

5-1984

## Wavelength (May 1984)

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# Wavelength

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## Danko Blows Flight, Pulls 'Weight'

"I've already blown my flight back to New York so I might as well keep on playing!" shouted Rick Danko to a throng of Tulane students and adoring fans at an outdoor concert held near the

University Center on April 13.

Danko, a member of The Band, gave a wild and inspired performance screaming out a variety of familiar Band songs, old blues, ballads, and spirituals. As might be expected, his singalong of "The Weight" received a lot more audience response than his singalong of "Goodnight Irene." "Who's Lebbblely?" asked one bewildered coed.

—rico

## Leroi Brothers Make Little Girls Scream: All 12 Of 'Em

Joe Doerr of the Leroi Brothers has the practice of stroking a microphone stand down to a fine and sexually suggestive art. He also has a pelvis that often seems connected to and powered by a large displacement lawnmower engine and if you close your eyes when he sings you'd swear his throat must be made of fresh ground eye of round. But when he and brother Steve Doerr and the rest of the Leroi Brothers launch into a classic sex song like Johnny Burnette's "Train Kept A Rollin'," the little girls scream, Gene, and the boy actually reminds you of, dare I say it, vintage Elvis.

The Leroi Brothers played an unadvertised March 22 gig at Tipitina's and unfortunately, only a handful of dancers and screamers showed up, but two nights later they packed the Chimes near L.S.U. in Baton Rouge to SRO capacity and believe me, when Joe and his Microphone cameo-ed, the little girls screamed. Let's not forget that the term "rock 'n' roll" was originally a euphemism for

good ole fornication. Joe sure hasn't.

In only mildly mellow moments, the Leroi Brothers will carry on the tremolo-ed traditions of Link Wray, The Ventures, and Ike Turner as lead guitarist Don Leady burns on "Just One More Time" or the theme from "The Good, The Bad, and The Ugly." Sit back and let them show you a thing or two about Louisiana music: they rock on not one, but two Al Ferrier tunes, including a boot-stomping flat-out version of the obscure "Blues Stop A-Knockin'." Drummer Mike Buck lays that Frenchy upbeat right in the pocket and Cajun goes twang, yes, a Leroi Brothers gig is paradise for the traditional rock 'n roll junkies among us, myself included. They even play that Sixties surf music in distinctive Leroi fashion with Leady pulling back on the neck of his Telecaster while everybody's Jerking and Swimming. I didn't even know they had surfboards in Missouri. . .

—rico

## Alex Spearman Takes The Pledge, WWOZ Goes Away

Singer Alex Spearman joined Andy Ridley at the WWOZ control room on March 25 as part of OZ's annual membership drive. Spearman is known in R&B circles for his big, booming Bobby Bland-type vocals under the employ of bandleader Dave Bartholomew, cutting tunes like "What A Difference A Day Makes" and "Soul With A Flavor." Spearman would like his blues show to become a weekly attraction at OZ; his candor pulled in a number of new pledges and even inspired a singing truck driver to stop by the station with a \$20 contribution the night of the show. To hear more of Al's big vocals, stop by the Hen's Den on Claiborne Avenue when the Alex Spearman Revue is in full swing, or pick up his new country-flavored single entitled "Once A Heart's Been Broken."

The highlight of the week-long membership drive was the "WWOZ Night On The Town" on Saturday March 24 which featured OZ volunteers at dozens of local restaurants and night clubs answering questions and registering new members with live broadcasts from participating business locations. Steve Pierce, Billy Delle, and Fred Hatfield brought back the popular Trivia Contest just before the Spearman show on the 25th where afficianados tried to outdo each other in their knowledge of local music obscurities.

OZ then hosted a combination Third Birthday/Going Away Party

to celebrate its upcoming studio move to Armstrong Park. Members and volunteers held a pot luck supper early in the evening and a remote broadcast was done from Tipitina's with performances by Hazel and the Delta Ramblers, John Rankin, an impromptu blues harp guest artist who delivered a supercharged version of "Mellow Down Easy," and a fantastic and eclectic set by the Pfister Sisters who sang tunes all the way up the chronological ladder from "Darktown Strutter's Ball" to "Tango Palace" to "Stray Cat Strut," all in tight three-part harmony.

—rico

### Alex Spearman's got candor.



Roi, Roi, Roi Yer Bro: (l to r) Don, Mike, Steve, Joe & Jackie, live in Red Stick.

## Endangered

"The neighborhood bar and the local star are becoming an endangered species, and that's why we decided to call our band Endangered Species, the last of a kind," explains Cyril Neville. The neighborhood bar he speaks of is Benny's Bar at Camp and Valence streets (formerly Callahan's Bar), the geographical nexus of an impressive tradition of New Orleans musical families like Deacon John Moore and his brothers, the Manuels, and the Nevilles.

In fact, to say that the members of Endangered Species come from musical families is something of an understatement. The three, Cyril Neville, Charles Moore, and Terry Manuel are all youngest brothers in their respective clan: Terry Manuel's older brother Phillip is a noted local vocalist whose credits include the *Cane River* movie soundtrack; Charles Moore's brother Deacon John is a popular

guitarist from Valence Street; and Cyril is the youngest of the famed Neville Brothers.

"The culture of the city can be found right here on this corner," Cyril continues, "and there's one man in particular who we dedicate our music to. We all played with him, he lived uptown with us, he'd come to our houses and visit ('If you had a piano he wasn't going nowhere!' Manual chimes in) and his name was James Carroll Booker III. We have a gig at the Maple Leaf every Monday night, Booker's night."

The trio is quick to emphasize their respective musical influences. "I studied at the Berklee School of Music with a gentleman I am deeply indebted to named Dean Earl," says Manuel, "I have such a deep respect for him that I named my daughter Dina Simone after him...she's fifteen months old." Charles Moore says his first band was "D.J. and The Electric Soul Train, with Deacon John and my older brothers Frank and Raymond. This was in the Sixties when psychedelic music was big. We did lots of Jimi Hendrix and things like that, but my first love is

classical guitar and I think that's what I play best." Cyril Neville's first musical memory is of listening to the Hawkettes in the front room of their house and of Clarence

Brown Jr.'s (Fats Domino's drummer) slinky backbeat.

Music conservationists who want to observe the Endangered Species in their natural habitat can

stop by Benny's Bar around ten p.m. on a Wednesday night and hear what Cyril Neville calls "Music to Save the Savage Beast."

—rico



## Spencer Bohren Doesn't Bore Dr. John

Singer/guitarist Spencer Bohren recorded the lion's share of what is to be his debut album in March at Studio Solo in Slidell. Joining Bohren for the session was Dr. John, who flew in from New York. Aside from really digging the set of vintage blues, R&B and original tunes worked on, Rebenack was especially delighted with the hearty supply of crawfish, gumbo and Barq's Marilyn Bohren

had laid out in the family's classic Airstream trailer (which they tow with a super sharp '55 Chevy.)

The session was produced by John Mooney, who also contributed some slide guitar and mandolin. The rhythm section included Kenneth Blevins, drum, Rickie Cortez, bass, and Tommy Malone, guitar. Saxophonists Eric Traub and Ken "Snakebite" Jacobs and trombonist Eric Langstaff handled the horn section duties. Recording should be completed later this spring, and then Bohren plans on label shopping.

—Bob Cataliotti

## Go (Marching) To The Mardi Gras

Elijah Brimmer and Jim Peddecord want to make it a little easier for marching bands to play the funky syncopated tunes of Professor Longhair in their annual Mardi Gras parades. Large bands have traditionally had to learn "Big Chief" or "Go To The Mardi Gras" by ear without the aid of written musical score, but thanks to a \$425 grant from the Jazz and Heritage Festival Foundation, Brimmer and some of his top students in the Alcee Fortier High School Marching Band will begin the task of transcribing three of

Fess' songs from tape to sheet music for a band of 100 members or more.

"Andy Kaslow will provide us with lead sheets from the last Professor Longhair sessions and Elijah and his students will take it from there," explains project director Peddecord who also teaches at Fortier. Susan Horowitz (who painted the legendary Fess backdrop at Tipitina's) will share director duties and was responsible for actually writing the grant application.

—rico



## Pud powered

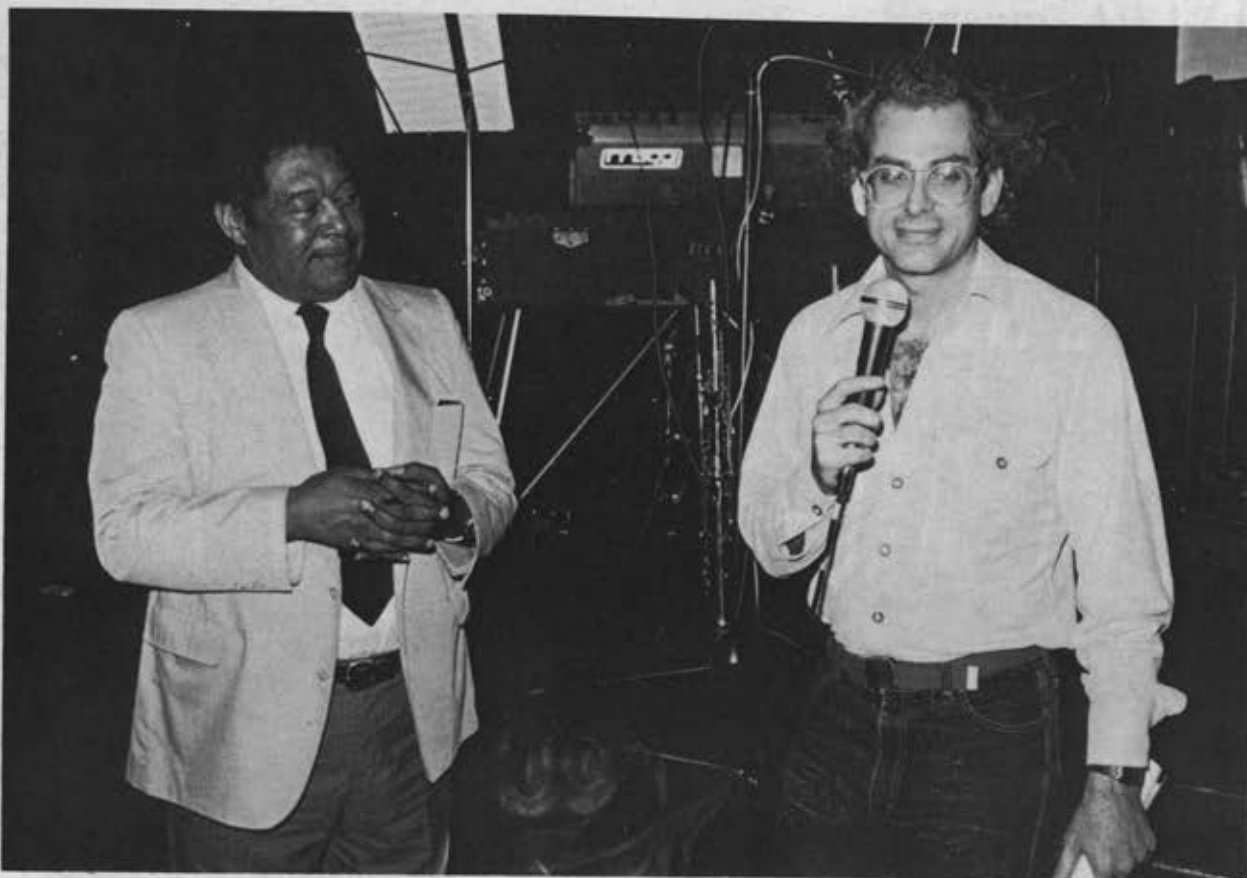
"I use this thing like a wheel-

chair, y'see, I walk it around, I don't pedal it too much. It works very well," explains jazz horn virtuoso and French Quarter resident Pud Brown. "I had a heart attack about six years ago and ever since then I can't walk around as much so I use this bike."

Brown, native of Wilmington, Delaware, who once lived in Shreveport, was the subject of a profile by Rhodes Spedale in a previous issue of *Wavelength*. He worked in Hollywood jazz bands 27 years before moving to New Orleans in the mid-seventies. Brown has worked every Wednesday through Monday for the past five years in the "One Mo' Time" house band at the Toulouse Theatre. Pud will also be performing at the Jazz Fest this year with his band on May 6.

—rico





Jazzmobile juror David Bailey and composer/pianist/fellow Larry Sieberth.

FWCO

## Paul's Dad

"Paul's Song" was the title of a composition that won the 1984 Festival of New Works Music Fellowship at the Contemporary Arts Center this year for composer/pianist Larry Sieberth. Presenting the award was David Bailey, juror for the competition and executive director of Jazzmobile. The 1983 Festival Fellowship winner Ramsey McLean won an honorable mention for his composition "Still (There's a Mingus Among Us)."

The March 30 program began with a lecture and slide show on the Jazzmobile by Bailey, who explained and illustrated the Jazzmobile projects including its jazz workshops, public school lecture demonstration program, and summer mobile concert series.

Joining Sieberth at the Jazz Factory concert were Tony Da-gradi, Mark Sanders, Herman Jackson, and Shelton Soniat. Sieberth chose a wide variety of material for the program ranging in style from moderate mainstream-type jazz to more adventurous electronic works.

—rico

## World's Fair Jazz: \$110 & Less

If your music jones hasn't been satisfied by the Jazz and Heritage Fest, don't despair. Following right on its heels is the World's Fair International Jazz and Heri-Fair International Jazz Festival, which will take place Memorial Day weekend, May 25, 26 and 27 at the fair's Liggett & Myers Quality Seal Amphitheater.

The lineup for the five concerts consists of many of the living giants of modern jazz, including some home grown New Orleans talent. The three evening concerts will begin at 8 pm and the two matinees will begin at 2 pm. Throughout the weekend the master of ceremonies will be pianist, author, composer and educator Billy Taylor. The schedule of events reads as follows: Friday night, Count Basie, Dizzy Gillespie,

Trummy Young and the Louis Armstrong Revival Band with Wynton Marsalis, Joe Williams. Saturday afternoon, Chris Barber, Duke Ellington Orchestra directed by Mercer Ellington, Freddie Hubbard, Pacquito D'Rivera. Saturday night, Art Blakey and the Jazz Messengers, Woody Herman and the Thundering Herd, Al Hirt, Sarah Vaughan. Sunday afternoon, Betty Carter, Preservation Hall All Stars, Tito Puente, Billy Taylor Quartet. Sunday night, Pete Fountain, Wynton Marsalis Family Band, Buddy Rich with Steve Marcus, Mel Torme.

While all those involved are real masters of their crafts, there's nothing particularly creative about the programming with the exception of the Louis Armstrong Revival Band with trombonist Trummy Young, a veteran of Pops' working band for over a decade, at the helm, and a present day New Orleans trumpet genius, Wynton Marsalis, filling Armstrong's role.

Tickets to any of the concerts get you into the fair one hour before show time without having to pay the regular fair admission. Package tickets at a 20% discount, or five shows for the price of four are available until May 12. Package prices are as follows: V.I.P., \$110; orchestra and first mezzanine, \$78; second mezzanine, \$70; side mezzanine, \$62. After May 12, tickets to individual shows will be sold at \$27.50, \$19.50, \$17.50, \$15.50. Tickets can be purchased at all Ticketmaster outlets. For more information call 525-3247.

—Bob Cataliotti

## WWOZ: Its Only Fair

Those music aficionados who aren't overloaded by the sheer volume of entertainment during the Jazz Fest can thank radio station WWOZ and the French Market Corporation for providing a fair of their own. On Friday May 4, OZ will be sponsoring its second Record and Music Fair to be held at the French Market site off Decatur Street. Between noon and sunset, thousands of new, used, rare and homeless records will be on sale. Besides records, vendors from as far away as California will also be offering a vast assortment of posters, t-shirts, artwork and collectibles.

The big draws will most likely be an autograph table staffed by a number of New Orleans' own musical celebrities and especially the 7 o'clock auction. Some of the itmes up for grabs include sheet music of "Sophisticated Cissy" signed by all the Meters, a Prof. Longhair billboard poster from Germany, and a complete set of Robert Johnson 78's (just kidding).

New Orleans' own Dave Bartholomew and Elvis imitator Johnny Rusk will be providing live music to spend money by. Call Laura or Walter for details: 891-2335.

—Alan Edelstein

## happy hunting



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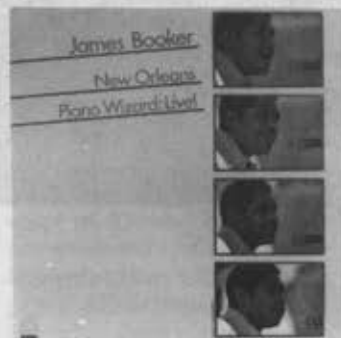
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JOHNNY ADAMS: April 27, May 4, 5/Dorothy's Medallion Lounge

TUTS WASHINGTON who is featured in the award-winning "Piano Players Rarely Ever Play Together", will be televised nationally on PBS May 1, at 10 pm and in New Orleans May 7 at 7 pm.



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Since the annual New Orleans Jazz and Heritage Festival has produced so many "golden" musical moments, it is indeed hard to speculate which ones are the most memorable. Nonetheless, the above photograph captures a rare moment indeed. Caught in an impromptu jam session on this sunny afternoon in 1973 are none other than (reading left to right) the late Roosevelt Sykes, B.B. King, the late Bukka White, then-Meter George Porter, and the late Professor Longhair. Note the especially sparse crowd in attendance (there were more people in front of me in the Port-o-Let line last year). Were such a roster available today it might well fill the Superdome! Happy birthday, N.O.J.H.F., geez has it really been 15 years?

—Almost Slim



Why we love the Jazz Fest: (left to right) Roosevelt Sykes, B.B. King, Bukka White, George Porter, Professor Longhair, 1973.

—AEL P. SMITH

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# Consider The Unknown

New Orleans, being the musical matriarch that she is, constantly conjures up some fierce new talent. On any given night, being struck with an urge to hit the town, you may whip out your **Wavelength** listings only to be confronted by a whole host of unfamiliar acts. The question is, of course, who are these people and what kind of music do they play? Sometimes you can guess by knowing the character of the club. Occasionally the name may give the type of music away (for instance, Slashers in Leather or something) but for the most part you are left to ponder the name, consider all the possibilities, bury your skepticism and venture into the unknown.

One new band whose name sheds no light on the divination of their music is Mrs. Bates. Clad in some amazing colors, shapes and striped tennis shoes they are definitely not a trio led by an elderly lady playing the accordion. They do however play funky pop dance music, mostly original in a style as energetic as their clothes.

A self-managed act, these people are on the ball. Together only about eight months, they have already toured the state (with a

anxious to work in the studio again which would enable them to add particularly pleasing reception in Ruston), recorded a three-song demo at Studio Solo, which was produced by Vance DeGeneres,

## Two new arrivals on the live music scene

and have had these same songs played on the radio around town and state. Members Leslie Beter on bass, Roger Burg on keyboards, Margaret Lancaster on rhythm guitar, Dudley Blancke on lead guitar, and Bobby Charlet on drums (they all write and sing) have all contributed their particular influences and rather whimsical outlooks to compose such lively songs as "Cold Nights" and the straightforward "Don't Tell Me What To Do." All are those "little hooks" that would make their music more accessible to the public ear, and as for the future of their music, they plan to expand their pop music mode as far as possible—upon exhausting



RICO

that they are more than willing to explore other styles.

Another relatively new band is Alison and the Distractions, whom I predict will become extremely popular around these parts. Leading the seven-piece band through a rousing set of rhythm and blues, jazz, swing, fusion and "intelligent funk" is the power-packed lusty voice of Alison Young. Inevitable comparisons to Leigh (Li'l Queenie) Harris will be made despite the fact that Alison is a Texas girl who grew up on country and folk music. Yet Alison says that she is most assuredly influenced by Leigh who leads her to new perspectives in their mutual art. The Distractions can very definitely be said to be the fourth generation of New Orleans R&B.

Before playing live, the band practiced for six months in order to establish a sufficient repertoire and to learn the complex rhythm changes of their original music. Everyone contributes to composition though bassist John Meunier (formerly of the Percolators)

writes the bulk of the music, and in fact may have broken some record by writing 15 songs in three weeks. The disadvantage of writing and arranging such complex scores says Meunier is "the danger of volume and clutter in a song." Yet the subtle complexity of the music is accomplished with ease and a certain delicacy—no wonder considering the able musicianship of the members, especially noted in the "phenomenal" drumming of Coleman O'Donoghue.

Presently the band, whose other members are Jimmy Gennaro on guitar, Dave Goodman on synthesizer, Charlie Reagin on lead guitar, and very soulful Tom Fitzpatrick on tenor and soprano saxophone, are working on getting established in the area, attracting a following and working out the nuances of a good stage show. They will be playing at the Jazz Fest on Friday the 27 at the Fair Grounds, and on May 2 at Jimmy's they will be playing a benefit for a methadone clinic along with Li'l Queenie and the Skin Twins and Lenny Zenith, to name a few.

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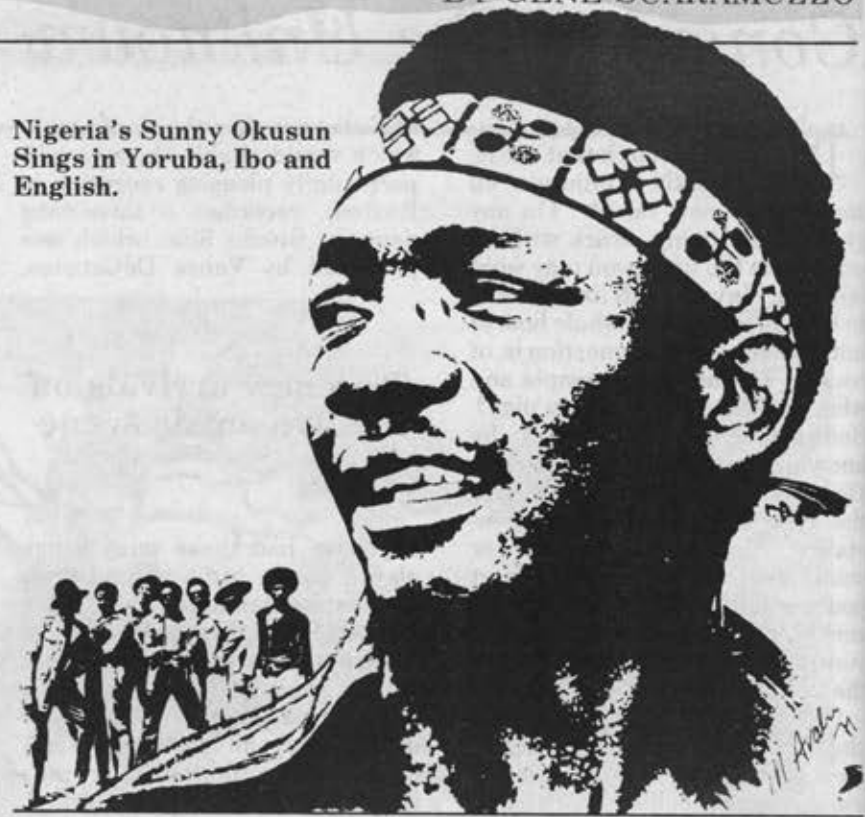
# Okusun/Ozzidi Occasion, Okay?

After a long winter's dry spell, so much is beginning to happen with Caribbean and African music in New Orleans, that enthusiasts will be spending all of May running between record stores, the Jazz Fest and local music clubs. Some great new records from Zaire, Trinidad and Jamaica are now available, and live performances will be occurring all over town. From the Nassau jankanoo rhythms and flash of the Saxon Superstars to the Jamaican Studio One roots riddims of the Gladiators to the reggae-flavored funk music of Nigeria's Sonny Okusun, the backwards beat will dominate.

The most promising live show is the May 26 appearance of Sonny Okusun, an African pop star from Nigeria who should please both African and reggae fans alike. Unlike Nigerian juju artist King Sunny Ade, the only other African pop star who has visited New Orleans, Okusun's music has more obvious Western influences in it, especially in the drumming and background vocals. His late Se-

venties material has strong reggae influences, and in fact, a cut by Okusun called "Fire in Soweto" appeared on Heartbeat's *Black Star Liner (Reggae From Africa)* album. What made "...Soweto" the best cut on the album were the lyrics and Okusun's adaptation of his style to fit into the reggae beat, rather than blandly copying late Sixties style Jamaican rock steady/reggae like most of the other artists featured on the album. Some Nigerian discs by Okusun are available in town, like *3rd World* (a late Seventies compilation), *The Gospel of Sonny Okusun*, (1981), *Sonny Okusun* (1978) and the recent *Together* (1983). Okusun sings some songs in the Yoruba and Ibo languages, but enough are in English to hear that his lyrics are meaningful and positive, urging African unity and awareness. The *Together* album repeats the message but abandons the reggae beat in favor of some tight, throw down funk featuring Ozziddi (the nine-piece back-up band that will appear with Okusun, along with four dancers,

Nigeria's Sunny Okusun Sings in Yoruba, Ibo and English.



at Tipitina's on Saturday, May 26).

Shanachie Records will soon be releasing a compilation album of the best of Sonny Okusun's music, and it's sure to be a winner if the cuts are as carefully selected as those on Shanachie's recent compilation album of the best of Sonny Okusun's music, and it's sure to be

Shanachie's recent compilation album called *Tabu Ley*. *Tabu Ley* features the music of Zaire artists Tabu Ley Rochereau, better known as Le Siegneur Rochereau. The music of Rochereau, like most Congolese pop music, reflects thirty years of strong influence by Cuban music, which manifests it-

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self mainly in the horn lines, percussions and vocal stylings. However, Rochereau has been credited as being responsible for carrying the music beyond mere imitation of Latin dance band music to an original style involving exciting stage presentations and a more contemporary sound. For the Shanachie album, Rochereau's first American release, he chose songs that highlight the voices, the cooking rhythm section and the beautiful acoustic guitar playing. Because of this, the music on first listening won't sound so totally alien to American ears and will hopefully allow listeners to hear enough to realize that Rochereau is a major talent, and that he and Mbililia Bel (one of Zaire's leading female vocalists who is featured on two of the album's six cuts) have tremendous, beautiful voices.

Rochereau is known throughout the African continent for his tenor voice, his band and his ever-revolving stage show. When he passed through the U.S. a few months ago on his first, brief American tour, he didn't stop in New Orleans, and this was our loss. For the tour he brought his crack band, L'Afrisa International, a dance troupe, back-up singers and the explosive Mbililia Bel. The dance troupe does not perform on the Shanachie album.

On the reggae front, anyone who has heard a record by the Gladiators won't miss their May 3 appearance in town, and in fact, buying a record or two by this band would be a great way to get ready for this one. Their first album on Studio One called *Presenting the Gladiators* is not only a reggae classic but it sounds remarkably like their live show here last summer. In addition to this early Seventies style, they also play some songs in a soft dance hall style that is best represented on last year's *Symbol of Reality* album. The Gladiators have been around since the late Sixties and are one of the few touring acts playing roots reggae.

A strictly English reggae sound is the rock reggae of Steel Pulse, due to perform during the second weekend of the Jazz Fest. The rhythm section of drummer "Grizzly" Nesbitt and bassist "Stepper" McQueen stay within the reggae framework but they express it with a rock'n'roll enthusiasm that is not found in Jamaican reggae. This is a tight dance band, with uptempo songs and some nice lead guitar work by Basil Gabbidon. Hopefully their performances won't be marred this year by an NOPD "blues dance raid" like the one that occurred at their performance here two years ago. The band

has a new album out on Elektra called *Earth Crises*.

### Chances are good that the Saxons could join Exuma on stage at the Jazz Fest.

Several live performances by Nassau's Saxon Superstars, and some recent releases from Trinidad/Tobago, should satisfy those who want faster, high energy music. The Saxons have been to New Orleans several times, and each time have shown what they can do. The core unit is the High Voltage Band led by bassist Fred Munnings Jr., which offers a funky junkanoo rhythm. The band is filled out with a few members of one of the largest junkanoo gangs in Nassau, called the Saxon Superstars, who rush through the streets at junkanoo time playing cowbells, goatskin drums, horns and whistles. While they provide the percussion, the whole group will be fronted by that masked man himself, singer Raphael Munnings. In addition to their stage performances at the Jazz Fest and at the Dream Palace, they will be part of

a parade through the Koindu area at the Fair Grounds on Sunday, May 6. This will give us the opportunity to get at least some idea of what junkanoo in Nassau is like, and will prepare everyone for the next act on the Koindu stage, which will be Bahamian singer/songwriter Exuma. Chances are good that some of the Saxons will join Exuma onstage towards the end of the set which should prove to be a classic moment in Jazz Fest history as well as a rare treat for Exuma fans to get a better idea of the roots of Exuma's music.

Many of the soca records that were party favorites during Carnival '84 in Trinidad have made it up to New Orleans.

Sparrow has followed up his great 1983 album, *Sparrow-The Greatest*, with the equally humbly titled *Sparrow—King of the World*. This album contains the Road March for Carnival '84, "Doh Back Back," a great dance tune. (In Port of Spain, each band chooses one song to play as it passes the judges stand on Carnival Tuesday and whatever song the judges hear most often is named the road march.)

In a similar style is the song "Softman" by Penguin. The Calypso Crown for 1984 was awarded to Penguin for this one, and it can be found on his latest album, *Touch It*.

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## Habitual Offenders

What do you get when five of New Orleans' most versatile and entertaining musicians put their talents and energies together...and lustily perform outstanding new music? Force of Habit. Indeed, the name of one of New Orleans' newest and most worthwhile bands says quite a bit, whether it's force of habit that good vibrations and insightful music should come from veteran players...or that the sound created by the group will become force of habit for music lovers to seek them out at local clubs. One reality is the composition of the band, Force of Habit, which include well-seasoned musicians who've been "matched up," so to speak, by a manager who can spot a good business investment and has the foresight to put the beat in motion. Thank you Mr. Joe Fisher.

The frontman for the band is none other than Mandeville Mike who's been described as a lunatic and a genius in the same breath by his peers and those lucky enough to have caught his previous guest appearances and performances with bands like the Rock-A-Byes, the Skinnies and many other even



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more obscure collaborations. Mandeville's amazing vocal range and diverse expressionism are heavenly attributes, and as found out at their New Orleans debut at Jimmy's on Saturday, April 7, he's a wonderful performer with a risky style of openness and honesty.

Flanking Mandeville are two guitarists who seem to share a talent at being ambidextrously equal but unique in intermittent solos and driving riffs. They are Frank Assunto and George Neyrey. The former was once known as "Riff" of the Raffeyes as well as having graced the stage with the Rock-A-Byes. George Neyrey has played most recently with the Submarine Attendants and provides the balance of Frank's lead with steadfast strumming and both deliver excellent independent melodies as well as vocal harmonies. On bass, and looking rather "stingish," is Brent Roser, ex-Monster and ex-Submarine Attendant. Brent works alongside George, can bop well and keeps time with drummer "Glenski" Matkin. The later is also an ex-Monster and ex-Raffey, "RAJA." As for music, Force of Habit covers a wide variety of tunes from the likes of Echo and the Bunnyman, Percy Sledge and the Bee Gees. A few Beatles songs

are mixed into the entourage and a favorite of this writer's is Lulu's "To Sir With Love," with "Sir" evolving into a more masculine-suited "Her." Also included are covers from New Orleans bands like an old Rock-A-Byes/Assunto tune called "History." And a timely Hitmen's original "Bates Motel," which Mandeville patronizes with crazed looks to the hilt! (Just wait 'til The Smoke Machine arrives!)

Force of Habit includes cover tunes for the sake of familiarity for their audience, but the most exciting pieces are the band's own originals and should be the tunes everyone will be humming these days. The most touching and prettily arranged is "Incompatible Heart." Mike has hinted that there could possibly be a re-surfacing of his own hum-dinger "Me," recorded a few years back with the Manic Depressives.

Force of Habit is *not* ordinary, mediocre, or well-normal. Far from it. Force of Habit is full of true style, with unusual lyrics and moving instrumentals.

**T**he Sheiks, at the time of this writing, are on the verge of signing a record deal with a major label. By the time this gets into your hands they

could very well be on their way to the land of Super Studios and Mecca Records. In a recent telephone interview, spokesman and former WTIX personality Gary Franklin was vague about the extenuating details, understandably, but was nonetheless helpful in deciphering the rumors that have been flying around the Crescent City. Franklin, who's working closely with independent promoter Mel DeLatte, the latter of which is carrying portly support for the Sheiks, said that the band is presently working on a new album and has completed a "City Nights" video (filmed in New Orleans) which will be offered together as a package to potential labels. Apparently, interested parties are on the edge of their seats to get hold of the Sheiks. Gary Franklin also informed this scrawler of the addition of a new member. Billy Shroud joins the Sheiks on keyboards and is a native New Orleanian, acquired from Los Angeles where he'd been doing some studio work as well as other ventures. Also indicated was that Shroud provides a "definite influence" on new compositions as well as in performing the Sheiks standard material. With the addition of Billy Shroud on keyboards, Michael O'Hara has been devoting

his energy to further strengthen and develop his extraordinary vocal talents. Franklin says the new material sounds *very* good... Wouldn't dream of anything else now, would we? Reminiscing O'Hara's drive on keyboards while challenging "99 And A 1/2 Won't Do" might be too pretentious... but having O'Hara as a strong lead is very enticing and an occurrence anxiously to be appreciated.

**W**oodenhead is soon to release their live album which was recorded last September at Jimmy's Club. The album features prime guest appearances by Tony Dagradi, saxophonist and Mark Sanders, percussionist. Tentatively dubbed *Woodenhead Live*, or possibly *Woodenhead Live At Jimmy's*, the LP boasts of eight of Woodenhead's finest compilations some of which are included on their first LP, *Woodenhead*, produced by Allen Toussaint. Foremost, the album captures the excitement of Woodenhead's live performance with Dagradi and Sanders' exceptional original ingredients as lagniappe to the progressive rock sound distinctive of the veteran band. More recent songs that are unavailable until this upcoming pressing are Fran Comisky's "Sift-

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ed Through Silk" featuring Tony Dagradi, as well as her "Morse Code." The album is a self-produced venture adhering to the luxury of perfectionism by Jimmy Robinson, Fran Comisky, Edgar Lipps and James "Animal" Comisky. The ways and means of the self-produced album is also a forefront item of interest to potential recording artists. Jimmy Robinson is in partnership with Steve Masakowski, Patrice Fisher and Denise Villere in opening a new recording studio in the Robinson Warehouse. Robinson has purchased a sixteen-track board and recorder and has on hand a Yamaha Grand. Additional information upon the opening and full operational activities are forthcoming. More news on Woodenhead is their recent association and performances with Steve Morse, famed now defunct Dixie Dregs guitarist, composer and producer. Woodenhead and Morse toured Texas together immediately after their Tipitina's April 14 gig playing such "cream of the crop" clubs as Fitzgerald's in Houston and Tango's (the multi-faceted bar with the dancing frogs on the roof) in Dallas.

The Raffey's first album should be in the stores this month. The title, as if you couldn't guess by all of the illegal publicity...is **EËP**

**SNORPSH NOW.** You'll find songs like "Dirty Little Slivers," "U'Like A U," "Mystery," and the sleeper, "Movieland" on the album. Raf, Trek, Arack and Curlee give their personal recommendation and guarantee a good time for all Raffeyites...and hope to expand their audience with some much needed airplay from local radio stations...most notably WQUE-AM.

## EËP SNÖRPSH NOW!

WQUE-AM...isn't that the station that calls itself "13-Q, the hot music station"? How can an AM rock station get away with that? Several reasons...13-Q consistently breaks new music in the city by playing less than carved-in stone million dollar sellers that eventually appear in **Billboard's** top 40 listing and on every other "rock" station in town. The station program director, Chris Bryan, always has his door open for local bands to drop by with their recordings. Presently, fans of The Red Rockers, Lenny Zenith and Pop Combo, The Models, The Cold, and Mrs. Bates can hear songs by said bands any day of the week on 13-Q. Special accomodating promo-

tions to include high schoolers like the infamous "Sneak Attacks" and non-alcoholic concerts set 13-Q apart from the other guys. There's also an amateur hour that encompasses guest D.J.'s from grammar school, high school, college and even closet extroverts of older demographics (most recently, "Rockin' Mama," a 46-year-old school teacher).

And isn't it funny that the national touring acts that blow into the city always take time out of their busy schedules to stop by and be interviewed on the air by "The new guys on the block"? It used to be the only alternative musical choice was WTUL, the eclectic college station we've all come to know and love. Stretching even further in pleasing the listening audience, 13-Q incorporated AM stereo earlier this year. The Kahn system they're using has most recently come out with an AM stereo adapter which easily changes a home system over to AM stereo. AM stereo is but one of the advancements most recently made in the electronics field, and within a few short years nobody but old Studebaker owners will be without it. Keep up the good work guys!

On a much broader scale, a few mentions are in order...**Squeeze** fans will be happy to hear that a

new album featuring the partnership of Chris Difford and Glenn Tilbrook are in the works. Some "Unofficially Official" touring activity includes **Joe Jackson**, **Billy Idol**, **Culture Club** and "What 'cha been up to lately?" **Heavy**, **Rush**. All to swing south, details presently limited. A surprise for fans of **Elvis Costello**: He's giving the **Attractions** a bit of a holiday and touring solo these days. Old El and his guitar start out in Charlottesville, Virginia, and wrap it up in Los Angeles in May. Travel is in order to catch this rare experience.

Bad news for **Gang Of Four** fans...April 1984 marked the end of their collaborative efforts as a driving force of music. A final farewell date was played in London last month. Due to musical differences, a recent drop from EMI's label, and less than overwhelming success in America the EMI's label, and less than overwhelming success in America the band has called it quits. Founding members **Andy Gill** and **Jon King** are pursuing independent venues...Gill is currently producing the band "Red Hot Chili Peppers." Those of you who may have been fortunate to catch the Gang in '82 at Tip's and then again in '83 at Jimmy's surely will feel the loss.

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| Sun. 4/29  | 9:30pm  | The Metrics  |
| Mon. 4/30  | 9:30pm  | Snooks Eaglin  |
| Tues. 5/1  | 9:30pm  | Al Belletto Quintet  |
| Wed. 5/2   | 9:30pm  | Caliente w/Ricky Sebastian and Rick Margitza                   |
| Thurs. 5/3 | 9:30pm  | The Pfister Sisters Show                                       |
| Fri. 5/4   | 11:00pm | Jasmine w/Special Guest FLORA PURIM                            |
| Sat. 5/6   | 11:00pm | Alvin Battiste Ensemble  |
| Sun. 5/7   | 9:30pm  | The Survivors  |

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This was Earl's last record on Specialty, cut under what he refers to as "Johnny Vincent's regime." Earl had three other releases on the California-based label, his biggest hit being the Guitar Slim influenced "A Mother's Love," in 1954. "Sittin' and Wonderin'," taken at a rather lugubrious tempo, is an obvious take-off on Christine Kittrell's then popular hit "Sittin' and Drinkin'." The flip

is far more uptempo with Earl contributing some stinging guitar and Lee Allen playing an enthusiastic solo. Huey Smith's uncluttered piano work is also an attribute to both sides. Neither side ever did much in terms of sales, but Earl's next release, "Those Lonely, Lonely Nights," on Ace, would catapult him back into the thick of things.

—Almost Slim

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Irma Thomas  
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One could easily string a long line of superlatives together to describe this LP, but just leave it said that it's great. At long last Irma's soulful Imperial sides, and a few ringers from Minit too, have been reissued in one attractive 16-track package. The bulk of these selections comes from the long out-of-print *Wish Someone Would Care* and *Take A Look* albums.

Of course, the biggest national hits are here: "Wish Someone Would Care," "Times Have Changed" and "Anyone Who Knows What Love Is." Interestingly enough, the B-side of "Anyone Who Knows What Love Is"—"Time Is On My Side"—was made an international hit (even if despairingly so) by the Rolling Stones, which might have provided the impetus for this long-awaited collection. Irma's big local hits are here too, including "It's Rainin'," "I Done Got Over It" and "Ruler of My Heart," produced by the ubiquitous Allen Toussaint. So too is "Breakaway," the flip of "Wish," produced in L.A. by Eddie Ray. It is interesting to compare the difference in production styles between New Orleans and the West Coast.

Other sleepers here include "Baby Don't Look Down," "Some Things You Never Get Used Too," "I Need Your Love So Bad" and "Look Up." This album isn't merely a romantic indulgence, it contains some damn fine music. There are a few distressing inaccuracies on the liner notes, but otherwise I can point out nothing that detracts from this effort. If you have witnessed a lively Irma Thomas set of late, you'll find it hard to believe these recordings were made twenty years ago.

—Almost Slim

Ramsey McLean  
 Tony Dagradi  
**THE LONG VIEW**

Prescription Records No. 4

A lot of people complain about the dismal scene for recording contemporary jazz in New Orleans, but, to paraphrase, Joe Jones, most of us "talk too much," and do too little. With their fourth release, Prescription Records (co-controlled by Ramsey McLean and drummer Alvin Fielder) puts music where most people put only their mouths.

*The Long View* is significantly different from the music of Ramsey's current bands, "The Sur-

vivors and The Lifers. Ramsey describes the music as "late night or early morning" music. Because of the timbres of the instruments, the prevalence of slow tempos, and the sonorities of the rhapsodic melodies, there is a meditative quality inherent in most of the selections—one could easily call it "chamber jazz" except that it is not classically oriented and is solidly a jazz album.

Amazingly, for a duo recording, solos take a back seat on this outing. Each solo fits within specific chorus lengths and is subordinated to the thematic development of the compositions, thusly avoiding the trap of emphasizing long solos and de-emphasizing compositions which is the bane of most solo and duo recordings. One immediately senses that Ramsey and Tony are playing musical compositions and not just emoting their feelings of the moment.

About five years ago, Earl Turbinton pulled my coat. He said that Ramsey was one of the best composers in the city and *The Long View* more than confirms Earl's praise. Six of the seven compositions are written by Ramsey and the seventh was co-written by Ramsey and Tony Dagradi. In the sparse setting of a bass/reed duo, the musical structure, or lack thereof, stands naked for all to hear. A major reason that *The Long View* succeeds is because of the high quality of Ramsey's compositions.

Excellent compositions alone are not enough, however. While what you do counts, the "way that you do it" is the single most important element in a jazz performance. On this count, *The Long View* is an admirable jazz recording precisely because it achieves spontaneity in the playing while avoiding slovenliness in preparation.

Although Ramsey is far from a virtuoso string player, he is an extremely effective musician on this recording, especially his varied and skillful strumming on "Swan Song" and his lyrical arco cello work on "Resurrection." Obviously, Ramsey did some serious preparatory woodshedding.

Tony Dagradi's work fits handsomely within the glove of Ramsey's compositions. Tony's soprano on "Swan Song" and tenor on "Without" are memorable. Throughout, Tony's sound is warm and emotive, and his solos logical and often inventive.

Overall, although each musician solos well on his respective instruments, it's the impassioned articulation and thematic development of Ramsey's fine compositions that makes this recording an enjoyable and important step forward for New Orleans jazz.

—Kalamu ya Salaam

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# Earl King: His Majesty At 50

BY ALMOST SLIM

Nowadays, New Orleans recording artist/songwriter/producer and Rosicrucian Earl King can be found most often seated comfortably at the counter of the Tastee Donut Shop on the corner of Prytania and Louisiana Avenue. Surrounded by honeydips, a bursting briefcase that serves as a portable office and a miniature Earl King museum, and a cast of unusual regulars that "hang by the shop." Earl has been known to drink as many as twenty cups of coffee and spend as many as eight hours a day "conducting business" inside the establishment. Any conversation there with Earl is interrupted by numerous phone calls, messages being relayed to him via Liz, the counter girl, or someone recounting their day's fortunes at the Fair Grounds.

Earl isn't there at Tastee's to kill time or lament about past successes; always in the company of a note pad and tape recorder, he is constantly jotting down song ideas, plotting arrangements for impending studio dates or lining up gigs. "I get a lot of ideas from watching people come and go," points out Earl. "I'm not much of a homebody. If I'm not going in the studio or on a gig, you can usually find me sitting here trying to get some ideas together."

Recently turned 50, Earl King is a contemporary of Fats Domino, Allen Toussaint and Guitar Slim. Fats has become New Orleans' most successful recording artist; Toussaint is presently acknowledged as the city's most innovative and progressive writer-producer; and Guitar Slim has long been cited as New Orleans most dynamic showman and top-ranked bluesman, but Earl King embodies the brilliance of all three men, achieving renown in all phases of the music business.

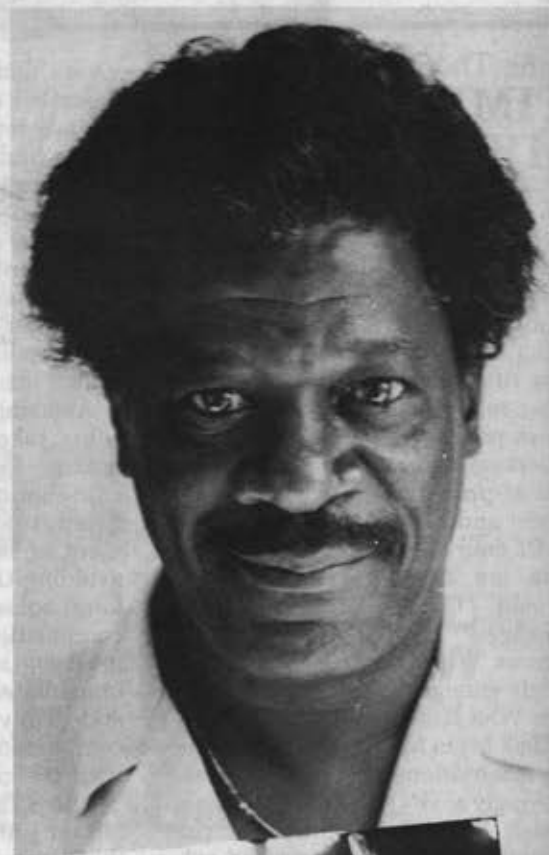
A stocky man, usually clad in one of his matching safari suits, Earl King speaks with great care, measuring his words, making sure he is clearly understood at all times. When conversing with him, his sincerity is immediately apparent. He avoids the "pregnant ego" syndrome that other artists too often display. Anyone with the slightest interest in New Orleans music knows his importance, but Earl would never spell it out in so many words.

Earl King first made his mark as a recording artist by waxing a couple of regional blues hits, "Mother's Love" and "Lonely, Lonely, Nights," in the mid-Fifties. Although he continued his recording success well into the Sixties, Earl also left his mark as a writer and producer, accounting for scores of great records, some of which became national hits. Today his song catalog is most impressive, surpassed in New Orleans only

by Toussaint's and Domino/Bartholomew's. His influence and direction in the recording studio is still sought out and his live performances can still excite even the most placid audience.



Born Earl Silas Johnson IV, February 7, 1934, he is the seventh and only living son of Ernestine Hampton and Earl Silas Johnson III. He was raised in the Irish Channel, a largely interracial neighborhood, at 2834 Constance Street. Earl's father was a renown blues pianist but died when his youngest son was just two, obviously before Earl could get to know much about him. However, septuagenarian pianist Tuts Washington offers this insight of Earl Johnson, Sr. "Me and Earl's Pa come up together around Josephine and Claiborne. He was a good blues piano player with a good left hand. Sang all of Lonnie Johnson's tunes. We bummed in all the "tonks" up and down Rampart Street. He got sick and joined the spiritual church as a minister for awhile but he died young. He liked to live fast."



Earl's mother was a heavyset woman nicknamed "Big Chief" (the inspiration for the Professor Longhair tune), who began taking her son to the Antioch Baptist Church as a preschooler. Earl enjoyed singing in church so much that he started a street-corner gospel group with his best friend Robert Lockett. Earl describes himself as a "bug" as a youth and he developed a wide variety of childhood interests. But music always seemed to be his overriding influence and he often listened to Gatemouth Brown and T-Bone Walker records that blared from the jukeboxes of the corner bars.

"I paid my dues in church," explains Earl. "I didn't get a chance to shoot too many marbles as a kid, so when I got to be 14, I started looking in other musical directions. My mom never tried to hold me back, even though she was a devout church woman. She stayed low-keyed and accepted the change."

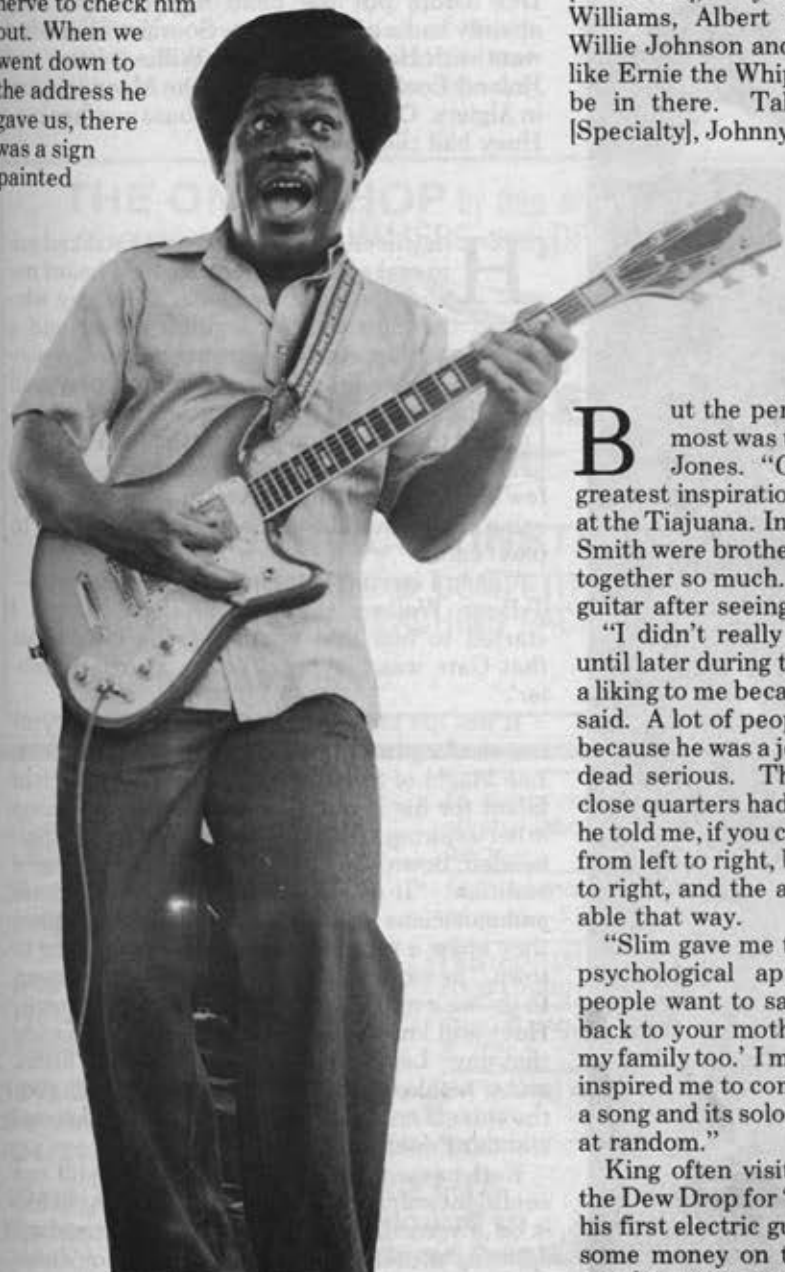
Being the inquisitive type, it didn't take him long to discover live music. "I guess I was barely a teenager when I heard Smiley Lewis and Tuts Washington playing in a place called Big Mary's at Fourth and Tchoupitoulas. I had no business being in there, but it was crowded inside and I just eased on in when I heard the music playing from the outside. My mother really cut into me because I stayed out real late that night, but I had to hear that music.

"After that I'd go around Sal's, at St. Thomas and St. James, and hear Smiley too. They had another guy that played in there that was a real kick, 'Hold That Note Sam.' I remember that particular joint because the smell of reefer was so thick; that place was a heaven for reefer smokers.

"I was standing on the corner one day with my best friend John Davis. He was playing the guitar and I was dueting a few gospel songs, when this man came up to us and listened to us sing. After we were finished he said, 'You boys ought to be singing the blues because you could make a lot of money. Gospel music don't pay too much.'

"He said his name was Victor Augustine and that he had a shop on Dryades Street. He told us to drop by and see him sometime because he knew a lot of talent scouts and he might be able to get us recorded. He left us a calling card and walked on. John and I laughed because we didn't know what to think.

"A few days passed before we built up the nerve to check him out. When we went down to the address he gave us, there was a sign painted



in the window that read 'House of Hope—Dr. Mighty the Voodoo Man.' When we walked in we heard a piano playing a boogie-woogie, but we almost got knocked down by the smell of burning incense. Inside he was selling mojos, candles, prophecies, incense wonder water, ointments and records. We saw Mr. Augustine and said, 'Well we're here to audition.'

"He was real friendly and said, 'Call me Doc. Everybody else does.' He introduced us to the piano player who turned out to be Huey Smith. We didn't get into too much right off because I didn't know too many songs. Huey gave me the words to a few boogies, so we went on from there. After that I started coming by Doc's regular."

Earl was 15 at the time and a student at Booker T. Washington High School. He began learning the rudiments of playing the guitar, so he and fellow student Roland Cook, a pianist, formed a trio with John Davis and began rehearsing at the "House of Hope." On Wednesday evening the group would enter the talent show at the Dew Drop, on LaSalle Street, and try to win the \$5 first prize. Eventually Earl's group won the prize so often that they were disqualified, and had to move on to the talent show downtown at the Tiajuana, on South Saratoga.

"The Tiajuana introduced me to a new circle of ideas and ambitions. Back in the early Fifties the Tiajuana was a real scene. K-Doe, he was Ernest Kador then, would emcee the shows. I got to meet a lot of other local musicians that were in the same bag I was into. Spider Bocage [Eddie Bo], Billy Tate, Robert Parker, Charles Williams, Albert Scott, Ricardo Lopez, Big Willie Johnson and Lloyd Price. A lot of jocks like Ernie the Whip and Larry McKinley would be in there. Talent scouts too—Art Rupp [Specialty], Johnny Vincent [Specialty and later Ace] and Dave Bartholomew."

But the person who influenced Earl the most was the great Guitar Slim—Eddie Jones. "Guitar Slim will always be my greatest inspiration," admits Earl. "I met Slim at the Tiajuana. In fact, I thought Slim and Huey Smith were brothers because I used to see them together so much. I really got interested in the guitar after seeing Slim play in Tiajuana.

"I didn't really get to know him personally until later during the Dew Drop era, but he took a liking to me because I used to listen to what he said. A lot of people didn't take Slim seriously because he was a jovial character, but I took him dead serious. The things he talked about in close quarters had a lot of depth. Like one time he told me, if you can ever help it, go on the stage from left to right, because people read from left to right, and the audience feels more comfortable that way.

"Slim gave me the idea to write lyrics from a psychological approach—saying things that people want to say. Like, 'I'm gonna send you back to your mother, and I'm gonna go back to my family too.' I mean, that hits home. Slim also inspired me to contemplate a marriage between a song and its solo, instead of playing something at random."

King often visited the guitarist's room over the Dew Drop for "lessons," and he even bought his first electric guitar from Slim. "I owed Slim some money on that guitar," says Earl. "He caught me coming around the Dew Drop when



'Inside he was selling mojos, candles and records. We saw Mr. Augustine and said, 'Well, we're here to audition.''



they had the talent show and said, 'Earl, where's my money?' I said, 'Man I don't have any money right now.'

"So Slim says, 'Well, I tell you what you're gonna do. You're gonna get on that talent show, and you're gonna win the money and give to me, and that's that.' I told Slim, 'That's impossible because I don't have a guitar. So Slim goes upstairs and gets his Les Paul-Gibson, and says, 'Now you ain't got no excuse.' Well I didn't win because they gave it to this guy who was touched in the head who liked to sing and everyone felt

sorry for him, but Slim liked to have fell out dead he was so upset."

**B**efore Earl could get around to waxing another record, his mentor, Guitar Slim, was hospitalized after a car wreck, just as his massive hit, "Things That I Used To Do," was taking off. Slim had a full roster of dates booked by Frank Pania, the proprietor of the Dew Drop, but couldn't make them. Pania in turn talked Earl into impersonating "the star," until Slim could get out of the hospital. "I went out on the road with Slim's band, but it had never been pointed out to the promoters that I was a substitute. I was scared half to death even though I knew all of Slim's tunes. I got away with the charade because we were booked into places Slim hadn't played before. The first job I played was at the Magnolia Ballroom in Atlanta with Ray Charles as the opening act. I was terrified when I got on stage but when we kicked off with 'The Things That I Used To Do,' it was like a cannon going off. People started throwing money and I nearly got pulled off the bandstand."

When Earl got back to New Orleans after Slim had recuperated, he went back to playing with the Swans and rehearsing at Doc's "House of Hope." Earl had earlier run into "the apple man." Specialty Record's talent scout/producer Johnny Vincent. "Johnny was the superstitious type," laughs Earl. "He took the saying 'an apple a day keeps the doctor away' one step further. He'd eat as many as a dozen apples a day. Johnny had got Slim with Specialty and Huey got him interested in a tune I had wrote called "Mother's Love." Johnny thought it reminded him of Slim, so he wanted me to cut it.

"I listened to Slim's philosophy about writing about things that were personal. That's how I came up with 'Mother's Love,' because the closest thing to somebody is their mother.

"I wanted to get a new guitar for the session, because this time I was gonna play one. I needed to get a co-signer because I was gonna buy it on time, so I got Frank Pania to sign and I got a Les Paul-Gibson."

**W**hen the record came out I took a copy down to Frank Pania to say thanks. Frank went into his office and listened to it, then called A-1 Distributors and ordered 300 copies of it. He mailed them out to all his contacts. Within a month he started getting back some positive letters and he started booking me around Texas, Mississippi and Alabama."

Being so close to Guitar Slim's style did pose some problems as far as Earl establishing himself as an identifiable artist. "I heard that a lot of distributors were ordering Slim's records thinking they were getting 'Mother's Love.' I was in some places in Texas where they had 'Mother's Love' on the jukebox and it had Slim's name on the tag."

"Mother's Love" was a big record in the Southern R&B market, establishing Earl as a strong New Orleans recording artist. Specialty brought Earl back to the studio twice more, and a total of four records were issued all in 1954. Although he couldn't repeat the success of this initial sides "Funny Face" and "Eatin' and Sleepin'" were particularly enjoyable. "My stuff caused a conflict of interest up at the company," explains Earl, referring to Specialty. "Slim was stark raving mad that I was so close to his sound and it posed some problems with

promoting two artists that were so close. Well, I got wind that some politics were going on so I decided to try something else."

In one of Specialty's other political moves, Vincent was sacked by his boss Art Rupe in 1955. Vincent in turn started his own small label in his hometown, Jackson, Mississippi, and took a job with Music Sales in New Orleans as a salesman. "After Johnny got on his own he told me he could get my release from Specialty," recalls Earl. "He said, 'Why not cut some sides for me?' Johnny was hurting for money at the

Earl Silas Johnson IV at 2 years old, Olympian Annual Parade.



time, I think he had a record out on Eddie Bo but he wasn't selling anything. Johnny said Cosimo's studio was too expensive, but he could get some up in Jackson."

So Huey Smith, Earl, and now-bassist Roland Cook, made the five-hour drive up to Jackson, where Lillian McMurry's Trumpet Studio was located on Farrish Street. The session yielded Earl's biggest hit, the South Louisiana styled "Those Lonely, Lonely, Nights." Although the record will never be considered a technical masterpiece—due to the primitive fidelity, and the fact both Huey's and Earl's instruments were badly in need of tuning—"Those, Lonely, Lonely, Nights" quickly caught the public's ear. It eventually sold to the neighborhood of 80,000 copies, just in the Texas—Louisiana—Mississippi R&B markets, providing Vincent with the hit he needed to keep his label going.

"I knew from my sales territories that you could sell a lot of good blues records in a small area," explains Johnny Vincent. "I knew Earl was a great writer because he had already come up with 'Mother's Love.' I was looking for a strong blues artist like a Guitar Slim or a Muddy Waters that could get me established in the South. Earl really came up with a lot of great ideas."

When Slim began touring with Lloyd Lambert's band in 1953, his former pianist Huey Smith stayed home in New Orleans. "Huey was very much hurt that he couldn't go on the road with Slim, but there was nothing Slim could about it because Frank Pania [the owner of the Dew Drop] put the band together and they already had a piano player. So when Slim left, I went with Huey. Me, Huey, Willie Nettles and Roland Cook started playing the Moonlight Inn in Algiers. Cookie was playing bass now because Huey had the piano covered.

**H**uey needed a vocalist, and he asked me to make the gig, because he'd heard me audition over by Doc's. The guy who owned the club wanted a guitar player and a singer, so Huey started showing me how to play some of the songs. I really couldn't play well enough to be on the bandstand so I just faked it. I turned the guitar down so low that you couldn't hear it and just concentrated on singing. After a few weeks I built my nerve up enough to play some. Huey would call the key out and I'd try to play 'em.

"Then I started listening to a lot of records—T-Bone Walker, Gatmouth, B. B. King. I started to feel that country-swing type blues that Gate was playing, like on 'Boogie Rambler'."

It was not long until Earl became "hungry for the wax" as he refers to it. During June 1953, Lee Magid of Savoy Records came in search of talent for his Newark-based label. Like many other aspiring musicians, Earl and Huey Smith headed down to Cosimo's for a prearranged audition. "It was a standard thing for writers and musicians to line up outside the studio once they knew a recording company was coming to town," he explains. "It would be like the lineup to go see a movie like *The Ten Commandments*. Huey and I managed to get into the studio early that day. Lee Magid's technique was to listen, and if he liked you, he'd tell you to stand off to the side. If not, out the door you went. That was standard operating procedure."

Earl passed the audition but, was still not confident enough about his guitar playing to use it on a record. Both he and Huey wound up splitting a session, cutting "Have You Gone Crazy" and "Begging At Your Mercy," which

were issued under the name Earl Johnson. Earl was supported by Huey on piano, Roland Cook on bass, Lee Allen on sax, and Charles "Hungry" Williams on drums. Both sides were reminiscent of Fats Domino and Lloyd Price's then popular styles, but Earl's voice sounds so youthful, it bears hardly any resemblance to his later work.

"They gave you ten bucks a side, I think that was some kind of union thing. Then they'd sign you to a half-cent artist royalty contract, which really wasn't too much even then. They just put the songs out and that was it. There was no kind of promotion. Right after that I started to audition for Specialty. I didn't wait around for Savoy, because the product didn't really impress me too much."

Around this period Earl joined a "juke box band," called the Swans, that included Alvin Bailey, Lamon Scott, Buster Scott, Roland Cook, Junius Cannon, Melvin Stenette, Raymond Lewis and Ralph Willis. Earl recalls the bands' primary function was to churn out the latest R.B. hits for dances. The group's first job was at the Streamline Cafe in Litcher, Louisiana, where the drunken crowd heckled and threatened the band for not knowing all their requests.

In early 1954, Earl cut his first session for Specialty with Johnny Vincent supervising. The similarity to Guitar Slim is immediately apparent, as Earl has Slim's style right down to a tee on "Mother's Love." Just before the release of the first Specialty disc, Specialty's boss Art Rupe decided to credit the record as "King Earl," perhaps hoping that Earl would join the court of blues royalty a la B. B. King and Crown

Prince Waterford. But the pressing plant accidentally flip-flopped the name and the record was released as being by Earl King.

"I was beginning to formulate a different style after 'Mother's Love,'" says Earl. "I had been around Eunice and Opelousas and I began to get a feel for that ballad sound that those people liked to hear. If you listen closely to 'Lonely, Lonely, Nights,' you can hear that turn around right after the break. I wanted that to be my trademark and put it on all my records. I wanted people to associate that with me. Funny thing, right after the record came out, I ran into Guitar Slim. Slim said, 'Yeah Earl, that's where you stay. Right there. And don't go nowhere else!'"

**T**hat particular session was odd for a bunch of reasons. I remember the room that we cut in had mattresses covering the ceiling and the walls. Huey got real mad because the engineer told him to keep the volume down. You can really feel that anger when he hits the intro on the piano. Johnny ended up putting out the first take even though we knew we were all out of tune. We cut a bunch of takes of 'Lonely, Lonely, Nights,' and it was pointed out to Johnny that we had better versions of it. But Johnny said, 'No let's put this one out—it's got a lot of feeling in it.'"

Earl cites Don Robey as the person responsible for making "Those Lonely, Lonely, Nights" the success it was. Even though Robey was one of Vincent's competitors—he owned the Houston based Duke/Peacock labels—he also booked Earl occasionally through his

Buffalo Booking Agency, along with his other artists. "Robey took some of Johnny's pressings and mailed them out to all of his dee-jays. Robey was a powerful cat, he had a lot of those jocks in his pocket. See, Johnny had a tendency of talking too much and making people mad. So the jocks wouldn't play his records. Robey was the one who really got the ball rolling."

Even though Johnny "Guitar" Watson subsequently covered the tune on RPM and outsold Earl's version, "Those Lonely, Lonely Nights" insured return trips to the studio and plenty of work. Robey often booked Earl with Gatemouth Brown and Edgar Blanchard throughout the South and Mid-West R&B circuit. For a few months, Earl teamed up with Smiley Lewis, who was hitting with "I Hear You Knockin'," for a series of engagements along the Gulf Coast.

Vincent chose to record Earl's second record



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at Houston's ACA Studio, with Edgar Blanchard's band backing. "Little Girl" b.w. "My Love Is Strong" was technically an improvement, but didn't click like the first Ace release. Neither did "It Must Have Been Love" b.w. "Take Me Back Home" which followed soon after.

Vincent realized he had to try something different, so he released the remaining two tracks from the Houston session on his subsidiary label, Vin, under the name "Handsome Earl"! "Johnny was just that type of guy," explains Earl. "It wasn't unusual for him to put two records out on you at the same time. He figured if you were hot you were hot. Now 'Handsome Earl,' that was part of Johnny tricknology. The distributors were telling him, 'Hey man, you got to bring us some new artists.' So Johnny would just invent them. He had a one-track mind."

**E**arl was able to assist his benefactor, Huey Smith, by hiring him on out-of-town dates, and he often played on Huey's early Ace recordings. Although at first listen Earl is nearly inaudible behind the piano, Earl is in fact supplying the percussive "chops" in the rhythm section, a trick he learned from Guitar Slim.

By 1956, Earl's sessions were being conducted back in New Orleans at Cosimo's Studio, often using the likes of James Booker, Lee Allen, 'Red' Tyler and Charles Williams on sessions. Earl's records attained a more balanced, professional sound, although he didn't match the

success of his first Ace disc, songs like "Well'O, Well'O, Well'O, Baby," "Weary Silent Night" and "Buddy It's Time to Go" were excellent records and sold reasonably in New Orleans.

"I can't understand why I didn't have more success with Earl than we did," says Jonny Vincent. "He came up with a lot of good songs, but on a national level, after 'Lonely, Lonely, Nights' we couldn't do shit. I couldn't give his stuff away outside of New Orleans." However Earl was able to account for hits in another way, after developing an interest in arranging and producing. "From hanging a round Cosimo's I began seeing what people like another way, after developing an interest in arranging and producing. 'From hanging around Cosimo's I began seeing what people like Johnny and Dave Bartholomew were doing. Johnny really couldn't be considered a producer. His idea of producing was saying 'Put some shit into it.' So I started getting some ideas on my own.

"I never got credit for it, but I produced 'Just A Dream' for Jimmy Clanton. Johnny was brought by Cosimo from Baton Rouge, but Johnny just couldn't hear him. Johnny rejected 'Just A Dream'. He said, 'Naw, I just don't hear it.' But we put it out anyway and it was Ace's biggest record.

"Johnny really missed a lot of talent. I brought him Allen Toussaint and he rejected him right off. All he could hear was Huey Smith after Huey started hitting."

Earl wrote material for Clanton, including "Angel Face" and "My Love Is Strong." He also produced other Ace recording artists including Roland Stone, Floyd Brown, Curley Moore and even Huey Smith. Earl eventually parted ways with Vincent—as did many other Ace artists in

1959. "Johnny was just going off the wall trying to run the distributorship and the record company. He just couldn't deal with the studio right. I won't even go into the royalties that he was paying—which were nil."

After leaving Ace, Imperial Record's Dave Bartholomew became interested in Earl's talents as a writer and a recording artist. Initially, Bartholomew liked a tune Earl played as a "sign off" on gigs "Come On (Let The Good Times Roll)", and he decided to sign him.

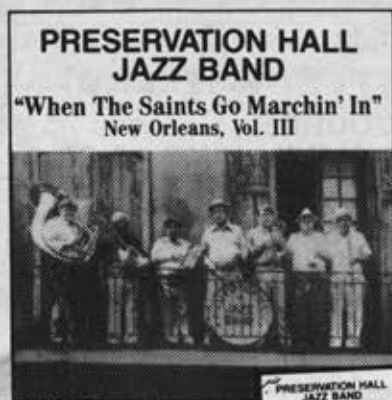
"I really enjoyed working with Earl," says Dave Bartholomew. "Earl was a hard worker. He had a lot of ideas and suggestions that were valuable. Earl could really write good, catch songs. I still think there's time for Earl to make it real big. He's that talented. I've really got a lot of respect for Earl King."

"Joining Dave at Imperial really gave me a chance to go in a different, creative direction," says Earl. "A lot of things I wanted to do, Johnny wasn't interested in. Working with Imperial was a whole different scene. It was a real eye-opener working with Dave, he had an open ear to production and he listened to suggestions. It was a real learning experience. Dave knew how to do things that were appealing to the public and weren't too far in left field."

"Come-On," Earl's initial Imperial release, began to take off around New Orleans but was stalled when Johnny Vincent applied more of his "tricknology." Earl's last session for Vincent included a demo of "Come On," which was recorded in Biloxi, during a period when Vincent and Cosimo had one of their periodic fallings out. When "Come On" started to make

Cont'd. on page 44

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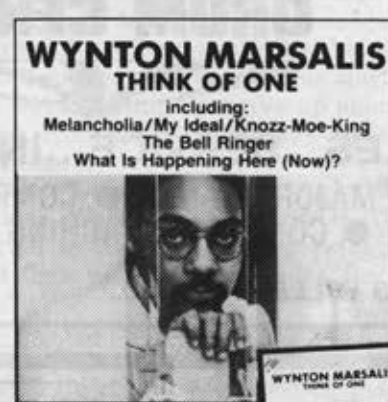
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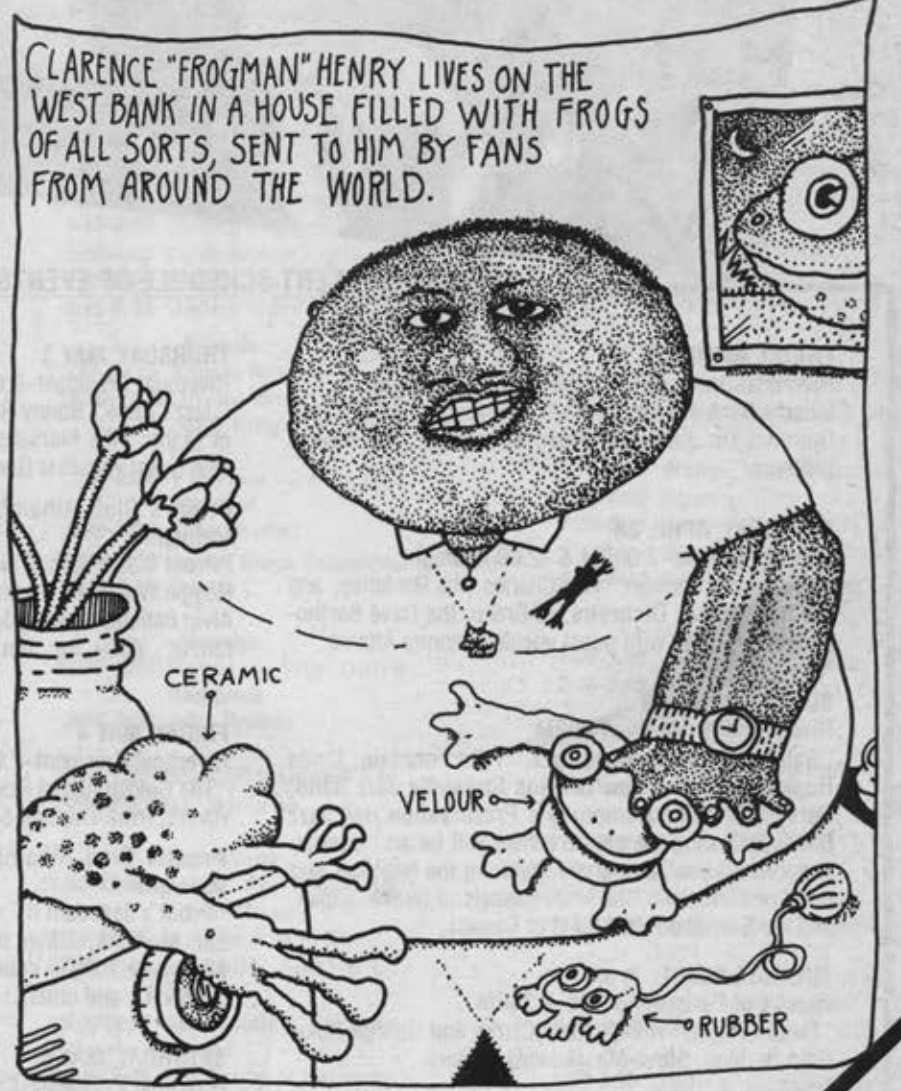
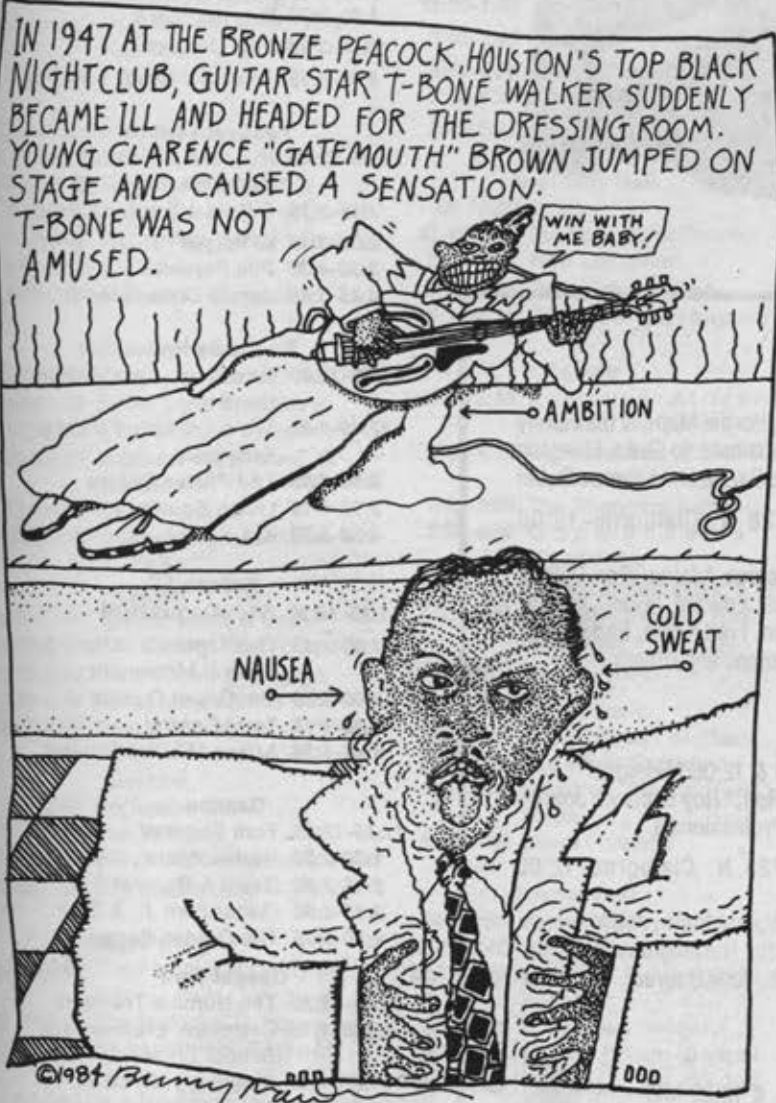
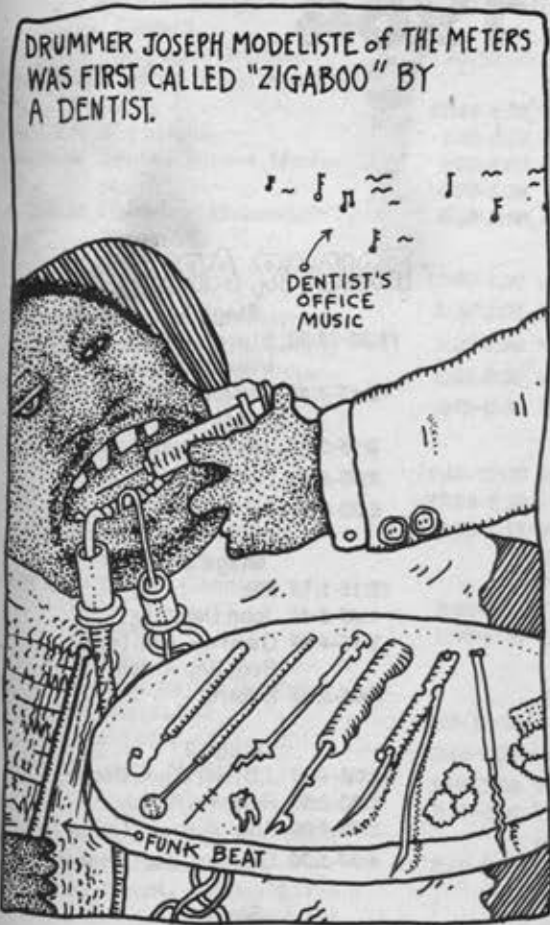
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# WAVELENGTH COMPLETE 1984 JAZZ FESTIVAL SCHEDULE



## EVENING CONCERT SCHEDULE OF EVENTS

### FRIDAY, APRIL 27

Riverboat President—7:00PM & 12:00 Midnight\*  
Liberty Bank's "Jazz Festival Anniversary Party," Fats Domino; Dr. John plays Mac Rebennack; the Neville Brothers

### SATURDAY, APRIL 28

Saenger Theatre—7:00PM & 12:00 Midnight  
"Soul at the Saenger," Ray Charles, the Raelettes, and the Ray Charles Orchestra; Al Green; the Dave Bartholomew Big Band with guest vocalist Johnny Adams

### SUNDAY, APRIL 29

Riverboat President—8:00PM  
"Salute to New Orleans Jazz," Pete Fountain; Linda Hopkins with the New Orleans Storyville Jazz Band; Percy and Willie Humphrey's Preservation Hall Jazz Band. Following the concert there will be an "International N. O. Jazz Jamboree" featuring the Neptune Jazz Band of Zimbabwe, the N. O. Rascals of Osaka, Japan, and the Sensation Jazz Band of Canada.

### TUESDAY, MAY 1

Theatre of Performing Arts—7:30PM  
"Fusion Night," with Stanley Clarke and George Duke; Gato Barbieri; Steve Masakowski & Mars

### WEDNESDAY, MAY 2

Riverboat President—7:00PM & 12:00 Midnight\*  
"Tribute to Muddy Waters," with the James Cotton Band; Taj Mahal; the Fabulous Thunderbirds; Etta James; Pinetop Perkins; Bob Margolin; and a special film segment

### THURSDAY, MAY 3

Riverboat President—9:00PM  
"Jazz Cruise," Sonny Rollins; Herbie Mann & the Family of Mann; Ellis Marsalis pays tribute to Duke Ellington with guest vocalists Germaine Bazzle and Laverne Butler

Prout's Club Alhambra—728 N. Claiborne—12:00 Midnight

"Prout's Jazz Jam I," with George Adams, Don Pullen, Reggie Workman, Ed Blackwell, Edward "Kidd" Jordan, Alvin Batiste, Smokey Johnson, Fred Kemp, Earl Turbinton, Jr., Willie Tee, Jim Singleton, and others

### FRIDAY, MAY 4

Riverboat President—7:00PM & 12:00 Midnight\*  
"The Golden Age of Rock n' Roll," Roy Orbison; Johnny Rivers; Irma Thomas & the Professionals

Prout's Club Alhambra—728 N. Claiborne—12:00 Midnight

"Prout's Jazz Jam II," with Woody Shaw, Joe Newman, Ellis Marsalis, James Black, Bill Huntington, David Torkanowsky, Johnny Vidacovich, Tony Dagradi, Steve Masakowski, and others

### SATURDAY, MAY 5

Riverboat President—7:00PM & 12:00 Midnight\*  
"N.O. Rhythm Reunion," featuring the original Meters (Art Neville, keyboards; Zigaboo Modeliste, drums; Leo Nocentelli, guitar; and George Porter, Jr., bass), and their special guest Dr. John; Steel Pulse; the Dirty Dozen Brass Band

\*The Riverboat President will cruise for all except midnight concerts.

## FRIDAY, APRIL 27

### Stage 1

- 11:30-12:30 State School for the Visually Impaired  
12:45-1:45 Allison & The Distractions  
2:15-3:15 Jay Monque'D  
3:45-4:30 Lil Queenie  
5:00-6:00 Bo Diddley

### Stage 2

- 12:15-1:15 File  
1:45-2:45 John Delafosse  
3:15-4:15 Canray Fontenot & Bois-Sec Ardoin  
4:45-5:45 Bourre

### Stage 3

- 12:00-1:00 J.D. Hill Blues Band  
1:30-2:30 Hector's Pistols  
3:00-4:00 The Aubry Twins  
4:30-5:30 George "Slim" Heard

### Stage 4

- 12:00-1:00 Mastermind  
1:30-2:30 Bryan Lee  
3:00-3:45 Pop Combo  
4:15-5:15 The Now Band

### Festival Tent

- 11:45-12:45 Edward Frank/Fred Kemp Sextet  
1:15-2:15 Dillard University Jazz  
2:30-3:15 Al Farrell  
3:30-4:30 Phil Parnell  
4:45-5:45 James Drew Quartet

### Economy Hall

- 11:30-12:30 Roots of Jazz Brass Band  
12:45-1:45 The Storyville Stompers  
2:00-3:00 The Pfister Sisters  
3:15-4:15 Lillian Boutte  
4:30-5:30 Kid Sheik

### Koindu

- 11:30-12:30 St. Augustine  
1:00-1:45 The Uptown Affair & Central Movement  
2:00-3:00 Tim Green Quintet  
3:30-4:15 Total Control  
4:45-5:30 Arthur Mitchell Quartet

### Gazebo

- 11:45-12:45 Tom Sanders  
1:00-2:00 Harlan White  
2:15-3:00 David & Roselyn  
3:15-4:00 Guitar Slim Jr. & Stuff  
4:30-5:15 The Golden Eagles

### Gospel Tent

- 12:00-12:35 The Humble Travelers  
12:40-1:15 Crocker Elementary School Choir  
1:20-1:55 Kennedy H.S. Choir  
2:00-2:35 Alcee Fortier Senior H.S. Concert Choir  
2:40-3:15 The Leviticus Gospel Singers  
3:20-3:55 The Head Start Singing Angels  
4:00-4:35 The Randolph Brothers  
4:40-5:15 The Marronettes

# SAT, APRIL 28

**Stage 1**  
 11:45-12:45 The Copas Brothers  
 1:00-2:00 Luther Kent Blues Band  
 2:15-3:15 Jerry Butler  
 3:45-4:45 James Rivers Movement  
 5:15-6:15 Clarence "Gatemouth" Brown

**Stage 2**  
 11:30-12:30 The Sundown Playboys  
 1:00-2:30 Frankie Ford's Swamp Pop Jam with Johnny Allen, Warren Storm, Van & Grace Broussard, Rod Bernard & Jivin' Gene  
 2:45-3:30 Sam Brothers 5  
 3:45-4:30 Don Montecot & The Wandering Aces  
 5:00-6:00 Clifton Chenier

**Stage 3**  
 11:45-12:30 Edu  
 12:45-1:45 Kent Jordan Quintet  
 2:00-3:00 Marcia Ball  
 3:30-4:30 Bobby Marchan  
 4:45-5:45 John Mooney

**Stage 4**  
 11:45-12:45 Tulane Univ. Jazz Band  
 1:15-2:15 The Metrics  
 2:45-4:15 Tommy Ridgley & The Untouchables with Bobby Mitchell, The Dixi-Kups & Benny Spellman  
 4:30-5:30 Fats Domino

**Festival Tent**  
 11:30-12:15 NOCCA Jazz Ensemble  
 12:30-1:15 Carlos Sanchez  
 1:30-2:15 Lloyd Glenn  
 2:30-3:30 Improvisational Arts  
 3:45-4:45 A.J. Loria  
 5:00-5:45 Al Belletto Quartet

**Economy Hall**  
 11:30-12:15 Frank Frederico Jazz  
 12:30-1:15 Small Sand Trad Band  
 1:30-2:15 Kid Thomas Valentine  
 2:30-3:15 Neptune Jazz Band of Zimbabwe  
 3:30-4:30 Linda Hopkins  
 4:45-5:30 Onward Brass Band

**Koindu**  
 11:45-12:30 Theron Lewis & Unit 7  
 12:45-1:30 The Golden Star Hunters  
 2:00-3:00 Gary Brown & Feelings  
 3:30-4:15 Porgy Jones Band  
 4:30-5:30 Daniel Ponce

**Gazebo**  
 1:00-2:00 Professor Gizmo  
 2:15-3:15 Van Williams  
 3:30-4:30 Bill & Bobbie Malone  
 4:45-5:45 Roy Bookbinder

**Gospel Tent**  
 12:05-12:35 The Famous Jones Sisters  
 12:40-1:15 The Melody Clouds  
 1:20-1:55 Sensational Gospel Tones  
 2:00-2:35 The New Orleans Spirituals  
 2:40-3:15 The New Orleans Comforters  
 3:20-3:55 New Zion Trio + 1  
 4:00-4:35 The Dynamic Smooth Family  
 4:40-5:15 Sammy Berfect

# SUNDAY, APRIL 29

**Stage 1**  
 11:30-12:30 S.U.N.O. Jazz Ensemble  
 12:45-1:30 Los Banditos  
 1:45-2:30 Tim Williams Band  
 3:00-4:00 Bobby "Blue" Bland  
 4:30-5:30 The Batiste Brothers  
 6:00-7:00 Al Green

**Stage 2**  
 12:30-1:30 Allen Fontenot  
 2:00-3:00 Sady Courville  
 3:30-4:30 Marcel Dugas  
 4:45-5:30 Bayou Rhythm Band  
 5:45-6:30 Zachary Richard

**Stage 3**  
 11:45-12:30 Boogie Bill Webb  
 12:45-1:30 Russ Russell  
 2:00-3:15 A Taste of N.O. with Eddie Bo & Robert Parker  
 3:45-4:45 The Radiators  
 5:15-6:15 Earl King

**Stage 4**  
 11:45-12:30 Southeastern Jazz  
 12:45-1:30 Walter Payton  
 2:00-3:00 Willie Tee  
 3:30-4:30 Clarence "Frogman" Henry  
 5:00-6:00 Rita Coolidge

**Festival Tent**  
 12:30-1:30 Alvin "Red" Tyler  
 1:45-2:45 Katie Webster  
 3:00-4:00 Arnett Cobb  
 4:30-5:30 Tony Dagradi  
 5:45-6:45 Mars

**Economy Hall**  
 11:45-12:30 Allegra  
 12:45-1:45 Michael White Quartet  
 2:15-3:15 New Leviathan  
 3:45-4:45 Papa John Creach  
 5:15-6:15 Wallace Davenport

**Koindu**  
 11:30-12:15 Kumbuka African Drum & Dance  
 12:30-1:15 Neptune Jazz Band of Zimbabwe  
 1:45-2:30 The Sheppard Band  
 3:00-4:00 O d o m a n k o m a Kyeréma  
 4:15-5:00 The Wild Magnolias  
 5:30-6:30 Abdullah Ibrahim (Dollar Brand)

**Gazebo**  
 12:30-1:30 Van Williams  
 1:45-2:30 The Whitstein Brothers  
 3:00-3:45 The White Eagles  
 4:14-5:00 Brother Percy Randolph  
 5:30-6:30 Svare Forsland

**Gospel Tent**  
 11:30-12:05 The Wimberly Family  
 12:10-12:45 The Masonic Kings  
 12:50-1:25 Gaza B.C. Inspirationalists  
 1:30-2:05 The Crown Seekers  
 2:10-2:45 Parish Prison Gospel  
 2:50-3:25 McDonogh 35 Gospel  
 3:30-4:05 The Southern Bells  
 4:10-4:45 Wallace Davenport Gospel Singers  
 4:50-5:25 Helen Brock & The New Gospelettes  
 5:30-6:05 The Inter-Denominational Community Choir

# SAT, MAY 5

**Stage 1**  
 12:00-1:00 Southern Univ. Jazz  
 1:30-2:30 Troy Deramus  
 3:00-4:00 The Dirty Dozen  
 4:30-5:30 Grandmaster Flash  
 6:00-7:00 Irma Thomas

**Stage 2**  
 12:00-1:00 The Dusenberry Family  
 1:30-2:30 Sumpy & The Bad Habits  
 2:45-3:45 Dewey Balfa  
 4:00-5:00 Beausoleil  
 5:30-6:30 Fernest Arceneaux

**Stage 3**  
 11:45-12:30 Mason Ruffner  
 1:00-2:00 Lucinda Williams  
 2:15-3:15 Ruben "Mr. Salsa" Gonzalez  
 3:45-4:45 A-Train  
 5:15-6:15 The Sheiks

**Stage 4**  
 12:30-1:30 Quicksilver  
 2:00-3:00 Saxon Superstars of Nassau, Bahamas  
 3:30-4:30 John Lee Hooker  
 5:00-6:00 Jerry Lee Lewis

**Festival Tent**  
 11:30-12:15 East St. John Dixieland Band  
 12:30-1:30 Jasmine  
 1:45-2:45 Ellis Marsalis Quartet  
 3:00-4:00 Alvin Batiste  
 4:15-5:00 Willie Metcalf  
 5:30-6:30 Ed Blackwell, George Adams, Don Pullen & Reggie Workman

**Economy Hall**  
 11:30-12:15 Jimmy Mazzy Trio  
 12:30-1:30 Teddy Riley Jazz Band  
 1:45-2:45 Placide Adams  
 3:00-4:00 Louis Nelson Big Six  
 4:15-5:00 Cousin Joe  
 5:15-6:15 Danny Barker

**Koindu**  
 11:30-12:15 Koindu Allstars  
 12:30-1:45 Oliver Morgan with Jean Knight & Jessie Hill  
 1:45-2:30 Yellow Jackets (Parade)  
 2:30-3:30 Kidd Jordan  
 4:00-5:00 James Black Ensemble  
 5:15-6:15 Odetta

**Gazebo**  
 12:45-1:45 Hazel & The Delta Ramblers  
 2:00-3:00 John Rankin  
 3:30-4:30 Rising Star Drum & Fife  
 5:00-6:00 R.L. Burnside

**Gospel Tent**  
 11:30-12:05 Daneel Pre-Vocational School Choir  
 12:10-12:45 St. Luke A.M.E. Choir  
 12:50-1:25 Franklin Ave. B.C. Choir  
 1:30-2:05 Aline White & Christine Myles  
 2:10-2:45 The Rocks of Harmony  
 2:50-3:25 Morning Star B.C. Combined Choir  
 3:30-4:05 Gospel Inspirations  
 4:10-4:45 Pure Light B.C. Mass  
 4:50-5:25 Regular B.C. Combined Choir  
 5:30-6:00 The Chorale of Greater St. Stephen

# SUNDAY, MAY 6

**Stage 1**  
 12:00-1:00 Satisfaction  
 1:30-2:30 Charles Brown  
 3:00-4:00 Louisiana Purchase  
 4:30-5:30 The Manhattans  
 6:00-7:00 The Neville Brothers

**Stage 2**  
 12:15-1:15 Clark & The Dixie Ramblers  
 1:45-2:45 Walter Mouton  
 3:00-4:00 Maurice Barzas  
 4:30-5:30 Queen Ida  
 5:45-6:45 Ardoin Family Band

**Stage 3**  
 11:45-12:30 Creole Wild West  
 12:45-2:00 Rockin' Tabby Thomas  
 2:30-3:30 Caliente  
 4:00-5:00 Deacon John  
 5:30-6:30 Bill Monroe

**Stage 4**  
 11:30-12:15 UNO Jazz Band  
 12:30-1:30 Banda Fiebre  
 2:00-3:00 Lil' Queenie & The Percolators Reunion  
 3:30-4:30 Steel Pulse  
 5:00-6:00 Lee Dorsey

**Festival Tent**  
 11:30-12:15 Snooks Eaglin  
 12:30-1:30 Earl Turbinton Quintet  
 1:45-2:45 The Survivors  
 3:00-4:00 Odetta  
 4:15-5:15 Mose Allison  
 5:30-6:30 Woody Shaw

**Economy Hall**  
 11:30-12:15 Pud Brown Jazz Band  
 12:30-1:30 Tommy Yetta Jazz Band  
 1:45-2:45 Percy Humphrey & His Crescent City Joy-makers  
 3:00-3:45 Tuts Washington  
 4:00-5:00 Joe Newman  
 5:15-6:15 Olympia Brass Band

**Koindu**  
 11:30-12:30 Xavier University  
 12:45-1:45 Rising Star Drum & Fife  
 2:15-3:15 Johnny Adams & Walter Washington  
 3:30-4:30 Ngoma  
 4:30-5:15 Saxon Superstars of Nassau, Bahamas  
 5:15-6:15 Exuma

**GAZEBO**  
 1:00-2:00 Will Soto & Four Play  
 2:15-3:15 Mt. Pontchartrain String Band  
 3:30-4:30 R.L. Burnside  
 4:45-5:45 Miss Lillian Bennett

**Gospel Tent**  
 11:15-11:45 James Family  
 11:50-12:25 The Heavenly Stars  
 12:30-1:05 The Gospel Chords  
 1:10-1:40 Famous Zion Harmonizers  
 1:45-2:15 Lois DeJean & The Youth Inspirationalists  
 2:20-2:55 Raymond Myles Singers  
 3:00-3:30 Desire Community Chorus  
 3:35-4:10 Famous Corinthian Gospel Singers  
 4:15-4:45 The Heralds of Christ  
 4:50-5:25 Greater Macedonia B.C. Choir  
 5:30-6:05 The Gospel Soul Children

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# Wavelength Recommends...

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We figure it's a good assumption that you **Wavelength** readers have enough sense to check out Al Green, Fats, Jerry Lee, GrandMaster Flash, Bill Monroe, and all the other giants in their fields that are gathered at the Fair Grounds this Jazz Fest. What follows are some of the staff's hidden gems—folks you may not recognize by name but are special to us and more than worth a listen. We didn't make any gospel tent recommendations because everyone there is really worth hearing and no trip to the Fest is complete without popping your head in there once in a while. Also don't miss the gazebos or the koindu; they usually feature good music without the throngs you can expect at the major stages.

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## Taste of New Orleans

Taste of New Orleans is headed up by perhas New Orleans' most soulful tenor-saxophonists, David Lastie. A journeyman R&B man, Lastie has graced the records of Sugar Boy, Dr. John, Dave Bartholomew, Jessie Hill, Shirley Goodman and of course the odd release under his own name. Joining David will be his sister, Betty Ann, who in our opinion is the most underrated R&B songstress in town. Also featured with the group is Dave Douglas, who regularly plays with Fats Domino's band. These cats can burn.

## Whitstein Brothers

The Whitsteins' are making their very first festival appearance. They play and sing a nerve-soothing country harmony akin to the style usually associated with the Louvan Brothers. You'd think these guys were from the hills of Tennessee or West Virginia but such is not the case. The boys hail from Pineville, Louisiana, where they usually play for their own entertainment. They should be a pleasant alternative to R&B and jazz.

## Jay Monque'd Blues Band

If you're looking at the above name and don't know how to pronounce it, try saying it "Monkey D." Jay hosts a Monday afternoon blues program on WWOZ when he isn't driving a tour buggy in the Quarter, or operating on his marine bands. Hailing from Plaquemines Parish, Jay just might entertain those who would like to hear a taste of blues on Friday afternoon.

## Guitar Slim Jr.

Yes that reads right, this indeed is the son of Eddie Jones, "Guitar Slim," one of the most dynamic guitarist of this century. Slim normally plays at the Colt 38, but this is his first appearance at the Fest. Not only does Slim Jr. do a creditable of playing his old man's tunes, when the lights hit him right and screws his face up, he looks like him too! And oh the things that he used to do!

## Sampy and the Bad Habits

Sampy is one of those back in the woods zydeco accordionists that we don't ever get to hear often enough. Sampy ordinarily plays the "Sugar Cane Circuit" where enjoys quite a bit of popularity. Normally they play a number of standard tunes with a few of their own mixed in.

## Boogie Bill Webb

Please go see Boogie Bill Webb. Bill is a blues guitarist/singer who has been caught in a time warp. His style is heavily entrenched in the 1930's playing of Tommy Johnson. Not surprisingly he used to see Johnson play at fish fries and picnics. Ask Bill to play "Drinkin and Stinkin."

## Lloyd Glenn

Part of that vanishing generation of pianists perfectly at home in the jazz and blues idioms, Lloyd Glenn is cited as a major influence of both Professor Longhair and Ray Charles. Although Lloyd hails originally from San Antonio, Texas he established himself as one of the leading West Coast blues artists. Mr. Glenn's recording career dates back to 1936, but it was his recordings in the late Forties to mid-Fifties for the Aladdin label and Swingtime that truly established his career.



## Arnett Cobb

One of the famed greats of Texas-style tenor saxophone, Cobb first gained fame as soloist with the Lionel Hampton Orchestra of the late Forties and early Fifties. His Texas-style tenor guarantees swing jazz with a heavy dose of the blues.

## Abdullah (Dollar Brand) Ibrahim

Abdullah Ibrahim is an exiled South African composer, pianist and soprano saxophonist who successfully mines three distinct idioms. 1. He works in a South African beer hall/township style which is roughly analogous to the popular Sixties organ/tenor saxophone outfits. Abdullah's work doesn't sound anything like Jimmy Smith or brother Jack McDuff, but it does have that same sort of popular acceptance and jazz/dance motif. Abdullah's major commercial hit, "Capetown Fringe," is in this idiom. 2. Abdullah writes and scores beautiful compositions that are multifaceted without being emotionally dry and overly intellectual. In fact, one of Abdullah's mentor's and early sponsors was none other than his majesty of modern American music, Edward Kennedy "Duke" Ellington. 3. Abdullah plays the piano as if he had two independent right hands (the technique is called separation). His solo piano work is a marvel which mixes jazz; South African rhythms, melodies and harmonies; and protestant church melodies (sometimes Abdullah sounds like he's playing gospel when really it's only another African based interpretation of protestant hymnals).

Abdullah Ibrahim's set will probably be the most unique jazz performance one is likely to hear at this year's Jazz Fest.

—Kalamu ya Salaam

## Pullen/Adams/Workman/Blackwell Quartet

For the hard core contemporary jazz fan, may we suggest pianist Don Pullen (an alumnus of the Charlie Mingus band who plays like a cross between a very melodic Cecil Taylor and a percussive Horace Silver playing Jimi Hendrix interpretations of Muddy Waters—really!, I don't know how else to describe Pullen piano); tenor saxophonist George Adams (also a Mingus alumnus, in fact he played with Mingus when Mingus' quintet played the Jazz Fest at the Municipal Auditorium, George plays with an encyclopedic technique, and an effortless grace spiked with humor); bassist Reggie Workman (an alumnus of Max Roach and John Coltrane bands, Reggie plays heavy strings, big toned and bedrock in the pocket); drummer Ed Blackwell (an Ornette Coleman alumnus who is from New Orleans and ranks with Max Roach as one of the most melodic drummers happening). This quartet will play both at Prout's and at the Fair Grounds; again, they are not to be missed.

—Kalamu ya Salaam

## Walter Payton's Ballet File

Walter Payton's Ballet File is usually one of the most intriguing and distinctive offerings at the Fair Grounds. Combining dance, modern jazz improvisation and classical music, Ballet File is a testament to the high level of creativity to be found on the contemporary New Orleans music scene.

Beginning in the late 1950's, Payton has provided the foundation for countless New Orleans bands in many diverse contexts both on tuba and acoustic bass. The Fair Grounds has been the only forum for Payton's dance/music piece since its creation four years ago. Originally inspired by a performance of the



Joffrey Ballet during a visit to New York, Ballet File shows the unity between various artistic forms, and allows Payton to take the helm in front of a group of first-rate New Orleans improvisors. It is a provocative and challenging, and ever evolving, piece for both the artists and the audience.

—Bob Cataliotti



PAT JOLLY

## Kent Jordan

Kent Jordan. Remember the name, you'll probably be hearing it a lot in the future. He's a contemporary of Wynton and Branford Marsalis, and as his reknown spreads, lots of people are again going to hear about the incredible young talent in New Orleans.

Jordan's horn is the flute and he hopes to take the instrument into all kinds of unexplored turf. This past April his debut album was released by Columbia and proves young Jordan isn't going to allow his music to be pigeonholed. It contains everything from straight ahead jazz to a pop/jazz/disco number. He also recently recorded with his father, saxophonist Kidd Jordan, in an avant garde setting, and with Ellis Marsalis on the pianist's new straight ahead jazz album. One challenge Jordan hopes to tackle in the future is to find a happy medium between acoustic and electronic music. When you hear him play, it should be proof that this music just keeps going on and on.

—Bob Cataliotti

## Snooks Eaglin

Anyone who wants to see one of the most unorthodox right hand guitar techniques, check out this triple-jointed fellow. Versatile and one of the best blues guitarists around. Check him out...he rarely plays in public.

## Bobby Marchan

In the "Be there or be square" category at the Jazz Fest on Saturday 28 is the exciting Bobby Marchan. He is always in fine voice and is a master show craftsman with a flair for theater. "I am a *very* versatile entertainer and have planned a sensational show," says Marchan. The only other hint that the elusive Marchan will allow is that there will be costume changes. The stage will be full with Bobby's crack seven-piece band Higher Ground led by Milton Lewis. Also gracing this presentation will be the lovely Flirtations. Don't miss this one because Bobby Marchan will be *dragging* out a new bag of tricks!

—Jonathan Foose

## Latin Sounds

Whether you call the sounds Latin, Afro-Cubin or salsa, the music is volatile, highly percussive, dance inviting and an integral part of the wide spectrum of styles heard at the Fair Grounds. The common root between this music and the jazz, blues, rhythm and blues, funk and reggae is African rhythms.

New York, Miami and Cuba are prime breeding grounds for Latin music and Ruben "Mr. Salsa" Gonzalez is a veteran of all these scenes. A resident of New Orleans since 1961, vocalist Gonzalez and his band have continuously created these overpoweringly seductive rhythms, the guaguanco, montuno, guarachi and bolero, in night clubs and dance halls throughout the city. Latin music has been involved in creative interchanges with its cousins, jazz and R&B, for years and "Mr. Salsa" is its foremost exponent in the Crescent City.

While Gonzales left Cuba in 1945, Daniel Ponce is one of the most important Cuban artists to hit the American scene in recent years. He was among the 125,000 Cubans that Castro allowed to leave Mariel Harbor en masse in 1980.

Eventually making his way to New York, Ponce proceeded to become the most talked about conga player since Ray Barretto made "El Watusi" in the 1960's. Ponce's stature on the New York scene is indicated by his presence at the "Young Lions" concert (and on the album of the event) at the 1982 New York Kool Jazz Festival that placed him alongside such artist as fellow Cuban Paquito D'Rivera, Wynton Marsalis, Bobby McFerrin, Chico Freeman, James Newton, Hamiet Bluiett and Kevin Eubanks, among others. Ponce's group Jazzbata has been tearing things up in the Big Apple and last year prompted the Village Voice to ask the musical question, "Do Cubans Do It Better?" Daniel Ponce is a surprising and extremely welcome addition to the Fair Grounds in 1984.

—Bob Cataliotti

## Economy Hall

The Economy Hall tent is home to the sounds most identifiable with New Orleans, traditional jazz.

"That's New Orleans jazz, the old timers play the original form. It's not what you'd call dixieland. Dixieland is a show business type of thing, in a hurry," says guitarist Danny Barker, a jazz artist for over sixty years. "Them old people back there, King Oliver and Jelly Roll Morton, they weren't in no hurry.

"When instruments were manufactured better, the mechanisms, the technical things, they became more modern, and you had better facility and could speed up," Barker continued. "Everyone wanted to prove...it's like kids playing, who can jump the highest, jumpin' higher

and higher, who can run the fastest. Trombonists wanted to show they could play more notes than everybody else. Clarinetists wanted to show they could play higher and higher, running all over four or five registers, squeaking and squawking, carrying on. In New Orleans, you hear the original jazz form. You've got these tunes they can play at some tempos, slower than slow, and still in tempo. But it never was one of those fast things."

Some authentic New Orleans artists who will be struttin' their stuff at the Economy Hall tent are Percy Humphrey and his Crescent City Joy Makers, Kid Thomas Valentine and his Algiers Stompers, Kid Sheik and his Storyville Ramblers, and the Louis Nelson Big Six. Special guests this year will include singer Linda Hopkins, trumpeter Joe Newman and violinist Papa John Creach. They'll also be traditional bands from Norway and Zimbabwe and again this year they'll be a dance floor. Of course, Danny Barker and his Jazz Hounds with wife Blue Lu will be on hand.

"I played traditional music when I started but I consider myself a swing musician, good swing, big band or small band, with a good beat you can pop your fingers to," Barker said.

—Bob Cataliotti



## Benny Spellman

Seldom seen in the Crescent City since his move to Kansas City several years ago, Spellman is most remembered for his hit "Lipstick Traces." See him while you have the chance.

## Trumpet Masters Lock Horns

Both Joe Newman and Woody Shaw are top notch modern jazz trumpeters. But even though the same words can be used to describe them, their backgrounds and approaches are remarkably different. Newman and Shaw will be brought together at Prout's Jazz Jam II, along with such local talent as Ellis Marsalis, James Black, Bill Huntington, David Torkanowsky, Jonny Vidacovich, Steve Masakowsky and Tony Dagradi.

Technically, Newman can be considered local talent, having been born in New Orleans in 1922. His pianist father led the Creole Serenaders at the old Absinthe House, and did pioneer radio shows in the 1920's. The younger

Newman was discovered by Lionel Hampton at Alabama State Teachers College and went on the road with Hamp from 1941-'43.

In late 1943, Newman joined Count Basie and stayed with him for three years and later joined J.C. Heard and Illinois Jacquet. He rejoined Basie in 1952 and worked with the big band continuously until the 1960's. Today, Newman often works with such ex-Basie-ites as trombonist Al Grey and saxophonist Buddy Tate.

Newman is a hard swinger with plenty of gut level emotion to deliver a fiery blues. He is undeniably a modern player with string roots in the bebop idiom but an inclination to avoid being overly technical, in other words, he's real soulful. His New Orleans foundation shows through in his willingness to entertain his audience and he often turns in a raspy, Satchmo-inspired vocal on a tune like "I Want A Little Girl."

While Newman is a veteran of big band section work, Woody Shaw's background is in small groups. As a young man, in the early sixties, he impressed Eric Dolphy and joined the legendary reedman's group. He later served tenures under such leaders as pianist Horace Silver and drummer Art Blakey. It was Shaw's group, co-led with drummer Louis Hayes, that provided a springboard for saxophonist Dexter Gordon's return to and resurgence on the American jazz scene.

Shaw's playing is an integral link between what Miles Davis was doing before he went electric and the recent emergence of Wynton Marsalis. One of his main inspirations is John Coltrane and his music is imbued with the late saxophonist's driving intensity. Shaw has also nurtured the modern jazz scene through his mining of fresh jazz talent which has kept his quintet exciting and ever evolving.

With two masterful trumpeters like Joe Newman and Woody Shaw on the same bill you can expect some genuine fireworks at Prout's Jazz Jam II.

—Bob Cataliotti

### Al Belletto

In the late 1940s Charlie Parker and Dizzy Gillespie were at the forefront of bebop music, and these sounds were revolutionizing the jazz world. Young musicians around the country heard what was happening and immediately rejected the old school and jumped on the bebop band wagon.

Al Belletto was a fledgling alto saxophonist in New Orleans at this time. While he worked some traditional gigs early on, Belletto was soon creating modern jazz sounds, often to the chagrin of the local, established old guard.



Eventually, he went on the road, including a tenure with Woody Herman, for eleven years. He recorded many albums and played everywhere from Birdland in New York to the Blue Note in Chicago to the Crescendo in Los Angeles.

Like many of his contemporaries, Belletto found the demand for modern jazz waning as rock'n'roll came into the picture, and he returned home to New Orleans in 1961 as musical director of the Playboy Club. He's continued to perform his brand of shimmering, swinging mainstream jazz through the years and has been a major source of encouragement to many of the younger cats coming up.

—Bob Cataliotti

### Charles Brown

Some fairgoers will recognize Charles Brown's name through his huge hit record "Please Come Home For Christmas." Brown is originally from Texas, but upon moving to California found his fame and fortune as one of the most influential blues singers and pianists of the Forties and Fifties. Famous musicians who credit Brown as a major influence include Ray Charles, B.B. King, Fats Domino, Amos Milburn and Johnny Otis.

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# The Duke-a-Paducah and BB BY MARGARET WILLIAMS

To hear Duke Dugas (a.k.a. the Duke-a-Paducah) tell it, New Orleans music is virtually defined on WWOZ-FM, 90.7, the city's only all-local-music station. Here are cajun, jazz, folk, rock 'n' roll, R&B and the New Orleans Fifties Show, the station's first permanent, live show, with the Duke-a-Paducah and BB.

The Duke and BB grew up in the Fifties, Duke in the Lower Ninth Ward where he was constantly around records and music. "I went to Colton School, then down to Warren Easton, then to Nichols, I boxed at St. Mary's, so I was right in the heart of the Ninth Ward.

"I used to sit out on the corner of St. Claude and Poland on Friday and Saturday nights. There was a place down there called the Cadillac Club and I was such a young fellow, the music just did something to me. It was in my veins, really.

"My mother used to wonder where I was out so late at night, I would always tell her I was by a friend's house, and we used to just sit out there. You could hear Smiley Lewis and so many of the artists that were playing in town.



Friday nights on the air: Duke with Leo Zuperku, BB, and Gene Mack.



**Duke: 'I didn't want to be a Fifties deejay; I want to be an Eighties deejay playing Fifties music, the Duke-A-Padukah way.'**

"They thought something was wrong with me, you know, a kid just sitting on the corner listening to music. The others were out playing touch football or going to the show, sitting up in the balcony and throwing paper on people. 'Course I did things like that too, but the music meant more to me."

Duke claims that a big influence around this time was the legendary Poppa Stoppa. "We used to skip school and go down to the studio where he was recording when he was with WJMR, and my best friend Lonnie Ingram and I, we used to skip our sixth and seventh classes pretty regularly and go down and watch him do his thing.



**BB: "It's so comfortable now. You can take your shoes off, put your feet up, and broadcast. It's a lot of fun."**

"One day he really jumped on me and Lonnie. He said, 'Man, look guys, take a fool's advice, stay in school and get your education.' So we cut it down to about once a week. The other time we'd skip school and go down to the Joy Strand Theatre on Bourbon Street and watch the movie."

After school, Duke worked at the old A-1

Record Shop, and he continued to watch the city's radio personalities. "I started going down to WBOK to see Okey Dokey. It was all-black, and I'd be the only white kid in there, and they would always remember me.

"I think one of the finest memories of my whole life was when I was working at the record shop in 1954. Professor Longhair came out with



a record called 'Tipitina's'. I ran down Rampart Street, over to Okey Dokey's studio with the record in my hand. I held it up to the glass and pointed and said, 'Hey man, look what I got!' I still have the record today. It was the first time Okey Dokey had ever seen Professor Longhair's new record 'Tipitina's.'"

Because of his close association with New Orleans music, Duke is a natural for a Fifties show, but his start on WWOZ was a rocky one. At home after an accident, Duke discovered WWOZ while twisting the radio dial. "Finally I came to a point on the dial and heard Smiley Lewis. I stopped and I said, 'Whoa, wait a minute what is this?'" Duke heard the announcer Jerry Brock say that the station was looking for volunteers. He called the station, taped a

show and after a few false starts and reschedulings, the show finally debuted on May 7, 1981.

"When I first started the Duke-a-Paducah, I didn't know which direction I was going. I didn't want to pattern myself after Poppa Stoppa or Jack the Cat or Bobby Vann or even Larry Regan, one of the very early R&B dee jays, and one of my idols. I didn't want to be a Fifties dee jay; I wanted to be an Eighties dee jay playing Fifties music, the Duke-a-Paducah way, the 'OZ way.'"

Duke's wife BB used to stay home and tape the shows. "Some of his early shows were terrible. He was uptight about the microphone, and he would project that in what he would say. He was reading off the back of album covers but he got better and better and finally he said why

don't I come down and do the Christmas special with him." BB made her debut that following December on the special, a family-oriented Christmas show. Says Duke, "I figured we'd add the lady's touch and it would give some appeal to the men."

"I went down that first Christmas," says BB, "and I thought I was going to swallow the microphone; I don't remember a word I said. Now he accuses me of taking over!" "But a pleasant takeover," Duke insists.

These days the show is run by the Paducah family—Duke, BB, with Leo Zuperku, the engineer, a record collector who wandered up to the studio one Friday night; and Gene Mack, who answers phones and who discovered the show for himself one night at Tipitina's during the months in 1982 when the show ran live from the club. The show runs 8:30 pm til, every Friday night. The "til" is usually determined by how early the Paducah family is blown out by the bands in the club below.

Duke and BB agree that their greatest pleasure has been getting to know personally the New Orleans artists and being able to build friendships with them. They mention many New Orleans legends they have come to know—Dave Bartholomew, Ernie K-Doe, Johnny Adams. According to Duke, Chuck Carbo (who he is proud to have talked into coming out of retirement) gave Duke a nickname a few years ago: "He said, 'Paducah you're one of the last of the blue-eyed soul brothers.' It's taken three years of doing the show to build that trust."

Certainly Duke and BB's interest in New Orleans music and artists is sincere. Says Duke, "Our generation lived through this time period. We saw the artists grow up. We saw them flounder, we saw them have problems, we saw them exploited. We're trying to talk about the roots of New Orleans music. This is history, a legacy, something that has been given to us. It's like WWOZ is geared to tell the whole world about New Orleans music and our people and what it's all about and where it came from."

BB adds, "'OZ is not your typical radio station. I don't think we would be able to do the type of broadcast that we do with the open door policy and the relaxed atmosphere on any other station." In addition, Duke and BB have a standard policy of playing local artists' records, ones that commercial stations often overlook. According to Duke, "Automatically now when an artist gets a record cut, it's just like in the Fifties when, like Benny Grunt said in his song 'The Spirit of Smiley Lewis', 'I'm going to bring Poppa Stoppa my record 'cause I know he'll play it for me.' It's the same thing today, they know if they come with their record, no matter how good or bad, I won't be a critic. Hey, support your local artist. These are people."

The radio station, comfortably situated above Tipitina's since its beginning in 1980, is now tentatively scheduled to move in late May to a new, larger location in Armstrong Park. "If we move there'll be a lot to gain but it'll never be the same," says BB. "It's so comfortable now. You can take your shoes off, put your feet up on a chair and broadcast. It's a lot of fun. And a refined studio will never be the same as being able to say, 'We come to you live above historic Tipitina's.'"

Coming up Friday, May 4, is the Duke's Third Anniversary show. Planned are chances for each member of the Paducah family to play what they want and what the audience wants. "After three years," Duke says, "we know what people want. I've accomplished what I set out to do which is to acknowledge the artists, and play my music. We're very thankful the show's a success."

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# This Year's Models

BY LES WHITE

I am sitting on the floor, immediately comfortable among unfamiliar faces, just having a good talk with the five members of the Models, and I am trying to think of a final question for the evening. There needn't be one. I tell myself, but for some reason I don't sense a finality to the conversation. "Is there anything else you'd like to say about the band, New Orleans, your music?" I wince a bit as I hear myself form the question because there has been as lively and thorough an exchange of ideas as an hour's time will allow. No one responds. Finally, Johnny Indovina, the group's lead vocalist and rhythm guitarist, moves across the room, glances down at me and nicely puts a lid on the evening: "I really think we got a lot said. I can't think of anything I feel I have left to say. I'm just glad you didn't ask us about our hair." Everyone laughs, but undercutting Johnny's remark is a tension, an uneasiness, a resentment that rightly captures the band's present complexion and the curious predicament in which it finds itself.

Despite New Orleans' tight sphere of funk-fusion and rhythm and blues and the rapid attrition or transmogrification of local, progressive bands, the Models have proven themselves a durable outfit. Since the group's formation in January 1980, its personnel has remained essentially unchanged, the major alteration being the addition of a keyboardist Gary Attardo within the last year. The Models' tedious move toward near success is like many another band's. Four years of rehearsals, drafting and posting fliers, writing and rewriting songs, good times, local and regional club dates, pumping every cent earned back into the highest quality equipment, a good deal of long-distance touring, women—the Models have put in their time, or at least some of it (enough of it they would say) and their ambition and hard work have brought tangible rewards: a solid cult following, opening dates for Rick Springfield, Duran Duran, David Johansen, Huey Lewis, The Stranglers, Prince, Eddie Money, among others, a near record deal or two, and the recent release of a striking, biting single, "Fool to Try" b/w "It Isn't Over." Poised to seize its chance, the band is clearly less interested in biding its time until a deal comes through than in taking the necessary risks to get the music heard and talked about. Getting the music heard is one thing—getting it talked and written about is quite another.

"We just think because we have stuck it out in this city for so long, while other bands have come and gone, we deserve some kind of look." Mike Ciravolo is the band's youngest member (with drummer Charlie Bouis), plays guitar, sings, and tonight is anxious to talk about the band's inability to attract media attention, or rather, the media and the musical community's apparent refusal to regard the Models as much more than a persistent, competent club act. Indovina makes emphatic this frustration. "There just hasn't been enough talk about what the Models stand for, what we're actually doing in our songs—not that what we're saying contains any big social statement or anything, but it's our approach and our feeling behind what we're doing that matters. We think there's some substance to us. There are reasons behind what we do."

Indovina's comments amount to an underpinning of "Fool to Try," at once a cutting assessment of music executives' caprice, an



understated reproach of the media and a desperate plea for recognition.

*What is the secret  
What do I have to do  
Do I need a combination  
Or do I just reach out and touch you  
Oh I don't know what to do*

When a pop song can be ambiguous and clear, it has done about all it can, prompting us to think a bit and moving us to the dance floor. "Fool to Try" does this. Over Attardo's jaunty keyboard line Indovina sings urgently, and with a kind of resignation, and when he asks "Am I a fool to try?" you can only throw up your hands with him. The singer has thrown the song back on the listener.

*What will get me through the door  
What do I have to say  
I can read through people's eyes  
But yours are not the same  
Oh I don't know what to say*

The lyrics encourage a dual interpretation, but "Fool to Try" as a song of hesitancy in love and blasted hope just doesn't hold up. With stanza three, the double edge smoothes over and we see that the "you" is simultaneously justice, respect, satisfaction, perhaps even a recording contract.

*I've tried every said solution  
I've written all the right songs  
It seems to get me nowhere  
With every move I make you move farther away  
Oh I don't know what to say  
If I knew the answer  
If I thought I had a prayer  
I'd keep on trying*

*But I see other faces  
Who never had to try  
I see other faces where I should see mine*

The song's power, finally, is its restraint. The singer is perplexed. There seems to be no "said solution"—not yet anyway. If the ending seems wide open, it also suggests a cul-de-sac. But the irony, of course, is that if the Models see "Fool to Try" as a bitter statement of their dilemma, the music itself just might provide a way out.

The Models are a band, five players who share their ideas about music and lyrics in order to develop an approach or to get a feeling that perhaps they couldn't get working by themselves or with other musicians. Loyalty, commitment to each other and to the music, mutual respect—as we talk the group never mentions these directly. But one can sense them. Naturally growing out of these good feelings are a confidence and a professional attitude that inform the Models' opinions about music and the music business, their desire for success, and their own musical style. "We want success," says Indovina, "but mostly we want to reach people. I want a lot more people to hear what we're writing about because it's all feelings they've felt before and I want them to relate to the struggle we feel when we're writing a song." Purposely Indovina emphasizes the Models' songwriting as a collaborative effort.

"In the sense that the Models' songs are about real emotion and feeling, the complexity of romantic relationships, a general respect for other people, I guess there is the element of a middle-class struggle. There is a sense of desperation in some of the songs, a striving to reach a different level. That's what we are. How

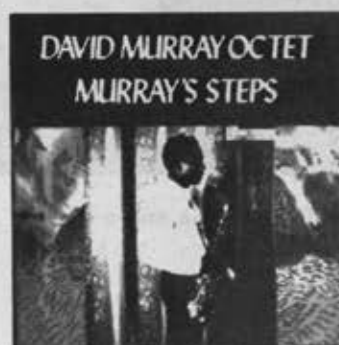
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## On Tour ...

Elvis Costello is now performing in theatres solo, backing himself up on acoustic guitar.

## Top of the Charts

No.	Albums	Singles
1	Heartbeat City, The Cars (Elektra)	"Footloose," Kenny Loggins (Columbia)
2	1984 Van Halen (Warner Bros.)	"Against All Odds," Phil Collins (Atlantic)
3	Learning to Crawl, The Pretenders (Sire/Warner Bros.)	"Here Comes the Rain Again," The Eurythmics (RCA)
4	Jungle, Dwight Twilley (EMI)	"Somebody's Watching Me," Rockwell (Motown)
5	Footloose soundtrack (Columbia)	"Jump," Van Halen (Warner Bros.)
6	Against All Odds soundtrack (Atlantic)	"Adult Education," Hall & Oates (RCA)
7	Love at First Sting, Scorpions (Mercury)	"Miss Me Blind," Culture Club (Virgin/Epic)
8	90125, Yes (Atco)	"Hello," Lionel Richie (Motown)
9	Somewhere in Afrika, Manfred Mann's Earth Band (Arista)	"Hold Me Now," Thompson Twins (Arista)
10	About Face, David Gilmour (Columbia)	"Got a Hold On Me," Christine McVie (Warner Bros.)

Courtesy of The Gavin Report, a national radio music trade journal

## In the Studio ...

Oingo Boingo is at Ground Control Studios in Los Angeles working with producer/engineer Paul Ratazak on two tracks for the upcoming *Bachelor Party* soundtrack which is being released on I.R.S. ... *Echo & the Bunnymen* are at the Automatt with Dave Fraser engineering and Ray Pyle assisting. Also at the Automatt is Herbie Hancock who is working on the music to a full-length video which will be released through CBS Video Enterprises and CBS/Fox. Ken Kesey and Maureen Drony are assisting ... David Lindley is at Mad Hat-

ter Studios in Los Angeles producing himself. Engineering is Carl Peterson with Duncan Aldrich assisting ... At Evergreen Recording in Los Angeles, Michael Masser is mixing Elektra albums for Teddy Pendergrass and Peabo Bryson. Rick Riccio is engineering with Gary Luchs and Mike Hatcher assisting ... *Midnight Star* is working on its follow-up to *No Parking On The Dancefloor* at Larrabee Sound with producer Reggie Calloway, engineer Taavi Mote, and assistant Sabrina Buchanek. El Chicano is in the same studio with a CBS project and producer Aaron Ballesteros and engineer Randy Tominaga and assistant Brad Coker ... Also at Larrabee Sound is Steve Miller who is producing overdubs for his upcoming LP, with David Cole engineering ... Y&T is working on its next album with producer Tom Allom at Fantasy Studios in Berkeley ... At Duplex Sound in New York, Eumir Deodato has just finished a self-produced album for Warner Bros. He is also producing the next effort by Chuck Mangione for Columbia. Engineering is Mallory Earl ... *The Waitresses* are at Unique Recording in New York with Jimmy Rodeo producing ... *Scandal* is at Capitol Recording Studios mixing its next Columbia album, with Mike Chapman producing, Bill Whitman engineering, and Gene Woolley assisting. Also at Capitol is British jazz fusion act Level 42, mixing its upcoming A&M album. Producing is Verdine White, of Earth, Wind & Fire and Larry Dunn, engineer Larry Levan, and assistant Peter Doell. At the same studio, J.J. Cale is producing his own album with Charlie Paakari engineering ... Robbie Patton is working on an album at Image Recording in Los Angeles with Harry Maslin producing with Keith Buckley assisting ... In Nashville, Ronnie Milsap is putting down string tracks for his next RCA album with Rob Galbreath co-producing and Scott Hendricks engineering ... Rap group the Fearless Four is at Quadra-sonic Sound Systems in New York recording a twelve-inch single for Elektra. "Time Out." M2 is producing with Dave Ogrin engineering and Lee Friedman assisting.

## Hottest Videos

### New videos added to MTV:

- "Heart of Rock 'n' Roll," Huey Lewis & the News (Chrysalis)
- "Original Sin," INXS (Atco)
- "Legs," ZZ Top (Warner Bros.)
- "Show Me," The Pretenders (Sire/Warner Bros.)
- "Puss 'n' Boots," Adam Ant (Epic)
- "Vitamin L," B.E. Taylor (MCA)
- "Shayla," Dice (Polygram)
- "Pretty Little Lights of Town," Le Roi Brothers (Columbia)
- "Castaway," My Sex (Epic)
- "Voices," Les Ballard (EMI)
- "A Rocket and a Roman Candle," Tom Teeley (A&M)

### Heavy Rotation on MTV:

- "You Might Think," The Cars (Elektra)
- "Miss Me Blind," Culture Club (Virgin/Epic)
- "She Was Hot," Rolling Stones (Rolling Stones/Atco)
- "Rock You Like a Hurricane," Scorpions (Mercury)
- "They Don't Know," Tracy Ullman (MCA)
- "Eat It," Weird Al Yankovic (Rock 'n' Roll/CBS)
- "Hold Me Now," Thompson Twins (Arista)
- "Leave It," Yes (Atco)
- "Give," Missing Persons (Capitol)
- "New Song," Howard Jones (Elektra)
- "Against All Odds," Phil Collins (Atlantic)
- "The Authority Song," John Cougar Mellencamp (Polygram)
- "Come Back and Stay," Paul Young (Columbia)
- "Runner," Manfred Mann's Earth Band (Arista)
- "Radio Ga Ga," Queen (Capitol)
- "Somebody's Watching Me," Rockwell (Motown)

Courtesy of MTV

## Critic's Choice

Iain Blair Reviews Billy Idol:

Despite some critics' emphasis on "thought-provoking lyrics" and the like, rock and roll is still essentially about raw energy, and Billy Idol, for one, hasn't forgotten it. Playing to a sold-out house at the Hollywood Palladium, he swaggered onstage and proceeded to give a classic rock and roll performance, full of head-crunching guitars, high energy and sheer exuberance. At last, Idol has assembled a red-hot band that totally complements his rebellious, aggressive stage persona, and guitarist Steve Ste-



Billy Idol. Photo: Rick Reece

vens unleashed one sizzling blast after another of guitar pyrotechnics that drove the front-row fretboard junkies into ecstasy.

But without a doubt, the show belonged to Idol, who prowled and strutted across the stage as he spat out such favorites as "Eyes Without a Face," "Flesh for Fantasy" and "White Wedding." Totally in control of his audience, he sounded better than he ever has, and by the time he reached an obvious crowd-pleaser like "Rebel Yell," the audience was justifiably going crazy. In fact, amazingly, the energy didn't let up all evening.

## Personal Favorites

Wild Billy Idol picks his five favorite films: 1. *Deep Throat*; 2. *Apocalypse Now*; 3. *Lovin' You*; 4. *Jailhouse Rock*; 5. *The Cabinet of Dr. Caligari*.



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can we write about anything else?" Indovina's eyes dart as he works through these thoughts, as though in the process he has discovered something about the band he had not expressed in quite this way before. The political stance here is not overt. It is politics as social and personal impulse, politics with a small p, which the Models ostensibly feel is the only real politics anyway.

A rock 'n' roll band can't consent to assimilation into mass culture or it will produce the blandest of music. And unlike the many groups that score a record deal, turn out a hit or two then resort to a formula in order to please its public, the Models seem to have a good idea of what they will have to do in order to reach and hold a large audience and of how they might resist the condescension and compromise that are often the trappings of success. "Sure, we'll have to compromise to a certain degree at first," Indovina admits. We'll have to take a lot of advice from the people who are selling us. But when we're in a position to take control, we will. Until that point, we would offer as much input as possible. Moving into the big business aspect of music is just another adventure like the Rick Springfield show, performing in front of 13,000 people. We didn't get nervous. We just did it. I'm not scared of dealing with any of these people."

Like most of the best rock bands, the Models define themselves in live performance and depend on the singular intimacy that a band and its audience create. What matters most about the band is their audacious experimenting with various musical styles and the risky incorporation of these styles into the live set. The night after first talking with the group, I caught them

in performance, anxious to see if their hodgepodge of original and borrowed material worked as well as I'd heard. The band moved from the wings in mid-introduction onto a smoky stage. The scene is a bit bizarre. But as soon as Indovina, sporting a Saints' tie and a sort of gold lame tux jacket, bassist Steve Fuxan, drummer Bouis, keyboardist Attardo and guitarist Ciravolo step into "She's Got the Beat," a frenzied, joyous rave-up, I want to dance. The band follows the furious opening number with a well-paced, attractive ballad called "Why" that, along with numbers like "I Don't Understand," "Radiation Radio" and "Young at Heart," underscores the Models' breadth and fine sense of pop styling.

The music is straight, visceral, honest—recalling the energy and innocence of the Beatles. Then there's "Give Credit to the Lonely Girl," a lament for those who find themselves "stuck with regrets, begging for changes/Forced to settle again, with no chance to advance/While a boundless world passes them by." Indovina sings beautifully, his voice vulnerable, emotional and with Bouis' rough backing vocals the two effect a kind of vocal interplay that reminds me of Squeeze's Difford and Tillbrook.

Whatever excitement was lacking in the band's playing Indovina's dynamic stage presence made irrelevant. He never seemed to repeat a movement or to look at the audience the same way twice. He is a frontman in the truest sense of the word and is such a riveting performer that one nearly loses focus of the other players.

The Models openly acknowledged their roots during the eighteen-song set with a diverse selection of covers—the Beatles' "I'll Cry In-

stead" (which fit perfectly with their own material), a version of "Second that Emotion" that did Smokey justice, "These Boots Are Made for Walkin'" and Gary U. S. Bonds' "New Orleans," two Models' standards, and an encore "Stand By Me," the 1961 Ben E. King hit. Indovina has a fondness for this last song, and it is obviously one of the crowd's favorites. "When the emotion of the song is coming off of you and into the people, that's when it's perfect."

Ciravola and Indovina stress the essential role of performing in the Models' development. "Even if we get a record, and no matter what the record company does to promote us, it's always going to come down to how the band is able to stand on its own, live. Everything goes out the window when you're standing in front of a live audience."

"Our songs are emotional songs. Our songs are about different feelings and these feelings can only be expressed in a certain way. There is no fast way of singing "When I Look In Your Eyes." It's supposed to be done at a very slow pace. And we do it this way even though the crowd probably expects an upbeat dance tune. There's no limit to what we'll try on stage."

The Models expect success. With a strong, new single, a stirring, polished live act, and a realistic approach to the potential pitfalls of their business, the band seems prepared for whatever is thrown at them. "I don't want to be a one album band," Indovina maintains. "I want us always to progress, to take the band as far as we can, always exploring but never making such drastic changes that we can't capture the attention of the people we've got right now. I want to expand our audience, and I don't see why we should have to lose anybody along the way."



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# BROWN BAG CONCERTS

## SPRING 1984

Sponsored by the Downtown Development District and the Arts Council of New Orleans in cooperation with the City of New Orleans, the Recording Industries, the Musicians' Union and the Louisiana State Arts Council-Division of the Arts.

### 1st Week—DUNCAN PLAZA

- April 30—Ellis Marsalis Quarter
- May 1—Neptune Band of Zimbabwe
- May 2—Tim Williams Country Band
- May 3—Andrew Hall Society Jazz Band
- May 4—The Survivors with Charles and Charmaine Neville

### 2nd Week— DUNCAN PLAZA

- May 7—Lady BJ and Spectrum
- May 8—Mt. Pontchartrain String Band
- May 9—Banu Gibson and the New Orleans Hot Jazz Orchestra
- May 10—Phil Parnell Jazz Band
- May 11—Wanda Rouzan and Band



### DOWNTOWN DEVELOPMENT DISTRICT

The Downtown Development District, funded by a special property tax collected in the central business district, conducts a program of capital improvement projects and special services downtown.

In recent months, the DDD has upgraded and expanded the Canal Street sidewalks from the River to Claiborne Avenue, developed The St. Charles Streetscape Improvement Project, a revitalization of the street between Poydras and Lee Circle and begun the first phase of the Lafayette Mall, a major upgrading of the area to encourage pedestrian activity.

Other activities in the Services Program illustrate a breadth of concern for the many facets of downtown life. Services range from police, sanitation and landscape maintenance to historic preservation and cultural activities—all making the downtown a more livable and lively place.

### 3rd Week—VARIOUS LOCATIONS

- May 14—Pan American Life Center  
Dirty Dozen Marching Band
- May 15—One Shell Square  
Exuma
- \*May 16—1515 Poydras  
Cajun Fiddler's Band  
—New Orleans Public Library  
Second Line Theatre Company
- \*May 17—New Orleans Public Library  
Grier Goff's - New Orleans  
Academy of the Arts  
—Hale Boggs Center  
Kid Jordan's Electric Band
- \*May 18—Hale Boggs Center  
U.S. Air Force Band  
—New Orleans Public Library  
Faux Pas Comedy Troupe

### 4th Week—VARIOUS LOCATIONS

- May 21—Hale Boggs Center  
U.S. Navy Band
- May 22—Board of Trade  
Barbara Shorts and Gang
- May 23—Board of Trade  
Ezcudantza
- May 24—Board of Trade  
Consort of Musicke
- May 25—Lafayette Square and  
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Pee Wee Herman, May 20, on the President.



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## CONCERTS

### Tuesday, 1

**Fusion Night**, with Stanley Clarke, George Duke; Gato Barbieri; Steve Masakowski and Mars. Theatre for the Performing Arts, 7:30.

### Wednesday, 2

**A Tribute to Muddy Waters**, (appropriately aboard the President gliding over some of the muddiest; with both a filmed portion and such offscreen bits of animation as Etta James, the James Cotton Blues Band, Pinetop Perkins, the Fabulous Thunderbirds, Taj Mahal, Bob Margolin; on the boat at 7 and at midnight.

### Thursday, 3

**Jazz Cruise**, at 9 on the President; with Sonny Rollins, Herbie Mann and the Family of Mann, Ellis Marsalis performing Ellington with Germaine Bazzie and Laverne Butler.

**Prout's Jazz Jam I**, Prout's Club Alhambra, 728 N. Claiborne, at midnight. With Kidd Jordan, Smokey Johnson, Fred Kemp, Don Pullen, Alvin Batiste, Willie Tee, Earl Turbinton, Jr., and assorted nocturnal luminaries.

### Friday, 4

**The Golden Age of Rock 'n' Roll**, Steamer President, 7 and midnight. Representatives of that plasticine-pleistocene are Roy Orbison, Johnny Rivers and Irma Thomas and the Professionals, as if one expected Irma to countenance amateurs!

**Prout's Jazz Jam II**, Prout's Club Alhambra, 728 N. Claiborne, midnight; this time around some of the names are Dave Torkanowsky, Woody Shaw, Ellis Marsalis, James Black, Tony Dagradi, Joe Newman, Bill Huntington, and the ubiquitous Johnny Vidacovich.

### Saturday, 5

**N.O. Rhythm Reunion**. Steamer President at 7 and midnight. A perfect *macana*, as they say in the barrio, of percussion and tempos not to be trifled with, by the original Meters, Dr. John, Steel Pulse and the Dirty Dozen Brass Band.

### Wednesday, 9

**Cyndi Lauper**, Steamer President; tickets from Ticketmaster.

### Friday, 11

**Peter, Paul and Mary**, with, one imagines, songs about the big-boat-up-the-river-and-she-can't-get-down and lemon trees and race horses named Stewball, etc. Saenger; information at 524-0876.

### Saturday, 12

**Bobby Womack**, Saenger; information at 524-0876. (By the by, anyone with information on what ever happened to Bobby's scheme to manufacture barbecue sauce ala Paul Newman almost a decade ago, will find a receptive audience in this column.)

### Friday, 18 to Sunday, 20

**Liberace**, Saenger; information at 524-0876. I guess it had to happen; if we can handle Annie Lennox's three costume changes at McAlister, no telling what sartorial extravaganzas await within the Saenger's quasi-hallowed precincts. Parties planning on attending this might want to check out Jonathan Katz's piece on a Liberace "live" show, in his *Twenty-Minute Fandangos and Forever Changes*, one of those pioneering late-60's anthologies of rock writing.

### Sunday, 20

**Pee Wee Herman**, and if you've thrilled and chilled to his cretin-comedy on *Madame's Place* or in *Cheech and Chong's Nice Dreams*, you may want to test your sea legs; the question remains: can he do Grimley Dancing? He's got the hair for it. Steamer President, 8; ticket information at 587-3200.

### Wednesday, 23

**Sylvia**, Riverboat President, ticket information at 587-3200. Now: *Sylvia who?* Not Sylvia Vanderpool of Micky-& and "Pillow Talk" fame—or is it? Sylvia Porter who writes those money books? Sylvia Prowler—uh, that's Fowler—from *The Women?* Sylvia Sidney?

### Monday, 28

**Uptown Square City Bluegrass & Folk Extravaganza**, at Uptown Square we reckon by cracky, with Joe Barbara at noon, Lake at 2 p.m., Web and Penny at 3:30 and the Wabash Company at 4:30.

**B.B. King and Bobby Blue Bland**, Steamer President, 8 and 11; need one say more about this pair?

## CONCERT SERIES

**Brown Bag Concerts**, throughout the CBD, from 11:30 a.m. each day and all free. The lineup as follows: Duncan Plaza: Tues.1: The Neptune Band of Zimbabwe; Wed.2: Tim Williams; Thurs.3: Andrew Hall's Society Jazz Band; Fri.4: The Survivors with Charles and Charmaine Neville; Mon.7: Lady BJ and Spectrum; Tues.8: Mount Pontchartrain String Band; Wed.9: Banu Gibson and the New Orleans Hot Jazz Orchestra. Thurs.10: Phil Parnell Jazz Band; Fri.11: Wanda Rouzan and Band. Pan-American Life Center: Mon.14: The Dirty Dozen Marching Band. One Shell Square: Tues.15: Exuma. 1515 Poydras: Wed.16: Cajun Fiddler's Band. New Orleans Public Library: Wed.16: the Second Line Theatre Company; Thurs.17: Grier Goff's New Orleans Academy of the Arts. Hale Boggs Center: Thurs.17: Kidd Jordan's Elektrik Band; Fri.18: U.S. Air Force Band. New Orleans Public Library: Fri.18: the Faux Pas Comedy Troupe. Hale Boggs Center: Mon.21: the U.S. Navy Band. Board of Trade Plaza: Tues.22: Barbara Shorts and Gang; Wed.23: *Ezcudantza*; Thurs.24: Jim Turner's Classical Glass. Lafayette Square: Fri.25: Majestic Brass Band.

**New Orleans Philharmonic Symphony**, Orpheum Theatre, by ticket; 524-0404. Thurs.5: A tribute to the late Arthur Fiedler. Tues.8 through Thurs.10: Philippe Entremont conducts an all-Russian program (Glinka, Prokofiev, Rachmaninoff), with violinist Cho-Liang Lin as guest soloist. Fri.11: The Symphony at the Zoo and not at the Orpheum. Fri.12: The Symphony at the World's Fair with John Denver and not at the Orpheum. Tues.15 and Wed.16: Entremont conducts—now here's an a *trois* for you—Shostakovich, Schoenberg and Weber. Thurs.17: Entremont as pianist with the Symphony playing Beethoven and Rachmaninoff. Sun.20: The incomparable Isaac Stern is soloist—if you have to ask who Mr. Stern is and what instrument he plays, put down this magazine this instant! Tues.22 through Thurs.24: Entremont conducts a program of choral music, with vocal soloists Shirley Brumbaugh, Wanda Brister, Joseph Harris and Stephen Saxon.

## LIVE MUSIC

**Acy's**, 1925 Sophie Wright Place, 525-7239. Sat.5: The Sheiks. Sat.19: The Models. Fri.25: Irma Thomas.

**Augie's Del Lago**, West End Park. Tues.1: Johnny Doe and the Unknowns (I recall an ancient Doris Day number called *Jimmy Unknown*, the flip side of *Oooh Bang*, incidentally, but didn't know he had a brother). Wed.2 and Thurs.3: Nemesis. Fri.4 to Sun.6: Generics. Tues.8: Force of Habit. Wed.9: Riott. Thurs.10: Chain Gang—which Paul Muni was a fugitive from over half a century ago. Fri.11 to Sun.13: Crossover. Tues.15: Klik. Wed.16 to Sun.20: Silk-n-Steel. Sat.19 and Sun.20: Aqua. Tues.22: Secrets (There are no secrets except the secrets that keep themselves.—

Shaw). Wed.23 and Thurs.24: South. Fri.25 to Sun.27: Keystone and Murmers. Wednesdays and Fridays/Sundays: Straight Ahead.

**Beau Geste**, 7011 Read Blvd., 242-9710. Sunday through Thurs.: Larry Janca at 8. Fri. and Sat.: Larry Janca's Legionnaires (just as long as you can't catch that disease from getting too close), featuring Al Claude with Brenda, at 10.

**Blue Room**, in the Fairmont Hotel, 529-7111. Through Tues.8: Robert Goulet. Wed.9 through Tues.15: the apparently eternal Stephane Grappelli. Wed.16 through Tues.22: Debbie Reynolds—and listen, any woman who can make Shelley Winters (her co-star in the delectable 1971 *What's the Matter With Helen?*) even attempt to exercise is worth a look. Wed.23 through June 5: Frank Sinatra, Jr. Reservations; dancing, as well.

**Bobby's Place**, 520 East St. Bernard Highway, Chalmette, 271-0137. Fridays and Saturdays: Bobby Cure and the Summer-time Blues.

**Bonaparte's Retreat**, 1007 Decatur, 561-9473. Ralph Cox, every day except Sunday.

**Cafe St. Charles**, 509 Canal Street, 522-5266. Wednesdays through Saturdays, the James Drew Trio, including Jim Singleton and Jeff Boudreaux.

**Columns Hotel**, 3811 St. Charles, 899-9308. Wednesdays: Andrew Hall's Society Jazz Band from 8 (horn charts by Nell Nolan).

**Deja Vu**, 400 Dauphine, 523-9170. Live music Sundays in the afternoons; we're told by our network of informers that the bands are young and that (for those elderly customers wheeled in in their patent chairs) they bring back perfectly that dim period of Sike-A-Deia.

**Dorothy's Medallion**, 3232 Orleans. Snake-dancing, examples of *adiposa dolorosa* in motion for Botero-eyed girl watchers, and Fridays and Saturdays, Johnny Adams and Walter Washington with the House Band.

**Dream Palace**, 534 Frenchmen, Fri.27: The Sam Bros. 5. Sat.28: Fast-walkin'-slow-talkin' Marcia Ball. Sun.29: Chuck Easterling's Big Band. Fri.4: The Radiators. Sat.5: The Saxon Superstars of Nassau. Sun.6: Lucinda Williams. Call for listings after this date.

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

**Fairmont Court**, in the Fairmont Hotel, 529-7111. Tuesdays to Saturdays, Judy Duggan occupies the piano bench from 9 to 1. Sundays and Mondays: Pat Mitchell at the same hours, and again during the week from 5 to 7.

**Fat Cats**, 505 Gretna Blvd., Gretna, 362-0598. Wednesdays: Nifty Fiftys at 9. Thurs. through Sat.: Janie Grice and Cross-town Traffic at 10:30. Sundays: Nifty Fiftys at 7:30.

**544 Club**, 544 Bourbon, 523-8611. Wednesdays through Saturdays, Gary Brown and Feelings. CMS from 9 to 9 Fridays through Sundays and from 9 to 3 other evenings.

**Fool on the Hill**, 1000 Bayou Black Dr., Houma, 851-6892. Fri.4 and Sat.5: Tight As Hale (Nathan Hale? Louise Closser Hale?). Call for other dates.

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

**Gazebo Cafe and Bar**, 1018 Decatur, 522-0862. Alfresco; ragtime piano each afternoon and again as night is falling.

**Houlihan's**, 315 Bourbon, 523-7412. Live music of a jazz nature outside on weekdays from 7 to 11 saving Fridays; the music moves inside on weekends and starts two hours later.

**Ike's Place**, 1701 N. Broad, 944-9337. Sundays: Red Morgan and his band from 8. Thurs: Dynamite Red. Fri. and Sat.: Stepper the DJ.

**Jimmy's**, 8200 Willow, 866-9549. Tues.1: Pop Music Workshop (According as each has been educated, so he repents of or glories in his actions.—Spinoza). Wed.2: Li'l

Queenie and the Skin Twins, Alison and the Distractions, the J. Monque'd Blues Band, John Mooney, John Rankin and Lenny Zenith in a methadone benefit—so they can buy some? Just kidding, kids. Thurs.3: Vital Functions. Fri.4: The Backbeats. Sat.5: The Neville Brothers. Tues.8: Pop Music Workshop (Those who are slow to know suppose that slowness is the essence of knowledge.—Nietzsche). Wed.9: Tim Youngblood.

Thurs.10: the New Aviators. Fri.11: Woodenhead. Sat.12: Force of Habit. Tues.15: Pop Music Workshop (If a little knowledge is dangerous, where is the man who has so much as to be out of danger?—T.H. Huxley). Wed.16: My 3 Sons (but it won't be the same without William Demarest, God rest his soul). Thurs.17: Nothin' Personal. Fri.18: The Cold. Sat.19: The Models. Tues.22: Pop Music Workshop (To spend too much time in studios is sloth.—Francis Bacon). Wed.24: Mrs. Bates. Thurs.25: True Faith (and you can bet they don't mean Domergue).

**Le Moulin Rouge**, 501 Bourbon, 524-4299. *A Night In Old New Orleans* (hope the Spring Fiesta Assoc. doesn't get wind of this...); with Becky Allen and her Chlorine Chorines demonstrating why care forgot the city; shows at 8 and 10, nightly save Sundays.

**The Levee**, 738 Toulouse, 523-9492. Call for listings.

**The Lobby Lounge**, Intercontinental Hotel, St. Charles Avenue. Monday through Saturday, A.J. Loria from 4 until supertime and I should set the table cause it's supertime.

**The Loop**, 6207 Franklin Avenue, 282-0501. Sat.5: Rainstreet. Sat.12: 3D Beat. Sat.19: Generics. Sat.26: Force of Habit.

**Lucky Pierre's**, 735 Bourbon. Thursdays to Saturdays, Pat Mitchell from 10 until 1 a.m.

**Maple Leaf Bar**, 8301 Oak, 866-9359. Tuesdays: Li'l Queenie and the Skin Twins; Wednesdays: Mason Ruffner and the Blues Rockers. Thursdays: Bruce Dairepont and Bourre. Sundays: the Wabash Company (sans cannonballs). Mondays: Endangered Species with Terry Manuel, Cyril Neville and Charles Moore. Tues.1: the Riverside Ramblers. Wed.2: The Radiators. Fri.4: Rockin' Dopsie and the Twisters. Sat.5: Beausoleil. Fri.11: The Radiators. Sat.12: The Red Beans and Rice Revue. Fri.18: Alison and the Distractions. Sat.19: Exuma. Fri.25: TBA. Sat.26: Dewey Balfa and his Musical Brothers.

**Menefee's**, 1101 N. Rampart, 566-0464. Call for information.

**Munster's Dance Hall and Bar**, 627 Lyons, 899-9109. Wednesdays: The Louisiana Repertory Jazz Ensemble with the latest in eagle rocks and ballin-the-jacks. May 5: Penny Lane. May 12: Hour Gang. May 19: Troy Cook and the Corvettes. May 26: Esplanade.

**Old Opera House**, 601 Bourbon. Thursdays through Sundays, from 9:30. E.L.S. Monday through Friday from 4:30 to 8:30: Kathy Lucas and the Loose Band.

**Parkview Tavern**, 910 N. Carrollton, 482-2680. Fri.4: Bourre. Sat.5: Tim Williams. Fri.11: Mason Ruffner. Fri.18: The Renegades. Fri.25: J.D. Hill.

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

**Pete's Pub**, Hotel Inter-Continental, 523-5566. Mondays to Fridays, Edward Frank from 5 to 7 and trumpeter Leroy Jones from 7 to 10.

**Pontchartrain Hotel**, Bayou Bar, 2031 St. Charles Ave., 524-0581. Bruce Versen from 5 until 9, during the week, save Thursdays and Fridays. Joel Simpson takes over post-cocktail and post-prandial keyboard duties and is joined by Rusty Gilder on bass on Saturdays.

**Preservation Hall**, 726 St. Peter, 523-8939. Along with Galatoire's and K-Paul's, one of the three places in town that consistently draws a long and deserved line outside; the only amenities are the musical ones. Sundays: Harold Dejan and the Olympia Brass Band. Mondays and Thursdays: Kid Thomas Valentine. Tuesdays and



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FEST  
LINEUP:**

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Marcia Ball  
SAT. 28th—  
Gatemouth  
Brown  
SUN. 29th—Wabash Co./Zachary  
Richard  
MON. 30th—Endangered Species  
w/Terry Manuel  
TUES. 1st—Riverside Ramblers/Li'l  
Queenie  
WED. 2nd—Mason Ruffner/Radiators  
THUR. 3rd—Bourre  
FRI. 4th—Rockin' Dopsie & The  
Twisters



**JAZZ FEST  
CONT.—**

SAT. 5th—  
Beausoleil  
SUN. 6th—  
Wabash Co.  
FRI. 11th—  
Radiators  
SAT. 12th—  
Red Beans &  
Rice Revue

**WEEKEND  
ATTRACTIONS—  
10:30 PM**

FRI. 18th—Allison & The Distractions  
SAT. 19th—Exuma  
FRI. 25th—Killer Bees  
SAT. 26th—Dewey Balfa and his  
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WEDNESDAY 2 Li'l Queenie & The Skin Twins, Allison & The Distractions, J. Monque'd Blues Band, John Rankin, John Mooney, Lenny Zenith	THURSDAY 3 Vital Function FRIDAY 4 Backbeats SATURDAY 5 Neville Brothers TUESDAY 8 Pop Music Workshop	WEDNESDAY 9 Tim Young THURSDAY 10 New Aviators FRIDAY 11 Woodenhead SATURDAY 12 Force of Habit
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EVERY THURSDAY—FREE ADMISSION FOR THE LADIES

Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers.

**Riverboat President**, Canal Street Docks, 524-SAIL. Wed.2: A Tribute to Muddy Waters. Thurs.3: Jazz Cruise. Fri.4: The Golden Age of Rock 'n' Roll. Sat.5: New Orleans Rhythm Reunion. The above are all N.O. Jazz and Heritage Fair events. Wed.9: Cyndi Lauper. Sun.20: Pee Wee Herman. Wed.23: Sylvia. Mon.28: B.B. King and Bob by Blue Bland.

**Seaport Cafe and Bar**, 424 Bourbon, 568-0981. Tuesdays through Saturdays, Sally Townes.

**711 Club**, 711 Bourbon, 525-8379. Tuesdays through Sundays, Randy Hebert; Thursdays through Mondays, Al Broussard.

**Club Silver Dollar**, 1254 N. Claiborne, 822-5226. Call for listings.

**Slidell Hotel Bar**, Slidell, 643-7020. Wed.2 and Thurs.3: Voyager. Fri.4 and Sat.5: Automatic. Sun.6: Crossover. Wed.9 and Thurs.10: Highroller. Fri.11 and Sat.12: Topcats. Sun.13: Trace. Wed.16 to Sat.19: Skruples. Sun.20: Crossover. Wed.23 to Sat.26: Tunes. Sun.27: Trace. Wed.30 through June 2: The Sheiks.

**Snug Harbor**, 626 Frenchmen, 949-0696. Mon.30: Ferd 'Snooks' Eaglin. May 1: Al Belletto Quartet. Wed.2: Caliente with Ricky Sebastian and Rick Margarita y los piernitas locas. Thurs.3: The Pfister Sisters who, onstage, will not simply sing but will prepare for the audience 681 of Kate Smith's favorite recipes. Fri.4: Jasmine and Flora Purim. Sat.5: The Alvin Batiste Ensemble plays the songs that made them famous. Sun.6: The Survivors. Thurs.10: The Sensational Uptowners whose name suggests an S&P Club to us. Fri.11: the Marcel Richardson Quartet. Sat.12: David Love and the Heads Up. Sun.13: The Holy Mothers of Ascension—about time they got some decent family-oriented Sabbath-day entertainment in this dive, maybe *penitentes* will be next—anyway, these gals (discolored doesn't begin to describe them) can do everything the Pfister Sisters can, plus the Joyful and Sorrowful Mysteries! Mon.14: Boogie Bill Webb. Wed.16: Italian Buffet with the Al Belletto Quartet. Thurs.17: TBA. Fri.18: James Moore's Urbanites. Sat.19: TBA. Sun.20: TBA. Mon.21: The Sensational Uptowners. Thurs.24: the Phil Parnell Quartet. Fri.25: The Survivors. Sat.26: The Pfister Sisters in their *Since It's Printemps Outside, We Salute Yvonne Printemps* revue. Sun.27: Consensus.

**Sugar Mill**, Kenner. Call for listings.

**Tiptine's**, 501 Napoleon, 899-9114. Sun.1: Bo Diddley and Offspring. Mon.2: Battle of the Brass Bands. Tues.3: the Gladiators. Wed.4: Deacon John's Blues Revue. Thurs.5: The Radiators. Fri.6: The Neville Brothers and Satisfaction. Fri.11: Queen Ida and her Bon Temps Zydeco Band. Sat.12: The Radiators. Tues.15: The Dirty Dozen. Thurs.17: Charlie Sexton and the Eager Beaver Boys. Fri.18: The Neville Brothers. Sat.19: Flora Purim and Airtio. Tues.22: The Dirty Dozen. Thurs.24: John Hammond who prompted a friend to remark, "He's so handsome you can believe the family fortune is in organs"; he sings more than acceptably too. Fri.25: The Radiators (thought for Ed Volker: Fish die belly-upward and rise to the surface; it is their way of falling.—Andre Gide, *Journals*, 1930). Sat.26: Sonny Okosun and Ozzidi. Tues.29: The Dirty Dozen. Wed.30: Freddie McGregor and Michigan and Smiley with the Studio One Band. Thurs.31: Sunnyland Slim and Tuts Washington.

**Tyler's**, 5234 Magazine, 891-4989. Modern jazz, good raw oysters. Sundays, Mondays, and Tuesdays: Red Tyler, James Rivers, David Torkanowsky, Jim Singleton, and Johnny Vidacovich. Wednesdays through Saturdays: The Weasils.

**Weasey's**, 1610 Belle Chasse, 361-7902. Call the club for listings.

## FILMS

**Contemporary Arts Center**, 900 Camp, 523-1216. Wed.2: *Southern Circuit* with *Tony Buba*, a number of short documen-

taries of life in the moribund steeltown of Braddock, PA.

**Loyola's Film Buffs Institute**, 895-3196. Mon.7: *Limelight*, Chaplin's penultimate film, a 1952 film about the rather noble, rarefied passion of an old clown for a young ballerina (Claire Bloom) is often accused of being embarrassingly narcissistic; it is, but that doesn't make it totally valueless. Tues.8: *The Damned*, Visconti's 1969 film about a (yes, Krupp-like) armaments family in early Thirties Germany goes on for three hours—much of it given over to an almost fetishistically detailed depiction of the elimination of Rohm's S.A. during the Night of the Long Knives—and there is much gorgeous period work, of course, encasing some (if we recall) rather limp huffing and puffing about such normal family matters as mother-son incest, transvestism, child molestation, etc. Steely schmaltz, although Ingird Thulin's extreme makeup job in the last few reels is recommended to budding necrophiles; with Helmut Berger, Charlotte Rampling, Dirk Bogarde. Tues.15: *Suddenly Last Summer*, this fancily decorated hash (Joseph L. Mankiewicz directed, Gore Vidal did the script with Williams) does have the great scene where Elizabeth Taylor stubs out a cigarette in the palm of a nun's hand, and the pre-dirigible Liz in that notorious white swimsuit, and the cast is suitably grotesque—Montgomery Clift, Katherine Hepburn, Mercedes McCambridge, and a Garden District garden that isn't like anything you'll ever see at a Junior League Show House, but the movie—with its accounts of cannibalism, rapacious homosexual debauchery, lobotomy—never comes to more than the most drowsy life. Thurs.24: *And Then There Were None*, the old Agatha Christie ten-little-Indians horse-chestnut about the people gathered on a remote isle and bumped off one by one to coincide with the nursery verse; as done up by Rene Clair at RKO in 1943, it's handsome and filled with good actors and good bits of business, but something goes completely flat. Louis Hayward, Roland Young and Richard Haydn are all wonderful, and Barry Fitzgerald gives one of his few memorable performances that isn't just pure colcannon. Judith Anderson, C. Aubrey Smith, June Duprez, Walter Huston and several others skulk about briefly. Wed.29: *The Fallen Idol*, Carol Reed's famous 1949 film from a Graham Greene story about a butler and the boy who hero worships the butler until he finds out what below stairs really means; much of the film is shot from the low-visual viewpoint of a child, Ralph Richardson is splendid as the eponymous domestic, Bobby Henrey is the boy. Admission is by either season subscription (\$15) or by \$1.50 admission; they are shown in Bobet Hall, Room 332.

**New Orleans Museum of Art**, City Park, 488-2631. Beginning Wed.9, a series of cowboy films in conjunction with the Museum's current exhibition, *Masterpieces of the American West*. Admission free with admission to Museum; call the Museum for schedule information.

**Prytania**, 5339 Prytania, 895-4513. Through Thurs.10: *El Norte*, an American-made Spanish-language film about the desperate plight of illegal aliens fleeing something even worse than a lack of green cards. Directed by Gregory Nava. Fri.25 through June 14: *Entre Nous*, Diane Kurys' film about two respectable married women who find they really prefer each other.

## ART

**Aaron-Hastings Gallery**, 3814 Magazine, 525-5858. Through Thurs.17: a group show of everyone on the roster. From Sat.19: drawings of a largely anecdotal nature that just skirt the libelous (just ask me I'm in one) by Skip Bolen.

**Academy Gallery**, 5256 Magazine, 899-8111. Through Wed.16: new work by Ted Potter. Sat.19 through June 6: the Annual Student Exhibition.

**Arthur Roger**, 3005 Magazine, 895-5287.

Through Thurs.17: abstracts by Allison Stewart. Sat.19 through June 7: Debbie Fleming Caffery's photographs.

**Blenville Gallery**, 1800 Hastings Place, 523-5889. Call the gallery for information.

**Contemporary Arts Center**, 900 Camp, 523-1216. Through Sun.6: *Rivers/Les Rivières*, photos of Canadian waterways sponsored by the local Canadian Consulate. Sat.5: The Center's 7th Birthday Party. Sat.19 through June: *Large Glass Installation* by Bruce Chao, Benjamin Kaiser, Theron Statom and Fred Tschida—with a title so directly evoking Duchamp, anything goes; site specific installations, and *Hand Colored Manipulated Xerox Images* by Thomas Neff and Rita DeWitt.

**Galerie Simonne Stern**, 2727 Prytania, 895-2452. Through Thurs.17: abstract paintings and prints by James Groff. Sat.19 through June 7: new work by John Scott. **A Gallery For Fine Photography**, 5432 Magazine, 891-1002. Through Thurs.17: photographs by the last great living master of the classical allegory and the symbolic portrait, Clarence John Laughlin. Sat.19 and into June: warm-weather photos by J.H. Lartigue who has grown up with the 20th Century and hasn't missed much, come to think of it.


**Gasperl Folk Art Gallery**, 831 St. Peter, 524-9373. During May: Southern folk artists including Mose Tolliver, David Butler, Juanita Rogers.



P.J. & The Terrorists at Jimmy's May 20.



A.J. Loria in the Lobby Lounge at the Intercontinental Hotel Mondays through Saturdays.

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**GENE AMMONS ALL STAR SESSIONS**  
 OJC-014 (Prestige 7050)

**BILLY TAYLOR TRIO**  
 OJC-015 (Prestige 7051)

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- Dr. John:** The Brightest Smile in Town (Clean Cuts 707) . . . \$6.75
- Irma Thomas:** Time is On My Side (Kent 010) . . . \$7.50
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**Historic New Orleans Collection**, 533 Royal Street, 523-4662. Through June: *The Rites of Rex*, an exhibition showing how the School of Design puts its pageant together, both this year and in years past. From Sun.6 through November: *The Waters of America, 19th-Century American Paintings of Rivers, Streams, Lakes and Waterfalls*, a large undertaking which includes choice specimens by Inness and Frederic Church and Asher B. Durand and the rest of them; to be shown at the Collection's new building at 517-25 Tchoupitoulas.

**Louisiana State Museum**, on Jackson Square and elsewhere. Fri.6 through Nov.18: *A Century of Vision*, a show of Louisiana photographs taken between the two fairs, including works by Pops Whitesell, Frances Johnston, Mugnier, et alia up to the present. Sun.29 through November: *The Sun King*, an historical extravaganza from *la belle France* saluting the man who revoked the Edict of Nantes and inspired Saint Simon's Memoirs, including documents, paintings, objects, and decorative arts, furniture, sculpture, etc. from *le grand Siecle*. At the Old Mint: *Life on the Mississippi*, a sampling of the museum's work dealing with that big bit of water to your left.

**Marlo Villa Gallery**, 3908 Magazine, 895-8731. Through Wed.16: bronze sculpture by Gyuri Hollosy and jewelry designed by artists. Sat.19 through June 6: paintings by Nancy Pruett and sculptures by Myatt Greely; also a show of selected craftspeople from this year's Jazz Fest.

**New Orleans Museum of Art**, City Park, 488-2631. From Tues.8: *Masterpieces of the American West: Selections from the Anschutz Collection*, with the big shots all present and accounted for—Remington and Catlin and Russell, etc.

**Optima Studio**, 2025 Magazine, 522-9625. Through Wed.16: paintings and collages by Frederick Shopfner. Fri.18 through Sun.27: an exhibition of installations curated by Richard Pierce.

**Tilden-Foley**, 4119 Magazine, 897-5300. Through Tues.15: larger than life figurative paintings by Terry Elkins and polaroid emulsion portraits by Craig Dietz of such local fauna as Allen Toussaint and Sonny Norman. From Sat.19: the whole place is filled with photographs, drawings and paintings by George Dureau.

**Tulane Fine Arts Gallery**, Newcomb Campus. Through Thurs.3: MFA Thesis Exhibitions: glass and ceramics by Bernard Mattox and paintings by Carol Bowen. Sun.6 through Fri.11: an Exhibition of senior work.

**UNO Fine Arts Gallery**, Lakefront Campus, 286-6493. Through Fri.11: MFA Thesis Shows by painter Steve Bachmann and photographer Mary Kueera. Sun.13 through Wed.30: an exhibition by the New Orleans Calligraphers Association.

**World's Fair**, where main street meets the river. From Sat.12: The Treasures of the Vatican show, which includes among much else, that hot-cha *Deposition* by Caravaggio, all housed in the Vatican's pavilion, for which there is a separate admission fee.

## PLAYS

**Contemporary Arts Center**, 900 Camp, 523-1216. Fri.4 through Sun.6: *Three by Beckett* at 8. Sat.5 and Sun.6: *Gumbo Ya-Ya*, a "European-style" puppet show by Joe Byrne at 1 and 3, we guess derived from the best seller of the same name. Thurs.10 through Sun.27: *Some Rain* at 8.

**Happy Hour Theatre**, Magazine St. Fri.18 through Sun.20, and Fri.25 through Sun.27: *Day 1*, Richard Pierce in a concert performance that also involves vocalists Charmaine Neville and Lise Vachon, and musicians Ralph Gipson, Steve Rohbock, Karen Ray and Karl Mack; information at 525-8339. June 1: David Doyle with special guest at 10.

**Minacapelli's Dinner Theatre**, 7901 S. Claiborne, 888-7000. Through May 5: *Oklahoma!*

**Players Dinner Theatre**, 1221 Airline Highway, 835-9057. Sun.6 and through the

end of the month, *Showboat*, that sentimental confection about Cap'n Andy Hawks and his daughter Julie who will run away with fancy-dan Gaylord Ravenel, although it can only lead to no good; the Jerome Kern score includes a few tunes you may hear on rare occasions—Old Man River, Make Believe, My Bill, Life Upon The Wicked Stage, Can't Help Lovin' Dat Man.

**Rose Dinner Theatre**, 201 Robert St., Gretna, 367-5400. Through June 2: *Impolite Comedy*, certainly a promising title.

**Saenger**, 524-0876. Tues.1 through Sun.6: *Joseph and the Amazing Technicolor Dream Coat*, a return engagement of the musical which does for the Pentateuch what Messrs. Rice and Webber had earlier done for the Synoptic Gospels and the somewhat less edifying but certainly fascinating career of Eva Duarte. Mon.21 through June 3: *Nine*, which is a Broadwayization of Fellini's *8 1/2*, of all things but of course goes above Fellini's body count in its titling.

**Toulouse Theatre**, 615 Toulouse, 522-7852. Wednesdays through Mondays at 7:30. *One Mo' Time*, which threatens to become New Orleans' answer to *The Fantasticks*, beginning at 7:30.

**UNO Theatre**, 286-6806. Through Wed.2: *Ondine*, Girardoux's fantasy about a nixie, sort of.

## LA. CLUBS

**Antler's**, 555 Jefferson, Lafayette, 318-234-8877.

**The Big Apple**, Highway 1, Larose, 693-8688. Seats 2000!

**Booker's**, 1040 Texas Ave., Shreveport, 318-425-2292.

**Chief's Southside**, (formerly Trinity's), 4365 Perkins Road, Baton Rouge, 388-9884.

**Circle in The Square**, Shreve Square, Shreveport, 318-222-2216.

**Clancy's Landing and Brick Street Tavern**, Shreve Square, Shreveport, 318-227-9611.

**Desperado Saloon**, Highway 90, Raceland, 1-537-3647.

**Emporium**, 2183 Highland Road, Baton Rouge, 387-9538.

**Enoch's—A Cafe**, 5202 Desiard Street, Monroe, 318-343-9950.

**Gibson Street Lounge**, Covington, 1-892-7057.

**Grant Street Dance Hall**, 113 Grant Street, Lafayette, 318-332-9569.

**Harry's Club**, 517 Parkway, Breau Bridge, 318-332-9569.

**Humphree's**, Shreve Square, Shreveport, 318-227-9611.

**Iron Horse**, 403 Phillip, Thibodaux, 1-447-9991.

**Jefferson Street Cafe**, 209 Jefferson, Lafayette, 318-234-9647.

**Mulate's**, Breau Bridge Highway, Breau Bridge, 318-332-4648.

**The Ol' Corner Bar**, 221 Poydras, Breau Bridge, 318-332-9512.

**Pam's Place**, Old Town, Slidell.

**Pappa Joe's**, 12375 Florida Blvd., Baton Rouge, 1-273-2376.

**Paradise Club**, 121 S. Buchanan, Lafayette, 318-232-5313.

**Party Town**, Military Road, Slidell, 1-649-3867.

**Ruby's Rendez-Vous**, Highway 190 in Mandeville, 1-626-9933.

**Ruby's Road House**, 840 Lamarque, Mandeville, 1-626-3001.

**Rusty Hall**, 540 E. King's Highway, Shreveport.

**Scarlett O's**, 1025 Broad, Lake Charles, 318-436-8742.

**Slick's Music Hall**, Highway 31, St. Martinville, 318-394-3867.

**Steak and Lobster Inn's Fireside Pub**, 820 E. King's Highway, Shreveport, 318-868-5306.

**Steamboat Annie's**, Shreve Square, Shreveport, 318-424-8297.

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# earl king

Cont'd. from page 22

noise for Imperial, Vincent dug out his session and leased it to Cosimo's Rex label, which was distributed by Vincent! Although the Rex record was titled "Darling Honey, Angel Child," it still managed to keep Earl's current Imperial release from doing better.

Earl sidestepped Vincent's action and began composing new material, for himself and other artists. "Bobby Robinson and Marshall Sehorn came looking for something to follow "Ya-Ya" for Lee Dorsey. I came up with "Trick Bag" but Bobby said, "No, too many words." The second song was "Do-Re-Me," and he went for that. Then I came up with "Ixie Dixie Pixie Pie" and "One and One." That's what really got me into writing for other artists.

"Dave Bartholomew pointed it out to me that Lew Chudd said he didn't want me writing songs for other record companies, because there was enough people on Imperial for me to write for. That's what brought about 'He's Mine' by Bernadine Washington. That got me going in that direction."

**W**ith "Do-Re-Me" and "He's Mine" in the 1961 charts, Earl was an in-demand songwriter. Consequently he began spending more time around the studio and less time performing. "I really had my hands full writing," says Earl. "When you write something that sells, people start thinking you can pull a rabbit out of your hat and they start crowding you for material. I was sticking around the studio simply because I was so busy. Eight hours a day I was writing, seven days a week. Didn't have time for much gigging."

Earl even penned a couple of tunes for Imperial's top hitmaker, Fats Domino, "Hum Diddy Doo" and "Teenage Love." It doesn't sound like it, but that was work. Fats worked real hard on those tunes. It was an all day thing when you rehearsed with him. Fats took them songs seriously."

Earl's own records continued to do well on a regional basis. His version of the Guitar Slim anthem "Things That I Used To Do" was excellent as was the dramatic "You're More To Me Than Gold," and the humorous "Mama & Papa." In 1962, Earl finally got back into the charts with "Trick Bag" b.w. "Always A First Time," which rose to number 17 in the *Billboard* R&B charts. The popular "Trick Bag" was written in the best tradition of the Coasters and Huey Smith's humorous material on Ace. Earl feels the record likely would have nudged even higher, but Imperial's Lew Chudd held back on promotion because he was in the process of selling the label.

When Chudd finally did sell in 1963, he really pulled the rug out on Earl, and a number of other New Orleans artists. "We were just getting going when Imperial went down," laments Earl. "My hopes were really with Imperial. It really hurt New Orleans when they pulled out. I often wonder what would have happened if Chudd had hung on for a little while longer."

Rather than lick his wounds, or roll over and play dead, Earl bounced back and began concentrating on new projects. During the summer of 1963, Earl, Johnny Adams, Chris Kenner, George French, Smokey Johnson and Joe Jones piled into a station wagon and drove to Detroit

to audition for Motown.

"Joe started and ended the Motown situation. He told us we had a guarantee of recording for them but when we got there, we found out different. In fact, if Clarence Paul and Berry Gordy hadn't been so knocked out by Smokey's drumming we might have been on our way home the day after we got there. But they heard Smokey and they said be here at 7 a.m. tomorrow and be ready to cut.

"They got real interested in everybody: Johnny was gonna record, Chris and myself. Johnny got messed around, though, when Ruffino sent Gordy a telegram saying he was gonna sue Motown if he cut him. I put down a whole album and was getting ready to lay some stuff on Marvin Gaye.

"Well Joe Jones messed the whole deal up. He said he had a contract on all of us and that Motown had to pay \$10,000 before they could release anything. Of course he never did, but Gordy was just getting things off the ground and he wanted to avoid any legal hassles. So I've still got that album sitting out there in the can."

## With 'Do-Re-Me' and 'He's Mine' in the 1961 charts, Earl was an in-demand songwriter.

**U**ndaunted, Earl returned to New Orleans to try to take advantage of the few opportunities that were left there. He wrote and produced a great deal of material for some of the smaller local labels. Among his biggest local successes were Dell Stewart's "Mr. Credit Man," on Watch; Danny White's "Loan Me Your Handkerchief," on Watch; Smokey Johnson's "It Ain't My Fault," on NOLA, and Johnny Adams "Part Of Me," on Watch. Earl also penned Bobby and the Heavyweight's "Soul Train" (originally recorded by Curley Moore on Hot Line) and Willie Tee's "Teasin' You," which both were leased to Atlantic and became national hits in 1965.

Besides producing New Orleans artists, Earl served as the local A&R man (artists and representatives) for Duke records. Earl supervised sessions by Buddy Ace, Bobby "Blue" Bland, Joe Hinton and Jr. Parker. Still, most of Earl's time in the mid-Sixties was spent writing and producing material for other New Orleans artists.

"We had a chance then to make a real turnaround here in New Orleans," explains Earl. "Wardell Quezergue and myself were doing a lot of great things for Watch and NOLA. When Cosimo formed Dover, I thought we were out of the woods. Dover pulled all the small New Orleans labels together and gave us a chance to break things nationally. Finally we had promotion and distribution. But the jocks backed Cosimo against the wall; he couldn't afford to pay them, so they refused to play any of his records. Wham, everything from Dover went in the garbage can. So with no outlet to get records played we went under."

After Dover and NOLA crashed, New Orleans was pretty quiet musically. But rather than pulling up stakes, Earl decided to stay in New

Orleans and weather the storm. "I could have moved, but I just didn't think about it. I had offers from Motown and Capital, but I didn't follow them up. I wrote a book about songwriting in 1969 and I concentrated on getting my catalog straightened out. You know I've got two song publishing companies, so I eased back for awhile."

In 1972, he did an album with Allen Toussaint that was intended for Atlantic. But rather than possibly turning Earl's career around, the deal fell through. A single, "Street Parade," was issued on Sea-Saint Studio's house labels, Kansas, which became a popular local Mardi Gras record, but it was small consolation for the hope Earl put in the project. When the album finally was released in 1981, it confirmed that Earl was still a talented artist to be reckoned with.

**O**ther recordings from the Seventies included a live pairing on the 1976 New Orleans Jazz & Heritage Festival LP, and singles on Amy, Wand, Island, and Seminar. One album was recorded for Sam Charters' Sonet label (Sweden), but being cut in one day as it was, it was rushed and the results weren't always satisfying.

The late Seventies saw Earl back gigging regularly. Backed by a young white group, The Rhapsodizers, he appeared at many college niteries and annually at the Jazz Festival. Recording dates weren't as frequent as in past decades, but he was always willing to offer advice and encouragement. Many evenings found him staying late at Sea-Saint banging at the piano, trying to translate an idea into a song.

"My approach to songwriting is always try to get a title first. From a title you can get a refrain line and then try to compose my ideas at the piano; very rarely do I deal with the guitar, unless I'm writing something for myself.

"In my case, I get ideas from several sources, but my favorite is listening to other people's conversations. I prefer writing for a particular artist, that way you know about how an artist feels about things—what and what not to say. Some artists you can go across the board. You can write a good song and they can deliver it.

"I hear a lot of writers say how you have to wait for that creative urge, but I don't think it works that way. Sometimes you have to work yourself out of a rut. Not everything you write is always that great, a songwriter has to realize that. You might write 35 songs before you write a good one. I write a lot of songs that end up in the trash."

So Earl continues to perform and write new songs even though opportunities for lucrative engagements and recording opportunities have grown exceedingly scarce. Nonetheless Earl King remains cautiously optimistic. "It all comes back to New Orleans having an outlet," he concludes. "I go out and hear new groups all the time and we've still got so much talent here it's ridiculous. I still think that if we had a powerful radio station that played our records we could turn things around. That would make the record industry pay attention to New Orleans again. Right now the major labels have got all our radio stations tied up so much a New Orleans record doesn't have a chance. My last record, 'It Hurts To Love Someone', never got played except on WWOZ and WTUL [both low-powered "public" FM stations], so it didn't sell. But I put it on about thirty jukeboxes and it moved the meter. That proves that people will listen to New Orleans records if we can just get them played. ■

# classifieds

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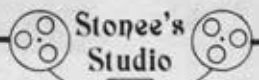
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## last page

Skip the World's Fair. Skip the Jazz and Heritage Festival. Skip the Mintz Murder Trial. May is here and as it used to say on the clock at Reuter Seed Company's Carrollton Avenue headquarters, "Time To Plant."

Of course, Reuter Seed Company exists no more. The clock has disappeared and the firm's building has been transformed into business suites. The cement bird-baths and Madonnas, once sequestered near the greenhouse, went for bargain prices at last spring's final close-out sale, as did hoes and fire ant poison and plastic hummingbird feeders. Packets of seeds, embellished with full-color depictions of vegetables, fruits and flowers, sold for pennies.

What lofty botanical visions those seed packets conjured! Listen to the names: **American Purple Top Rutabaga, Big Max Pumpkin, Hungarian Yellow Wax Pepper, Dahlia Flowered Polar Bear Zinnia, Late Flat Dutch Cabbage, Calypso Tomato, White Icicle Radish, Double Camellia Flowered Mixed Balsam, Pink Vinca, Banana Melon, Balls Gold Calendula, Dixie Queen Watermelon.** Are these not titles calculated to make the average gardener wistfully sentimental?

Dig what we say: music is music but getting your hands dirty is art. Skip everything else and **get down.** Get down to the ground and listen to the earthworms jam!

Meanwhile, **Johnny Winter**, who once recuperated from a nervous breakdown at a private sanitarium on **Jefferson Highway**, has been jamming in a Chicago recording studio under the direction of Alligator Records chief **Bruce Iglauer.** The other night at a particularly ungodly hour, Iglauer phoned bicycling blues scholar **Tad Jones**, hummed a tune (which Winter was attempting to record) and asked Jones to name



it. "Simple," said Jones, adjusting his mudflap, "That's 'Kiss Tomorrow Goodbye,' originally recorded in 1963 by **Danny White** and the **Rouzan Sisters—Barbara, Laura and Wanda.**"

It's a terrific ballad, we might add, and nothing since has proved more successful for those rakes who like to dance so close that their belt-buckles leave indentations in their partners' supple bellies. We are therefore quite eager to hear Mr. Winter's version and we'd also like to inform one and all that **Wanda Rouzan**, who was but 14 years old when she recorded the tune with her sisters and Danny White, has lately been starring in the musical, "A Night in Old New Orleans," at Jack Payne's "Le Moulin Rouge d'Orleans." Ms. Rouzan, by day, teaches drama to Orleans Parish school children.

**Skul**, who lives drama night and day, has a new, New Order-style band called the **Final Academy**, which knocked 'em dead, chopped 'em up and put 'em into little sandwich bags recently when the ensemble opened for California's **T.S.O.L.**, not to be confused with **T.S.O.**, which is Texas State Optical and of interest only to such four-eyed beings as **Leon Trotsky** and **Elvis Costello**, who was not in town last month. **Mr. T-Bone**

**Burnett**, native of Ft. Worth, was in town, however. Appearing at a benefit for **WTUL** at Tipitina's, Burnett, who was doing a solo acoustic set, complained that he couldn't compete with the boisterous souls hugging the bar, so he invited the audience up to Tip's luxurious (ha!) dressing room, where he proceeded to "do his thing."

We've already told you that this is the month of May but since some of you apparently have trouble keeping up with these things, might we suggest that you check out the "official" Jazzfest Calendar, printed and bound in **Japan** and published by **Dawn Dedeaux** and associates. The calendar, queerly enough, commences on April 27 (opening day of the Jazz and Heritage Festival) and includes 48 "historic" color photographs by **Sydney Byrd** of such immortals as **Sister Christine Myles** (with her shoes off), **Roy Orbison** (at least eight chins, the last time we checked), saxophonist **Gary Brown** (in gold brocade) and **Dewey Balfa** (dressed like a banker, with a plastic crawfish hanging from the neck of his violin). The calendar also includes the birthdays of many of your New Orleans favorites (courtesy **Wavelength's** genealogical archives),

although we would question the wisdom of including **Fred Le Blanc** and **A.J. Loria** in the same category as **Placide Adams**, Oscar "Chicken" **Henry** and **Dorothy Lamour.**

The "Entertainment Director" (we can't quite make out her signature) of **Sloppy Joe's Bar** in Key West writes to tell us how much she enjoys the magazine and to ask about the "wonderful" photograph of the two gypsy ladies found on Page Three of last month's issue. Well, we don't know much about the picture ourselves. It was printed from a glass plate found in an abandoned barn near Lafayette and came into our possession via means we cannot reveal. We do know that if **Ernest Hemingway** were alive, he probably wouldn't still be downing cocktails at Sloppy Joe's because we visited the place approximately a year ago and the hippie guitarists almost sent us to the same sanitarium we mentioned a few paragraphs back in connection with **Johnny Winter.**

Knowing how much everyone enjoys reading about their New Orleans faves in foreign languages, might we interest you in the following excerpt from **Il Blues**, the Italian music monthly? Ahem: "Trovai Booker contento di ricevere articoli e foto dei giornali europei: immediatamente li fece vedere agli altri, che, essendo oramai stufi della sua istrionica presenza, non s'interessarono affatto. Le difficoltà della disintossicazione, insieme alla presenza costante di James, dovevano essere per loro un inferno degno di quello di Dante."

And, alas, why has **Bunny Matthews** vanished from the pages of **Lagniappe**? The boy has retired, he tells us, and is now employed as the art director of Metairie's **P.R. Advertising Agency.** He is also completing a 38-foot-long mural for the New Orleans pavillion at the World's Fair and now assumes the title of "Senior Editor" here at **Wavelength**, in charge of covering all activities involving the elderly and bed-ridden.

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## APRIL

**MUSIC STARTS AT 9:30 MONDAY—THURSDAY  
10:30 P.M. FRIDAY—SUNDAY**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					27 <b>CLIFTON CHENIER</b> & HIS RED HOT LA. BAND W/SPECIAL GUEST LLOYD GLENN	28 <b>NEVILLE BROTHERS</b> W/SPECIAL GUEST THE UPTOWNERS
29 <b>MARCIA BALL</b> W/SPECIAL GUEST KATIE WEBSTER	30 <b>L'I' QUEENIE &amp; THE PERCOLATORS REUNION</b> W/SPECIAL GUEST JOHN MOONEY	1 <b>BO DIDDLEY &amp; OFFSPRING</b> W/SPECIAL GUEST BOB MARGOLIN	2 <b>BATTLE OF THE BRASS BANDS</b> FEATURING: THE DIRTY DOZEN, PINSTRIPE, CHOSEN FEW	3 <b>GLADIATORS</b> FEATURING ALBERT GRIFFITH W/VERY SPECIAL GUEST EEK-A-MOUSE & JAH MALLA	4 <b>DEACON JOHN'S BLUES REVUE</b> FEATURING: ETTA JAMES & EARL KING	5 <b>RADIATORS</b>
6 <b>NEVILLE BROTHERS</b> W/SATISFACTION	7 <b>CLOSED</b> (GONE FISHIN')	8 <b>CLOSED</b> (GONE FISHIN')	9 <b>CLOSED</b> (GONE FISHIN')	10 <b>LENNY ZENITH &amp; POP COMBO</b>	11 <b>QUEEN IDA &amp; HER BON TEMPS ZYDECO BAND</b>	12 <b>RADIATORS</b>
13 <b>BLUE RIDDIM' BAND</b>	14 <b>CLOSED</b>	15 <b>DIRTY DOZEN</b>	16 <b>TBA</b>	17 <b>SUNNYLAND SLIM &amp; TUTS WASHINGTON</b>	18 <b>NEVILLE BROTHERS</b>	19 <b>FLORIA PURIM &amp; AIRTO</b>
20 <b>CLOSED</b>	21 <b>CLOSED</b>	22 <b>DIRTY DOZEN</b>	23 <b>TBA</b>	24 <b>JOHN HAMMOND</b>	25 <b>RADIATORS</b>	26 <b>SUNNY OKOSUN &amp; THE OZZIDI BAND</b> FROM NIGERIA
27 <b>CLOSED</b>	28 <b>CLOSED</b>	29 <b>DIRTY DOZEN</b>	30 <b>FREDDIE MCGREGOR and 'MICHIGAN &amp; SMILEY'</b> W/THE STUDIO ONE BAND	31 <b>CHARLIE SEXTON AND THE EAGER BEAVER BOYS</b>	1 <b>IRMA THOMAS</b>	2 <b>RUFUS THOMAS</b>

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