

5-1986

## Wavelength (May 1986)

Connie Atkinson  
*University of New Orleans*

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NEW ORLEANS'S MUSIC MAGAZINE

# Wavelength

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# Wavelength

ISSUE NO. 67 • MAY 1986

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

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- Sat. 24 Tony Brown Band  
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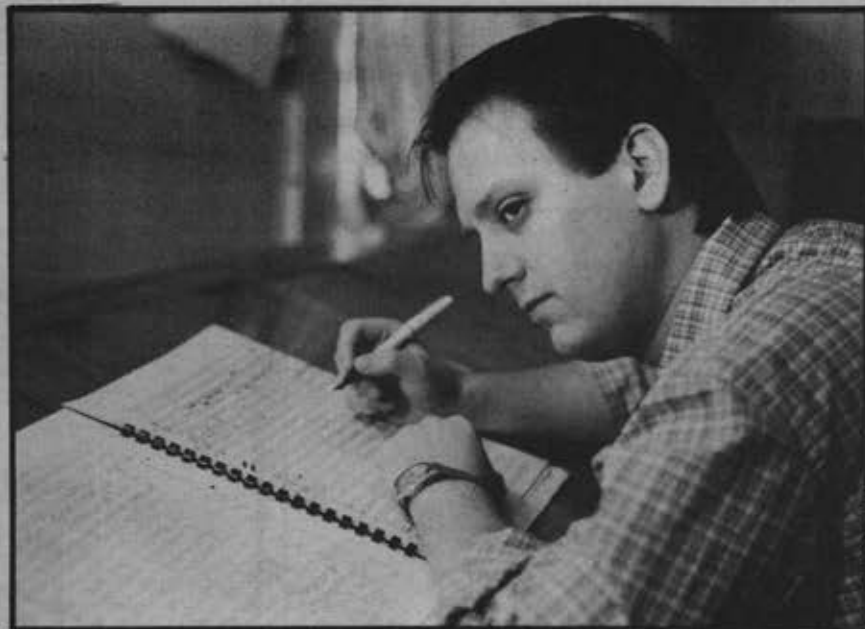
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## may news

### Weigel's Answer

In the early 1970s, while holding the Charles Eliot Norton Chair of Poetry at Harvard, Leonard Bernstein delivered a series of lectures entitled *The Unanswered Question*. In these highly eclectic, synthetic, and provocative discussions, Bernstein asks the question "whither goes Western music?" According to Bernstein, tonality met its death with the Ninth Symphony of Gustav Mahler. As the Twentieth Century dawned, music, as with all other arts, sciences, and intellectual life, faced a great abyss. The old things simply no longer seemed to bear validity. From out of this lacuna rose two distinct movements: the atonality, then twelve-tone system of Arnold Schönberg and the resurrected, transformed tonality of the Stravinsky of the *Firebird* and the *Rite of Spring*. Hovering above this foray lay the work *The Unanswered Question* of Charles Ives. Indeed, where would music and all art go?

Native New Orleanian composer, teacher, and music coordinator Jay Weigel possesses his own, highly creative responses to this almost portentous question. A graduate of De La Salle High School, Weigel earned a B.A. in music from Tulane in 1981 and an M.M. in theory and composition from the University of Southern California in 1983. Presently Director of Music at the Contemporary Arts Center and an instructor of composition at Xavier, Weigel is a major composer of serious weight. In recent months we have been fortunate to have a host of performances of Weigel's music in this area: on February 22 and again on April 11, the Gulf



TOMMO THOMANN

Coast Symphony Orchestra under the direction of Jim Shannon performed the piece *Sebastian* with libretto by Mary Jane Redmon; on February 6, Weigel's *Dancing on Glass* was performed at the Memphis State University conducted by Professor John Bauer; as part of the contemporary music festival at the CAC, *Change is Seldom*, poetry by Kim Backalanick, was performed by the Contemporary Arts Ensemble conducted by the composer.

In addition to his continuous composition and teaching, Weigel and partner Mark Bingham own Harbor Music, Inc., which recently has been responsible for an appearance of such local musicians as Aaron Neville, Johnny Adams, and Kidd Jordan on an A&M Records tribute to Kurt Weill entitled *Lost in the Stars*. Bingham and Weigel took the piece "Oh Heavenly Salvation" from the Brecht, Weill *Rise and Fall of the City of Mahagonny* and

arranged it in a blues, jazz setting. Continuing in this arrangement of other composers' work for new media, Harbor Music will be contributing a five minute synthesis of the Italian composer Nino Rota's *Casanova* film score for a tribute album based on his work. Jazz guitarist John Scofield will appear on this collaboration. Finally, Bingham and Weigel will make contributions to a forthcoming Charlie Mingus tribute.

Most importantly for those who do not know Weigel's works and for those who know him solely as the Director of Music at the CAC will be a performance on May 16 at the Audubon Zoo by the New Orleans Symphony under Andrew Massey's direction of the newly composed *Monkey Hill*. The work is to be performed as part of the celebration of the Audubon Zoo's 100th anniversary. Steve Hogan of the Poydras Plaza Development

## Get A Case Of The Post-Jazz Fest Blues

Great music has always been found up and down the Mississippi. For New Orleans Jazz Fest goes who can't get enough of that down home stuff, the Third Annual Blues Fest of Chicago will be held Friday, June 6 through Sunday, June 8, 1986.

Some of the performers for this free festival will be Chuck Berry, Bo Diddley, Robert Cray, Memphis Slim, Albert King, the Neville Brothers, Dr. John, Otis Clay, Artie "Blue Boy" White, Henry Townsend, John Lee Hooker, Jimmy



Johnson, and Pops Staples and the Staples Singers.

Other attractions of the festival include a Chicago Blues Plate Special street food showcase, afternoon "Front Porch" sessions with performers, and nightly musical theme tributes.

Three stages for local, national and international performers will spread continuous music between noon and 10:30 p.m. all three days.

For more information about the Chicago Blues Festival, call Lisa Shively at 312-262-8311.

— Mary Rees



Corporation has commissioned this work. The performance will be part of the program, the *Musical Zoo Review*, 6:00-8:00 p.m. — admission free. In discussing *Monkey Hill*, Weigel asserts the piece is a reflection on his memories as a child of visits to the park in which climbing Monkey Hill, an edifice built in the Thirties by the Works Progress Administration, was the climax of his visits to the park. Of course, in recent years the hill has been annexed by the evergrowing zoo.

Also implicit in this work may be Weigel's pronounced spiritual influences. One of the composer's mentors is Roger Dickerson, a New Orleansian composer well known for his *Musical Service for Louis* and *New Orleans Concerto* written for the Bicentennial. Also a teacher and resident composer, Dickerson is a spiritualist who has influenced Weigel's sense of piety and pursuit of the Eternal through music. *Monkey Hill* promises to be laden with Jungian archetypes and Platonic quests for Form through recollection as Wordsworth set out in the epigraph to his "Intimations Ode," "the Child is Father of the Man." Indeed, this recollection of childhood and visits to Monkey Hill could well be Romanticism revisited, the search for "that immortal sea/which brought us hither . . . Whither is fled the visionary gleam? Where is it now, the glory and the dream?"

Weigel is very outspoken regarding the future of serious music and its direction. Three years out of graduate school, the composer claims he has attempted to unlearn much of the formal, academic regimen. Tonality remains the most promising language for music according to Weigel. Most think of jazz as the only truly "American" genre of music, but Weigel asserts, "American music must be all inclusive, pluralistic." Like Harry Haller of *Steppenwolf*, Weigel can accept not only Mozart, but also jazz; of course, jazz was for the 1920's intellectual German what popular music may be for today's rarified intellectual. Fortunately, although intellectual, Weigel is not rarified. There is good music in all styles; the composer only rejects bad music in all styles. Weigel looks for music that is "well written, well conceived, and well recorded," citing Sting, Phil Collins, and Huey Lewis as popular musicians of merit. And, Jimi Hendrix remains for Weigel the foremost iconoclast of the rock guitar.

In his life as a composer, music director, teacher, and businessman, Weigel skillfully balances a high commitment to the life of the mind with life in the so-called real world. Choosing to compose from outside the walls of academe where the intelligentsia often act as politicians for chosen, rigid worldviews, Weigel possesses the freedom to fil-

ter all of experience through the imagination resulting in music that is vibrant, pertinent, and transcendent. Of course, no answer is "written in heaven" to Bernstein's *Unanswered Question*; yet, one intuits from

Weigel's earliest performed work in the 1980 *Piece of Orchestra* to the 1986 *Monkey Hill* that one New Orleansian is formulating a highly individual and provocative answer of his own. — Ken Scarbrough



#### The Evolution of K-Doe:

1. Ernest Kador, Jr., 1936. A boy child was born in Charity Hospital.
2. The Blue Diamonds, 1954
3. Ernest Kador, 1956 (supposedly cut the same day, 9-15-55; that Little Richard did "Tutti Frutti").

4. Ernest Cato (Club Tiajuana ad, *The Louisiana Weekly*, 9-7-56).

5. Ernie Kado, 1959
6. K-Doe, 1960
7. Ernie K-Doe, 1961
8. Ernie K. Doe (the *Executive* version), 1969

## How Do You Spell K-Doe?

So you haven't heard Ernie K-Doe's name enough lately now that he's not spouting it a mile a minute on the airwaves? — "THAT'S 'KAY-DASH-DEE-OH-EEE! MR. NAUGAHYDE-DUH, HIMSELF! B-U-R-N! K—D—O—E! B-U-R-N!!!" Well, go see him at the Jazz Fest after reading the true etymology of "Naugahyde-Duh" below.

Of course, Ernie K-Doe's ("Mother-In-Law," "T'ain't It the Truth," "10,000 Reward") real name is Ernest Kador, Jr. According to Mr. Kador: "What was happening, the deejays across the country, some of them couldn't pronounce 'Kador.' So what we did, thanks to Joe Banashak — he called me in the office one day on Barone Street. He said, 'Say, man, we got to do something, honey, 'cause they just can't pronounce your name.' He said, 'I'm gonna come up with an idea of how to spell your name where they would have to say "K-Doe," there ain't no other choice but to say "K-Doe." And he came up with the idea 'K-DASH-D-O-E.'

"Actually, that's the way my family spells their name. My family can spell their name 'K-A-D-O-R,' or they can spell it 'K-DASH-D-O-E,' or they can spell it 'C-A-T-O,' it still comes out the same. If you go on Highland, that's around False

River, North Louisiana — that's where my father [Rev. Ernest Kador, Sr.] is from — and you go up and holler 'K-Doe!', they start comin' out through the doors and windows!"

According to the late Joseph Banashak, owner of MINIT Records:

"I used 'K-Doe' all the way up until, I think, it was '\$10,000 Reward' [MINIT 623]. I just used 'K-Doe' — 'K-DASH-D-O-E.' The reason I mention that, is I remember Dick Clark saying on his show, 'K-Doe? What is that?' 'Just K-Doe.' And it wasn't long he had a 'Fabian' after that [Fabian started a year earlier]. It really stuck with him, the one name.

"The reason I did it was because everyone called him K-Doe. They didn't call him Ernie. But then the WNOE people started bugging me and started saying, 'Why don't you call him Ernie — Ernie K-Doe?' But I should have left it like that, I think there was a little mystery to his name, and it would have enhanced his recording name. I think I had K-Doe on some of the 'Hello My Lover' [MINIT 614], and then these guys started asking me to change it to 'Ernie.'"

Special thanks to Terry Pattison for lending the records.

— Rick Coleman

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- Sat. 3 Luther Kent (midnight)
- Sun. 4 Luther Kent (9:00 p.m.)
- Fri. 9 Asleep at the Wheel (10:00 p.m.)
- Sat. 10 Fats Domino, Doug Kershaw, Deacon John, John Fred and the Playboys (7:00 p.m.)
- Fri. 16 TBA
- Sat. 17 TBA
- Fri. 23 Luther Kent (midnight)
- Sat. 24 Sam & Dave "Hold On I'm Comin'" (10:00 p.m.)
- Thur. 29 Kenny Rankin
- Fri. 30 TBA
- Sat. 31 TBA

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- Wed. 7 Wishbone Ash and Knee Tremblers (formerly Foghat)
- Thurs. 8 Dash Rip Rock with The Fly
- Fri. 9 Barbara Menendez Band
- Sat. 10 Waka-Waka Reunion
- Mon. 12 Nighthawks with The Joneses
- Wed. 14 The Joneses
- Thurs. 15 Blood on the Saddle (from L.A.)
- Fri. 16 The Radiators
- Sat. 17 Tower of Power
- Sun. 18 Tower of Power
- Fri. 23 Dash Rip Rock
- Sat. 24 Barbara Menendez Band
- Fri. 30 Yesterday & Four For Nothin'
- Sat. 31 Uncle Stan & Auntie Vera

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**The Monkey —  
A Missing Link**

*"Three monkeys sat in a coconut tree discussing things as they've said to be. Said one to the others listen you two, ther's a certain rumor that can't be true. That man is descended from our noble race, why the very idea is a big disgrace. No monkey ever deserted his wife, starved her baby, and ruined her life"* (D. Bartholomew/P. King, Unart Music BMI)

Yet another direct but mysterious link between New Orleans rhythm and blues and reggae surfaced late last year with the re-release of Dave Bartholomew's *The Monkey* on the French Pathe Marconi label. The title cut, originally recorded on March 12, 1957, for Imperial Records features Bartholomew doing the vocals, backed by his all star orchestra including Justin Adams on guitar, Frank Fields on bass and Charles "Hungry" Williams on drums. Unlike any other composition on the album, "The Monkey" is a gritty piece of rocking blues, more akin to Bo Diddley than to Fats Domino, with its tough bass line. The lyrics are a wry look at anti-evolutionists noting that monkeys, in addition to their fidelity, don't abandon their children, starve their neighbors by building fences or kill their fellow monkeys. Bartholomew says he originally got the lyrics from his grandfather, which meshes with suggestions that the tune had its origins as a blues commentary on Clarence Darrow and the Scopes trial on the teaching of evolution in 1925. Cosimo Matassa agrees that Bartholomew is responsible for the lyrics but says the idea was based on a "street thing going around at the time," not unlike the "Signifying Monkey" but different in its origins and content.

What makes "The Monkey" tantalizing is that reggae listeners know the song as Bunny Wailer's "The Monkey Speaks," from the *Hook, Line and Sinker* album on his Jamaican Solomnic label released in 1982. Bunny Wailer's rendition, which opens with a Tarzan-like yell, is a great piece of funky reggae fun with a horn arrangement by Dean Fraser and Nambo Robinson that the posse at Seasaint Studio would envy. On *Hook, Line and Sinker* Wailer credits the "Monkey Speaks" to D. Bartholomew (sic) and himself. Jamaica is not a signatory to either of the Universal Copyright Conventions nor is it covered by bilateral treaties with the United States.

How Bunny Wailer, who is the least traveled of the original Wailers, got hold of Bartholomew's song and decided to cover it 25 years after its original release is a total mystery. According to Bartholomew the song never caught on when released so any thought that Bunny Wailer may have originally heard it as a child on radio emanating from New Orleans or even Miami is a fantasy. British music historian John Broven, in his liner notes for the Bartholomew re-release, states that "The Monkey"



olomew the song never caught on when released so any thought that Bunny Wailer may have originally heard it as a child on radio emanating from New Orleans or even Miami is a fantasy. British music historian John Broven, in his liner notes for the Bartholomew re-release, states that "The Monkey"

was an influential record in the evolution of the blue beat sound among Jamiacans in the early and mid-1960s.

However the blue beat sound (the word itself was coined in Britain) was almost totally confined to Jamaican immigrants living in England and never had the impact of ska and rocksteady in Jamaica itself on reggae's pioneers. The well travelled Bartholomew also disputes Broven's view, noting that "The Monkey" wasn't popular in England and he hasn't received foreign royalties on it. In fact, a rocksteady version was released in England in 1967 under the title "The Monkey Speaks His Mind" by one Dudley Sibley, which was later included in a British bluebeat anthology along with Bartholomew's original rendition. But the notion that Bunny Wailer would get the impetus for his recording via a convoluted route taking fifteen years starting in New Orleans going through London and ending in Kingston seems tenuous at best. So the questions as to Bunny Wailer's cover remain to be answered by the artist himself. As to the origins and travel route of "The Monkey," the intrigue is almost as enjoyable as the song itself.

— Shepard H. Samuels

**Copyright Bill Threatens BMI**

Congress, broadcasters, and the music industry are not eurythmic, they are just not in harmony when it concerns a bill introduced into Congress last October to amend the present television music copyright law. Any disturbance of copyright laws causes concern among music composers, and this bill is no exception.

The House of Representatives Bill 3521 would mandate source licensing as the sole method of compensation for synchronized music used in syndicated television programming aired on local TV stations. In other words, composers of music for television shows will be paid one time, and not every time, the show is aired, as in reruns. The whole idea, according to supporters of the bill, is to reform the present copyright laws so that creativity in the music industry might be enhanced by increasing the competition among composers and songwriters.

Under the present system there are four methods of payment to composers and songwriters for use of their intellectual properties: a "blanket" license issued through such agencies as BMI or ASCAP, the per program license (a variation of the blanket license), a direct license between the station and the composer/owner, and the source license obtained from the composer/owner by the program producer or syndicator for the stations.

Louisiana's congressman Bob

Livingston, whose district is heavily saturated with people whose livelihoods are in the music industry, is a co-sponsor of the bill. An aide close to Livingston says that when the congressman was originally approached by the Louisiana Broadcasters Association to support the bill it "sounded logical at the time."

Cosimo Matassa, a music business consultant in New Orleans and 40-year veteran of the music industry, is adamantly opposed to such legislation.

"I'm totally against it because the basic philosophy behind it is to enhance the big money makers . . . the broadcasters . . . In Louisiana, as well as other areas, songwriters will be the first to be affected. But, it is an attack on intellectual properties in general, not just songwriters."

Other opponents of the bill stress that it would destroy composers' most valuable right, to be compensated when others use their work in a public performance.

But, Congressman Boucher of Virginia, who introduced the bill, says that there is very little about the present system which either encourages authors or promotes progress in creativity.

"The current system is inconsistent with the fundamental purpose of the copyright laws and fails to enhance the public interest. It diverts into the hands of a few music writing companies (BMI, ASCAP,



etc.) funds which otherwise could be used to enhance the creative efforts of local broadcasters . . . ,” according to congressional records quoting Boucher.

At present, the amount of blanket fees is less than one percent of a station’s revenues.

“The net effect of this,” Matasas says, “would be that the pay would be even less for the music, and more kept for the broadcasters.”

BMI’s regional director Paul Bernard says that by design his is a non-profit organization set up as a method to properly collect funds for those works which are aired. “BMI is not a money making music company.”

“In essence, if the bill gets passed, BMI could be destroyed. No one would have any say in the way they are paid for their products. But, the biggest thing,” he says, “is that this is entirely special interest programming. It could only benefit a small amount of people.”

BMI by itself services nearly 80,000 writers and publishers of music. According to BMI President Ed Cramer, there are approximately 800 TV stations. Of these, nearly 600 entities are owned by 160 companies, which operate from two to seven stations.

Since Congressman Livingston

first became a co-sponsor, he has received numerous calls and letters in opposition to the legislation. In light of this, he has decided to wait and examine the results of a judiciary committee presently reviewing the situation. Livingston wants a bill that is fair to the broadcasters, but at the same time would not hurt the writers, according to his aide.

Says Matassa: “I’m always a little leary of someone in public office who wants to do something for someone who’s in the position to criticize and hold him up to inspection . . . What moves the Congressman to be concerned about the broadcasters? If the broadcasters are being harmed then he should do something. But here, it will only be the writers who are harmed.”

To Congressman Boucher the only way to change the present state is by “exercising Congress’ historical right to restore balance to the copyright laws.”

But for Paul Bernard “It’s as if the broadcasters are telling Congress that they know more about the writer’s business than the writer . . . No writers have asked, ‘Would you please destroy the very organization that collects money for the use of our creative properties and polices that use?’”

— Edith Dupré LeBlanc

## Butch & Stuff

Two traditional pianists with styles as different as can be will be making non-Jazz Fest appearances early this month.

Richard “Butch” Thompson has achieved nationwide fame of sorts as the pianist (and occasional clarinetist) for the wonderfully eccentric public radio series *A Prairie Home Companion*. The Minnesota native is known to New Orleans jazz fans as an outstanding interpreter of Ferdinand “Jelly Roll” Morton’s music; in this style only the formidable Norwegian Morten Gunnar Larsen can compete (as one aficionado put it: “Larsen plays Jelly Roll’s music the way he *might* have played it, while Butch plays it the way he *would* have.”)

Thompson is also a more-than-capable stride pianist, and in fact it is this mode which he displays most frequently on the radio. His style is relaxed and tasteful, a thoroughly knowledgeable representation of pre-big band piano. Thompson will perform at one of his old haunts, the Maple Leaf, on Sunday, May 4, in addition to a Jazz Fest appearance that afternoon.

Tasteful, relaxed, elegant — Frank Glenn, a.k.a. Professor Bigstuff, is none of these. He attacks the piano in a raunchy barrelhouse manner, with a messy left hand pounding out notes seemingly at random, right hand spitting out cascades of notes that seem to defy time on occasion. Chase is a stri-



kingly odd-looking performer: approximately 6’2”, 230 lbs., ponytailed, wisps of a mustache at both ends of his mouth, bizarre ties and hats, and constantly mugging. A Bigstuff show is as much comedy as music, full of song parodies, strange routines, devastating vocal imitations of the likes of Ray Charles and Randy Newman, and great repartee with the audience and bar staff.

The Stuff will appear at Tropical Isle (formerly the Levee) at Toulouse near Bourbon on May 1, 2, 3 and 4. No cover charge here, and the drinks are as cheap as the humor.

Tom McDermott

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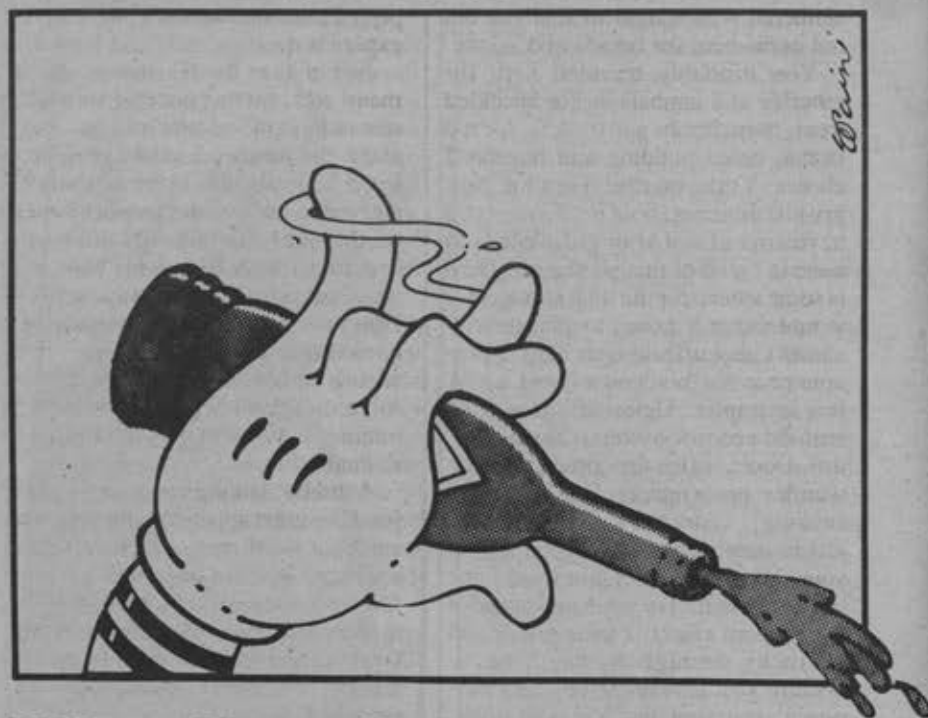


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## What New Orleans Eats

The Jazz Fest is just a good excuse to eat food. At least, this is true for several of my friends. They look forward all year to this visit. Then when they get here their itinerary revolves around their appetites. This should not at all be surprising, not even to readers of a music magazine. Music and food are the twin enchantments that lure outsiders to New Orleans like blue crabs to smelly fish-heads. When tourists arrive and see how much fun the locals are having with their boogies and bacchanalia, it is useless to resist.

Realize first of all that eating is more than a metabolic necessity. It's supposed to be fun and done to excess. It is sport, and it mixes easily with music.

To illustrate I would like to tell you about a music teacher I once had. He led the gospel choir at Delgado, and he really knew how to get the best sounds out of his students. A dynamic instructor, he made people enjoy a good song. He also loved to eat. I remember him telling us to bring lots of food for the class picnic.

"I don't just like to eat," he said; "I like to stuff myself." Here we have an example of pure artistic temperament, a la Big Easy. Take his words as your guide and inspiration. Consume as much as you can and enjoy it wholeheartedly. This will put you in a good frame of mind to enjoy the music.

Local musicians love to eat, even the skinny ones. Some are fine cooks themselves. And why not? It is creative, sensual, and rewarding. It's something to do in those long gaps between gigs, and it is cheaper than a restaurant. Touring artists have learned to cook in self-defense. Outside of south Louisiana gumbo is a foreign word, beans are frowned upon, and crayfish are regularly mispronounced. That is why the Preservation Hall jazz band travels with four

footlockers of food and kitchen gear and why, according to one reliable source, Fats Domino will not book a hotel room if he cannot cook in it. These are veteran good-timers, and they know a band plays marches on its stomach. Second lines, too.

If your aim is to enjoy music you obviously want to put yourself in a Sympathetically Prepared Aural-Sensual Mood (SPASM). In other words, before you can groove you have to get down and greaze. Easier said than done? Not really. The best way is to come year after year like my friends until you have a list of favorite dining holes longer than you can get to in twice your allotted time. Stay with a host who will put on a crawfish boil or an oyster shucking party. That way you get right to the fun part without all the paraphernalia. When you do go out to eat please exercise caution. Look around. If you do not see other customers laughing a lot and having a good time, go somewhere else. If it is a fancy place and you feel accosted by a maitre d' in funny clothes who looks like he missed Mardi Gras and has been pouting ever since, go somewhere else. You can find restaurants like this in Cincinnati or wherever else you spend time. If there is grease on the walls of the dining room and crusted on the fluorescent lights you can make book that the kitchen is much worse. Exercise extreme caution. In fact, be very skeptical about most neighborhood and lakefront restaurants that live and die by fried foods. Changing the oil is a constantly forgotten art: Nobody likes to do it, but some have no conscience about pushing it into overburn. Those of you visiting from the so-called "progressive" areas might be surprised at our city's reliance on refined bread and ultra-dull salads with bottled dressings. Just remember as you confront your tall stack of white bread toast

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slathered with margarine that you did not come here for breads and salads.

You probably traveled here for etouffée and jambalaya, for speckled trout, boiled crabs and oysters, for red beans, bread pudding and hoghead cheese. Yeah you rite! (Gets me hungry just thinking about it.) So now you have arrived and your radar needs to hone in on all of this good stuff. Here is some advice for the total strangers. I would suggest going to places with names either offbeat or as hard to pronounce as the food you are seeking. A few examples: Uglesich's (for fried seafood and raw oysters), Bozo's (ditto), Dooky's (for the company of the wonder proprietress and her good cooking), Gautreau's, and Olivier's just to name a few. Now you are on your way. Next you might want some tasty crawfish. Try your nearest pool hall (where else?). Perhaps you will be lucky enough to be close to Whitey's on Downman Road or Perrino's, just past the big flag in St. Bernard.

If you are the type that loves standing in line I would urge you to do it either in front of the food booths at the Jazz Festival or on Bourbon Street outside of Galatoire's. Featuring such soulful favorites as The Second True Love Baptist Church barbecued chicken and a broad array of traditional favorites, the Fair Grounds is the ideal place to eat your way across the local food spectrum. This is especially true since the vendors now offer cheap sample size portions. The lines get longer as the days wear on, so think about getting there early. For the full impact, however, of fine cuisine New Orleans style try Galatoire's. It accepts no reservations. You stand in line like everybody else. The governor stands in line. The mayor stands in line. The President sends his secret service man to stand in line. (My friend's mama don't stand in line but that's 'cause she was raised up next to Justin Galatoire's mama. She's the *only* exception I know of.) Anyway, the dining room is picturesque. The dress code is formally upheld. The menu features many of the classic preparations of the best local seafood. It is all quite reasonably

priced considering the quality of the experience.

Just a few blocks away will be many others who patiently wait for a seat at K-Paul's. I prefer to reminisce about the lunches I used to get there for \$4.75, or about the oyster loaf (served to me upstairs in what used to be the deli) that was absolutely the best one I have ever had. Now it is so-o-o expensive; not really worth it. Don't assume you will try the definitive version of their famous blackened redfish either. They rarely, if ever, serve it. The choice is yours, but you might just do better only talking about K-Paul's too.

Actually, talking about any kind of food is a great appetizer. Anyone who enjoys a good meal will love to talk about it. This can be almost as much fun as eating. Ask someone if his mother can cook an oyster dressing. Or what should or should not go into gumbo. They will probably all mention the word "seasoning." To foreigners — east and north of Slidell and west of Lake Charles — this usually means cayenne pepper, hot and spicy. Most of your true New Orleans cooks do not mean this at all. Chef Austin Leslie of Chez Helene, for example, tells me he does not even have cayenne in his kitchen. The real seasoning flavor of good cooking in this city comes from its roots, bones, vegetables and herbs. No secrets here. Onion. Garlic. Fishbones. Ham-bones. Celery. Bell Pepper. Bayleaf. Thyme. Well maybe a dash or two or three of cayenne. That is up to you.

One final word of warning: Don't let your more excitable gourmands get talking about food just before you have to be somewhere for an appointment. You might never make it. They will grab you by the arm, hold you, and ramble on and on about using pans of beer in their roasters to steam-cook some dream ingredient, or some other brilliant trick. And they always have a secret eating spot where you get the best ribs or yatchamein or roast beef po-boys that not even other locals have ever heard of, but don't start me talking on that because now I am late. I need to rush off and make some groceries and... □



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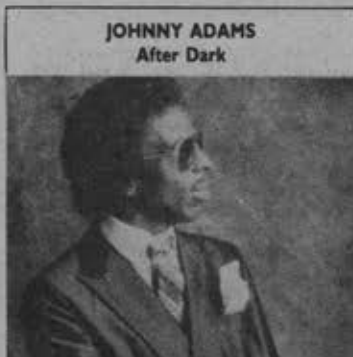
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## Breaking With Tradition

Precedents were set and rules broken in the 1986 Trinidad Carnival.

Calypso lovers can find calypso being played on many different Caribbean islands, but there is no doubt that there is only one true "land of calypso and steel drum" ... Trinidad/Tobago. Naturally, when it comes to crowning a calypso monarch each year at carnival time, the people of Trinidad/Tobago take things very seriously. The competition for the monarchy begins with live performances in the calypso tents and culminates in the Dimanche Gras proceedings which take place the Sunday before Mardi Gras.

Several things happened musically during Carnival '86 that had most people totally surprised. Both the calypso monarchy and the other coveted award, the road march title, went to the same person, David Rudder, the lead singer of a funk, calypso, soul band called Charlie's Roots. The same person taking both honors has occurred before, but the precedent setter was the fact that the new monarch is a non-calypsonian. The judges broke with 30 years of tradition by choosing the lead singer of a group instead of a tried-and-true calypsonian.

Second-guessing the judges is next to impossible, but still remains a favorite pastime of Trinidadians as the days lead up to carnival. Decisions are made by the judges, who are all members of the Carnival Committee; the common Trinidadian has no say in the matter. At the Dimanche Gras finals, each of the finalists is permitted to perform two songs of his/her choice, and the judges select the winner on the basis of who they feel upheld the standards of calypso.

What these "standards of calypso" are is a matter of great debate. Although the Mighty Sparrow has won the crown more years than anyone else, it was the four consecutive victories by Mighty Duke, from 1968 through 1971, that gave the impression of a consistent pattern in the judges' selections. In each of Duke's four winning years, he came on strong with a rather slow, serious song paired with a faster-paced dance song. Consequently, "one heavy, one light" has forever since been the guiding formula behind most contenders' two entries on Dimanche Gras.

The judges' subsequent selections seem to bear out the wisdom in this strategy, but enough exceptions occur, like Black Stalin's victory last year with two serious numbers, to keep calypsonians on their toes.

The songs that gained Rudder the monarchy this year, "Bahia Girl" and "The Hammer," barely follow the tradition. The "serious song," "The Hammer," has a great soca dance beat, while "Bahia Girl" is

light and danceable but strays far from being either calypso or soca. The two songs were so popular that they took first and second place in the road march standing as well. They can be heard on the Charlie's Roots album entitled *The Hammer*, found on Charlie's Records.

Another first that occurred this year in the monarchy competition was the participation of the youngest calypsonian to ever reach the Dimanche Gras finals, 11-year-old Machel Montano. A junior monarch competition occurs each carnival also, and in fact, Machel was the winner in 1984. However, in '86, he competed in the adult competition, coming in with "Too Young To Soca," a musical rebellion to the longstanding tradition of junior calypsonians singing songs with relevant, serious lyrics. The boy feelin' the soca. "They want me to take cheap shots at them politicians, they want me to spill my guts in my position, they want me to use my song to highlight the social wrongs, and when I don't go along, they tellin' me I too young. I feelin' the soca." The music on this cut is great, but Machel's "chipmunk" voice makes the record sound like a 33 rpm disc being played at 45 rpm.

It's been a bit harder this year to find good soca and calypso, in my opinion. Rootsman had a soca hit with "Jam on de Parkway" (B's), and Gypsy hit hard again with the excellent calypso called "The Sinking Ship," from his album *The Action Too High*. On "The Sinking Ship," Gypsy uses the analogy of Trinidad as a luxury liner who smoothly and freely sailed the Caribbean sea under the captain Eric Williams (Trinidad's first prime minister when it gained independence in '62). "But sadly, Eric Williams passed away, the ship hit rock water today; someone turned the bridge over to a captain named [second Prime Minister George] Chambers. Me blood crawl, things start to fall, hold me head when that sailor bawl ... Captain, this ship is sinking."

Gypsy's record is one of the best of the year, bringing him in third in the monarchy competition. Kitch and Sparrow both had albums that were excellent from beginning to end, for a change. More on their albums and others in a future issue.

### Jazz Fest Picks

This column is sponsoring an Afro-Caribbean itinerary this month for all Jazz Fest visitors. The Jazz Fest itself will be providing some of the key moments on the itinerary. If you haven't read about it elsewhere, Caribbean acts for the second weekend include *Burning Spear* and the *Barbados*





The people of Trinidad/Tobago take crowning their calypso monarch very seriously.

**Tuck Band.** From Nigeria comes both Olatunji and his Drums of Passion and Chief Commander Ebenezer Obey with the Inter-Reformers Band.

I'd like to highly recommend that everyone catch the Tuck band to get an idea of an authentic Bahian style of a drum and pennywhistle band. And Olatunji should not be missed. I can't think of many people who are as deserving of the title "cultural ambassador to the world" as the great Nigerian brotherman, Olatunji. Here is a man who has been carrying his drums and his wisdom around the world for over two decades, inspiring and educating the youth. This master drummer speaks with his mouth and his drums.

Outside of the Jazz Fest, there will be plenty of nightlife to check. Refer to the club listings for gigs by New Orleans' reggae bands **One Us**, **The Uptown Allstars**, **the Shepherd Band** and **Exuma**. Benny's Bar, Tipitina's, The Maple Leaf and Jimmy's, all uptown clubs, are the likely venues for these bands. Those who can't get to the Spear/Obey show at the Municipal Auditorium could have a fine time at the **Killer Bees'** record debut party the same evening. The Bees' latest single, "Groovin'," which features a great cast of musi-

cians, including Cyril Neville, will be available that night.

A pleasant weekday activity would be a visit to the fourth floor of Tulane University's Howard-Tilton Library where several **Caribbean/New Orleans exhibits** will be on display. *The Latin Tinge, Jazz: The Creole Connection*, and *The Creole Heritage* will all explore, through rare photographs and recorded sound artifacts, the Caribbean connection to New Orleans' musical culture.

Some more daytime fun can be had by picking up some crawfish and a six-pack and tuning in to the *Caribbean Show* on community radio station WWOZ 90.7 FM. Special broadcasts will be aired on Tuesday and Friday, from noon until 1:30 which will feature **CC Smith**, editor of the *Reggae & African Beat* magazine as guest host. You can suck those heads to the best in cadence, calypso, reggae and African pop on the Caribbean Show.

For some nighttime radio, check WTUL 91.5 FM and **Shepard Samuels' World of Reggae** show on Monday from 9 til 11 p.m. And tune back to WWOZ on Saturday nights from 8:30 til midnight for both the evening broadcast of *The Caribbean Show* and *The Best of Reggae* with DJ **Elisa Abolafia**. □

## NEW ORLEANS JAZZ & HERITAGE FESTIVAL

April 25-May 4, 1986

### EVENING CONCERTS

**Friday, April 25, Miles Davis, Stanley Clarke, Saenger Theatre, 9:00 P.M.** (\$18.50 or \$17.00 reserved seats). **The Original Cast of "One Mo' Time," New Orleans Blue Serenaders, Sippie Wallace with the James Dapogny Chicago Jazz Band, Old Time Jazz Band of Helsinki, Finland, Storyville Jazz Hall, 8:00 P.M.** (\$10.00 gen. adm.).

**Saturday, April 26, Natalie Cole, Andrae Crouch, B.B. King, Southern University Marching Band, presented by WYLD AWF/M, Municipal Auditorium, 8:00 P.M.** (\$20.00, \$18.50 or \$17.00 reserved seats).

**The Leaders—Famoudou Don Moye, Chico Freeman, Lester Bowie... Henry Butler, Charlie Haden and Herman Jackson, Kidd Jordan's Elektrik Band, Prout's Club Alhambra, 12:00 Midnight** (\$10.00 gen. adm.).

**Tuesday, April 29, Al DiMeola, Steps Ahead—Michael Brecker, Peter Erskine, Michael Manieri and Victor Bailey, Theatre of Performing Arts, 8:00 P.M.** (\$17.50 or \$16.00 reserved seats).

**Wednesday, April 30, Nina Simone, Olatunji & Drums of Passion, presented by Travel of New Orleans, Inc., Theatre of Performing Arts, 8:00 P.M.** (\$18.50 or \$17.00 reserved seats).

**Thursday, May 1, Jose Feliciano/Miami Sound Machine, Riverboat President, 9:00 P.M.** (\$17.50 gen. adm.).

**Friday, May 2, Jerry Lee Lewis, Rockin' **SOLD OUT** Allstars, Riverboat President, 9:00 P.M.** (\$18.50 gen. adm.).

**The Copasetics, Masters of Tap featuring Bunny Briggs, Carrie Smith in a Tribute to Bessie Smith, Ex Waseda Jazz Band of Tokyo, Japan, Storyville Jazz Hall, 8:00 P.M.** (\$10.00 gen. adm.).

**The David Murray Octet, Alvin Batiste, The New Orleans Sax Quartet, Prout's Club Alhambra, 12:00 Midnight** (\$10.00 gen. adm.).

**Saturday, May 3, The Neville Brothers, Burning Spear, Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra, Municipal Auditorium, 8:00 P.M.** (\$18.50 gen. adm.).

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**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, The Humble Travelers, Woodenhead, Aaron Neville, The Petries, The Batiste Brothers, Lil' Queenie, Johnny Kool & His Gang, Fred Kemp Quartet, J. Monque'd, All Star Brass Band, Paul Daigle, Ninth Ward Millionaires, Paula & Pontiacs, McDonough #15 Elementary School Band, Hector Gallardo & Songo Allstars, Bumble Bee Hunters, The Leviticus Gospel Singers, Alfred Roberts Afro/Calypso Band, Bad Oyster Band, Shad Weatherly, 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, Continental Drifters, Original Buck Jumpers, Walter Payton, Tim Green/Dave Goodman Stick Band, Jazz Couriers, Jessie Mae Hemphill, White Eagles, Mars, Al "Rockabilly King" Ferrier, Second Line Jammers, Famous Friendly Five, 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. F.C. Barnes and Janice Brown, Odadaa! of Ghana, Mason Ruffner, Johnny Adams, Lester Bowie, Chico Freeman, Charlie Haden, Cousin Joe, Wallace Davenport, Louis Nelson, Bois Sec & Canray, Desire Community Choir, Ronnie Kole, Young Tuxedo Brass Band, Al Belletto, Germaine Bazzle, Exuma, John Rankin, Mississippi South, UNO Big Band, D.L. Menard, Walter Washington, Olympia Aid SA & PC, Voices of the Kingdom, Henry Butler, Delton Broussard, Teddy Riley, NOCCA Jazz Ensemble, Yellow Jackets, Delfeayo Marsalis, Sady Courville & Dennis McGee...

**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, Orward Brass Band, Belton Richard, Rev. Freddie H. Dunn, Russ Russell, Wild Magnolias, Tribute to Raheem Roland Kirk, The Copasetics, Lenny Zenith, Filé, Mighty Sam McClain, Tanya P., Tommy Ridgley, Dave Bartholomew Big Band, Ramsey McLean & Survivors, Spencer Bohren, Bobby Mitchell, Uncle Stan & Auntie Vera, Little Joe Blue, Treme Sports, St. Luke AME Choir, Earl Turbinton, Jr., Scooter Lee, Ruben "Mr. Salsa" Gonzalez, Gospel Choralettes, Avenue Steppers, Kent Jordan, SUNO Jazz Band, Voodoo Macumba, Ritmo Caribeño, Willie Metcalf, 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, New South, Luzianne, Golden Eagles, Snooks Eaglin, Olympia Brass Band, Zion Harmonizers, Scene Boosters, Aubrey Twins, Bryan Lee, Creole Wild West, Jasmine, Caledonian Society Dancers & Bagpipers, St. Monica Catholic Choir, Don Montecet, McDonough #42 Childrens Choir, The Fun Lovers, Barbados Tuck Band...

\*This is a partial list, a complete list with performance times will be available on the grounds. (Schedule subject to change.)

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# Towards Understanding

Through oppression and apartheid, a thriving live and recorded music scene exists in South Africa.

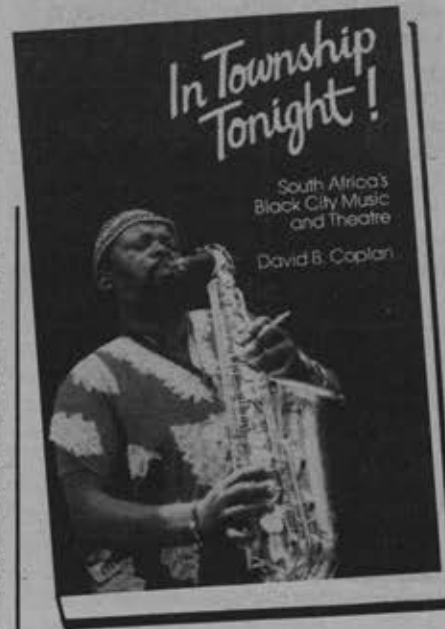
One form of African music that is becoming more and more easily available on disc in New Orleans is the music of South Africa. It's easier than it's ever been to be mesmerized by beautiful choral singing, or to be energized by quick-paced, almost frenetic jive music. But as good as the music is on these South African discs, whether they be domestic pressings or import pressings from Europe and South Africa, the album jackets contain little or no liner notes. Consequently this availability of discs is not doing enough toward gaining a better understanding of what is going on musically in South Africa.

Many of us, as we have become aware of the incredible oppression of the apartheid system, may be surprised to learn that there even exists a thriving live and recorded music scene. We might find it unbelievable that popular South African groups like the Soul Brothers sell an average of 250,000 copies of their latest releases and can bring together multitudes of people for a live performance, or that portable radio/cassette players are abundant and one of the most com-

mon ways of hearing the music.

Yet these are just a few facts which describe a diverse South African music scene that encompasses a variety of styles catering to everyone from those who have just come into the urban settings from the bush all the way to the hip, urban youth culture. We've actually been given a taste of almost all these different styles by Shanachie and Earthworks Records, and for the most part the music has been very exciting, if not as "exotic" sounding as some forms of African pop from other regions of the continent.

I'll mention these records as I go on, but first I'd like to herald the release of an eagerly awaited book on the subject of theatre and music in the South African townships, called *In Township Tonight!* The book's author, David Coplan, began fieldwork in Johannesburg back in 1975, later expanding his scope to include other cities, observing and participating in musical and theatrical events as well as community and family events. Over the course of study he became fluent in several South African languages, allowing him to dig into the



written archives to examine historic and social forces that shaped the music of urban South Africans. His approach in the book is to describe the growth of the South African townships from approximately the 1830s to the present and to trace the parallel development of the performance arts. In this way, we are given an idea of the role as well as the hardships of the musicians and performers in the South African people's struggle for liberation. At the same

time, the various popular township forms like kwela, mbube and mbaqanga are differentiated and their development traced. The reader comes away with a better feel for these township styles which reflect a complex interplay of tribal traditions with rural American gospel, Christian hymn singing and American jazz, as well as contemporary forms like Jamaican reggae and American soul music.

This rich interplay has been the result of an ongoing identity struggle between urbanized South Africans' love of American jazz and their desire to retain tribal traditions. This dichotomy is further complicated by the ever-tightening grip of the apartheid system's desire to "destabilize" urban African society, to deny Africans a permanent urban identification. Each of the various styles that has developed over the years of increased urbanization is a tribute to the resilience and determination of South Africans. In Coplan's words, "urban performing arts represent . . . part of a search for autonomy in an environment in which black people have little control over anything except a culturally guided sense of collective humanity and individual self."

Judging from record sales and radio requests, the South African form of music that most appeals to New Orleanians is the a capella vocal style presently called *isicatamiya*, avail-

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able on Shanachie releases of the leading South African vocal group, Ladysmith Black Mambazo. The isicamiya style is a good example of the cross-fertilization found in all South African urban styles. Christian missionaries to South Africa encountered a people who had a rich tradition of choral singing, who readily adopted Christian hymn singing. The result is a beautiful, rhythmic music laced with "amens" and "hallelujahs" that would fit into any Christian church service, yet that retains melodies, vocal phrasings and rhythms which are strictly African.

And the parallels between isicamiya and American quartet singing are striking, especially when one witnesses, through early recordings, the development of the two singing styles. A large number of South African mbuba and isicamiya recordings dating back to the Thirties have been collected by musical enthusiast/historian, Doug Seroff, who is simultaneously compiling recordings of vocal music of the American South. The first fruit of his efforts is the beautiful compilation album of American vocal quartets, called *The Human Orchestra (Rhythm Quartets in the Thirties)*, a must for anyone who is turned on by vocal groups, and available through Rounder Records.

Another album which explores parallel development, this time between American and South African jazz, is

an ear-opener from Harlequin Records' "Hot Jazz" series. The collection consists of 11 discs, each of which features the earliest jazz recordings from a given country. The music to be found on the *Hot Jazz From South Africa* disc is not really very pleasant listening, but from a historical point of view, the recordings are further evidence of South Africans not merely copying other styles, but of their musical hybridization. The album, by the way, contains extensive liner notes written by, but not credited to, author David Coplan.

Back to some enjoyable listening, a highly jazz-influenced urban style of South African music is mbaqanga. This music, in its jive form, usually features either accordion, violin, sax or keyboard over a background of bass, guitar and trapset drums. Or it



Past the censors.

might feature full vocals over a similar instrumental lineup. The best examples of mbaqanga are to be found on Earthworks' *Zulu Jive—Part I* and *The Indestructible Beat of Soweto—Zulu Jive Part II*, the latter picked up for distribution by Shanachie, making it easily available and another must for those inclined to check out mbaqanga. Other available mbaqanga records are Globestyle's excellent *He O Oe! Music from Lesotho*, a compilation on Audiotrax, Ltd. called *Soweto Street Sounds*, and *Music of Soweto*, a 1982 release.

Many have criticized the music for its lack of social relevance, but this is a misconception. First of all, the role of music and theatre in South African townships has been twofold and of equal importance. With all of the intense pressures put on the home, family and life in general by the apartheid system, it should be no surprise that Africans would look to music for psychic relief for a brief respite. For this reason, some topics often deal with light subjects or expressions of yearning for the land and family.

Yet, social commentaries are not uncommon. But one must realize that these commentaries are directed at the Africans' way of life, urging strong family ties, morality, etc. In other words, criticism is aimed at the issues over which Africans have some control. Commentary on apartheid and the government is rare, and you can

guess why. The radio stations and record companies even have Africans on hire as censors to assure that no disguised (through slang expressions, etc.) government attacks make their way to the people.

Occasionally, a song's message will be subtle enough that it will initially get past the censoring process. Once discovered, such a song is quickly banned from the airwaves and record shop shelves, but once a song has been heard, the ban is ineffective. Under-the-counter sales and bootleg cassettes spread crucial music throughout the townships. This underground system also distributes tapes of live performances at which government criticism can often be easily vented. A good example of a subtle message that got through was a song called "Sweet Soweto" by the Minerals. The government's desire to undermine the urban African's sense of security in his/her urban identity is threatened by a song like "Sweet Soweto" which sings of unity and harmony among the people in the southwest townships.

Information such as this can make us better understand the South African people and their music, and through understanding comes love. Check any or all of the records mentioned above, and order David Coplan's *In Township Tonight!* through Longman, Inc., Longman Building, 95 Church St., White Plains, New York 10601. □

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# Belizaire, The Cajun

Cajun culture itself is the star in Louisiana director Glen Pitre's successful film.

From the opening scenes of *Belizaire the Cajun*, one suspects what will follow will at least be remarkable. It proves to be much more. Belizaire Breaux, a 19th Century Cajun traiteur, or herbal healer, is introduced in a conversation with his priest as one clever and caring, religious and devious, and a charmer of some experience. Belizaire's story is one of a remarkably giving and charming man.

The lushness of the Louisiana swamps, the accompaniment of Michael Doucet's Cajun score, the authentic accents, period costumes and detail lend a flavor to a place and time in this country that America is largely unfamiliar with. Based on incidents in Cajun history in the late 1850s, *Belizaire the Cajun* describes the violence and trouble brought about when a team of vigilantes try to drive the local Acadians out of the state. The Cajuns' own local hero Belizaire becomes their spokesman and mediator, and attempts to be their savior, confessing to a crime he did not commit in order to end the violence. Belizaire's strength and weakness is his generosity; he is giving to a fault. As well as trying to save the homes and lives of his people, he is also trying to win the love of his childhood friend Alida, now the mother of a key vigilante's children.

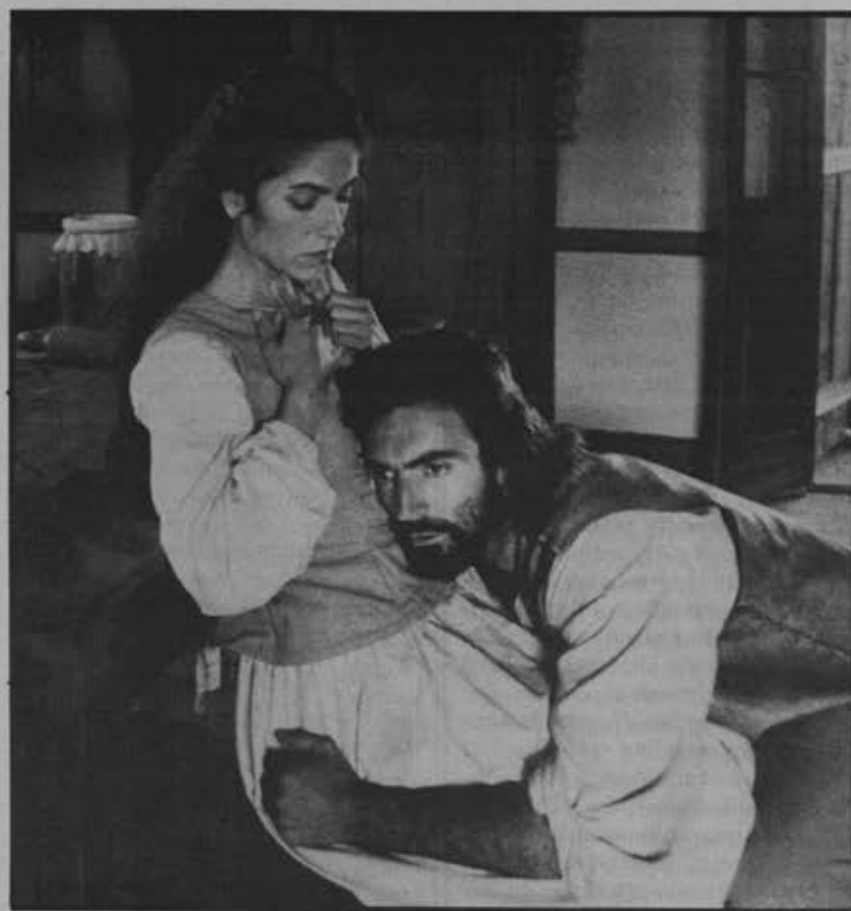
In the manner of last year's *Witness*, which educated audiences about Amish culture within the framework of a dramatic story, *Belizaire* uses the Cajun culture like a featured character. The neighborhood life, loyalty to family and friends, the herbal medicine, storytelling, daily chores and leisure pursuits of drinking homemade wine, making music, and dancing, paint a colorful picture of Cajun culture. *Belizaire the Cajun* (originally made under the superior title *Acadian Waltz*) would benefit from an even closer look at these behavioral aspects

and Cajun traditions. The accents are sometimes difficult as the actors slip naturally from English to French, but the story is never sacrificed for the non-Cajun audience as the action and images carry the meaning of the dialogue along. The sound of the accents, apart from the words, makes its own sort of music that draws one in to the rhythm of the Cajun lifestyle.

Belizaire is not a man of means, but a man of wisdom and security, except where Alida is concerned. With her he is vulnerable and unrealistic, sometimes childlike. He makes sure several times over that she will be at the fais do do where he will play his accordion. He dismisses her resistance and won't accept her pregnancy as an excuse, saying, "The unborn love to dance!" This piece of wisdom is not only a personal ploy, but is indicative of a joy and secret to living right that Belizaire seems to know well.

Much of what is felt between Belizaire and Alida is witnessed during their dance at the fais do do. With no words, their focused expressions and ease with one another as they flow through their waltz show more of the tension, caring and connection than any of their conversations.

Armand Assante and Gail Youngs are magic as Belizaire and Alida. Assante has the range and versatility to reveal the weaknesses of a very strong man, the ignorance of a knowledgeable one, the vulnerability of a leader. There is something wild and tender in his eyes, and he brings an energy and sweetness to his performance that makes it hard to imagine anyone else in the role. In the pivotal gallows scene, one can almost see his brain ticking. Obviously surprised by the good will he has aroused in a crowd that gathers to watch several men hang, he changes his whole attitude and stance within moments to save his neck. The mood shifts required in this scene ran from pain to



Gail Youngs and Armand Assanti: "Magic as Belizaire and Alida."

humor to pathos, and Assante carries it off, indeed, as if his life depended on it.

The only problem with Alida is that there is not enough of her. Here is a Cajun woman in love with a man who is terrorizing her people. When her husband returns from a vigilante ride, the conflict is only approached in a lovely coming home love scene. Much more could have been learned about the political conflict, the culture, and the heart through the character of Alida. But the story is told very much from Belizaire's point of view. We see Alida as an object of his desire, but we don't see enough of her very complicated position between two men and two cultures. Still, Youngs shines with the material at hand, and along with Belizaire, we fall in love.

The leading actors are supported by a fine ensemble cast including Will

Patton as Matthew, Michael Schoeffling as Leget, Stephen McHattie as Willoughby, and Loulan Pitre as the sheriff.

Writer-director Glen Pitre has demonstrated a glimpse of his potential in his first feature project that is literally close to home. A native of Cut Off, Louisiana, and of Cajun heritage, Pitre developed the script from a story passed down about a Cajun traiteur who was arrested for killing a vigilante, and when later released from prison, moved in with the dead man's widow. In a successful blend of folklore, fiction and history, Pitre as filmmaker tells the story of this group of people in an intimate way an outsider could not. Despite a couple of awkward dramatic scenes (which stand out because the majority of the film is smooth and lyrical), Pitre has proven his directorial skills and has more than lived up to the good faith

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that industry moguls Robert Redford and Robert Duvall put in him by lending their names and support of this project.

Despite the tragedies and violence in *Belizaire*, there is a lovely, uplifting spirit to this movie. The music, the humor, the local color and characters make it sing, enough to make even the unborn want to dance.

*A Cote Blanche Feature Films, Ltd. Production; produced by Allan L. Durand and Glen Pitre; written and directed by Glen Pitre; cinematography by Richard Bowen. Executive Producer, James B. Levert, Jr.; music by Michael Doucet; music produced by Howard Shore; creative consultant, Robert Duvall; costume design by Sara Fox. Starring Armand Assante, Gail Youngs, Michael Schoeffling, Stephen McHattie, Will Patton, Nancy Barrett, Loulan Pitre. Uptown Square, Oakwood Cinema, Joy's, Cinema 8, Plaza 4, Belle Promenade. ☆☆☆½*

### The Birth of *Belizaire*

After studying on scholarship at Harvard and selling one of his student films (*Yellow Fever*, 1978) to Canadian television, Glen Pitre returned to his hometown of Cut Off, Louisiana, and founded Cote Blanche Films — the only film company in town. He has made several documentaries on Cajun subjects, and remains in a select minority of filmmakers who reject the more obvious film capitals and make their mark in smaller regions. With the successful launch of Pitre's first feature, *Belizaire the Cajun*, the eyes of the world are now on his small corner of it.

Pitre's first draft of *Belizaire* was one of five scripts selected from over 350 submitted to Robert Redford's Sundance Institute in 1982. After thorough script revisions, and working one to one with professional screenwriters including Tom Rickman (*Coal Miner's Daughter*) and Waldo Salt (*Midnight Cowboy, Coming Home*), Pitre went to Utah for the June laboratory. This was a month-long process where he was able to shoot some scenes and meet with production managers, cameramen, edi-

tors, distributors — experts in every aspect of the movie business, all of whom had read the script and were familiar with the project. During this intense workshop experience, Pitre made contacts that were essential in making his film many years later: Robert Redford, who provided a completion bond; Robert Duvall, who acted as a creative consultant and lent his name in support during the project's difficult fundraising stage (Duvall also plays a cameo role as a preacher); and Gail Youngs, actress and wife of Duvall who played the role of Alida at Sundance and committed herself to playing it again in the film. So Pitre began his project with a lot of interest and good will surrounding it. But raising the money (just under one million) was a difficult 15 month haul that he likens to the birth of a galaxy. "You start with this big, gaseous cloud, it gets thicker. Then there's a planet, but you can't say this is exactly how that planet was formed." Pitre also empathizes with independent filmmaker Spike Lee,

**Assante: 'People who were healers became carpenters, carpenters became set decorators. A woman herbal specialist taught me about herbs — that's heart. You can't buy that in L.A.'**

who said that if someone had offered him all the money he needed to make his film, but on the condition that he had to kill someone first, "he probably wouldn't have done it."

"It's funny," says Pitre, "You spend 3½ years dragging the project along behind you trying to make people believe, and all of a sudden the money's there and it's whoosh — you're hanging on for dear life. It's carrying you, you're not carrying it anymore. You go to staff meetings and half of the faces there you've never seen before and they're working on your dream."

Two crucial people working on Pitre's dream from early on were Armand Assante and Gail Youngs. Assante had agreed at the end of 1983 to play *Belizaire*. (The film was shot April-June 1985.)

"It was a leap of faith, though," says Pitre. "I was a director who'd

never done a feature, never done anything near that scope, and it could easily have turned out disastrously." Assante agrees that it was a risky situation, but he was impressed with Pitre's documentaries, which he calls sensitive and funny. "It's a terrifying situation to do a feature film," says Assante. "I think Glen handled himself well, and I don't know anyone else who would have done better or not necessarily cracked up."

Youngs claims no such qualms about Pitre's inexperience, already impressed after working with him at Sundance. "What really turned me on about Glen as a director was his openness and curiosity. He wanted to see what you'd do first, which is incredibly unusual."

What ultimately attracted both the actors to the project was the Cajun people themselves. Assante speaks with an almost fanatical excitement about the individuals he met in and around Lafayette, people he describes as rare and precious, committed to their roots and culture, traditions and

religion. "When I finally got down here, I began to see what Glen was talking about. Here was an aspect of culture in America that is not known, is ignored and misrepresented. I wanted to do something positive about a positive group of people. I began a romance with it all."

Assante is excited about what he calls a resurgence of independent film in this country, and cites *Belizaire* as a perfect example. "There is a mystique that is gone in moviemaking, which is the best thing that probably could have happened. I think we're going to have a people's cinema in this country. It's going to come out of people just like Glen, people who have an original idea." Assante also notes the amazing generosity of the people of Lafayette Parish, who donated locations, their homes and animals, their time as extras and seamstresses.

"These people didn't know anything about film, and here they were making a film. People who were healers became carpenters, carpenters became set decorators. A woman who was an herbal specialist taught me everything I needed to know about herbs — that's heart. You can't buy that in L.A."

Assante's 18-year career in theatre and films (including *Private Benjamin, Unfaithfully Yours*), has finally brought him to the place where he can afford to be selective. He said he has paid his dues, and is now blessed with the opportunity to make the kind of movies he prefers — simple, intimate, small stories that come from people's hearts. "It's very difficult to find material that you want to commit yourself to, if you want to act. If you want to behave, there's plenty of stuff around to behave in. Serious actors have to find work in independent film. I don't think it's coming from the studios."

The difficulties of independent filmmaking cannot be ignored, however, and Assante refers to the process as a lonely journey. "There was a day of shooting when it was just Glen, the cinematographer and me. No crew. They walked off over a union dispute. In situations like that, you know how alone you are. No studio executives are coming in to replace those guys. But a movie like *Belizaire* could never be made in a studio."

"The biggest high I ever got was being at the US Film Festival (Utah, January 1986) and seeing other independent filmmakers really respond to *Belizaire*. You realize you're not alone. There are people that this story means something to, and when they — your peers — respond, all the money in the world can't replace that feeling."

Gail Youngs recalls the first time she heard about *Belizaire* at the Sundance Institute. "When they said Cajun film, I didn't know what Cajun was. I thought it was Indian! I had no idea — I'm from Long Island." But after several visits to Louisiana during the years of *Belizaire's* preparation, and while researching her role, Youngs caught on quickly. "I became

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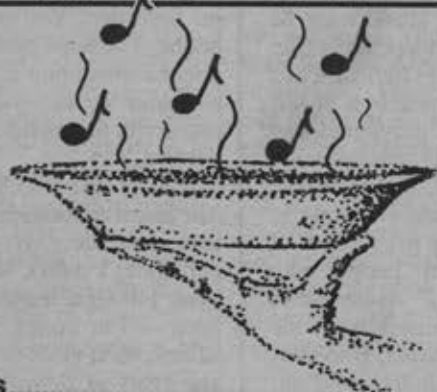
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Cajun. I went dancing every night, I ate Cajun food, I hung out with the Cajuns and I felt very comfortable. That's why most actors are actors. They like to become part of the environment that they're around and experience everything."

Youngs also studied the voices of the oldest women she could find, as they still had fairly authentic accents for the 1850s time period. Many didn't even speak English. But her research went further than just listening. "The way I work on accents is to try to find the behavior. Find the physical and emotional behavior of the character, and through that the dialect comes."

Coming from a theatre background where she is accustomed to a lot of rehearsal, Youngs was at first concerned about the limited time they had to bring such a complicated film together. She and the other actors had to find their own time to work through the rough spots. "We'd come home at night tearing our hair out, and be up all night long. Armand and I had our own rehearsals, and we wound up rewriting the scene between us in the jail cell through improvisation . . . We worked really hard on a lot of things, and it paid. You can see that kind of work on a film where everybody puts in their heart and soul."

Youngs speaks with fondness for the Cajun people she met while making *Belizaire*. "The Cajuns do have a secret. I met a 78-year-old woman whose father was still alive. She had this joie de vivre. Life is infinitely more interesting than what we can make up, hype up. That's why this movie is so great — it's based on real life. When Cajun people say 'You sounded like my great aunt, or my grand ma ma,' it makes me fly to the moon. It makes me feel I served my purpose. I'm really proud to be a part of this film."

*Belizaire the Cajun* has been making the rounds of American film festivals, and has been invited to the Cannes Film Festival in May and the Montreal fest in August. One of the few films Louisiana has gotten to see first, it opened in Lafayette in November, New Orleans in April, and will be released in New York and L.A. in May. The rest of the country will follow in June, and international distribution will be negotiated at Cannes.

### Local Color

✿ *Angel Heart*, Alan Parker's \$20 mil feature starring Mickey Rourke, Robert DeNiro and Charlotte Rampling will begin a two-month shoot in New Orleans and Thibodeaux in May. Production began in New York March 31. Rourke plays a 1950s detective who mingles in the worlds of voodoo and rock 'n' roll in New Orleans. DeNiro, in a role turned down by Jack Nicholson, plays an incarnation of the devil.

✿ Another feature production in town is *Night Hunter*, an action adventure being produced by Cannon Films, the company owned by the controversial Israeli producers

Menahem Golan and Yoram Globus (featured last year on *60 Minutes*). They are responsible for the Chuck Norris movies and some early Stallone — generally low budget, high gross pictures. Casting was still indefinite at the time of this writing, but the shoot is scheduled for April 21 through June 14. *Night Hunter* is being directed by Sam Firstenberg.

✿ The backers of **New Orleans Studio** still hope to see the largest movie studio outside of Hollywood built in New Orleans' warehouse district. The project, recently approved by the federal government for a \$12 mil HUD loan, is still wading through the bureaucratic powers that be. At this writing, the city has hired a firm from Maryland to conduct a 14-day feasibility study, which should provide the information needed to decide whether or not it will go out on a limb for this project. If city approval follows the feasibility study, terms of payback will then be worked out and the studio will be over another major hurdle. Tom Keel, v-p of operations, is optimistic about public support behind the project, despite the waiting game.

✿ **The Society for Cinema Studies** held their 26th annual meeting at the Hotel InterContinental in New Orleans in April. Included in the screenings was a Yugoslavian feature (in English) *Something In Between* (1983), co-written by New Orleanian Andy Horton and Milosav Marinovic.

✿ Marinovic, a noted Yugoslavian playwright and writer, was a recent visitor to New Orleans. He is also artistic director for the Terazija Theatre of Belgrade, one of the more experimental theatres in his country. Marinovic spoke informally with Horton's European film class at UNO.

✿ If you saw women leaping across Royal Street balconies and Mercedes convertibles being driven into trucks in the French Quarter in April, you probably assumed these people were trying to sell fabric softener. Colgate shot the big budget commercial for British TV, so you'll have to cross the sea to see the finished product.

✿ Video artist Stevenson Palfi (*Piano Players*) recently received a Regional Media grant for \$2,000, with another \$2,000 matched by the Division of the Arts Louisiana State Arts Council. The funds are for the completion of *Junebug Jabbo Jones*, a video of a theatrical piece by John O'Neal, and a departure for Palfi from his usual music doco subject matter. Palfi also was featured in the April issue of *American Film* in an article called "Southern Exposure," about independent film and video makers in the south.

✿ *Down By Law*, the feature film by Jim Jarmusch (*Stranger Than Paradise*) that was shot in New Orleans last fall, will be screened at the Cannes Film Festival in May. The film, starring Tom Waits, is currently being mixed in New Orleans. □



# Tuned In To Radio Brooklyn

This dance band prefers the heat of the stage to the cool of the studio.

Fritz Beer and Daniel Bull grew up in Alton, Illinois, across the river from St. Louis and right smack in the middle of the country. While their friends were listening to REO Speedwagon and Styx, Beer and Bull were tuned in to Mott the Hoople, Lou Reed and Jim Carroll. When early in high school Fritz picked up a guitar to learn how to play it, his good friend, naturally, began to play bass. They formed a band together playing the standard mid-western fare but also walked on the wilder side, jamming under the diverse influence of folks like The Velvet Underground, Ted Nugent & The Sex Pistols.

After high school they left mid-America and came to New Orleans forming Radio Brooklyn as an alternative to the technically sophisticated sounds often heard in the new music clubs around town.

"We consider ourselves a dance band," says Beer. "The guitars are fast and you don't have to be hit over the head to know what the beat is. At a gig you don't want to sit around and listen to a bunch of slow songs."

"This is the way Fritz and I have played for a long time," says Bull. "It's just bass, guitar and drums. We dislike synthesizer pop. When I listen to the radio, I'll put on country music rather than a top 40 station. I get sick of it all."

The other two members of the band are drummer Elzy Lindsay and lead guitarist Bill Brooklyn. "It's not Bill's best last name, but it's his latest," comments Beer.

Lindsay, a native to this town, is more broad minded in his musical taste. "I can listen to the radio while everyone else in the band needs a cassette so they can pick and choose what they hear. I like anything that has a beat. When I play, I play violently with a smile. I like to beat the hell out of my drums. The band plays driving-fast . . . I start, I stop and the song's over. It's one of the best feelings."

The rest of the band likes the intensity, too.

"We're not the greatest musicians, but we're tight and there's lots of energy on stage," says Bull. "There's a lot of energy in Fritz's vocals and he's



Radio Brooklyn: Elzy Lindsay, Bill Brooklyn, Fritz Bear, Daniel Bull.

all over the place."

"We don't sit around too often and try to come up with clever melody lines," says Beer. "A lot of times it's just spouting a lot of words into the framework of the music."

Though they have a good demo already recorded, Radio Brooklyn is

the kind of band that seems to prefer being soaked in sweat on stage than cool and comfortable in a studio. "We'll play anywhere, anytime and for any reason," says Lindsay.

With summer already getting in gear, they may get their chance to sweat it out. □

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# Records To Russia

This is the way the world ends... according to the Brother Martin Senior class.



## ELEMENTS

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Same People

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SE HABLA ESPANOL

I was leaning against the wall outside Tipitina's last month listening to some Brother Martin High School students guessing how the world will end. The tallest said that Russian babies, born since 1984, have been vaccinated for a virulent form of cancer so that by 2015, the Reds can assault the world through germ warfare. The Long Ryders went onstage and sang "Lights of Downtown," and the students went inside to practice their idiosyncratic dance steps.

The next evening, 10,000 Maniacs played their peculiar form of American ju-ju folk music. Natalie Merchant, the chanteuse, closed her eyes and whirled around the stage in Figure 8's. Her light voice bounced through the nightclub as she sang dreamy songs that spilled rural sunlight into the dark club. The set concluded with the nightmarish "My Mother, The War." Brought back for a rousing encore, the Maniacs covered Brian Eno's "Burning Airlines Give You So Much More."

Several planes crashed that week and an airport in Europe was bombed.

A friend of mine who works at a local TV station said the payola scandal is spreading into the video broadcasting business. He said that any "exclusive" video policy was an obvious target for an investigation. Why would any record company want to limit a video's appearance to one program unless the show agreed to place the clip in heavier rotation than it would normally receive? The problem with that is that something other than the quality of the recording and video is the determining factor of its rotation. Just another business decision, I thought. That night, as the payola scandal and its cocaine ties were becoming disclosed, I heard someone on WTUL say that at their station, the music directors listened with their ears and not with their noses.

Alex Chilton, "No Sex," Big Time Records.

Alex Chilton's 1985 recording, *Feudalist Tarts*, topped *The Village Voice's* "Best EP of the Year" poll and was played on almost every college radio station in the country. This three-song follow-up, recorded back in Memphis, is a disturbing response to such overwhelming encouragement. While "No Sex" is Chilton's greatest rocker since "Bangkok" and the biggest hit in my living room all month, he sings "fuck me or die" twice which I know will limit its airplay to late night shifts at WTUL, and may be banned by all the FCC-fearing college stations throughout the rest of the country. On the other side, "Wild

Kingdom" is a rambling jazzy number that features four minutes of bass-player Rene Coman's sax arrangements. That leaves "Underclass," a decent blues rocker that updates the story of the dude who "lost his job" last year. It all comes across as outtakes from the *Feudalist* recording sessions, and I expected a whole lot more. Time: 13:24.

Kip Addotta, *Life in the Slow Lane*, Rhino Records.

While he may look stylus on the album cover, Kip Addotta must be needed for using such unfunny filler on a comedy album that includes the hilarious and pun-ishing single "Life in the Slow Lane." This Mike Hammer-like narrative features produce puns such "I got there just in lime to catch the nine-elemon as it plowed toward the core of Appleton, a lentil more than a melon a half yeast of Cleveland." While that song features a record-breaking number of puns, I must speaker directly to the consumer: buy the single and stereo away from the LP. Disc is nothing to phono home about.

H-Bomb Ferguson, "Shake and Bake," 7" single, Radiation Records.

Cincinnati's H-Bomb Ferguson approaches the blues in a truly original manner. This fifty-six-year-old pianist might put on his Tina Turner wig for "Shake and Bake" and then quickly change to a Mary Travers wig, pull out his pet snake Boo Boo, crack a one-liner and dive into "Lonesome Ave." At one time, this original "shouter" could shake the room with his voice, but this poorly recorded four-song selection pales next to anything the New Orleans performers who have similarly passed their prime could do.

Sex Clark Five, "Neita Grew Up Last Night" Records to Russia.

From Huntsville, Alabama, home of the Marshall Space Flight Center, comes this delightful four-song 7" single that will literally keep you on your feet. Not only because it rocks and pops, but also because the songs are so short, you just might as well dance close by and listen. The title cut is fun adolescent pop, while "Red Shift" blends T-Rex and Donovan influences with the typical Huntsville preoccupation, spaceships. Flipping the record over, "Alai" is a martial guitar spotlight for Rick Storey. The last song, "I Want You Mine" is unadulterated Beatlemania and another living room hit of mine. The Sex Clark Five's motto is obvious: Keep 'em short, keep 'em fun and keep 'em under three chords. Time: 6:57. □



# A Collector's Dream

The original tunes from these discs would cost a fortune and take a lifetime to collect.

DAVE BARTHOLOMEW  
*Shrimp and Gumbo*  
Imperial 1566311

TOMMY RIDGLEY  
*The Early 50's*  
*in New Orleans*  
Imperial 1566371

JEWEL KING  
*3 + 7 = 21*  
Imperial 1566390

JESSE ALLEN  
*Rockin' and Rollin'*  
Imperial 1566351

VARIOUS ARTISTS  
*New Orleans Rarities*  
Imperial 1566403

As most *Wavelength* readers know by now, European record companies are much more interested in classic R&B and blues than their American counterparts. When the parent U.S. companies do reissue 1950s R&B, inevitably it's only the big hits that appeal to the oldies-but-goodies crowd. Leave it to the Europeans though to bring us the obscure as well as the famous.

The five albums listed above (all French imports) are a case in point. It just rattles the brain that this material has been reissued given the fact that the market for this music is unfortunately very limited.

The Bartholomew set is the third to be issued of his Imperial sides and it is definitely the weakest. Included are four tunes from his late Fifties to early Sixties period showing a strong pop influence.

The material from the 1953 Houston session for the most part is forgettable. The other half of the album is fantastic with Dave showing his unique jazz-Latin-blues roots on "Snatchin' Back," "Old Cowhand from a Blues Band," "Cat Music," and "Every Night, Every Day."

The title track "Shrimp and Gumbo" is a classic and should be played every Mardi Gras. The album is well worth the import price for any true New Orleans R&B fan.

The Tommy Ridgley set is musically perfect and overall a fantastic album but incomplete — two of his 1950 sides were conspicuously left off the album, namely "Boogie Woogie Mama" and "Lonely Man Blues." Why these classics were left off is perplexing because the original 78 was readily available from local collectors as well as those in Europe.

What we have though is ten superb examples of Ridgley at his peak, whether on ballads such as "I Live My Life" and "Lavinia" or on the jump tunes "Early Dawn Boogie" and "Looped" (better than Melvin Smith's original).

Jesse Allen was a blues shouter in the Roy Brown mold. Allen was originally from Tallahassee, Florida, but was brought to New Orleans by Guitar Slim's manager Percy Stovall. With him he brought a big, round, smooth voice, but much of his material was very imitative.

The title track on this album is pro-

bably the biggest hit Allen had, but it is merely a remake of the Lil Son Jackson original. "Sittin' and Wonderin'" is yet another "Lawdy Miss Clawdy" take off.

The previously unreleased material with Jimmy Gilchrist should have remained so. The two best tunes on the album are "What A Party" and "I Love You So," both being pristine examples of the New Orleans jump and ballad respectively. Absent from the LP is "Dragnet," his first record. As with the Ridgley set, one wonders why.

King seemed to be strongest on her jazz ballads "Don't Marry Too Soon" and "Lost Love," which are very derivative of Billie Holliday. As with the previous albums, two of her released tracks are not included.

A much more satisfying album would have been an anthology of New Orleans female R&B singers including Rose Mitchell, Ruth Durand and Faye Adams. King's album is for hard-core collectors only.

The New Orleans Rarities double LP is amazing — forty obscurities and not a hit in the bunch. There's some astounding music here by Bobby Marchan, Billy Tate, Little Sonny Jones, Boo Breeding, Blazer Boy, Ray Lewis, Chris Kenner, Guitar Slim and others.

Standout tracks include the rockin' "Single Life" by Tate, great rhythm and booze tunes "Winhead Baby" and "I Got Booted" by Sonny Jones, and the humorous "Living on Borrowed Time" by Smilin' Joe.

The best track on the album is "When the Sun Goes Down" by Leonard Lee of Shirley and Lee fame. This cut is a superb example of New Orleans blues.

Also included is James Booker's first recordings "Doing the Ham-bone" and "Thinking About My Baby" which were both done in 1954 when he was only 14 years old.

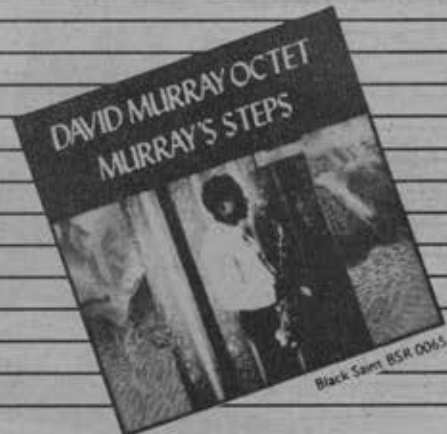
Although listed as "Standin' at the Station" by Guitar Slim, the track on the album is actually "Letters, Letters, Letters" by John Tripp, a pianist from Texas. This will disappoint Guitar Slim aficionados hoping to complete their collections.

The two tunes by Willie Gibson are dogs, but considering that there are 40 tracks, the double set still remains the New Orleans R&B collector's dream.

All of the tunes on these five albums are extremely rare on the collector's market. Attempting to amass all of the originals could send a collector to debtor's prison, not to mention take a lifetime to complete the set. Buy the albums now because albums like this do not stay in print for very long. □

— Terry Pattison

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**SPECIAL CUTS**



**BLACK TOP'S BLUES**



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# JAZZ Fest '86

## at the fairgrounds

### evening concerts

**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 Allstars 12:00 Midnight  
The David Murray Octet with Craig Harris, Olu Dara, Bakida 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  
Burning Spear  
Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra

### saturday may 3

#### MCI STAGE

11:45-12:45 — Lenny Zenith  
1:15- 2:15 — James Rivers Movement  
2:40- 3:40 — Dave Bartholomew Orchestra  
4:00- 5:00 — Rockin' Sydney  
5:00- 5:25 — Will Soto  
5:25- 7:00 — Tommy Ridgely & The Untouchables w/Bobby Mitchell, Robert Parker & Frankie Ford

#### WNOE STAGE

11:30-12:20 — Uncle Stan & Auntie Vera  
12:40- 1:40 — Belton Richard & Musical Aces  
2:00- 3:00 — Russ Russell & The Rustlers  
3:20- 4:20 — Fernest Arceneaux & The Thunders  
4:40- 5:40 — File  
6:00- 7:00 — Scooter Lee

#### THE "FESS" STAGE

11:30-12:30 — S.U.N.O. Jazz Ensemble  
1:00- 2:00 — Earl King Blues Band  
2:20- 3:20 — Koko Taylor  
4:00- 5:20 — Stevie Ray Vaughan & Double Trouble  
6:00- 7:00 — Sound Machine

#### WWL-TV 4 STAGE

11:15-12:15 — Local International Allstars  
12:30- 1:45 — Blue Lunch featuring Sam McClain  
2:00- 2:45 — Wild Magnolias  
3:00- 4:00 — Hezekiah & The House Rockers  
4:00- 5:00 — Barbados Tuck Band  
5:15- 6:30 — Allen Fontenot & The Country Cajuns

#### TACO BELL JAZZ TENT

11:15-12:15 — Tulane University Jazz Band  
12:40- 1:30 — Ritmo Caribeno  
1:45- 2:45 — Earl Turbinton Quintet  
3:00- 4:00 — Bright Moments: A Tribute to Rah-Saan Roland Kirk  
4:30- 5:40 — David Murray Octet  
6:00- 7:00 — Ramsey McLean & The Survivors

#### ECONOMY HALL TENT

11:30-12:30 — Frog Island Jazz Band  
12:45- 1:45 — Onward Brass Band  
2:00- 3:00 — Odetta  
3:20- 4:20 — New Leviathan Oriental Foxtrot Orchestra  
4:45- 5:30 — The Copasetics  
5:45- 6:45 — Kid Thomas Valentine & The Algiers Stompers

#### LAGNIAPPE TENT

11:45-12:30 — Chakula & Chink  
12:45- 1:30 — Marcie Lacoutor & Inez Catalon  
1:50- 2:50 — Bro. Percy Randolph & Little Freddie King

3:15- 4:15 — Hot Strings of N.O.  
4:40- 5:40 — Spencer Bohren  
6:00- 7:00 — Voodoo Macumba

#### KOINDU STAGE

11:30-12:15 — Uptown Affaire & The Cosmos Band  
12:35- 1:10 — Tanya P  
1:30- 2:15 — Ruben Mr. Salsa Gonzalez  
2:45- 3:45 — Little Joe Blue  
4:15- 5:30 — Olatunji & His Drums of Passion  
5:45- 6:45 — Willie Metcalf

#### WYLD/RHODES GOSPEL TENT

11:30-12:05 — Jerusalem Gospel Singers  
12:10-12:45 — Macedonia Logic Choir  
12:50- 1:30 — The Famous Friendly Five  
1:35- 2:10 — St. Luke A.M.E. Sanctuary Choir  
2:15- 2:50 — Rev. Jimmy Olsen & Mt. Zion B.C. Choir w/Rev. Lester Williams  
2:55- 3:35 — The Gospel Choralettes  
3:40- 4:20 — Rev. Freddie Dunn  
4:25- 5:05 — St. Francis DeSalles Golden Voice Choir  
5:10- 5:50 — Zulu Ensemble of Am. Zulu SA & PC  
5:55- 6:35 — Sammy Berfus & the Dimensions of Faith

#### PARADE

2:30

Tornado Brass Band  
Avenue Steppers SA & PC  
Treme Sports SA & PC

### sunday may 4

#### MCI STAGE

11:15-12:00 — S.U.B.R. Jazz Band  
12:20- 1:20 — Marcia Ball Band  
1:45- 2:45 — Queen Ida & The Bon Temps Zydeco Band  
3:15- 4:15 — Rita Coolidge  
4:35- 5:35 — Pete Fountain  
6:00- 7:00 — Irma Thomas & The Professionals

#### WNOE STAGE

11:30-12:30 — Don Montoucet & The Wandering Aces  
12:45- 1:30 — Snooks Eaglin  
2:00- 3:00 — Barbara Menendez Band  
3:30- 4:20 — Luzianne  
4:40- 5:30 — Beausoleil  
6:00- 7:00 — New South

#### THE "FESS" STAGE

11:45- 1:00 — Bryan Lee, Miss Maggie & Jumpstreet Five  
1:20- 2:20 — Terrance Simien & The Mallet Playboys  
2:40- 3:40 — Luther Kent & Trick Bag '86

4:10- 5:10 — Dr. John  
5:40- 7:00 — The Neville Brothers

#### WWL-TV 4 STAGE

11:45-12:45 — Creole Wild West  
1:10- 2:10 — Barbados Tuck Band  
2:20- 3:20 — Kumbuka Drum & Dance Collective  
3:45- 4:45 — Phil Meeks & The Sundowners  
5:15- 6:30 — Bandafiebre

#### TACO BELL JAZZ TENT

11:30-12:30 — Jasmine featuring Ensemble Acustico of Guatemala  
12:45- 1:45 — Tony Dagradi & Astral Project  
2:10- 3:00 — Dicky Landry  
3:30- 4:20 — Chris Owens  
4:40- 5:40 — Dirty Dozen Brass Band  
6:00- 7:00 — Alvin Batiste

#### ECONOMY HALL TENT

11:30-12:30 — Lady Charlotte Jazz Band  
12:45- 1:30 — Michael White Quartet w/Barbara Shorts  
1:50- 2:40 — Danny Barker & His Jazz Hounds  
3:00- 3:45 — Carrie Smith: A Tribute to Bessie Smith  
4:00- 5:10 — Butch Thompson  
5:30- 6:30 — Percy Humphrey & The Crescent City Joymakers

#### LAGNIAPPE TENT

11:45-12:45 — Klaus Weiland  
1:10- 2:10 — Caledonian Scottish Dancers & Pipes & Drums  
2:30- 3:45 — Ramblin' Jack Elliott  
4:15- 5:15 — Rusty Kershaw  
5:40- 6:45 — Golden Eagles

#### KOINDU STAGE

11:30-12:20 — Theron Lewis & Unit 7  
12:40- 1:40 — Willie Tee  
2:00- 3:00 — Lady BJ  
3:30- 4:40 — Chocolate Milk w/The Aubry Twins  
5:15- 7:00 — Chief Commander Ebenezer Obey and His Interreformers Band

#### WYLD/RHODES GOSPEL TENT

11:15-11:50 — The Bells of Joy  
11:55-12:35 — Crown Seekers  
12:40- 1:15 — Joseph "Cool" Davis Gospel Singers  
1:20- 2:00 — Greater Macedonia B.C. Choir  
2:05- 2:50 — The Famous Zion Harmonizers  
2:55- 3:35 — The Heralds of Christ  
3:40- 4:20 — Raymond Myles Singers w/Christine Myles  
4:35- 5:35 — The Mighty Clouds of Joy  
5:45- 6:30 — The Gospel Soul Children

#### PARADE

3:00

Olympia Brass Band  
Scene Boosters SA & PC  
Fun Lovers SA & PC



- FOOD
- CRAFTS
- BEER & SOFT DRINKS
- ☕ WATER
- △ T-SHIRTS, HATS & PROGRAMS
- △ RECORDS & BOOKS
- △ POSTERS
- ⚔ POLICE
- ⚔ FIRST AID
- 🚰 FREE KENTWOOD WATER
- ☎ PUBLIC TELEPHONES

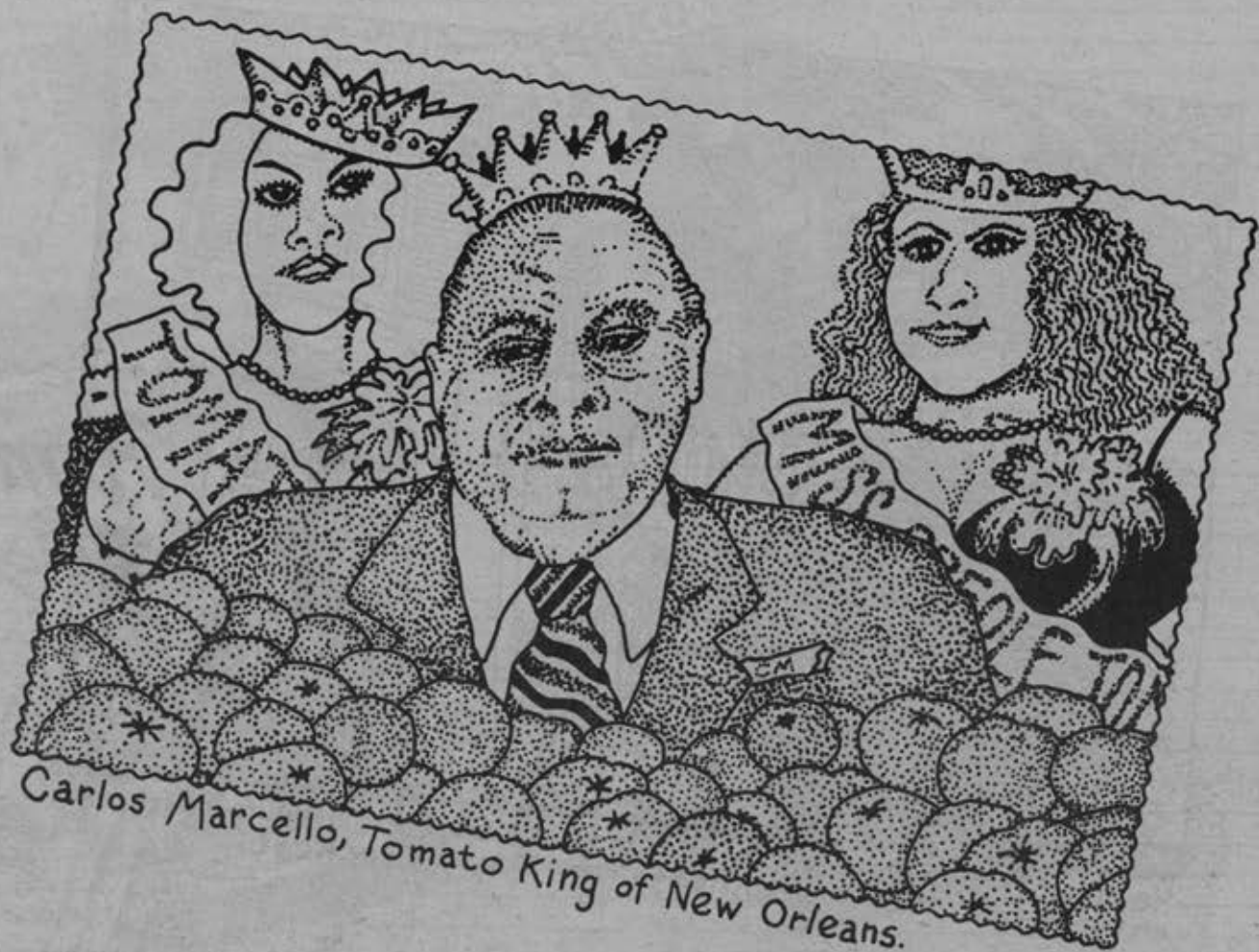
jazz fest  
pullout





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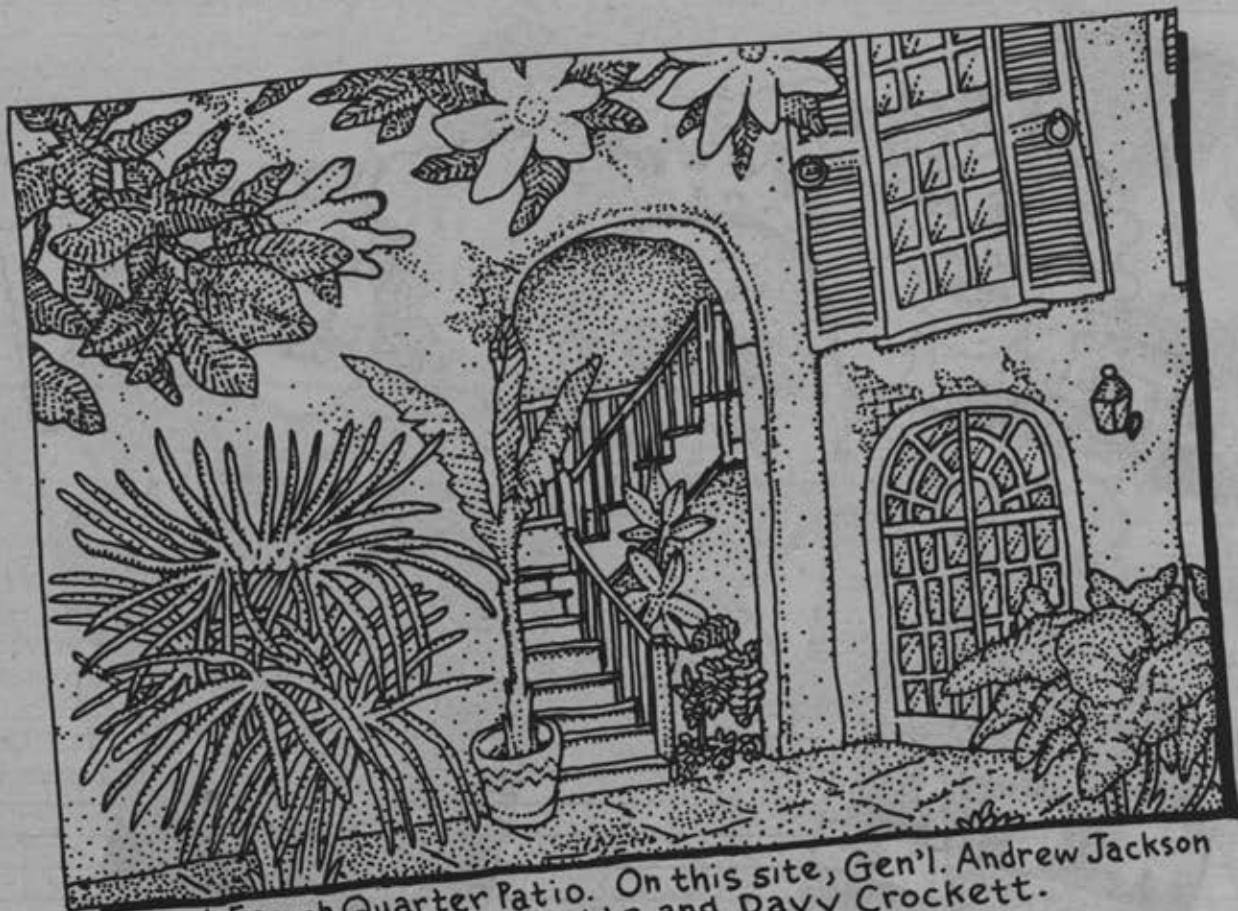


Carlos Marcello, Tomato King of New Orleans.

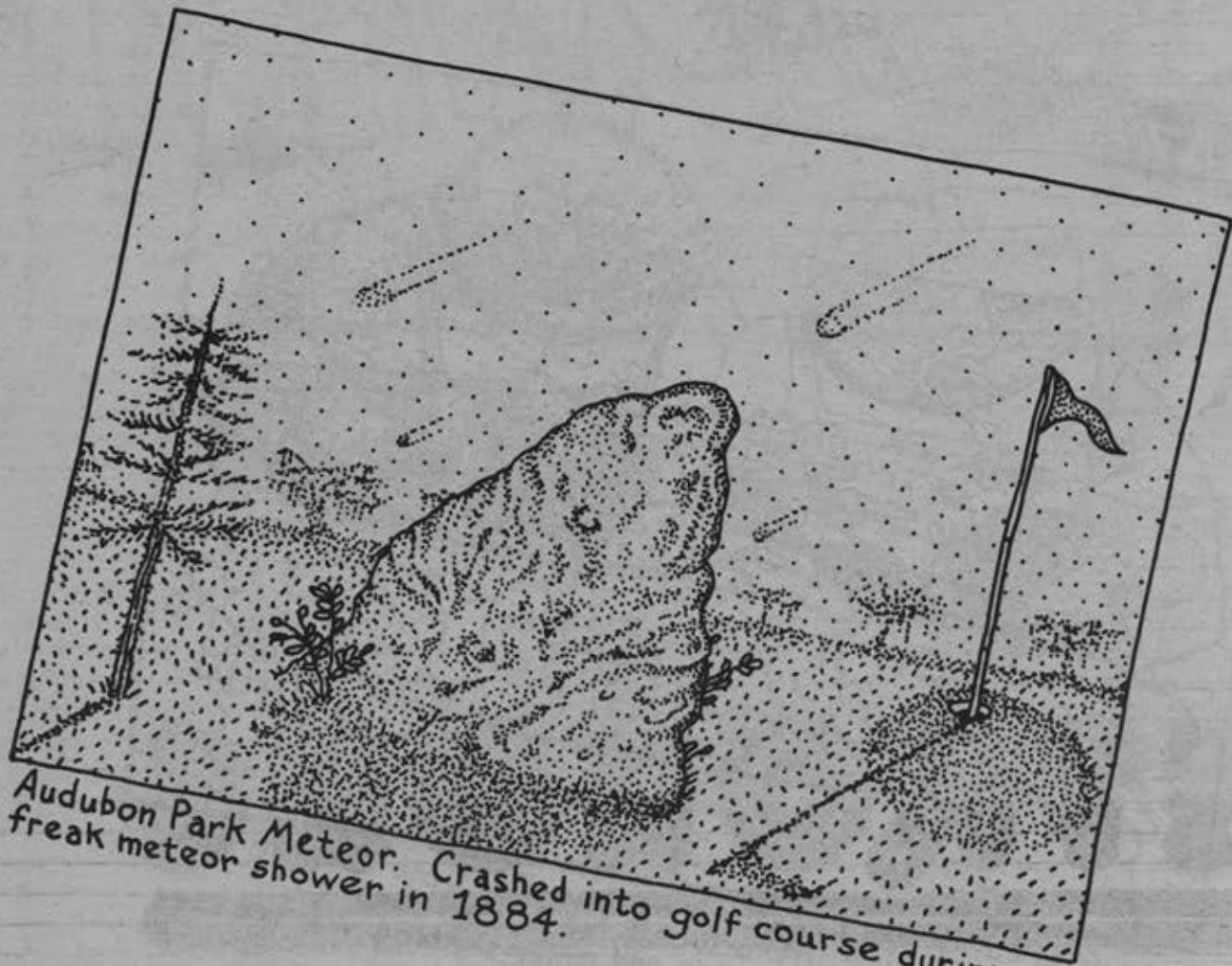


The Martin Bros., creators of the Po-Boy. Bennie and Clovis Martin also introduced New Orleans to air conditioned dining areas and roller-skating waitresses.





Haunted French Quarter Patio. On this site, Gen'l. Andrew Jackson entertained Marie Antoinette and Davy Crockett.



Audubon Park Meteor. Crashed into golf course during freak meteor shower in 1884.



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COLEMAN HAWKINS - 225  
THELONIOUS MONK - 231  
100's MORE

**METRONOME**





# POPPA STOPPA

By **Ronnie Virgets**



The theme song, an obscure Joe Houston instrumental called "Dis It," started low and cool and ended with wailing sax-screams. In a call-and-response with the melody came the voice all us baby rockers had been waiting to hear.

"Time to turn up your radios, little baby-babies and buddy-buddies! . . . Buddy-buddy Mipro! . . . Joyce, Ricky and David! . . . Skim-milk Mamie, Papa Joe and Aunt Ethel! . . . Lookout there, Al Scramuzza! . . . It's time for the Poppa Stoppa Show!"

Sure, there were other hip deejays in New Orleans back in the Fifties: Jack the Cat, Ernie the Whip, Dr. Daddy-O. But they were somebody to listen to when Poppa Stoppa wasn't on. But man, when Saturday noon rolled around and you popped into your '54 Merc, wheeled that suicide knob to set that sucker aimed at the Old Beach and started cruisin' the lakefront, why there was only one guy'd be talking to you: POPPA!

"He was a big impact on my life," says Ed Muniz, the owner of WYAT, oldies radio in New Orleans. "To us, the MTV of our day was Poppa Stoppa."

These were the days of rock and roll before the existentialists and the British got ahold of it. It was about jump-and-sweat and screwing in the parking lot while the band was on break, and ours were the first generation of parents to tremble at its approach.

In those us-versus-them days, there was never any doubt where Poppa Stoppa hung his beret. He might have been as old as our old man, but this guy was HIP!

Funny, he didn't look hip. When you finally saw him spinning records at St. Dominic's or Redeptorist gym or Germania Hall on Friday or Saturday night, you saw a small, owlsh man, kindly and soft-spoken. None of that New York-L.A. pyrotechnics of say, Wolfman Jack or Alan Freed.

There was an element of adolescent manipulation in those guys, though, and you never sensed that with Poppa Stoppa. He was everyone's father-surrogate or maybe better, everyone's slightly-naughty bachelor uncle.

"I remember dee-jaying dances at the Champagne Room on Jefferson Highway, and the owner would always have a bottle of champagne on my table," Poppa Stoppa was saying the other day. "Kids not old enough to buy a drink would come over and beg me to pour them a little champagne. They would tell me their parents this, their parents that. I'd say don't sweat it. You think your parents were perfect? Ask your daddy about 746 Baronne Street . . ." And you would think about your old man as a kid, climbing the stairs to meet some three-dollar whore, and you could laugh and feel better about you and him.

**In those us-versus-them days, there was never any doubt where Poppa Stoppa hung his beret.**

He's back where it all started for him, a nice little wooden house on Harmony Street, and most of his neighbors know him simply as Clarence Hamon. The neighborhood kids come by and hit him up for candy money a lot. "The little monsters" he calls them, but kids can always pick out a soft touch.

This is the house that Clarence Hamon grew up in; in the crumbing back shed, there's still a white likeness of a Sopwith Camel biplane that he painted as a kid, and in front of the house is a pine tree that he planted there when he was nine. He says that now it's the biggest pine tree in the Garden District.

For 48 years, Clarence's daddy was an electrical engineer with NOPSI. But when he got home, Old Man Hamon liked to tinker with that new gadget, radio. The son learned to love it, lying on the rug where his daddy fiddled, and picked up the 50,000 watt stations. WGN in Chicago, WLW in Cincinnati.

The kid became an addict, started hanging around local radio stations. His uncle Dave ran a saloon across the alley from the Roosevelt Hotel, and there a comedy duo scooped up the kid one afternoon and put him on their WWL show. "Go ahead, kid, say something." A stammered hello was the best that Clarence could muster that day.

He did better after four Army years in the Pacific. In 1947, he landed a job on WJMR, a tiny station broadcasting atop what was then the Jung Hotel on Canal Street. It was a set-up to blow away the romanticized smoke of radio from all but the most smitten: Lots of 6 a.m.-till-midnight days, hosting gospel shows, pop tune shows, writing ads, booth announcing when gulping down coffee and sandwiches from Teddy's next door, all done in a sweltering 19th-floor cubbyhole. Clarence Hamon loved every gruelling hour of it.

A black disc-jockey named Vernon Winslow had started a little show sponsored by Jax beer. Vernon would start his show by calling out "Hello, Jivers!" and he played what had been called "race records" and was now beginning to be called "rhythm and blues." Vernon called himself "Poppa Stoppa."

There was still a lot of people who didn't like the idea of a black man on the radio in New Orleans; so Vernon moved on, leaving the name behind. Clarence picked it up.

It took the new hipster some time to get into the new groove. "My first theme song," he recalls with a self-deprecating chuckle, "was a swing tune by Jan Garber. A Guy Lombardo clone."

But gradually, he hit his stride, aided by the fact that there were lots of things happening musically in New Orleans and he wasn't afraid to put them out over the air.

"You've got to remember that from the early

Fifties until 1964, New Orleans was to rhythm and blues what Nashville became to country," says Ed Muniz, who would go over to WJMR after school at St. Aloysius and act as gofer for Poppa Stoppa.

"WTIX was programmed out of Omaha or someplace, and while they were playing covers by Pat Boone and Gale Storm, Poppa was playing the originals by Little Richard and Smiley Lewis."

Poppa was rolling good then. One of his signature shouts was "Cow-a-bunga!", which he claims had been taught to him by an Indian as "Whattya say!" He later claimed that Buffalo Bob ripped it off for *The Howdy Doody Show*.

Lots of people got a lot from the show in those days. A little local record label named Khoury put out a Phil Phillips tune called "Sea of Love." Poppa played it until it had sold 25,000 copies locally, and then a national label picked it up. Same thing with Danny White's "Kiss Tomorrow Goodbye."

"I remember breaking Fats' Blueberry Hill,"

Hamon says. "I was sitting over at Delicate Jerry's restaurant on Carrollton near Palmetto. In comes Nick, Hap and Joe from TAC Amusements. They had a couple of advance copies they were gonna start putting on jukeboxes within the next few days. They wanted me to hear it, so they unplugged the jukebox. The other customers started complaining till they heard the record and then they made us play it over and over. I had it on my show the next day."

It was coups like that that kept Poppa the hottest thing on local radio. George Mayoral, who later owned a Slidell rock station, remembers the time that Poppa decided to test his popularity by asking for all motorized listeners to honk their horns in cadence with "Pop-A-Stop-A." When the pair stuck their heads out of the Jung's window, it sounded like New Year's Eve.

Since WJMR was a low-wattage local yokel of a station, Hamon was free to indulge himself with outrages. Long before the days of "Triple Plays" or

"Two For Tuesdays," Poppa Stoppa set a Guinness-like record for a commercial-free "rock and roll session" that will likely never be broken.

"We played an eight-hour jam session with no commercials," he says, still a little incredulous himself. "Only hourly station identifications."

Or sometimes, Clarence would stroll over to Cosimo's recording studio "on the Ramp," as Rampart Street was talked about in those days, and do a remote which might feature someone he'd tagged with a nickname — Lord, he was a nickname-giver of the first order — like Clarence "Frogman" Henry or Dave "Gert-town, The Pit-man" Bartholomew.

But then slowly, Poppa passed from current to camp. WJMR became WNNR, and then went down the tubes; Hamon left there in 1973. He went to Slidell, and was an oldies king until 1981, but the songs were starting to all sound the same. His wife left him, first by divorce, then by death, and his three kids — "Joyce, Ricky and David" — had grown up


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*Poppa on Harmony Street.*

and moved on. It was time for Clarence Hamon to come home again to Harmony Street.

"I don't think there will ever be another announcer in this town with his impact," Ed Muniz says. "And, in a time when this was pretty much a segregated town, his appeal was to black and white. So long as you were young. He could draw just as big a crowd putting on a hop at Lincoln Beach as he could at Pontchartrain Beach."

"Aside from the fact that he helped a lot of New Orleans artists catch on, like Frogman, K-Doe and Shirley and Lee, a whole generation — the first generation — of rockers identified with him. He was a lifestyle."

These days, the Clarence Hamon lifestyle is simple. He watches "a lot" of TV, amuses himself with his mammoth record collection, one of the town's best and biggest, and listens to late-night talk shows on his first love, radio.

Clarence Hamon stands on his front porch; there are no candy-scramming kids in sight. He walks down the steps, puts his hand against the tallest pine in the Garden District and slides easily back into his radio voice . . .

"Do I ever want to go back? Naw, I had my share, little buddy-buddy . . ." □



# CYRIL NEVILLE

Out to change the way the world perceives New Orleans music.

By Jerry Karp

It's late at night on Valence Street, just a block off Magazine at Camp. On the corner is a bar that at first seems, with its shuttered windows and narrow door, to be closed, or at least local and private. This impression is soon dispelled by the music leaking out into the street. Open the door and the place is packed and the music is live and loud. On this night, Cyril Neville's Uptown All-Stars are pumping funk and reggae into a space about the size of a modest living room. With the room jammed as it is this evening, good luck getting across the club to the bar. Neighborhood locals sway alongside dressed-down college kids who grin and jump. Towards the back, a bearded and pony-tailed guy with a t-shirt that says Texas and Dixie Beer trucker's cap is trying to make time with a beautiful, sharply dressed woman whose jacket-and-tied date is about six steps away, trying to get the bartender's attention. Uptown reggae. Benny's Bar.

A few days later, Benny's windows and doors are still shuttered, the artificial light inside a sharp contrast to the bright New Orleans spring day. The place does not seem any bigger now, even lit, with the tables and dance floor empty.

Proprietor Benny Jones leans against the bar and agrees that having music in the club has worked out well for all concerned. In some neighborhoods, a late-night music spot might bring down the wrath of nearby residents, but Benny doesn't have the problem.

"When we're full," he says, "most of the sound gets absorbed by the bodies, and you can't really hear much outside. And even when we're not that busy, I know just about everybody around here. I don't really get complaints."

Soon Cyril Neville comes in, anxious to talk about the developments in his career and life over the past few years. While he talks, he sips from a quart bottle of spring water. His smile is broad and frequent, and

he periodically taps the table in front of him while making a point.

He is, of course, a member of the famed Neville Brothers Band, but what Cyril is most enthused about this day is a concert at Tipitina's the previous week by Endangered Species, the organization for the promotion of New Orleans music, New Orleans musicians, and New Orleans musical history with which Neville is strongly involved. Neville says the crowds were good and the night was a success. His two bands, The Uptown All-Stars, and Endangered Species, performed, as did a series of other New Orleans musicians, including singers Shine Robinson and Mighty Sam McClain.

"We showed club owners, the media and the people of New Orleans that we can do things together, put on successful shows and promote them ourselves, and everything turns out right. One of the main successes is that we proved it to ourselves," Neville says. "Basically, we're moving towards a non-profit organization formed by New Orleans musicians for New Orleans musicians. We've shown with this concert that we can use our talents to raise funds for ourselves."

Cyril leans back in his chair as he begins a recounting of the history of the Endangered Species organization.

"I guess I was 14 or 15 years old when I realized I wanted to be an entertainer, but not just an entertainer. I wanted to make waves. One of the things I wanted to change most was how the world perceived the New Orleans musician.

"Take James Booker. People thought that Booker was crazy, or whatever, but I know different. A lot of people who actually knew Booker knew that he was a genius, in every sense of the word. This cat was more than just a piano player.

"And Fess. One of the most inspirational moments of my life was when I played drums behind Professor Longhair in San Francisco. I want people to know how great that was to me, and I want it to mean something to my people. I want to brush the dust off of the history of a lot of other musicians who are not as well known as Fess, so that my children will know what went on.

"This drive that you see now started about three years ago with us forming this little three-piece band [the group Endangered Species is Cyril Neville on drums, Charles Moore on bass, and Terry Manuel on keyboards] and creating this new form of music we call Booker-Woogie. We took Booker's place at the Maple Leaf on Monday nights after he died, which was a great honor. We got the idea that a good way to keep his name alive was to form a band that only played his music. But then we stretched it a little bit to say, no, let's do his music and at the same time the music of other New Orleans musicians, but just go at it through Booker's ears. So we formed Booker-Woogie."

Cyril's friend, writer/historian George Green, was instrumental in encouraging the musician's interest in musical history, and remains an important member of the Endangered Species organization.

"The seed was there," Cyril says, "but George kept watering it.

"A lot of what I've read over the last five years, or even longer than that, about New Orleans musical history has been either hearsay, or very incorrect information," Neville continues, his gaze direct and earnest. "George Green and myself, and a few other people like Earl King, are dedicated to the idea that, from now on, our history must be written by us. I'm not saying that everything that's been written about New Orleans music is a lie, but a lot of it needs tending to by the people who experienced it. People interview us about New Orleans music with the attitude that they know more about it than we do.

"Myself, I'm writing a book about it all, and I'll have help from my brothers and from Earl King. I've dedicated myself to keeping diaries and memoirs since 1964 'cause I realized then that all of the music



I could play in the world wasn't going to mean shit if somebody wasn't there to tell the true story of what went on."

As important as is the music and its history to Neville is the New Orleans musicians' relationship to the music business.

"Booker used to tell me," he says, "'Hey, you can be the baddest mother in the world, but if you can't take care of your own business, you're going to stay broke.'"

Cyril says the last two words slowly and softly for emphasis, almost singing them.

"What I think," the musician continues, "is that New Orleans right now is in financial trouble and New Orleans' musicians could be New Orleans' trump card. We could start doing things together that could save the New Orleans musician, who is the endangered species that this movement speaks about. We as musicians, and to be more honest about it, as Black men in America, are an endangered

species, and we have to do something for ourselves and our children. What we have to do it with is our talents. What we're going to do is make a stand now, so the next generation will be a little better off than we were. I'm not speaking just about the music. I'm talking about culturally, and as a people, period. Everybody knows that the New Orleans musician has the reputation of being the baddest musician in the world, but the worst businessman. What we want to instill in the younger musicians, and maybe in some of our older brothers, too, is that you've got to sit down and learn the business. One thing we want to do with our organization is hold clinics for that purpose.

"This is not just a question of where I'm going to play my music next. This is a struggle for survival, and it's a struggle for the survival of my family, and a struggle for the survival of my people. That's the way we all are going to have to start looking at this.

"The main idea is to preserve our identity. I hate

to see what happened in the Sixties happen again, where all these out-of-town businessmen move in, set up their little shops, rip everybody off, and then split again. This is what our non-profit organization would do. It would give us a power base to work from, where we could educate not only the musicians, but the people of New Orleans to the rich cultural roots that we have here."

Last month's Tipitina's concert was the first major public effort by the Endangered Species organization, and Neville promises more. Eventually, all the activity comes back to the music, and for Cyril, Endangered Species, and The Uptown All-Stars, the music centers around Benny's Bar.

Cyril looks down, trying to come up with a way to express his attachment to the corner establishment.

"It's like . . ." he suddenly looks up and when he does he's beaming. "It's like my Apollo, man: Valence Street is my 125th Street. I feel the same way about this little neighborhood that I think the Harlemites feel about Harlem and the Jamaicans feel about Trenchtown. When I'm introducing the Uptown All-Stars at Benny's I say not only welcome to our music, but to our culture, because this is a cultural phenomenon in the making."

Neville credits Benny Jones with providing an important venue for New Orleans music and filling a void when Tipitina's closed. Benny's has become a workshop for the blues and reggae musicians who perform at the club for whatever tips the crowd shoves into a large plastic water bottle at the front of the stage, in return for a place to gain experience and recognition. This set-up was the result of another idea that was part of the Endangered Species Organization, that of preserving Local Stars and Neighborhood Bars. Some of the groups that appear often at Benny's are J.D. Hill and the Jammers, Mighty Sam McClain, Charmaine Neville, Paula and the Pontiacs, and the J. Monque'd Blues Band.

The publicity that J. Monque'd gave to Benny's on his Monday afternoon blues program on WWOZ was important to the project's early success, Cyril acknowledges.

"We didn't have anything as far as equipment is concerned when we started the Uptown All-Stars," Cyril remembers. "I started out with a bass drum and a snare drum and a high hat — no cymbals, no nothing. We used to have to go out and hunt for wires and microphones, but we were determined to do something about our situation ourselves. Benny provided us with the perfect place to do it.

"This building has a special meaning to Benny and me, because we grew up in this neighborhood, and this corner has always been a gathering place for the adults of our community. And now we're adults and he's running the place where we both used to have to just peek into the screen door."

They're not concerned about any potential change in the local atmosphere of the bar brought about by the larger crowds attracted by the music.

"What we're mainly about is the struggle to preserve our musical heritage by having it known to as many people as we can. We tried to appeal to the younger, college age people, because these are the people who are going to be running the country in the near future.

"At first, even some of the musicians involved with Benny's, and with the Endangered Species organization were skeptical, but all George and I asked was that they have some faith in us, and not only in us, but to have a little faith in themselves, and it happened. I had a few moments where I was scared, but the only thing I was afraid of was that the message would be missed. And the message is that we're not just musicians, we're human beings, too. Everybody's got a life. For myself, I want to project a meaningful image all the way around the board, because I come from a great race of people. I think everybody should be aware of how great the gift is that Africa gave America. Not only Blacks, but everybody should get a little more hip to it."

Cyril Neville finally rises and, smiling softly, says, "We've got to teach our children a freedom song to sing." □

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## CONCERTS

### Thursday, 1

Willie Nelson, UNO Lakefront Arena, 8 p.m.  
All seats reserved; \$15.50.

### Friday, 2

Komenka Ethnic Dance Ensemble, as part of the Music Recital Hour at Delgado Community College; 12 noon, free, Building One, Drama Hall, 3rd floor.

Delgado Community College Chorus, in their Spring Concert, directed by Dr. David Draper, accompanied by Barbara Rose; 8 p.m., free, Building One, Drama Hall, 3rd floor.

### Tuesday, 6

Ozzie Osbourne, UNO Lakefront Arena, 8 p.m. Reserved seating; \$16 (wonder why Ozzie is worth four bits more than Willie?)

AFM Musicians in an impromptu jazz session and clinic at 12:30 p.m. at Delgado Community College in Building One, Music Department, Room 316W; free, funded by the AFM, Delgado SGA and Music Performance Trust Funds.

### Saturday, 10

Fats Domino, Doug Kershaw, Deacon John, John Fred and the Playboys, Storyville Jazz Hall, 7 p.m., and hey, if this was 1957, you can bet this gang would all be on the back lot at Columbia filming a Sam Katzman r-&-r quickie.

### Sunday, 11

Mother's Day at Audubon Zoo with Irma Thomas, and who could be better qualified to headline any salute the matrilineal part of civilization, local and otherwise? Admission free with Zoo admission (\$5 and \$2), beginning at 2 p.m. (Will Irma sing "My Mother's Eyes," "Mother Machree," "Ma, He's Makin' Eyes At Me" and the old Rodgers and Hart obscurity, "You're Just The Mother Type"!)

### Sunday, 18

America Rocks, an extravaganza patriotic in spirit, partially sponsored by Eastman Kodak in celebration of the restoration of the Statue of Liberty (and did you know, her real name is Liberty Enlightening The World?), and somehow involved in this is a cross-country bike ride (organized locally by Crescent City Cyclists) and a community picnic, as well as a good bit of music, all of it (save the bicycle hegira) in the Louisiana Superdome. The entertainers involved are Huey Lewis and the News, Daryl Hall

and John Oates, The Hooters, and The Neville Brothers, but we're informed that Lee Iacocca and Emma Lazarus won't be able to make it. \$26; information at 821-9457.

## LIVE MUSIC

### FRENCH QUARTER, MARIGNY & CBD

Artist Cafe, 608 Iberville, 523-9358. Captain Tam, heavy metal, most nights.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Fri.2: Frog Island Jazz Band at 8. Fred McDowell daily 4-7 and 10:30-12:30 p.m.

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

Cafe Brasil, Chartres at Frenchmen, 947-9386. Fri.2: an evening of Guatemalan music. Sat.3: Rafael Cruz with Cuban guests in an evening of Cantos Marielitos. Sun.4: Gospel Night with First Revolution and others. Fri.9: Mark Kaufman. Sat. 10: David & Rosylen. Fri.16: Bum's Rush, a comedy-variety show. Wed.21: Performance art and music, etc., to accompany an art opening on the premises.

Cosimo's, 1201 Burgundy, 561-9018. Sundays at 9: Ray Bonneville.



The Dirty Dozen at Snug Harbor, Fri.2.

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.13: the interesting duo of velvet-fog Mel Torme and George Shearing. Wed.14 through Tues.20: two incomparables, Anita O'Day and Buddy Rich. Wed.21 through Tues.27: the satin-sheened, ageless voice of Keely Smith, whose Oklahoma wooden-Indian pokerface made the frenetic goings-on of her late ex-husband Louis Prima seem even more comical. Reservations.

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

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

Dream Palace, 534 Frenchmen, 943-6860. Thurs.1 through Sat.3: Greasy Greens. Sat.10: The Radiators. Call for the balance of the month.

Fairmont Court, in the Fairmont Hotel, 529-7111. Mon.-Sat., from 9, cabaret artiste and erstwhile Smart Ass, Sam Adams who also appeared on one of my father's early and innovative political programs many years ago.

Famous Door, 339 Bourbon, 522-7626. Music every day: Oliver and the Rockets from noon.

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May 17 - Radiators

May 24 - Ivy

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**Fandango's**, 601 Tchoupitoulas, 524-7907. Call for May information.

**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 Fridays, Saturdays and Sundays from 3:15 to 9:15.

**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 Sundays, and for Mon.12 when Banu Gibson occupies the spot. Call for Sunday schedules.

**Maxwell's**, 400 Burgundy, 522-0879. Fri.-Sat., 2, 3; Renegades. Call for the remainder of the month.

**Old Absinthe House**, 400 Bourbon. Wednesdays-Mondays: Bryan Lee and the Jumpstreet Five, 9:30 to 2:30. Tuesdays: Ray Bonnevill Blues Band, 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. Call for May music.

**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, Friday and Saturday, Bobby Lonerio, from 5 until 8. Elario plays Tuesday through Saturday from 10 p.m.

**Ryan's 500 Club**, 441 Bourbon, 566-1507. From 9, Mon.-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.-Sun., 3-6 p.m.: Sally Townes with the Cats Meow. Sundays from 8 to midnight: Big Time. Mon.-Wed., 9-1: Diana Castro. **711 Club**, 711 Bourbon, 525-8379. Tues.-Sat., from 9:30, Randy Hebert, in the Showbar. Wed.-Sat., 9 p.m.-2 a.m., Al Broussard in the Main Bar. Sun.-Mon., Nora Wixted from 9:30 p.m.

**Snug Harbor**, 626 Frenchmen, 949-0696. Wed.1: Soprano Sax Shoot-Out in which participants will fire at clay pigeons in the shape of Sidney Bechet's head, with Turbinton, Dagradi and Goines. Thurs.2: The Dirty Dozen. Fri.3: Ellis Marsalis Quartet with Germaine Bazzle. Sat.4: Ramsey McLean's Survivors with Charmaine Neville. Mon.5: Earl Turbinton with Trinity. Tues.6: Red Tyler with Singelton and Vidacovich. Wed.7: Spencer Bohren, a thing of shreds and patches, of ballads, songs and snatches, etc. Thurs.8: Delelayo Marsalis, Jason Marsalis, Reginald Veal. Fri.-Sat., 9-10: Mose Allison. Sun.11: The Pfister Sisters with Amasa Miller. Mon.12: Eugene Ross and Jamil Sharif. Tues.13: The Radiators go acoustic if not Hawaiian. Wed.14: Dueling Acoustics with Ben-

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**Storyville**, 1100 Decatur, 525-8199. Live jazz. Thurs.1: Maynard Ferguson, 10 p.m. Fri.2: Java at midnight. Sat.3: Luther Kent at midnight. Sun.4: Luther Kent at 9 p.m. Fri.9: Asleep At The Wheel, 10 p.m. Sat.10: Fats Domino, Doug Kershaw, Deacon John and John Fred and the Playboys, 7 p.m. Fri.-Sat., 16-17: tba. Sat.23: Luther Kent at midnight. Sun.24: Sam and Dave, 10 p.m. Thurs.29: Kenny Rankin. Fri.30 and Sat.31: tba.

**Tropical Isle**, 738 Toulouse, 523-9492. Thurs.1 through Sun.4: Professor Big Stuff from 9. Fridays-Saturdays, 10-2 a.m.: Ray Crimm.

**Windsor Court Grill Room**, 300 Gravier, 523-6000. Tuesdays-Saturdays, 7:30-11:30: Joel Simpson with Richard Payne. Sundays, from 7:15, classical pianist Marcaia Noonan.

### ▶ 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 May's lineup.

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

### ▶ 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 May's lineup.

### ▶ 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 Stumpf Blvd., 367-9670. Wednesdays through Saturdays: Janet Lynn and Ya Ya.

**Fat Cats**, 505 Gretna Blvd., 362-0598. Mondays, Tuesdays, Thursdays through Saturdays: the Groove Band with Jimmy Simon.

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

### ▶ UPTOWN

**Benny's Bar**, 938 Valence, 895-9405. Most Mondays: J. Monque'd. Most Wednesdays and Sundays: JD and the Jammers. Schedule flexible, but you might look for Cyril Neville's Uptown All-Stars here on Tuesdays; other regulars: Paula and the Pontiacs, Charmaine Neville, Blue Lunch.

**Carrollton Station**, 8140 Willow, 865-9190. Mostly blues or blues-related. Fri.2: Paula and

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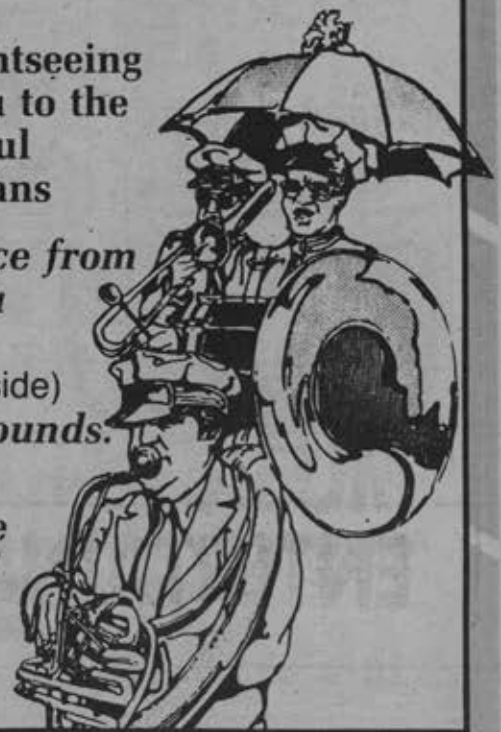
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**Glass House**, 2519 South Saratoga, 895-9279. Mondays: The Chosen Few with Tuba Fats or perhaps the Dirty Dozen. Call for certain.

**Jed's University Inn**, 8301 Oak, 866-1051. Every Monday: Manfred (Byron's hero? Tom Terrific's wonder dog?). Every Tuesday: Resonance. Every Wednesday: R.A. Tiug II. Every Thursday: Continental Drifters. Fri.-Sat. 2, 3: Local new wave show with several bands. Fri.9: Bum's Rush, comedy-variety. Sat.10: Blue

Saturn. Fri.16: The Tea Bags. Sat.17: Go Dog Go. Sun.18: Gulfstream. Fri.23: High Rollers.

Sat.24: Gulfstream. Fri.30: Wayward Youth. **Jimmy's**, 8200 Willow, 866-9549. Thurs.1: Ernie K-Doe. Fri.2: Johnny J and the Hitmen, with special guest Joe Clay. Sat.3: Killer Bees record release party with Cyril Neville. Sun.4: John Rankin Band. Wed.7: Wishbone Ash and the Knee Tremblers (formerly Foghat). Thurs.8: Dash Rip Rock with The Fly. Fri.9: Barbara Menendez Band. Sat.10: Waka-Waka. Mon.12: The Nighthawks with The Joneses. Wed.14: The Joneses. Thurs.15: Blood On The Saddle.

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Fri.16: Radiators. Sat.-Sun.17, 18: Tower of Power. Fri.23: Dash Rip Rock. Sat.24: Barbara Menendez Band. Fri.30: Yesterday and Four For Nothing. Sat.31: Uncle Stan and Auntie Vera. **Madigan's**, 800 S. Carrollton, 866-9455. Call for May schedule.  
**Maple Leaf**, 8316 Oak, 866-9359. Mondays: live classical music. Tuesdays: Jon 'King' Cleary. Wednesdays: J Monque'd. Thursday: Laissez-Faire. Fri.2: Marcia Ball. Sat.3: Fernest and the Thunders. Sun.4: Butch Thompson. Fri.9: Radiators. Sat.10: File Cajun Band. Fri.16: Angela Strehlie. Sat.17: dewey Balfa. Fri.-Sat., 23-24: Tony Brown Band. Fri.30: Rockin' Dopsie and the Cajun Twisters. Sat.31: Anson Funderburgh and the Rockets with Blind Sam Meyers.  
**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.

► **MID-CITY**

**Capp's**, 111 N. Carrollton, 484-6554. Wed.7: Operators. Thurs.15: 30 x 90. Thurs.22: Wild Bushbeat. Sun.25: Wayward Youth Reunion, courtesy of the Milne Boys' Home.  
**Chinatown**, 1717 Canal St., 525-7937. Fridays: Vietnamese music from 9. Other nights: Voi nhung chuong 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, with the occasional Friday and Saturday thrown in: Johnny Adams with Walter Washington and the House Band, 11 p.m. to 3 a.m.  
**Parkview Tavern**, 910 N. Carrollton, 482-2680. Music at 10. Fri.2: Ray Bonneville. Sat.3: The Renegades. Fri.9: tba. Sat.10: J Monque'd. Fri.16: Snakebite and the Cottonmouths. Sat.17: Johnny J and the Hitmen. Fri.23: 30 x 90. Sat.24: J Monque'd. Fri.30: Continental Drifters. Sat.31: Willie Cole Blues Band.  
**Winnie's**, 2034 A.P. Tureaud, 945-9124. Sundays from 6 until 10 p.m., Ernie K-Doe, the man who made the stork stop at Charity.

► **METAIRIE**

**Copeland's Cafe**, 701 Veterans Blvd, 831-9449. 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, 455-3232. Call for weekends, but Tommy Ridgeley is usually about the place on Thursdays and Sundays.  
**Landmark Hotel**, 2601 Severn Ave., 888-9500. Tuesdays through Thursdays at 9, and Fridays and Saturdays at 10, the Creole Cookin' Jazz Band.

**CINEMA**

**C.A.C.**, 900 Camp, 523-1216. Thurs.8 through Sun.11: two 'docudramas' by Louisiana filmmaker Glen Pitre, *Yellow Fever* and *Huit Piastres et Demie*. Mon.12 through Thurs.15: a program of four documentaries, each shown on a successive night: *Witness To War* (this year's Oscar winner), *Chan Is Missing*, *Resurgence*, and *Los Madres*. Call the Center for times and admissions.  
**Loyola Film Buff's Institute**, 895-3196. Mon.5: *North by Northwest*, Hitchcock's 1959 glossy, self-parodic chase film which is notable

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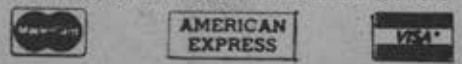
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not so much now for its famous set-pieces (the crop duster plane spraying bullets, the chase across Mount Rushmore, the fake murder at the cafeteria and the real one in the Lounge at the U.N.) as for such incidentals as its remarkable (for the time) depiction of homosexual jealousy, Eva Marie Saint's voodoo-doll makeup, the sexual innuendo of the ending and the marvelous minute-or-so-long scene in the elevator with Jessie Royce Landis turning to the villains and remarking airily, as Cary Grant glowers, "You gentlemen aren't really trying to kill my son, are you?" With James Mason, Leo G. Carroll, Adam Williams, Josephine Hutchinson, and Martin Landau as the sissy Leonard. Films are shown usually at 7 and 9 p.m. in Bobet Hall on the Loyola

Campus. Admission is either by season subscription or \$1.50 at the door.

**Prytania**, 5339 Prytania, 895-4513. Fri. 2 through Sun. 4: *A Fool For Love*, Robert Altman's film of Sam Shepard's play, with Shepard, Kim Basinger and Harry Dean Stanton. Mon. 5 through Thurs. 8: *Peril*, a mystery drama of the handsome-stranger-taken-in-by-the-aging-tycoon-and-family variety (*Teorema* with thrills?), directed by Michel Deville. Fri. 16 through June 5: *A Room With A View*, James Ivory's film of E.M. Forster's novel (an early one) about a Victorian girl in a romantic dilemma: she runs away from the man whose 'physicality' she finds absorbing and settles for the rich guy who seems a more 'proper' choice; supposedly pretty good.

## Snug Harbor May Music Schedule 626 Frenchmen St. 949-0696

Mon 9:00-1:00	Tue 9:00-1:00	Wed 9:00-1:00	Thur 9:00-1:00	Fri 10:00-2:00	Sat 10:00-2:00	Sun 9:00-1:00
5th the "African Cowboy" EARL TURBINTON and TRINITY	6th RED TYLER jim singleton johnny vidacovich	7th SPENCER BOHREN	8th DELEFAYO MARSALIS Jason Marsalis Reginald Veal	9th Mose Allison the "Middle Class White Boy"	10th	11th Mother's Day with the PFISTER SISTERS and Amasa Miller
12th EUGENE ROSS guitar JAMIL SHARIF trumpet	13th the RADIATORS present ACOUSTIC FISH HEAD	14th dueling ACOUSTICS BENJAMIN BUNDT LU ROJAS	15th DAMON SHORT Steve Masakowski Jim Singleton	16th ELLIS MARSALIS QUARTET with GERMAINE BAZZLE	17th JASMINE SOUNDS OF BRAZIL meets guatemala's ENSAMBLE ACUSTICO	18th John Mahoney piano • trombone Vic Zapeto Bill Huntington
19th jazz guitar meets blues guitar STEVE MASAKOWSKI EUGENE ROSS	20th "Glenn's Mix" Fran Comiskey Ramsey McLean Raphael Cruz	21st Phil deGruy Guitarp Hank Mackie Guitar	22nd the ron myers quintet featuring charlie allen vibes	23rd	24th Ten Piece Latin Dance Band BANDA FIEBRE	25th Latin Holiday with the Mark Sanders Trio
26th MEMORIAL DAY NO MUSIC DUE TO SUNBURN	27th KLAUS WEILAND TRIO "The Gypsy and The Shamrock"	28th Charmaine Neville and Amasa Miller	29th the Original Sounds of Gulfstream "Hurricane Jazz"	30th	31st RED TYLER George French James Black Phil Parnell	1st Phil deGruy Guitarp Hank Mackie Guitar





Willie Nelson at UNO, Thurs. 1.

though previous Ivory desecrations-of-higher-literature (*The Europeans* and *The Bostonians*) have been anything but encouraging, usually rather PBS-ish. With Helena Bonham-Carter, Daniel Day Lewis, Julian Sands, Maggie Smith, Denholm Elliott, Judi Dench, Rosemary Leach and Simon Callow.

## RANDOM DIVERSIONS

### Maple Leaf Poetry Readings

Sundays at 3 p.m. at the Maple Leaf Bar. May 4: Helen Toye. May 11: Bill Roberts. May 18: Nancy Harris. May 25: Michael Kincaid.

### Fair Grounds Race Track

1751 Gentilly Blvd., Clubhouse reservations 943-2200. Post time daily at 1, Wednesdays

through Sundays, save for Fridays at 3 p.m.

### Comedy Cabaret

Fridays at 9 and 11:30, Saturdays at 8, 10:30 and 1 a.m. at Ernst Cafe, 600 S. Peters, 525-8544. Comics imported from all over (no wonder there's a trade deficit); Wednesdays are local talent showcase nights. May 2 and 3: Gary Richardson and Andy Huggins. May 9 and 10: marathon comic (runs while he quips?) Bill Hicks and Mark Wilks. Call for remainder of month's performers.

### Friday, 2

**Audubon Zoo-To-Do**, from 8 p.m. until 2 a.m. The 8th annual black tie (and now legendary) fundraiser-cum-glut by the Friends of the Zoo (last year netted nearly a million bucks in one night and God knows what it did for local sales of Mylanta); the various repasts, from 100 local restaurants, extend even into the La. Swamp section where one assumes the alligator Duglere will not be "fresh caught today." Entertainment by Frankie Valli and the Four Seasons, the Vieux Carre Strings, Bryce and Elroy Eckhardt and the Pott-Folse Family Band; tickets begin at \$125 per person.

### Saturday, 24

**New Orleans Free School's 5th Music Festival**, from noon to midnight, 3601 Camp St. Games, prizes, food, and entertainment, among the latter: Snakebite and the 9th Ward Millionaires, L'I Queenie and the RB Squad, the Pfister Sisters, Snooks Eaglin, Luther Kent & Co., John Mooney, JD and the Jammers, Woodenhead, the High Rollers, New Zion Trio Plus One, John Rankin, Storyville Stompers, Dave and the Babylonians, and more. Call 899-1452 for more information; there is also a benefit for the Free School at Tipitina's on Wed. 21 at 9:30.

### Saturday, 31

**Battle of the Bands** at the Napoleon Room in

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Metairie; six bands compete, judges come from various schools and organizations; four definite so far: The Rogues, Reality Patio, Up Front and Voices of Winter.

**Friday, 9 through Sunday, 11**

**N.O. City Ballet**, performing *Les Sylphides* and Ravel's Piano Concerto; 8 p.m., Theatre for the Performing Arts. 522-0996.

## ART

**A Gallery for Fine Photography**, 5432 Magazine, 891-1002. Through Tues.6: manipulated photos by Todd Walker. From Sat.10 through the end of June: *Stories from Czechoslovakia*, photos by Jan Saudek.

**Academy Gallery**, 5256 Magazine, 899-8111. Through Wed.7: oil paintings by former local glamour girl and current Brooklyn resident Mimi Stafford; Sat.10 through 29: sculptures by Marge Ward and paintings by David Noll.

**Arthur Roger Gallery**, 3005 Magazine, 895-5287. Through Thurs.8: paintings by Randall Timmons. Through the end of May: paintings by Adrian Deckbar whose work manages to be crisp, enigmatic and stirring all at once.

**Bienville Gallery**, 1800 Hastings Place, 523-5889. Fri.2 through 30: paintings by Simon Grunning and Gwen Roulat

**C.A.C.**, 900 Camp. Sat.10 through June 15: *Oppression/Expression*, a multi-media show dealing with issues of human rights in different media, including a one-woman show by Sue Coe.

**Carol Robinson Gallery**, 4537 Magazine, 895-6130. Sat.10 through the end of the month: Fish paintings and drawings by Gary Borremans.

**Circle Gallery**, 316 Royal St., 523-1350. Through Sun.18: work by international kinetic artist Yaacov Agam.

**Delgado Community College Art Gallery**, 615 City Park Avenue, 483-4116. Student shows; through Thurs.15: Fine Arts.

**Duplantier Gallery**, 818 Baronne, 524-1071. Sat.10 through 29: *Imaginary Landscapes and Flights of Fancy* by sculptor Marvin White.

**Galerie Simonne Stern**, 518 Julia, 529-1118. Sat.10 through Wed.28: sculpture by Arthur Silverman and installations by Winifred Ross.

**Historic New Orleans Collection**, 533 Royal, 523-4662. Through Sept.26: 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.

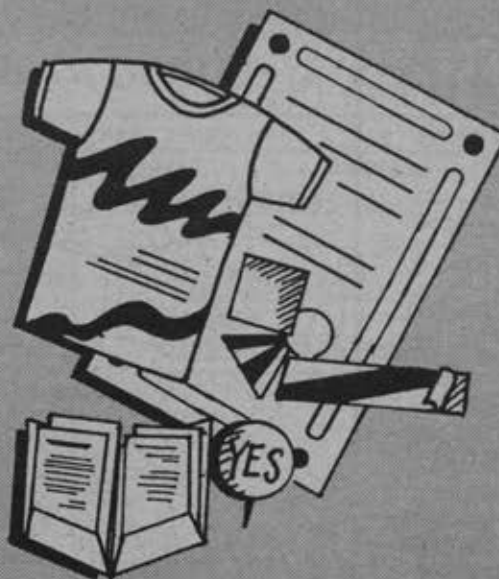
**Lambremont Art Care**, 1800 Soniat, 891-4540. Sat.10 through 30: new work on paper by Lisette Copping.

**Le Mieux Galleries**, 508 Pelican Ave., Algiers Pernt, 361-1735. Through Mon.5: *Cat Icons* by Steven C. Wood. Sat.17 through June 16: paintings by Dennis Perrin.

**Louisiana State Museum**, on Jackson Square and elsewhere. From Tues.6: *Morris Henry Hobb: Paintings and Graphic Works*. *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, as well as a recently added exhibit on Louisiana's black heritage.

**Mario Villa Gallery**, 3908 Magazine, 895-8731. Through Wed.7: photographs by the estimable Josephine Sacabo and watercolors by Shirley Lemann. Sat.10 through 27: sculptures by Greely Myatt and Sandra Blair Richardson, who will always be Returning Queen of Clones to us.

**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*. Through Mon.5: *Dream-Makers*, art by local elementary school children. *Objects of Adornment: 5,000 Years of Jewelry from the Walters Art Gallery, Baltimore*, an exhibit of over seven hundred items covering a span of six thousand years. From Sat.17: an exhibition of



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paintings by American masters from the famous Thyssen Bornemisza collection, located in Lugano (I think it may be the world's largest private collection, though the American stuff is a recent addition; Thyssen bought much of this American work from or through Andrew Crispo, the Manhattan art dealer implicated in that really repulsive S&M mutilation murder a while back.) 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. Fri.9 and Sat.10: Fantasy Sites by Dale Freiler, and for three weeks thereafter, but by appointment only. **Posselt-Baker Gallery**, 822 St. Peter, 524-7252. Through Fri.16: paintings of New



New work by Josephine Sacabo, through Wed.7 at Mario Villa Gallery.

Orleans by recently deceased artist Adolph Kronengold. **Tilden-Foley**, 4119 Magazine, 897-5300. Through Tues.20: metal and glass sculpture by Lynda Benglis; from Sat.24: Sibachrome photographs by Linda Adele Goodline. **Tulane University**, Newcomb Art Gallery, 865-5681. Through Thurs.8: MFA thesis exhibits. Mon.12 through Sat.17: exhibition of senior work.

**Photography by Louisiana Artists**; deadline for submitting exhibition-ready photographs is Wed.7, 6 p.m. The competitive exhibition, to be judged by distinguished local photographer Tina Freeman, will hang at LSU's Union Art Gallery, June 10 through 30. For applications, call 388-5118 between the hours of 8:30 a.m. and 4:30 p.m. or write LSU Union Program Dept., Box BU, Baton Rouge LA 70893; attn: Photography by Louisiana Artists Competition. Limit of three entries; \$7 entry fee per. **Visions of Youth High School Art Exhibition**; deadline for entry Thurs.15; open to all high school students, grades 9-12. Sponsored by the Jefferson Performing Arts Society, from whom applications can be obtained by calling 834-5727 or in writing from JPAS, PO Box 704, Metairie LA 70004. The show will hang Thurs.29 through June 6 at Latter Center West in Metairie.

## THEATRE

**Bayou Dinner Theatre**, Bayou Plaza, 4040 Tulane Avenue., 244-1444. Through Sun.18: *Janus*, a comedy by Carolyn Green about a philandering authoress of historical romances and the IRS; with Terry Whitney, Kerry Cotter, Tim Hurley. From Fri.23: Neil Simon's *Last of the Red Hot Lovers*. **CAC**, 900 Camp, 523-1216. Thurs.8 through Sun.11: *Evangeline Update*, a "multi-disciplinary" treatment of the 1847 Longfellow poem, which was influenced formally by Chateaubriand and Goethe (those seasoned observers of the American scene!), about Evangeline Bellfontaine and Gabriel Lajeunesse, and has, as they say, everything: romance, war, disease, death, nuns and nature; the participants in this revisionist jamboree are Glen Pitre, George Schmidt, Michael Doucet and Nelson Camp; \$8, \$6 for members. Thurs.15 through Sun.18: a series of performances on local themes by Cultural

*Odyssey*, a multi-media ensemble from San Francisco; *Suppositions On History* is Thursday and Friday, while *The Legend of Lily Overstreet* is Saturday and Sunday; 8:30 p.m. and not for kids. \$8 and \$6. **Le Petit Theatre**, 616 St. Peter. Thurs.1 through Sun.4: *Twelfth Night*—you know the one about Viola and Sir Toby Belch; performances at 8 save on Sunday when the sole performance is a matinee at 2:30 p.m.

**Rose Dinner Theatre**, 201 Robert Street, Gretna, 367-5400. Through Sun.11: *Love, Sex and the IRS*, described as a 'light comedy,' which it might be to those who have never fallen afoul, and that's where you fall, of the taxman. Thurs.15 through June 22: *Run For Your Wife*, a British comedy. **Storyville**, 1104 Decatur. *Storyville, A Sweet Sportin' Proposition*, a musical about the city's

(alas!) near-legendary legalized fleshpot, by luscious Lyla Hay Owen and Kenny Ard; performed Saturdays in May at 2:30 and 4:30 p.m. **Theatre Marigny**, 616 Frenchmen, 944-2653. Through Sat.3: Sam Shepard's *True West*. Performances at 8:30 Thursdays through Saturdays. **Toulouse Theatre**, 615 Toulouse, 888-8181 or 866-7974. Wednesdays through Sundays:



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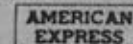
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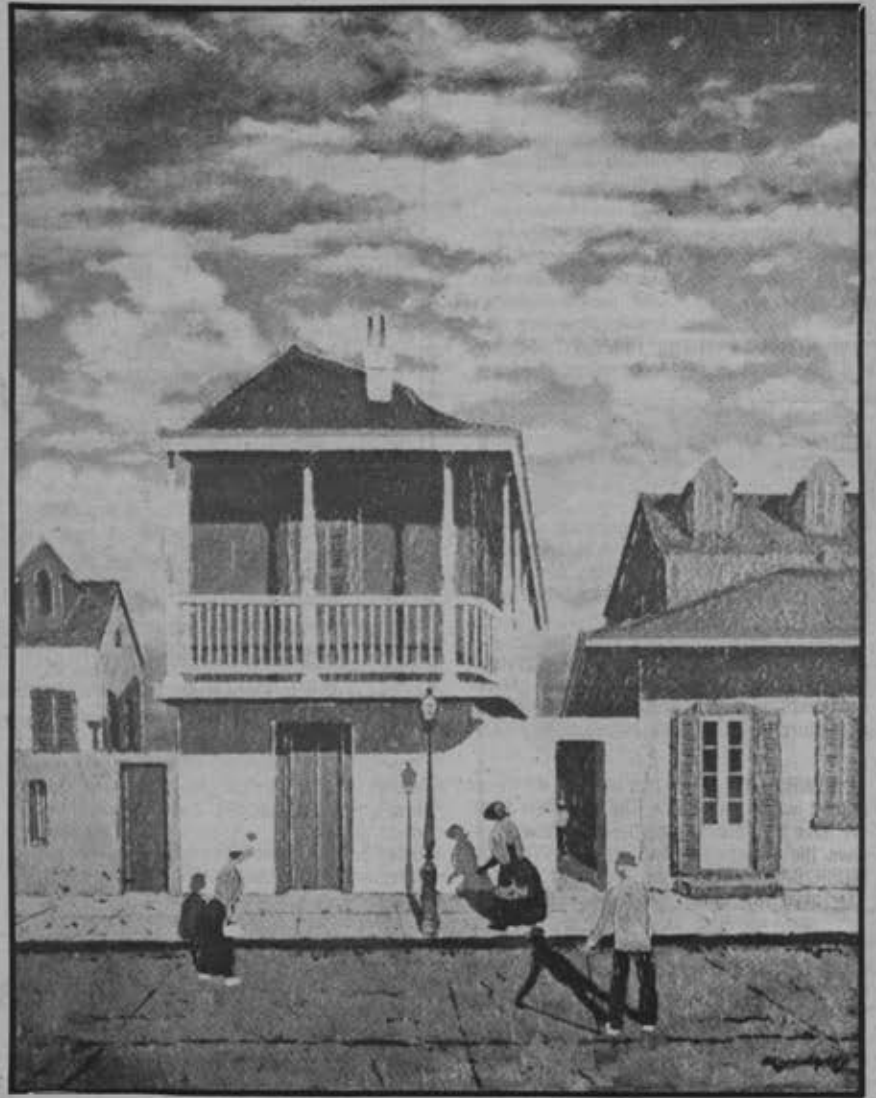
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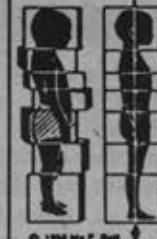
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The news for May is all Jazz Festival . . . a family reunion for people who love New Orleans music, gathered at the old home place to visit and trade memories and see how the youngsters have grown . . . Record company execs once again come looking for that new young band that sounds like a young Roy Brown, with Prince's moves and Stevie Wonder's synthesizer abilities, who's ready to travel but will bring his second-line drummer with him, for cheap. Musicians from all over will listen carefully to the zydeco and Cajun music and try to translate that music to theirs and take it home. Meanwhile, the locals will smile like proud parents as they accept the plaudits of their house-guests, amazed at the incredible diversity of the music available in New Orleans. And maybe, this year, some enterprising young people will see possibilities for a dream to be realized, and set up a business here to record, distribute, publish, start a music law office, set up a jingle house, and market the great music of New Orleans from right here in the city. Now that would be news . . .

In case you missed Little Richard on *Friday Night Videos*, here's a direct quote from the Bronze Liberace in conversation with *Night Court* star John Laroquette (a former New Orleansian who once had the temerity to ridicule hogshead cheese — one of Fats Domino's specialties — on

prime time TV): "I was touring with Bo Diddley and the Everly Brothers through England [in 1963]. Mick Jagger was opening the show with us. He had a van, he and Keith and the rest of the group. And they were sleeping in the van. And Mick Jagger started sleeping on our floor.

"But he would come to me and ask me about Elmore James, Sonny Boy Williamson, Little Walter, Chuck Berry. He would ask me about Professor Longhair from New Orleans, Smiley Lewis, Earl King from New Orleans, Fats Domino, Jesse Hill . . . Well, New Orleans have all of 'em anyway! Ha! Ha! He would ask me about what's happenin' on the bayou."

We caught Helen Wiggin Centanni's video of Benny Grunch's YAT nostalgia classic "The Spirit of Smiley Lewis" as a filler after a movie on Channel 32. Looked terrific! . . . Mason Ruffner has been touring with the Firm to promote his hot new album on Epic. The years of Bourbon Street obscurity seem gone like a flash . . . Fats Domino played Dallas and Iceland (of all places!) in April. When queried if he had a lot of fans in the Big Freeze, the Fat Man replied, "I must have." . . . Look for Huey Lewis & The News to do Robert Parker's "Barefootin'" with the Neville Brothers, Hall & Oates, etc. when they blow into town for the nationally (closed-circuit) televised

concert. The song has become a favorite closer for the group, once doing it with baseball's George Brett on saxophone! . . . Watch *Wavelength* for news about the pending court battle between Shirley Goodman and Lee Leonard's heirs over writing royalties to the New Orleans classic "Let the Good Times Roll." Big bucks will



roll . . . If you must watch Whitney Houston's new video "The Greatest Love Is Loving Yourself" (or something like that — the theme song from Muhammad Ali's movie *The Greatest*, by the way), then watch for the huge blow-up of Lloyd Price as she walks down the stairway of the theatre (the Apollo, we presume).

There are other festivals in line after the Jazz Fest. Louis Nelson (an 84-year-old trombone player), Wendall Brunious, Kuumba Williams (*One Mo' Time* original lead Big Bertha), Danny Barker, and Lillian Boutte will be playing and singing at the Twelfth Festa New Orleans Music in Ascona, Switzerland. The festival

will extend over two weekends this year, June 7-July 6, with free outdoor concerts and symposium on the history of New Orleans music revival of the Forties. For information, write Festa New Orleans Music, Casella Postale 492, CH-6612 Ascona . . . Meanwhile, back in the states, Clarence "Gatemouth" Brown's American Music Festival will be held on Flag Day, June 14, at Stafford Springs, Connecticut, to benefit the Muscular Dystrophy Association. Write Gate's Family of Fans, P.O. Box 963, Manchester, Connecticut 06040. And finally, right here at home, check out the Balcony at Ponce de Leon at Esplanade on the way to the Fair Grounds. Daryl Walker's Jazz Band will play on Saturday and Sunday, May 3 and 4, from 1 p.m. to 5 p.m. Enjoy the music from the sidewalk cafes.

Willie Cole, formerly of Mason Ruffner's Bluesrockers and many other New Orleans groups, has formed his own band, the Willie Cole Blues Band, with Bob Rossese on guitar, Rick Boyle on bass and vocals, and Mr. Cole doing the honors on drums, harmonica, flute, and lead vocals . . . At the annual meeting of the Music Industry Educators' Association held in Chicago, April 3-5, 1986, Great Southern Records' John Berthelot was elected to the board of directors as a member-at-large. □



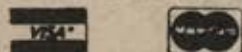
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