism that always takes flight, never bogs down.

One piece segues smoothly to another, enhanced by subtle lighting by Dan Zimmer. And in this production, Hinderlie will introduce the sculptures of Houston artist Frank Williams to his performance environment. Compelling and weirdly disturbing, one of Williams' figures starts as an embryo at the feet and grows up to senility at the skull. It is a dream figure, a life and death symbol that is as organic to Hinderlie's concept as his players' improvisations are to his compositions.

Hinderlie has been developing this show since 1981, when he came to New Orleans to join the composition faculty at Loyola University. *Synthesis 2000* ("We're striving to be fifteen years ahead of our time") has been showcased in the CAC and at new music concerts around the country, most notably at the annual Electronic Plus festivals. Now, says Hinderlie, *Synthesis 2000* is planning to acquire new electronic instruments and schedule a tour. This expansion will cost \$35,000, a challenge for the composer, who admits that, "Like any musician, my credit cards are always to the limit."

Still, Hinderlie is busy refining his work, filing away ideas for new pieces that he says will employ more live percussion instruments and complex electronic rhythm effects. "So many composers today destroy their own music by writing pieces that are too long, or by carrying an idea too far," he declares. "You need a sense of form and variety."

"With electronic music, it's easy to just bore the hell out of your audience. I won't do that. I want to spark people's imaginations so they can carry my music one step beyond the live performance and create their own sound pictures, their own dreams." — A. Mc.



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# JIMMY'S

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- Thurs. 3 The Rayzen  
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Sat. 5 Multiple Places  
Fri. 11 The Petries  
Sat. 12 Guadalcanal Diary  
Fri. 18 Woodenhead  
Sat. 19 Dash-Rip-Rock and Shot Down in Equador, Jr.  
Fri. 25 Radiators.  
Sat. 26 Wishbone Ash and The Knee Tremblers (formerly Foghat).  
Wed. 30 Java  
May  
Thurs. 1 Exuma  
Fri. 2 Asleep at the Wheel  
Sat. 3 Killer Bees  
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## april listings

## jon newlin & diana rosenberg



Beausoleil, la musique Acadienne de la Louisianne, Sat.22 at the Maple Leaf

## CONCERTS

### Tuesday, 1

The Long Ryders, Tipitina's.

### Wednesday, 2

10,000 Maniacs, Tipitina's.

### Friday, 4

Simple Minds, UNO Lakefront Arena.  
Synthesis 2000, an "electric dream odyssey," featuring Sandy Hinderlie, 8 p.m., Loyola.  
An Evening On Broadway, with the Jefferson Singers, Muniholland Methodist Church, 1201 Metairie Road (834-5727).

### Saturday, 5

Van Halen, Mississippi Gulf Coast Coliseum.  
Phillip Glass, probably the most heatedly discussed and (to our cobwebbed mind) overrated of living composers—although his Akhnaten opera is pretty heady madness; 7 p.m., Louis J. Roussel Performance Hall, Loyola.

### Sunday, 6

Harpichord and Organ Recital, 4 p.m., Christ Church Cathedral, 2919 St. Charles.

### Wednesday, 9

Lords of the New Church, Tipitina's.

### Friday, 11

Luther (No, I do not have AIDS) Vandross, UNO Lakefront Arena.

### Saturday, 12

Guadalcanal Diary; Dash-Rip-Rock, Jimmy's.

### Wednesday, 16

Spyro Gyra, Grant Street Dance Hall, 113 W. Grant, Lafayette. (318-237-8513).

### Thursday, 17

Java recording a live album at Tipitina's.

### Saturday, 19

Jefferson Chamber Orchestra and Jefferson Children's Chorus in a program of works by Boccherini, Faure and Ernest Bloch; Metairie Ridge Presbyterian Church, 103 Codifer. (834-5727).

### Sunday, 20

Organ Recital, 4 p.m., Christ Church Cathedral, 2919 St. Charles.

### Saturday, 26

Worldwide Concert with the Beach Boys, Madonna, Princess Di and many other well-known acts to be beamed all around the world where rock-n-roll is all they play; originally your First Lady (not mine, I didn't vote for her) was to appear but raised some sand about all the dope fiends on the program and how they had to be bumped but instead got bumped herself as the promoters wisely realized that if they tested for drug traces in the

bloodstream, the concert would probably be about twenty minutes long.

*Note Real Bene:* See article elsewhere in this issue for Jazz Fest Concert information of the most exact and scintillating sort.

### Friday & Saturday, 11 & 12

Superpops Concert, with Joel Levine conducting and Jim Henderson narrating; selections by Gershwin, Aaron Copland and Proto's musical setting of *Casey at the Bat*.

### Tuesday & Wednesday, 29 & 30

Classical Concert, with Philippe Entremont conducting, soprano Vicki Fisk and narrator Eugene Hartzell; works by Mozart and Respighi, as well as the world premiere of Staar's *Just An Accident?—A Requiem for Anton Webern and Other Victims of the Absurd*—Webern, possibly the greatest of the atonal New Vienna School composers, was, you'll surely recall, shot by an overzealous American Occupation in waltz-city for being out after curfew.

## LIVE MUSIC

### ► FRENCH QUARTER, MARIGNY & CBD

Artist Cafe, 608 Iberville, 523-9358. Open stage daily from 3 p.m. to 4 a.m., but look for jazz, blues, C&W, bluegrass, Japanese *koto* music, Viennese waltzes, clog dancing and what have you; the French Ticklers appear here often.

Bayard's Jazz Alley, 701 Bourbon, 524-9200. Jazz Unlimited every night, from 8.

Blue Room, in the Fairmont Hotel, 529-7111. Dancing, dining, chic and eclat. Through Tues. 1.

John Gary, Wed. 2 through Tues. 15: Andy Gibb, Wed. 16 through Tues. 29: Jerry Butler. From Wed. 30: the interesting duo of velvet-fog Mel Torne and George Shearing. Reservations.

Bert's Ramada Inn, 1732 Canal, 525-5525. Call for April listings.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Fred McDowell daily 4-7 and 10:30-12:30 p.m.

Brew House, Jackson Brewery, Decatur St., 525-9843. Call for April listings.

Cafe Brazil, Chartres at Frenchmen, 947-9386. Call for this month's diversion, musical and otherwise.

Cosimo's, 1201 Burgundy, 561-9018. Call for April events.

Creole Queen, Poydras Street Wharf, 524-0814. Nightly, with boarding at 7:30, Andrew Hall's Society Jazz Band.

Dream Palace, 534 Frenchmen, 943-6860. Call the club for information.

Fairmont Court, in the Fairmont Hotel, 529-7111. Mon.-Sat., from 9, Ginny Cheardy.

Famous Door, 339 Bourbon, 522-7626. Music every day: Oliver and the Rockets from noon, Thomas Jefferson and His Creole Jazz Band from 7 p.m. AMFM from midnight until almost light.

Fandango's, 601 Tchoupitoulas, 524-7907. Call for precise information on the Cruellest month.

Feelings, 2600 Chartres, 945-2222. Piano bar nightly; call for personnel.

544 Club, 544 Bourbon, 523-8611. Gary Brown and Feelings, Wednesday, Thursday and Sunday from 9 until 3, and Fridays and Saturdays from 10 until 4. Southern Cooking, Mondays and Tuesdays from 9 to 3, and Saturday and Sunday from 3:15 to 9:15.

Fortin House, 624 Bourbon. Brazilian music nightly from 7 to 11 p.m.

Pete Fountain's, in the Hilton, 523-4374. Pete Fountain and his band nightly at 10; one show only, reservations.

Gazebo, 1018 Decatur, 522-0862. All-fresco performances according to the weather.

Hilton Hotel, Poydras at the river. In Le Cafe Bromeliad: the Cajun Three, Fridays from 6 to 10 p.m.; the Hilton Opera Singers, Saturdays from 6 to 10 p.m.; Placide Adams' Jazz Band, Sundays from 9:30 in the morning until 2:30 in the afternoon. In Kabby's: Vic Tooker and the Riverboat Ramblers Review, nightly save for Sundays and Mondays from 8 until midnight and Sundays from 10:30 a.m. until 2:30 p.m. In Winston's: Arnold Radel, violinist, from 7 until 10 nightly save for Sundays and Mondays. In the French Garden: Sandy Hancock Cash, from 9 until 1 a.m. Sunday through Thursday evenings and for an hour later than that on Fridays and Saturdays.

Hotel Meridien, 614 Canal, 525-6500. Jazz Meridien Room: Mon.-Sat. 5:30-8:30; Steve Pistorius. Nightly 9 to 12; Tues. La. Repertory Jazz Ensemble. Wed.: N.O. Classic Orchestra. Thurs.: N.O. Home Grown. Fri.: Razzberrie Ragtimers. Sat.: Creole Rice Jazz Band. Sun.: jazz brunch with Hot 4 + in La Gaiolise.

Hyatt Hotel, 561-1234. Sundays, 10 a.m.-2 p.m., Chuck Credo and the Basin Street Six in the Courtyard Restaurant. Fridays, 4-8 p.m. in the Mint Julep Lounge. Bobby Cure and the Summertime Blues.

Jonathan's, 714 N. Rampart, 586-1930. Harry Mayronne, Fridays and Saturdays 8 to 1 a.m.

Landmark Hotel, 541 Bourbon, 524-7611. Mondays-Thursdays, 5 to 9, and Saturdays and Sundays from noon to 4, Bob Sloane. Monday-Wednesdays, 9 until 2 a.m. and Fridays-Sundays, 4 until 9 p.m., Mike Bunis. Thursdays-Sundays, 9 p.m. to 2 a.m., the Bobby Ellis Quartet.

Maison Bourbon, 641 Bourbon, 522-8818. Tues.-Thurs., 2:20-7:15. Sat., 4-8:45; Lloyd Lambert. Wed.-Sun., 7:30-12:15 a.m., Sat., 9-1:45 a.m.; Lou Sino. Mon., Tues., 7:30-12:15 a.m., Wed., 2:30-7:15. Sat., 11 a.m.-3:45; Johnny Horn.

Mahogany Hall, 309 Bourbon, 525-5595. The Dukes of Dixieland every night save for Tuesdays when Banu Gibson occupies the spot.

Maxwell's, 400 Burgundy, 522-0879. Call for March music.

Old Absinthe House, 400 Bourbon. Wednesdays-Mondays: Bryan Lee and the Jumpstreet Five, 9:30 to 2:30. Tuesdays: Mason Ruffner and the Blues Rockers, beginning at the same time but ending thirty minutes earlier.

Old Opera House, 601 Bourbon, 522-3265. Tuesday and Wednesday and Saturday: Chocolate Milk. Thursdays, Fridays and Sundays: the Opera House Band with the BT Connection.

Pasta Passions, 95 French Market Place, 524-8106. Sunday afternoons, Rafael Cruz.

Preservation Hall, 726 St. Peter, 523-8939. Sun.: Harold Dejan and the Olympia Brass Band. Mon. and Thurs: Kid Thomas Valentine. Tues. and Fri.: Kid Sheik Colar. Wed. and Sat.: The Humphrey Brothers.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In the Mystick Den, Tues.-Sat.: Bobby Lonerio, 10 til.

Ryan's 500 Club, 441 Bourbon, 566-1507. From 9, Sun.-Sat., the Celtic Folk Singers.

Seaport Cafe and Bar, Thurs.-Fri., 9 p.m.-1 a.m. and Saturdays from 10 p.m. until 1 a.m., Sally Townes. Sat., 3-6 p.m. and Sun., 4 to 7 p.m., Sally Townes with Diane and Zelda.

711 Club, 711 Bourbon, 525-8379. Tues.-Sat., from 9:30, Randy Hebert, in the Showbar. Wed.-Sun., 9 p.m.-2 a.m., Al Broussard in the Main Bar.

Snug Harbor, 626 Frenchmen, 949-0696. Tues. 1: Victor Goines. Wed. 2: Li'l Queenie and Amasa Miller. Thurs. 3: Earl Turbinton and Willie Tee. Fri. 4: Edu and the Sounds of Brazil. Sat. 5: Ellis Marsalis and Germaine Bazzle. Sun. 6: Jorge Mabarak and Tony Dagradi. Mon. 7: Willie Metcalf, Chris Severins and Reginald Veal. Tues. 8: the Tony Dagradi Trio. Wed. 9: Electrolife with Jay Griggs, Steve Masaskowski and Johnny Vidaco.



vich. Thurs.10: the Rafael Cruz Quartet. Fri.11: Red Tyler, James Black, George French and Phil Parnell. Sat.12: Ellis Marsalis and Germaine Bazzie. Sun.13: Hector Gallardo, Jim Singleton and Steve Masakowski. Mon.14: Jim Carter, Wes Anderson and Reginald Veal. Tues.15: Radiators. Wed.16: Spencer Bohren. Thurs.17: Jorge Marbarak Quartet. Fri.18: Earl Turbinton's Bitch's Brew. Sat.19: Ellis Marsalis and Germaine Bazzie. Sun.20: Patrice Fisher and Jorge Marbarak. Mon.21: Amasa Miller and Reggie Huston. Tues.22: Red Tyler, Jim Singleton and Johnny Vidacovich. Wed.23: Fran Comiskey, Jimmy Robinson, Angelle Trosclair. Thurs.24: David Torkanowsky, Steve Masakowski and Tony Dagradi. Fri.25: Women In Jazz. Sat.26: Ellis Marsalis and Germaine Bazzie. Sun.27: The Pfister Sisters. Mon.28: Astral Project. Tues.29: Caliente. Wed.30: Steve Masakowski and Mars. Storyville, 1100 Decatur, 525-8199. Live jazz. David Lastie and Wanda Rouzan, Saturdays at midnight and Sundays at 2 p.m. Mimi Guste, Sundays at 6 p.m. Banu Gibson, Sundays at 9 p.m. Teddy Riley, Mondays, Thursdays and Saturdays at 8 p.m. Chris Burke, Tuesdays, Wednesdays and Fridays at 8 p.m. Specials: Fri.11: Jerry Jeff Walker at midnight. Fri.18: Exuma at 11 p.m. Fri.25: the cast of *One Mo' Time* at 8 p.m. Sat.26: Zachary Richard at 10 p.m. Sun.27: Big Twist and the Mellow Fellows at 9 p.m. Tues. 29 and Wed.30: Musicians' Jam at midnight.

**Tropical Isle**, 738 Toulouse, 523-9492. Fridays-Saturdays, 10-2 a.m.; Peter Williams.

**Windsor Court Grill Room**, 300 Gravier. Tuesdays-Saturdays, 7:30-11:30: Joel Simpson with Richard Payne.

**Winnie's**, 2034 A.P. Tureaud. Sundays from 6 until 10 p.m.; Ernie K-Doe; the man who made the stork stop at Charity.

## ► UPTOWN

**Bayou Blue**, 3625 Prytania, 897-6100. Composer/pianist Tim Davis, Wednesday through Saturday 7 to 10.

**Benny's Bar**, 938 Valence, 895-9405. Tues.11: Paula and the Pontiacs. Most Mondays: J. Monque'd. Most Wednesdays: JD and the Jammers. Most Thursdays: Blue Lunch. Schedule flexible, so you might look for Cyril Neville's Reggae All-Stars here as well.

**Carrollton Station**, 8140 Willow, 865-9190. Mostly blues or blues-related. Sat.5: Fran Comiskey, Angelle Trosclair and the ever-lovely Jimmy Robinson. Sat.19: Rafael Cruz. Call for the balance (of trade? of power?).

**Glass House**, 2519 South Saratoga, 895-9279. Mondays: The Chosen Few with Tuba Fats or perhaps the Dirty Dozen. Call for certain.

**Jed's University Inn**, 8301 Oak, 866-1051. Fri.4: High Rollers. Sat.5: Tea Bags (singing their smash 'So Long Oolong!'). Fri.11: Gulf Stream (from the Winslow Homer painting of the same name—you loved it in the Metropolitan, think how it'll look on Oak Street!) Fri.18: 30x90. Sat.19: Steve Stiletto and the Switchblade (but without their girl backup group, the Shivs). Sat.26: Gulf Stream. Tuesdays: Resonance. Thursdays: Continental Drifters.

**Jimmy's**, 8200 Willow, 866-9549. Thurs.3: The Rayzen. Fri.4: Johnny J and the Hitmen. Sat.5: Multiple Places. Fri.11: The Petries. Sat.12: Guadalcanal Diary. Fri.18: Woodenhead. Sat.19: Dash-Rip-Rock and (a name to cherish, this one) Shot Down In Ecuador, Jr. Fri.25: Radiators (not true that Melvin Belli once headed a group called the Radiators, says Ed Volker and you can believe him). Sat.26: Wishbone Ash and the Knee Tremblers (formerly Foghat). Wed.30: Java. Thurs. Mayday: Exuma. Fri. Mayday plus one: Asleep At The Wheel.

**Madigan's**, 800 S. Carrollton, 866-9455. John Rankin on alternating Sundays but call first to make sure.

**Maple Leaf**, 8316 Oak, 866-9359. Wed.2: 9th Ward Millionaires. Fri.4: Exuma. Sat.5: Java. Wed.9: J Monque'd. Fri.11: Angela Straylie. Sat.12: File Cajun Band. Wed.16: J Monque'd. Fri.18: Radiators. Sat.19: Lerol Brothers. Mon.21: comedy-variety for which random, not randy either, diversions. Wed.23: J Monque'd. Fri.25: Java. Sat.26: Beausoleil. Tues.29: King Cleary with J Monque'd. Wed.30: Radiators.

**Nexus Uptown**, 1700 Louisiana Ave., 897-1717. Call the club for April lineup.

**Penny Post**, 5110 Danneel. Sundays: Always open mike. Check the board as you go in.

**Pontchartrain Hotel**, 2031 St. Charles Ave., 524-0581. Piano bar in the Bayou Lounge nightly from 5: Tom McDermott, Mondays-Fridays until 8, and Mondays-Wednesdays 9 to midnight. Carl Franklin, Thursdays-Saturdays, 8 to midnight.

**Tiptina's**, 501 Napoleon, 897-3943. See ad this issue for calendar.

## ► LAKEFRONT

**Nexus**, 6200 Elysian Fields, 288-3440. Fridays: Torkanowsky, Severn; Manuel Garcia and George French, 6:30 p.m. to 2:30 a.m. Saturdays: same band from 11 to 3 a.m.

**Privateers**, 6207 Franklin Ave., 288-5550. Call for April's lineup.

**Stan's Hard Rock Cafe**, 1928 West End Park, 288-0044. Call for April listings.

## ► METAIRIE

**Copeland's Cafe**, 701 Veterans Blvd. Sunday: the Jimmy Maxwell Trio, featuring Rene Netto and Bob Tassin, from noon to 3.

**Docks**, 3624 Florida Ave., Kenner, 468-9964. Country music nightly; Wednesdays: male strippers, for ladies only, 8 to 10.

**Godfather Lounge**, 3012 N. Arnoult. Call for April dates.

**Landmark Hotel**, 2601 Severn Ave., 888-9500. Tuesdays through Thursdays at 9, and Fridays and Saturdays at 10, the Creole Cookin' Jazz Band.

## ► MID-CITY

**Capp's**, 111 N. Carrollton, 484-6554. Tues.1: Glass Eye. Other dates are tentative and tenterhooks: Fri.11: Wild Bush Beat. Fri.18: 209. Fri.25: Up Front.

**Chinatown**, 1717 Canal St., 525-7937. Fridays: Vietnamese music from 9. Other nights: Voi nhung chung dac sac do cac nghe si thoi danh tu San Francisco, Los Angeles, Houston...ve trinh dien, Voi cac loai thus pham kho dac sac. Co ban va cho muon bang nhac, video tape, cassette.

**Dorothy's Medallion**, 3232 Orleans Ave, 482-9239. R&B. Sundays: Johnny Adams with Walter Washington and the House Band, 11 p.m. to 3 a.m.

**Parkview Tavern**, 910 N. Carrollton, 482-2680. Fri.4: Li'l Queenie and the R&B Death Squad in a tribute to the late Liu Shao-Chi. Sat.5: The Renegades. Fri.11: Johnny J and the Hitmen. Sat.12: Dino Kruse. Fri.18: Ray Bonneville Blues Band. Fri.25: Ninth Ward Millionaires.

## ► N.O. EAST

**Beau Geste**, 7011 Read Blvd., 242-9710. Fri.-Sat., 10-3, Rocking Jerry.

**The Club**, 1701 St. Bernard, 947-9334. Jazz workshops every Sunday from 7 to 11.

**Faces**, 8833 West Judge Perez, Chalmette, 279-3223. Call for music details for February.

## ► WEST BANK

**Bronco's**, 1409 Romain, Gretna, 368-1000. Mondays, Wednesdays, Fridays, Saturdays: Mississippi South.

**Copeland's**, 1700 Lapalco, 364-1575. Jazz brunch Sundays from noon to 3.

**1801 Club**, 1801 Stump Blvd., 367-9670. Wednesdays through Saturdays: Janet Lynn and Ya Ya.

**Fat Cats**, 505 Gretna Blvd., 362-0598. Call for February listings.

**Froggies**, 403 West Bank Expressway, 367-0227. The Dino Kruse Band every Thursday.

## RANDOM DIVERSIONS

### Maple Leaf Poetry Readings

Sundays at 3 p.m. Apr.6: Sam Maisel and Sam North. Apr.13: Raeburn Miller, an autograph party. Apr.20: Bill Maddox and Don Brady. Apr.27: Austin poets.

### Fair Grounds Race Track

1751 Gentilly Blvd., Clubhouse reservations

# NEW ORLEANS JAZZ & HERITAGE FESTIVAL

April 25-May 4, 1986

## Presenting the Evening Concert Line-Up

APRIL 25 - FRIDAY

Saenger Theatre 9:00 p.m.

**Miles Davis/Stanley Clarke**

Storyville Jazz Hall 8:00 p.m.

**The Original Cast of "One Mo' Time"; New Orleans Blue Serenaders; Sipple Wallace with the James Dapogny Chicago Jazz Band; Old Time Jazz Band of Helsinki, Finland**

APRIL 26 - SATURDAY

Municipal Auditorium 8:00 p.m.

WYLD AM & FM Presents

**Natalie Cole; Andre Crouch; B. B. King; Southern University Marching Band**

Prout's Club Alhambra 12:00 Midnight

**The Leaders - Famoudou Don Moye, Chico Freeman, Lester Bowie... Henry Butler, Charlie Haden and Herman Jackson; Kidd Jordan's Elektrik Band**

APRIL 29 - TUESDAY

Theatre of Performing Arts 8:00 p.m.

**Al diMeola; Steps Ahead - Michael Brecker, Peter Erskine, Michael Manieri and Victor Bailey**

APRIL 30 - WEDNESDAY

Theatre of Performing Arts 8:00 p.m.

Travel New Orleans, Inc. Presents

**Nina Simone; Olaturunji & Drums of Passion**

MAY 1 - THURSDAY

Riverboat President 9:00 p.m.

"La Gran Noche de Musica" -

**Jose Feliciano/Miami Sound Machine**

MAY 2 - FRIDAY

Riverboat President 9:00 p.m.

"Louisiana Rock & Roll Gumbo" -

**Jerry Lee Lewis; Rockin' Sidney; The Radiators**

Storyville Jazz Hall 8:00 p.m.

**The Copasetics, Masters of Tap featuring Bunny Briggs; Carrie Smith in a Tribute to Bessie Smith; Ex Waseda Jazz Band of Tokyo, Japan**

Prout's Club Alhambra 12:00 Midnight

**The David Murray Octet; Alvin Batiste; The New Orleans Sax Quartet**

MAY 3 - SATURDAY

Municipal Auditorium 8:00 p.m.

**The Neville Brothers; Burning Spear;**

**Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra A Special Group of Festival Friends**

The Louisiana Heritage Fair portion of the Jazz Festival takes place on the infield of the Fair Grounds Race Track Friday through Sunday, April 25-27, and Saturday and Sunday, May 3 and 4. There will be ten stages of simultaneous music performances, over 90 different local culinary delights, and crafts by hundreds of artisans.

**TICKET INFORMATION** Tickets for all Jazz Festival events may be purchased at all Ticketmaster outlets in the following cities: New Orleans, Hammond, Houma, Baton Rouge, Lafayette, Biloxi, Gautier, Mobile, Pensacola, Ft. Walton.

To order tickets by telephone and charge them to either MasterCard or Visa, you may call 504/888-8181 in New Orleans, in Louisiana 800/228-3944. The number for Mississippi, Alabama and Florida is 800/535-5151.

There is a per ticket convenience charge.

Tickets may also be purchased by mail order directly from the Jazz Festival so there is no per ticket charge, only a per order handling fee.

For a complete schedule of Jazz Festival events, with a ticket mail order form, send a self-addressed, stamped envelope to New Orleans Jazz and Heritage Festival, P.O. Box 2530, New Orleans, LA 70176.

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 Yusef Lateef: This Is ..... Early Riverside Rarity  
 Ramsey Lewis: Dancing in the Streets ..... Sorry Mick, Sorry David

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 Pat Boone: I Was Kaiser Bill's Batman ..... Pat Flips Out

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Johnny J and the Hitmen, Fri. 4 at Jimmy's with Moto-X, Fri. 11 at the Parkview Tavern and Sun. 27 at the Jazz and Heritage Festival.

943-2200. Post time daily at 1, Wednesdays through Sundays, save for Fridays at 3 p.m.

### All through April

Poster Contest for the 7th Annual Louisiana Renaissance Festival, to be submitted to the Jefferson Performing Arts Society, PO Box 704, Metairie LA 70004, and I was sitting around the other night with Correggio, and Rosso Fiorentino and il Sodoma and Gentile and Giovanni Bellini, over at Albrecht Durer's house, and they all thought they had a few ideas about what it might look like. Deadline is May 14; more information at 504-834-5727.

### Thursday, 3

What Do Men Want?, 4 to 5 p.m., Women's Center Lounge, Tulane, 865-5238. Hey, if they can answer that question in an hour, I'll be there like a duck on a junebug.

### Sunday, 6

Ice Cream Sunday, at the Audubon Zoo: "visitors will be able to create and enjoy their ultimate ice cream fantasy as they combine all their favorite ingredients"...what's that? eye of newt and tongue of bat? the thumb of a drowned sailor? Man those Uptown people!

### Friday, 11-Sunday, 13

1986 French Quarter Festival, all over the damn place; 9 stages, among the highlights: Friday: a steamboat race between the Delta Queen and the Natchez at 2:30 ending up at (hopefully not in) Jackson Square. Saturday: tug-of-wars at the Wildlife and Fisheries Building, from 9:30 a.m., including the Police v. the Firemen, the Council v. the Firemen (how'd that get in there? just kidding...), radio v. TV, the chefs v. the maitre d's, and if you think I'm going to make the wisecrack

you think I'm going to make, forget it; a Scentsational Sniffing Challenge in the 800 block of Bourbon (often pretty aromatic or odorous anyhow) at 1 p.m., and Can Can Dancers at Bourbon and Bienville at 2 p.m. Sunday: more sniffing, same time, same place, the Gospel Soul Children at 2 at the Wildlife and Fisheries Building, and an all-Mozart program at St. Louis Cathedral at 3 p.m. and a fireworks finale at 8:30 p.m. These are only a few grains of sand on this particular beachhead, too. Call the French Market Corporation at 522-2633.

### Saturday, 19

Friends of Lafreniere Park 'Membership Thrive Day,' 10 a.m. to 4 p.m. on the Park's Pavilion Island; all who join get free hotdog and cold drink, 32 oz. refillable souvenir cup, free boat ride and entertainment as well. Information at 885-3421.

### Sunday, 20

6th Annual WalkAmerica Event for the March of Dimes; a 20 K route, commencing at 8 a.m. at City Park 's Old Driving Range. Register at all 7-11 stores or the March of Dimes office; information at 522-0765.

### Monday, 21

Bum's Rush, a comedy-variety show at the Maple Leaf on Oak Street, with Montie the Mime, RK Barklay, Mike Smith, Ronnie Rejeck, Ken Ferguson (related to that other famous comedian, Charles Ferguson of the TP-S1?), Peter Gabb.

## VIDEO

NO-TV, Cox Cable Channel 06, Thursdays and Saturdays at 6:30; sponsored by Wavelength and following, despite the nebulosity required to

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preserve on-the-air spontaneity, the basic format of this very magazine. Ivan Bodley acts as the Elvira of the musical world; interviews, local videos, etc.

**NOVAC**, continuing programs and classes in video production and editing; information at 524-8626.

**St. Bernard Report**, with Mary Serpas and Bill Estives, Channel T-33, Group W; interviews with local and national acts, 6 p.m. Monday-Friday.

**WYES**, Channel 12, PBS, Wed. 2: *Placido Domingo sings Zarzuela*, which is the Spanish equivalent of Gilbert and Sullivan, 7 p.m.

Thurs. 3: *Nothing Sacred*, the 1937 Ben Hecht-William Wellman black comedy about the stupidity of the American public—as timely as today's headlines, as they used to say—with Carole Lombard as the girl who becomes a national heroine through a mistaken diagnosis, Fredric March as the reporter who loves her and socks her; Charles Winninger, the sublime Walter Connolly, Sig Rumann, Hattie McDaniel, Margaret Hamilton, 11 p.m. Sat. 5: *Happy End*, the 1928 Brecht-Weill musical, a disastrous flop in its day, has a better score than *Dreigroschenoper* and is about the Salvation Army and gangsters (and makes the similar *Guys and Dolls* look anemic by comparison), 1 p.m. *Tales of Beatrix Potter*, the children's books brought to rapturous life in this undeservedly neglected 1971 film with the Royal Ballet; they're all here—Apply Dapply, the little brown mouse, Peter Rabbit, Mr. Jeremy Fisher and Frederick Ashton camping it up as Mrs. Tiggy-Winkle, 3 p.m. *Austin City Limits Songwriters' Special* with Emmylou Harris, Rosanne Cash, Lacy J. Dalton, Gail Davies and others, 7 p.m. Mon. 21 (and thereafter for three more nights): *Brideshead Revisited*, the much-lauded adaptation of the peculiarly hateful 1945 Evelyn Waugh novel which is, as a friend of mine remarked, like watching a very long evening of male impersonation, 11 p.m. Tues. 22: *Unmasking New Orleans* with S. Frederick Starr who discusses his book of *feuilletons* about the city, 9 p.m. Wed. 23: *Live from the Met: Le Nozze di Figaro*, the Mozart opera with the same plot as the Beaumarchais play; Napoleon remarked of the play that he could hear, behind the jokes and poetry, the tumbrils of the Revolution carrying the privileged classes to their doom, 7 p.m. Sat. 26: *The Cradle Will Rock*, a rare chance to see Marc Blitzstein's left wing populist opera set during a strike and showing, musically, the dynamics of decadent capitalism and struggling labor; with Patti LuPone and directed by John Houseman, 1 p.m. Sun. 27: *Elektra*, the 1909 Strauss-Von Hofmansthal classic of Atrian revenge, conducted by the late, great Karl Bohm, with the sublime Leonie Rysanek in the title role and Astrid Varnay, Dietrich Fischer-Dieskau, 1 p.m. Mon. 28: *Elephant Games*, a rodeo for domesticated elephants in northeast Thailand—and you thought *Wide World of Sports* had some wild stuff on it!, 9:30 p.m. *Brideshead Revisited*, (and for the next three nights following), in its concluding episodes, 11 p.m. Tues. 29: *Live from Lincoln Center: Zubin Mehta and the New York Philharmonic*, in a gala performance which also includes such luminaries as Montserrat Caballe, Isaac Stern, Alfred Brendel and Itzhak Perlman, 7 p.m.

**Bayou Dinner Theatre**, Bayou Plaza, 4040 Tulane Avenue., 244-1444. Through Sun. 6: *Chapter II*, a Neil Simon play about Starting Over. From Fri. 11: *Janus*, a sophisticated comedy but the author and details (other than that I seem to recall Claudette Colbert was in it) escape me.

**Le Petit Theatre**, 616 St. Peter. Fri. 4 through Sun. 13: *Tintypes*, a celebration in song and nostalgia of the allegedly less innocent America of 1890-1917 (when our innocence supposedly ended when we started sending the doughboys over the top), which idea—a more innocent America—is just plain muleshit: we were interfering in Nicaragua (though with probably a bit more public support than today), there was the ghastly spectacle of our "splendid little war" with Spain which resulted in wholesale genocide by Our Troops in the Philippines (which raised a cry of pessimistic despair from Mark Twain), there was a hideous disparity-polarity in the distribution of wealth as can be seen from a casual perusal of the fiction of the period whether Edith Wharton or Dreiser, there were continuing labor problems in the wake of the Haymarket Riots of 1886, and in 1892 Henry Clay Frick stopped labor with a bit of brutality during the famous Homestead Strike, anarchists and socialists ran riot as did the Ku Klux Klan which began organizing nationally in 1915—a more innocent age? Well, they did write some great old songs, I guess.

**Loyola, Marquette Theatre**, 865-3824. Wed. 23 through Sat. 26: Arthur Miller's *All My Sons*, which is a 1947 updating of Ibsen's *Pillars of Society*, with instead of the rotten-hulled coffin ships of Councillor Bernick, we have instead the defective cylinder-mounts or something on the fighter-bombers manufactured by Joe Keller; the rest of it is equally modernized after a fashion, if not improved. Performances at 7 p.m.

**Rose Dinner Theatre**, 201 Robert Street, Gretna, 367-5400. Call for April performances.

**Theatre Marigny**, 616 Frenchmen, 944-2653. Thurs. 3 through Sat. 26: Sam Shepard's *True West*. Performances at 8:30 Thursdays through Saturdays.

**Toulouse Theatre**, 615 Toulouse, 888-8181 or 866-7974. Wednesdays through Sundays: Vernel Bagneris' *Stagger Lee*, with music by Allen Toussaint; there are two performances on Friday and Saturday evenings. Reservations available.

**CINEMA**

**Hotel Intercontinental**, 444 St. Charles Ave. The Society for Cinema Studies' national conference convenes here April 3 through 6 and covers everything from Jerry Lewis to sexuality in gay films through 50 different panels; information from Andrew Horton 286-7097. The American Independent Feature Filmmaking panel will be open to the public, Thurs. 3 from 8:30 to 10:30 p.m. The panel—Glen Pitre, David Rosen and Robert Young—will address trends and problems of independent filmmakers committed to regional cinema. Information on this particular panel from Linda Gregoric at 523-1216 or 566-0233.

**Loyola Film Buff's Institute**, 895-3196. Wed. 2: *Rashomon*, Kurosawa's unfortunately-not-endlessly-fascinating tale of the rape in the woods; Toshiro Mifune shows a good deal of tigerish

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Thursdays, Laissez-Faire

Sundays, TBA

**APRIL**

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Fri. 4 Exuma, The Obeah Man

Sat. 5 Java

Wed. 9 J. Monque'd Blues Band

Fri. 11 Angela Straylie

Sat. 12 Filé Cajun Band

Wed. 16 J. Monque'd Blues Band

Fri. 18 Radiators

Sat. 19 Leroi Brothers

Mon. 21 Comedy Variety Show

Wed. 23 J. Monque'd Blues Band

Fri. 25 Java

Sat. 26 Beausoleil

Tues. 29 King Cleary w/ J. Monque'd Blues Band

Wed. 30 Radiators

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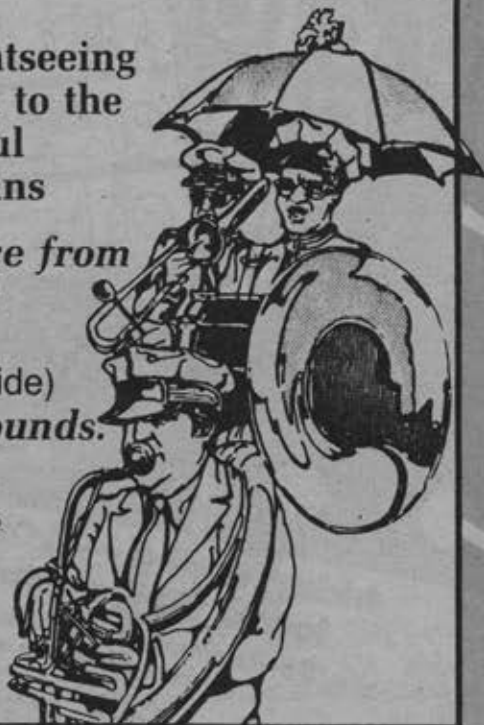


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charm as the bandit-rapist and Machiko Kyo is lovely as always as the brutalized damsel—but this 1950 is not as great as its reputation. Tues.8: *Das Kabinett des Doktor Caligari*, the 1919 film justly seen as the prototypical Expressionist horror film, with its painted sets and heavily madeup actors and its story of a somnambulist under a madman's command; if you don't get creeps of some sort when the Doctor at the funfair answers the young man's jocular query as to how long he will live with the two words "Until Dawn" or when Cesare in his black tights carries the heroine over roofs and down insanely twisting alleys and lanes, then I don't want to know you and that's that. Directed by Robert Wiene, script by Carl Mayer; with such fixtures of the period as Werner Krauss, Conrad Veidt as Cesare, Lil Dagover (who continued acting into her eighties), Frederick Feher (who later directed the mightily peculiar *The Robber's Symphony* in Britain). Wed.9: *Se Permuta*, a Cuban comedy made in 1984 by Juan Carlos Tabio described as being about "the machinations of a middle-aged matron who spends her time trying to upgrade her housing accommodations." Tues.15: *Le Bonheur*, one of the worst duds of the New Wave, this 1965 stinker by Agnes Varda is about a postman, his wife and kid and his adulterous romance which ends in a suicide (but not his); at one point, we see and hear a TV playing Renoir's *Dejeuner sur l'herbe* and one of its characters says that "Happiness may be submitting to the natural order," presumably the point here, but nature is brazen and grotesque in the most mannered Post-Impressionist style and the impunity of the proceedings arouses a puritanical distaste; with hairy little Jean-Claude Drouot as the busy letter carrier. Tues.29: *Rumble Fish*, this unintentionally hilarious, bizarrely arty (black and white-shot in a manner combining Caravaggio and the old Tobis-Klangfilm of the German 20's) 1984 Matt Dillon vehicle was directed in *Jolie-de-grandeur* manner by Francis Ford Coppola from one of those S.E. Hinton novels that, as John Simon said of the Zeffirelli *Romeo*, appeals "to pederasts and young girls." Matt cries a lot, bleeds prettily and gets his shirt torn but not quite

off his back; with Diana Scarwid, Mickey Rourke, Dennis Hopper and, watch out!, Queen Ida and her band in a cameo. Films are at 7 and 9 (usually) in Bobet Hall on the Loyola Campus. Admission is either by season subscription or \$1.50 at the door.

**Prytania**, 5339 Prytania, 895-4513. Through the end of April; *Ran*, Akira Kurosawa's hieratic version of *King Lear*, much praised for its scope and design, for the battle scenes and for the transposition of the plot into Japanese terms; a transvestite Japanese pop star plays one of the roles. We're in a decided minority in thinking that *King Lear* is an insufferable play about insufferable people, so maybe Kurosawa has made it a bit more interesting. Okay, bring in the hate mail from the English professors.

## ART

**A Gallery for Fine Photography**, 5432 Magazine, 891-1002. Through the end of April: French photographers, no doubt including such classics as Lartigue, Cartier-Bresson, Doisneau, Brassai, etc.

**Academy Gallery**, 5256 Magazine, 899-8111. Through Wed.16: oils and sculptures by Dell Weller and Robert Giordano.

**Arthur Roger Gallery**, 3005 Magazine, 895-5287. Through Thurs.17: paintings by Dan Rezzie.

**Bienville Gallery**, 1800 Hastings Place, 525-5889. From Sat.5: paintings by Gwen Roulet and Simon Gunning.

**C.A.C.**, 900 Camp. Through Sun.27: *State of the Arts: Texas and Dream-Makers*, an exhibit of art by Orleans Parish schoolchildren.

**Carol Robinson Gallery**, 4537 Magazine, 895-6130. Through Thurs.17: *Life Imprints*, sculptures by Juanita Moody.

**Delgado Community College Art Gallery**, 615 City Park Avenue, 483-4116. Student shows; through Thurs.3: Interior Design. Thurs.10 through Thurs.24: Photography.

**Duplantier Gallery**, 818 Baronne, 524-1071. Through Fri.11: *Recent Finds* by Bruce Allen.

**Galerie Simonne Stern**, 518 Julia, 529-1118.

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Through Wed.16: work by Earl Staley, transplanted-to-Texas Englishman Derek Boshier, Ron Hoover, Patrick Cronin.  
**Historic New Orleans Collection**, 533 Royal, 523-4662. Through April: items from the collection of General and Mrs. Williams, the founders of the HNOC, including maps and manuscripts, theatre and opera programs, sheet music, paintings and drawings and items relative to the career of Louis Moreau Gottschalk.  
**Le Mieux Galleries**, 508 Pelican Ave., Algiers Pernt, 361-1735. Through the month of April: *Car Icons* by Steven C. Wood.  
**Louisiana State Museum**, on Jackson Square and elsewhere. *Facing the Elements with Elegance:*

outerwear and wraps from the Presbytere's costume collection; paintings and photos, decorative arts and furniture and a generous amount of Newcomb pottery and Woodward work. At the Mint: *Mardi Gras in New Orleans* and *New Orleans Jazz*, two large and self-explanatory exhibits.  
**Mario Villa Gallery**, 3908 Magazine, 895-8731. Through April: sculpture by Robert Weeks.  
**New Orleans Museum of Art**, City Park, 488-2631. Through the month, the continuation of the Diamond Jubilee: *Part I, The Volunteer Directors, 1910-1948*. From Sun.6: *Dream-Makers*, art by local elementary school children. *Objects of Adornment: 5,000 Years of Jewelry*



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from the Walters Art Gallery, Baltimore; an exhibit of over seven hundred items covering a span of six thousand years. Free admission to the Museum on Thursdays through the year; Group tours for the deaf the fourth Sunday of every month.  
**On 4**, 127 Camp, 568-1121. Through Fri.11: *Impressions* by Tore Wallin.  
**Posselt-Baker Gallery**, 822 St. Peter, 524-7252. Through Fri.11: abstract paintings by Stephen Cappelli.  
**Tilden-Foley**, 4119 Magazine, 897-5300. Through Wed.23: *Texas!* which includes works by Martin Delabano, Terry Elkins, Vernon Fisher, Melissa Miller and James Suris.  
**Tulane University**, 865-5681. Sun.6 through Thurs.24: a juried exhibition of undergraduate work in the Newcomb Art Gallery. Through Wed.30, on the fourth floor of the Howard-Tilton Library, a "visual jazz" exhibit concentrating on the links and similarities between Latin American, Caribbean and New Orleans music.



*Spencer Bohren, giving out with a barbaric yawp or two at the Snug Harbor, Wed.16.*

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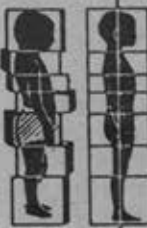
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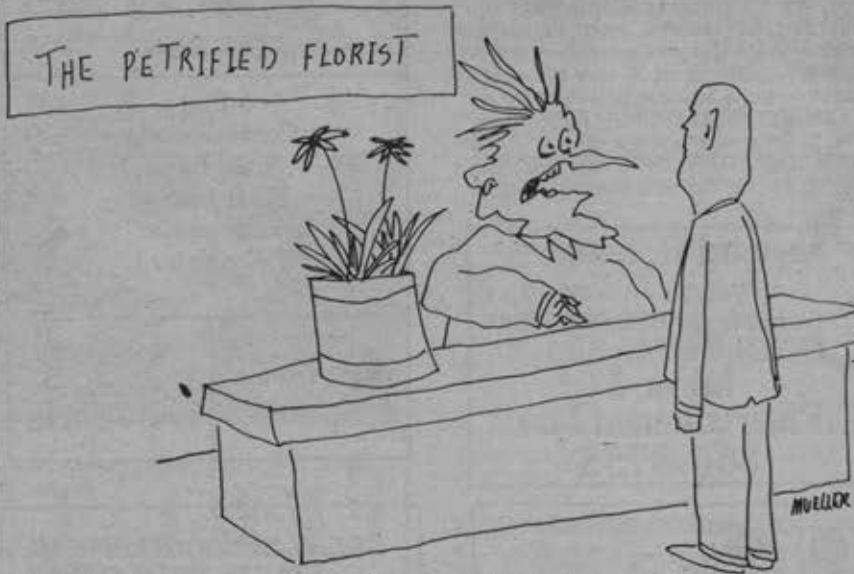
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Wondering what the King of Rock 'n' Roll a.k.a. **Fats Domino** has been up to lately? He followed his big European tour last summer with his first tour of California in over twenty years last August with the late **Rick Nelson**. (By the way, avoid the *Fats Domino Live!* videotape advertised on TV. If you can catch the Fats/Rick Nelson TV show you can see the exact same (great) fifteen minutes of Fats, **Dave Bartholomew**, **Herb Hardesty**, et al. for \$24 less.

December 12, as we all know, was proclaimed by the Mayor and the City Council as "Fats Domino Day" in New Orleans. On January 23 in New York, **Billy Joel**, the Rich Little of rock 'n' roll, admitted he started his impressions with one of Fats' "Ain't It a Shame" as he inducted Fats into the Rock 'n' Roll Hall of Fame. In February and March Fats played a week in Atlanta and three more weeks in Europe. He's been getting rave reviews everywhere. To quote Fats' last album, the Jazz Fest people were "sleeping on the job." Fats, come home and play for us!

Who's that howling in the last five minutes of *Down and Out in Beverly Hills*? "Good Golly Miss Molly!" **Little Richard** is back, with a movie, a video, and a new record "picked to click" by *Billboard*. Thankfully, Dan Hartman, Richard's co-producer (with **Billy Preston**), edited much of Richard's "message" out of "Great



Gosh A'Mighty," (sounds like GGMM!) so you can boogie to it without fearing damnation of your immortal soul at the same time. (We heard Richard was coming out of the studio in a huff over being given secular songs when he wrecked his car last October.) Richard may not like it, totally, but you know he likes it a lot. Especially, now that his tongue's sewn back in (literally!), he can take over all the talk shows again.

Wanna get on the radio? **WTIX** radio, 690 AM, is accepting new releases (within the last six months) from local recording artists. Must be pressed on discs, available for sale.

Scheduled air time is Mondays from 10:30 - 11:00 p.m. So far the response has been marginal, but that's before we all let you know about it...

Also, Important Records, 432 Moreland Ave. N.E., Atlanta, Georgia, is looking for submissions of regional bands. Send cassettes or vinyl.

Rumor (and what else is there to life?) has it that the **Grateful Dead** will be at the Saenger Theatre in September. For information, don't call us cause we just tol' ya all we know. Try the Saenger.

As part of a Cultural exchange program set up by the Louisiana Jazz network, **Patrice Fisher**, **Mark**

**Kaufman** and **Arlee Leonard** visited Guatemala City for a few concerts merging **Ensamble Acustico** of Guatemala and **Jasmine** of New Orleans.

Also globe-trotting has been **Spencer Bohren** (thanks for all the neat postcards, Spencer. We save the stamps). "Mr. Utah Moon" took a detour on his East Coast tour to come home to family and **Bill Pitre's** birthday party at the Bon Temps Roule in late March, then on to Florida.

**Java** will be recording a live album at Tipitina's April 17. Everybody's invited to supply background hoopla... **Jimmy Ballero**, former guitarist with the **Neville Brothers**, **Irma Thomas**, **Wayne Cochran** and the **C.C. Riders**, just to mention a few, has his own band now, the **Renegade Band**. Check 'em out... Congratulations to **Ed White** of White Oak Productions on the birth of his son.

The **Radiators**, back from an extended East Coast tour, will play a rare acoustic set at Snug Harbor April 15. Not to be missed.

For the third year in a row **Music City** was selected by the National Association of Cable Programming and the National Cable TV Association as the best music series from American Cable. Also, to be announced April 2 - **Music City** is one of the finalists for a Peabody award.

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6 LADIES NIGHT	7 PIANO NIGHT KING KLEARY no cover	8 TBA	9 LORDS of the NEW CHURCH with special guest THE AMERICAN GIRLS	10 DON CARLOS with the FREEDOM FIGHTERS and special guest THE SHEPHERD BAND	11 JOE ELY	12 LONNIE BROOKS with special guest KENNY RAY NEAL
13 LADIES NIGHT	14 PIANO NIGHT KING KLEARY no cover	15 TBA	16 LENNY ZENITH BAND	17 JAVA recording a live album	18 THE TAILGATORS with special guest THE LEROI BROTHERS	19 TBA
20 LADIES NIGHT	21 PIANO NIGHT KING KLEARY no cover	22 TBA	23 MASON RUFFNER and the BLUES ROCKERS	24	25 BUDDY GUY and JR. WELLS with special guest MIGHTY JOE YOUNG	26 NEVILLE BROTHERS
27 NEVILLE BROTHERS 4 KOKO TAYLOR and MARCIA BALL	28 PIANO NIGHT with special guests TBA	29 THE JOHNNY ADAMS RHYTHM AND BLUES REVIEW featuring WALTER WASHINGTON & TIMOTHEA	30 THE SURVIVORS and THE DIRTY DOZEN BRASS BAND	1 JAMES COTTON	2 CLIFTON CHENIER and his RED HOT LOUISIANA BAND	3 THE RADIATORS

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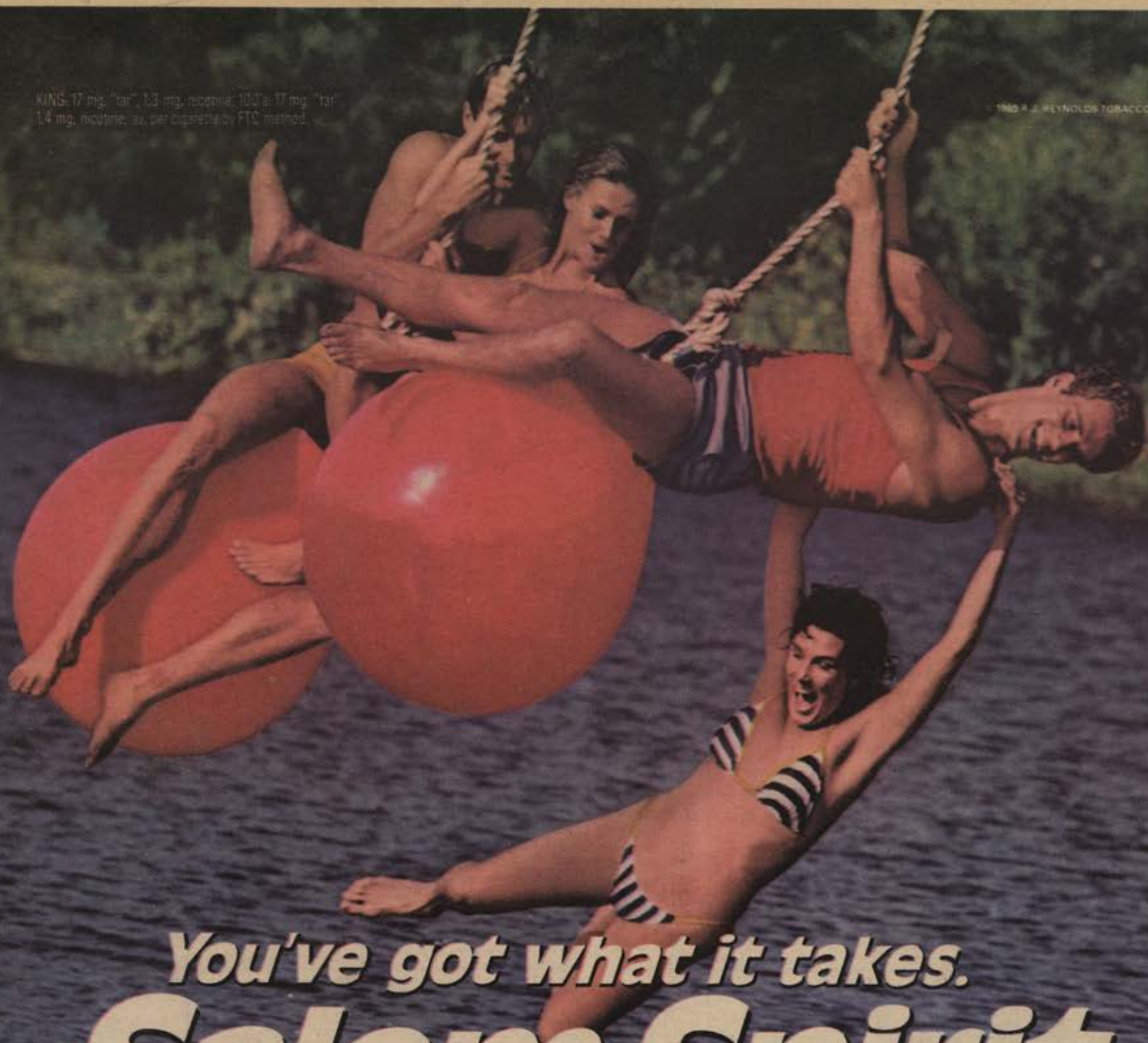
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