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6

Connie Atkinson
University of New Orleans

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Making It ...
Why It’s So Tough
In New Orleans
TOURING LOUISIANA 1981

APRIL

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Musicians for Music

Elsewhere in this issue, various local musicians comment on the obstacles to pursuing their art in New Orleans. One group of New Orleans musicians has organized to overcome some of those obstacles—Musicians for Music, which is holding a benefit at Tipitina’s on Sunday, April 5. Proceeds from the performance will help further the organization’s work in promoting innovative music on the local level; previous projects have included putting together local concert series in conjunction with the public radio and television stations.

The benefit at Tipitina’s will feature Jasmine, with Patrice Fisher and Sun Kim; Woodenhead, with Jimmy Robinson; and soloist Judith Grazaffi. Further information about Musicians for Music will be available at the performance or by contacting Patrice Fisher at 242-2323.

Jazz Excursion

WYES-TV expands its commitment to local music programming in April with the beginning of its Jazz Excursion series, which will feature five local jazz artists on ten programs. The series premieres on Tuesday, April 14, at 9 p.m., with a one hour special featuring all five musicians: Lloyd Ellis, Ellis Marsalis, Al Belletto, Pete Fountain and Luther Kent. Lloyd Ellis will appear on a half hour show on April 21, followed by Ellis Marsalis at the same time on April 28. The series is produced by Emmy Award winner John Beyer, who considers himself a jazz specialist.

Women In Jazz Concert In April

The “Women In Jazz/Nighttime Concerts” is a new series beginning this April designed to bring to New Orleans nationally known top women jazz artists, and to showcase locally involved women in jazz here in New Orleans.

Opening up the series on Friday, April 17, will be local jazz vocalist Lady BJ and her band Spectrum, and
in from Berkeley, California, will be recording artist Mary Watkins, an exquisitely intricate jazz pianist, singer, and composer, who will be appearing with her trio. On Friday, April 24, the New Orleans group Jasmine, featuring Patrice Fisher and Sun Wha Kim, and topping this contemporary jazz bill will be the jazz quintet, Alive!, also recording artists from Berkeley. Other concerts in the works are Flora Purim, Phoebe Snow and pianist Joanne Brackeen.

All shows will be held at the Contemporary Arts Center, 900 Camp. Admission is $6. $5 for CAC members.

Lois Dejean vs. the Jazz Fest

According to a report in the Louisiana Weekly, Lois Dejean, leader of the Youth Inspirational Choir and associate director of the Gospel Tent at the New Orleans Jazz and Heritage Festival, is threatening the festival with a discrimination suit and a boycott by 20 gospel groups. Dejean maintains that she was summarily dismissed from her position as Jazz Fest office manager and demoted to secretary, with a cut in pay. Her replacement is a white woman, and Dejean alleges discriminatory practices, noting that although the overwhelming majority of musicians playing in the festival are black, most of the festival staff is white. Her case is now pending before the Equal Employment Opportunity Commission, and no one is inclined to comment further at this point. Dejean is not revealing the names of any groups that might be involved in the boycott.

Club News

The Boot, uptown, is featuring live music these days. The Percolators, Radiators, et al, have made appearances already.

Victor's, in the Quarter, home of Creole cooking and the band of the same name, has become a hangout for musicians after hours. Rumor has it that Cooking's pianist, Antoine Domino Jr., had a visit from his dad recently for a little jam session.

The Dunn Inn is opened and booking hot reggae and jazz acts. The proprietors are calling it "The late night place for debauchery." They said it; we didn't.

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**THE \OLD\**

Wed, 4/1—Mother's Mantle, B.R., La.  
Fri, 4/3—Jed's  
Sat, 4/4—St. Clement of Rome CYO  
Tues., 4/7—Lamar, Jackson, Miss.  
Thurs., 4/9—St. Martin's High School  
Fri, 4/10—Third Dimension, Kenner  
Sat, 4/11—Jimmy's  
Wed., 4/15—Grace King High School  
Fri/Sat., 4/17/18—NIGHTOWN, DESTIN, FLA.  
Fri, 4/24—Johnny Bright Playground  
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WRONG.
Perhaps you've wondered—if all these New Orleans musicians are as incredible as they seem to be, why don't more of them (or any of them) have heated guitar-shaped swimming pools in their backyards, matched sets of Mercedes coupes in their garages and diamonds on their pinkies a bit smaller than your average golfball? We've wondered ourselves and failing to come up with any sound conclusion, we decided to ask a selection of New Orleans music business notables for their thoughts on the matter. Their astute replies follow:

Q. What would you say is the biggest obstacle to success to a working musician in New Orleans?

Zigaboo Modeliste, drummer, the Meters.

"The business aspect of the music industry right here in New Orleans is just too far away from everything that's important...like publishing companies, agents, theatrical lawyers, record companies in general, outlets to record companies—we don't have any down here. The other thing, it's just the same thing over and over, playing gigs around town. There's no record companies here, there's no industry at all...we only have one, real major studio in New Orleans (SeaSaint)...and we just need more of a lot of things here that we don't have.

Larry McKinley, WNNR Radio.

"...Many artists don't want to put in the necessary time that it takes to really improve and expound on their would-be talents. It's easier to imitate than to originate...And I think that if a musician or a singer would spend more time to be original, and take the time to create, rather than trying to sound like Earth, Wind and Fire or somebody that's already made it...I think that's his biggest obstacle." Also, "It's easier for, cheaper for a bar owner or nightclub owner to spin records or put a tape on."

Irma Thomas, vocalist.

"I would daresay, yes, a musician is his own obstacle to success...because of a lot of them are never prompt...They don't have any dedication. They like the money, but they don't like to be dedicated to anything...Instead of treating it like a job, they treat it like-in fact they don't treat it as good as a hobby 'cause most of 'em treat their hobbies better than some people treat their jobs...If a musician is supposed to start at nine o'clock, it's nine, not nine-oh-five, or nine-ten, but nine o'clock, and that's important to the people that he's working for, but they don't seem to look at it that way. They feel that musicians are special, privileged characters who can start whenever they get ready as long as they show up, and that's not the case."

Kidd Jordan, jazz saxophonist.

"It depends on the type of music you play. If it's a Dixieland musician, he don't have no problems, there're a lot of clubs that employ Dixieland. Some society bands are working hotels, but I'm a jazz avant garde musician, and the biggest problem I have is that I don't have enough places to play...and a wide enough audience to appreciate the type of music that I'm doing."

Al Rose, author, historian.

"In the first place, I think that the demands of tourism are very destructive to the artistic potential of the musician, because they have to meet the demands of the tourists, which are invariably low-grade and tasteless...The people that are playing on Bourbon Street are not free to play the jazz that is supposed to be played there, but they play a canned version of it...It gets 'em into bad habits, and makes them lose their creative incentive. As far as working musicians are concerned, economically they do better in New Orleans than they do anywhere else...that is, more of them in proportion to the population. I would say that the most negative thing is that music in New Orleans has always been a necessity rather than the luxury it is in other places. And, since virtually everybody can play, the local people have never been prepared to pay for music. If it cost too much money, then they'd get a band up in the family."
Fifteen New Orleans music notables reflect on why it's so tough to succeed in their hometown

PETE FOUNTAIN, world-renowned clarinetist.
"I think just getting the break, be at the right place at the right time...That's how my success started...Lawrence Welk's son heard me on a record, and he told his dad, and from then on, my career just went up. The obstacle is just I guess to be heard...by somebody important that can help you...If you have a lot of talent, maybe the obstacle is a lot easier to overcome."

GEORGE PORTER, bass player, Joyride.
"I guess it would probably be to get the product into the AM radios...The FM, the underground stations usually play the stuff, but to get AM radio to play it—it's probably the hardest thing...I personally think that it's go to do with payola, you know? Who's greasing who, and when...I remember when I first came out in the business, it was done on top of the table in those days, you know, 'cause you knew when you walked in there with your records, you had to walk in there with a hundred dollar bill under it..."

EARL TURBINTON, jazz saxophonist.
"The industry doesn't function totally here, because I find that there's an abundant amount of talent in all idioms, from the blues through all forms of jazz and classical music, but we lack such things as there's no management firms that can correctly guide the careers of the artist...None of the major record companies have set up shop in New Orleans, and that aspect of exposure is not there..."

AL BELLETTA, jazz saxophonist.
"For persons of high stature and ability, that is, it would be the lack of recording and filming and other aspects of the music business. You know, all we have here are club dates and Bourbon Street. But that's just for a high level performer of which we don't have that many in this city anyway."

DAVID WINSTEIN, Pres., American Federation of Musicians Local 174-496.
"From our standpoint, musicians don't have a lot of trouble getting employment, so once we establish that we think that the biggest obstacle would be getting sufficient money from employers...to surround themselves with other musicians of equal caliber so that they can present a really outstanding product to the public...If you get a star performer with a mediocre group behind him, well, he's just going to sound very ordinary. And New Orleans is traditionally a union scale town. The employers don't like to pay more than union scale."

TUTS WASHINGTON, age 74.
"All I can say is that some of them ain't good players, that's all...A lot of people take a lot of finished music and can't play nothing...it's not in 'em, that's all, ain't cut out for it, that's all I can see..."
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ANGELLE TROSCLAIR, jazz vocalist.
"Just basically a lack of communication...between club owners and musicians, a lack of spontaneous communication, and it's on both parts...a lot of misunderstandings, and people think things are the way they aren't...I don't know, I don't really have too many problems, 'cause I just kind of work my own karma, my fate..."

BOBBY MITCHELL, rhythm and blues crooner.
"We got so many problems but we really need disc jockey's help and a recording company that's willing to help New Orleans people."

DANNY BARKER, traditional jazz man.
"It was a tradition in New Orleans in the old days that people had a trade and a profession. Musicians worked as butchers, barbers, anything during the day and played music to supplement their incomes. There weren't that many places to play. If you wanted to play full time you left town. Now there are more places to play...look at the Sunday papers. There's more clubs, but there's also more competition for the bucks. And the club owners are constantly making changes in the kind of music they want. Then there's music itself. If you're playing a certain kind of popular music, you may play it for five years, then it's out of style."

BARBARA HOOVER, Lip Service Presentations.
"Musicians are so into making it that they forget what they're trying to do—which is make it."
GOING BEYOND THE BOUNDARIES

JIMMY CLIFF

By Kalamu Ya Salaam

Jimmy Cliff is a man of mission. Born in a small village on the north coast of Jamaica near the tourist haven of Montego Bay, Jimmy Cliff's life, in many ways, parallels that of Ivan, the protagonist of The Harder They Come, a film about Jamaican working class life which has justifiably reached classic status internationally and cult status, again justifiably, in many of the metropoles of "Babylon," i.e. the highly industrialized, urban centers of the European dominated sectors of the world. "Johnny Too Bad," as he is referred to in one of the major soundtrack songs in Harder, turned down a ten dollar "payment" for the recording of his first record. In 1962 Jimmy Cliff turned down one shilling, considerably less than ten dollars, "payment" for recording work on his initial record "Daisy Got Me Crazy." However, unlike Ivan who sat in "limbo" waiting on a boat which he could not reach, Jimmy Cliff moved beyond the small island's boundaries and became an internationally known reggae artist.

Fate is a minor partner in Jimmy Cliff's success, the majority of the credit should go to Cliff himself. He is determined. After his first scrap with industry exploitation, Cliff decided to try another way of escaping the vicious cycle of either "selling out" or "staying out" of the business. According to an MCA (the label on which Cliff currently records) publicity sheet, the story goes: One evening, passing by Beverly's, a Kingston (Jamaica) store that sold everything from ice cream to records, Cliff had a brainstorm and went in to see if he could convince one of the three Chinese brothers who owned the store to help him make a record which they could sell. He made up a song on the spot: "Dear Beverly." Two of the brothers found the audition comical; one, Leslie Kong did not. He agreed to take Cliff into the studio.

Cliff had come to Kingston at the age of fourteen to attend technical school but had dropped out. At fifteen he went into the studio, with Leslie Kong producing, and recorded "Hurricane Hattie," "if you mess with me I'll tear you up like a hurricane"—more shades of Johnny Too Bad—a song which shot to the top of Kingston record charts. After conquering Kingston's record world, Cliff eventually joined forces with Byron Lee and the Dragonairs, at that time a leading Jamaican band, and in 1964 performed with them at the World's Fair in New York where Chris Blackwell, the son of a Jamaican plantation owner and founder of Island Records, hooked up with Cliff, eventually signed him and recorded a large number of singles and a handful of albums.

Following the recording of a group of singles back in Jamaica, after a stint doing nightclubs, studio work and background vocals in England, Cliff was offered the lead role in the aforementioned The Harder They Come. Among those singles were "Wonderful World, Beautiful People" (an international hit), "Vietnam" (an anti-war protest song admired by Bob Dylan and many others), and "Many Rivers To Cross" (a gospelish number included in the film soundtrack which induced filmmaker Perry Henzell to offer Cliff the lead role).

To correctly use a much abused word, Cliff's characterization of Ivan in Harder was "captivating"; or, as they say in the game: "the man wasn't playing, he was for real"—so real that much of the film had a quasi-documentary effect upon the viewer. Harder was real dramatization of life rather than movie-like fictionalization of life. And at the core of the film, just as at the cultural center of the lives of the people upon whom the film is based, is reggae music.

In the reggae roll call of heroes Jimmy Cliff is an anomaly: Cliff's a muslim. Given the image of reggae and the cultural associations most of us have come to accept, a non-Rastafarian muslim, Jamaican reggae singer/composer, in the minds of many, is a paradox approaching the inconceivable—something like a Mardi Gras Indian without feathers.
Nonetheless, based on public opinion, only Bob Marley surpasses Jimmy Cliff as both a performer and composer of reggae music. Undoubtedly, Marley's long association with his band, the Wailers, and his singers, the I-Threes, produces a composite sound that is stronger than can consistently be achieved by working with studio musicians, touring bands, and session people. But the limitations notwithstanding, Jimmy Cliff is an original and major contributor to Great Black Music.

As a singer, Jimmy Cliff's tenor is one of the most powerful, and most convincing, set of pipes in the business today. His is a clear, strong voice unencumbered by affected mannerisms or showy technical displays. As a performer he literally throws himself into each song, dancing with a diagonal intensity that threatens collision with a mike stand or other piece of stage equipment, but he always lands, like a black cat jumping from a back alley fence, on his feet, on the beat, flat out running/dancing with a seeming abandon that belies the control that Cliff exerts over every performance. The man is a professional of the highest order. As a composer, he has written and continues to write an incredibly large body of songs which are both musically attractive and lyrically meaningful. He is particularly adept at addressing social issues without merely resorting to vulgar sloganeering.

Influenced by the New Orleans sound, Jimmy Cliff has chosen to amalgamate soul and pop influences into his native reggae music.

In addition to Cliff classics ("You Can Get It If You Really Want," "Many Rivers To Cross," "Sitting In Limbo," and "The Harder They Come"), reggae classics such as "Johnny Too Bad" by the Slickers and "Pressure Drop" by Toots and the Maytals are included on this seminal album.

2. Give Thankx, Warner Bros. (BSK 3240). In my opinion this is Cliff's strongest album because he covers all of the bases while retaining an essential centering on his reggae roots—from an opening traditional drum/voice number ("Bongo Man") to the concluding fully orchestrated "Universal Love," each song is a hummer in and of itself. The lyrics are uniformly insightful and succinct, capturing the vision of the outsider and the fervor of the rebel who knows that revolution is right. E.g. from "Bongo Man," "if you follow politicians you will/never come at all.../if you follow heads of churches/you will never come at all"; from "Universal Love":

Beyond your individual boundary
Beyond the family boundaries
Go beyond your tribal boundaries
And beyond your social boundaries
Yes, beyond the national boundaries
Universal love, universal love
Go beyond your religious boundaries
And beyond the political boundaries
Yes, beyond the commercial boundaries
And beyond the sexual boundaries
Yes, beyond the racial boundaries
Universal love, universal love

Fortunately, we won't have to rely solely on recordings to experience the music of Jimmy Cliff. In an unprecedented but logical move, this year's New Orleans Jazz and Heritage Festival will open their night concerts on May 1, 1981, with a show featuring Jimmy Cliff and Hugh Masekela. In one sense this show will trace the African and Caribbean roots of Great Black Music, in another sense it will demonstrate the nexus that unites all of the various styles of Great Black Music. It will give us all a rare chance to go beyond the boundaries of what we know and are accustomed to, and, again fortunately for us, we will have in Jimmy Cliff a musical guide who is adept at taking audiences beyond the barriers of environmental socializations.
Jimmy Cliff Speaks

What plans do you have for the future of your music?

Well, I haven’t done my best music yet as a commercial artist. Even though I have been fairly successful internationally, I haven’t done what I’m supposed to do yet, which is give the best.

What’s stopping it from coming?

These things depend on a person’s growth and if they realize more and more. I know I do. Also, it’s timing, and I feel that the time is now.

When you say that the time is now, what indications do you get that lead you to believe that?

People’s reactions, records, concerts. Generally the vibrations of people are different.

Are you tired of it yet?

No, it’s my purpose. It’s the only thing that pleases me. I have tried a few other things. I get no joy from them. This is the only thing I get joy from.

Where do you get all of the energy?

I don’t do anything else, so all my energies go into that. I keep my body in shape: exercising, football, swimming, running. I love athletics, I was good at that in school.

After you did The Harder They Come, you probably got a lot of movie offers?

Oh yeah. But I didn’t want to do them because I didn’t want to just “do a movie.” Whatever I do I like it to last, to have life. It was a very popular movie in 1972 and I was singing songs that I wrote in 1968, and they are still fresh and alive, they will last. The Harder They Come is the same way. I like the things that I do to last. So, I won’t take anything. I got offered a part to play a “Superfly,” with a lot of “chicks” and running all over Europe. But I wouldn’t bother with that.

But, I have done another movie, recently. It is made up of some of my concerts, but there is still a story line to it. It’s called Bongo Man Has Come. It’s kind of a documentary on my life as I play myself in it. But I have not accepted any other script. The whole concept of Bongo Man is my concept.

Are you thinking about using film as a medium in the future?

Yeah, I want to do a lot more films. Did you ever study music or are you basically self-taught?

Self taught. Black people, we are blessed with music over other people. In music the basics are melody, rhythm, and harmony. In music, what first came to be developed was rhythm, and no people have that like Black people. So, it’s really a matter of realizing yourself. You know it. You see it all around you. But because of the way the system is set up with racism you have a slavery, a colonial mentality in your mind. If you can’t break that psychological barrier you’ll always see yourself in a subordinant position. But to break that barrier you have to get your culture, you have to know your history. If I know that my grandfather was great, and if I am not great, I want to know what happened down the line. How did they live? What kind of government did they have? How did they eat, and all of those kinds of things coming down the line. When you have your culture, that makes you strong and you are able to break those psychological barriers.

How concerned are you about whether people actually hear the message in the music?

I think some will hear. Everyone will not understand. And the American mentality—we can’t give them the kind of music we would like to, nothing too heavy. We have to give them something to motivate and stimulate, keep them up because this is a heavy country. The conditions here are hell, especially for Black people. In a country that is ninety-eight percent Black, like Jamaica, it’s not as heavy. That is not to say that the European colonial mentality is not there. It is. It saturates. But we can’t give the kind of music we give there.

So how do you get yourself up to do an American tour? It must be hard?

No, because, as I say, I see myself as a messenger and I have to carry my message to the four corners of the earth and America is part of it.
Kid Thomas

“You never stop learning about music even if you play 90,000 years.”

Almost Slim

Kid Thomas Valentine has been the leader of a jazz band for over sixty years. His trumpet style with its emphasis on rough phrasings has its roots in a pre-Louis Armstrong school of New Orleans style with its emphasis on rough trumpeters including Natty Dominique and Mutt Carey.

The first time I heard Kid Thomas was as a pre-teen, when the father of a friend of mine returned from a trip to New Orleans with an album by the “Algiers Stompers.” Even with my tastes beginning to lean to the likes of Slim Harpo, Howlin’ Wolf and Muddy Waters, I thought this group rough. The drums were heavy handed and the group missed a lot of tastes beginning to lean to the likes of “Algiers Stampers.” “Even changes, but the force of Kid’s Muddy Waters, I thought this group trumpet couldn’t be denied, it was developed about music.

By the time Kid was fourteen, he regularly rehearsed with his father’s brass band. At eighteen, Kid formed his own group and named it after a druggist called Nile who found work on Valentine until Kid settled into the city’s jazz scene. He recalled, “I got the nickname from ‘Tit’ Rauchon, who was the group’s bass player. He thought it would be good for the band.”

Kid’s group became known as the Red Devils, because of the group’s red uniforms. They played for parties and parades. During this period Thomas played with the famous Jack Carey, who was said to have cried when Kid left to form his own group in 1926. Kid also received lessons during this period from Professor Manuel Manetta. However, Thomas to this day has retained and developed his own style.

Kid’s group became known as “The Algiers Stompers.” They quickly became popular on both sides of the river. The nucleus of the band was Harrison Barnes (trombone), Emile Barnes (coronet), “Creole” Gueson (banjo), Babe Phild (bass), and George Henderson (drums). In the city they played such sophisticated venues as the Jung, The St. Charles, and the Monteleone hotels. The band’s largest following was developed playing in the dance halls on the West Bank, such as The Perserverance, the Turtle Back, Hope Hall, the Tip Top, and the Westwego Fireman’s Hall.

In 1922, Kid moved to New Orleans briefly, before settling across the river in Algiers, to become part of the city’s flourishing jazz scene. During the day, Kid worked at a livery stable and played music in the evenings.

Kid recalled his initial impression of the city: “The brass bands were always busy. [Kid’s first public appearance was with the Eagles Brass Band.] There was a funeral every day; I got so frightened I almost went back home!”

The name “Kid” was not bestowed on Valentine until Kid settled into the city’s jazz scene. He recalled, “I got the nickname from ‘Tit’ Rauchon, who was the group’s bass player. He thought it would be good for the band.”

Kid’s group became known as the Red Devils, because of the group’s red uniforms. They played for parties and parades. During this period Thomas played with the famous Jack Carey, who was said to have cried when Kid left to form his own group in 1926. Kid also received lessons during this period from Professor Manuel Manetta. However, Thomas to this day has retained and developed his own style.

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In 1936, Kid began a long relationship with Specks Rodriguez who owned the “Moulin Rouge” in Marrero. When the Moulin Rouge first opened they had segregated dances at
first, but Kid explained what happened: "We had separate dances for coloreds and whites. But Speck decided to make it permanently for whites because he could make more money. We used to make a trail of flax seed from the other dance halls so that the people would come over and hear us, instead."

During World War II, Kid's band featured as many as twelve members, being augmented by workers at the nearby shipyard. Kid also bought two or three pieces of sheet music for the band a week. "Most of the band could read music, and I wanted to play music the public liked. We had lots of battles of the bands and we always won. Always had the most women admirers, too."

It wasn't until 1951 that Kid Thomas' music finally was recorded. William Russel put up the money for the session and it was released on American Music (LP 642). Kid used his regular unit that played the Moulin Rouge. Despite the general disintegration of the jazz scene in New Orleans, "The Algiers Stompers" held on at the Moulin Rouge through the Fifties. But as Kid explained, "Halls stopped giving dances because people complained they couldn't sleep. If a person is so sleepy, he'll sleep anyway; music soothes you to sleep."

Kid played at the Moulin Rouge up until 1960. When Preservation Hall was opened by art gallery owner E. Lorenz Borenstein, Kid and his band became the so-called house band. Since then Kid has made scores of recordings, appeared on national television on a number of occasions, and toured Europe, Japan, South America, as well as venues throughout the United States.

Despite being in his eighties, Kid shows no sign of slowing up. "People that retire just sit around to die. I'm gonna keep playing as long as the Lord gives me health and life. You never stop learning about music even if you play 90,000 years. It's good to go to different places 'cause it keeps you alive."

When quizzed on where he likes to play the best, Kid replied, "I like to play for dancers rather than listeners. You get more kicks 'cause you can play all types of music if you want."

Finally kid gave his opinion on the music of today. "Well, I don't care too much for it, it don't have no ending!"
To someone who didn’t live in New Orleans at the time, it’s not possible to describe the place that the Ivories occupy in our musical history.

Which local guitarist played with Little Richard, released the first version of “Many Rivers To Cross” and has been asked to open for James Brown and Junior Walker plus join with Earl King in the New Orleans Blues Review during May’s Jazz Festival? One more hint: He regularly spooned out a dose of “Money” so commandingly, you’d never know it was written several decades before inflation became a national neurosis.

If you haven’t been able to figure out the answer, maybe it’s because Deacon John Moore has been not-so-quietly performing almost every weekend for the last 24 years and only now is ready to put out his first album.

Deacon John describes his origins as “a borderline case” since he grew up between the Seventh and Eighth wards around North Galvez and Elysian Fields. Like much of New Orleans talent, Deacon Moore was raised in a family where music was a way of life but there the similarity ends, and a legacy of versatility begins.

Deacon’s mother was a classical pianist, his grandmother a gospel pianist, while his grandfather John played Dixieland jazz banjo, so it should come as no surprise that when his family discovered his talent for singing, Deacon John was encouraged to participate in choirs from the age of five.

Moore’s nickname, “Deacon,” did not come from his background in choirs, however, but was bestowed upon him during high school because of his haircut, a close-cropped approach popular in the 1950s, dubbed the “deacon style.” During high school, influenced by such diverse New Orleans guitar legends as Roy Montrell, Prince LaLa, Papoose Nelson, Snooks Eaglin, and Earl King, Deacon started playing guitar and formed his first group, the Original Echoes in 1957. The Original Echoes played covers of the then-thriving local R&B hits as well as such national standards as “Raunchy,” “Maybelline” and Barrett Strong’s “Money.”

After the Original Echoes, Moore played with George Davis’ Hawkettes for a while and then started a short-lived Seventh Ward band, the Playboys, with trumpeter John Brunious. The late 1950s and early 1960s marked the tail end of the glory of such clubs as the Dew Drop and the Tijuana, a unique musical schooling to which Deacon has had the pleasure of recently paying tribute as a member of the “Shangri-la” house band. Moore finds Dal Wonk and

Charles Neville’s musical a strange trip back in time, calling it “as close to the real thing as possible.” You might think playing such a set would find Moore sadly nostalgic, but this guitar player’s face is filled with grins and mischief as he trades off riffs with fellow guitarist “Hutch”, Hutchinson. However, it was also from this period that Moore recalls one of his more haunting memories, that of Professor Longhair pushing a broom unnoticed by all but a few musicians. When he talks about this spectre, Moore still winces and adds that the experience taught him two lessons: The fickleness of the music business and the need for survival.

From 1960 through 1963, Deacon John was one of the many still-uncredited musicians who formed Allen Toussaint’s Minit Record studio band working with such artists as Irma Thomas, Aaron Neville, and Benny Spellman. In addition, Moore provided guitar for several of Little Richard’s albums, although Deacon can’t recollect which ones. It should be remembered that much of Little Richard’s best material was recorded in New Orleans for Specialty Records, drawn in part by the city’s great sax players such as Alvin “Red” Tyler and Lee Allen. The relation with the preacher from Macon, Georgia,
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doesn’t end here as Deacon’s brother and current bass player, Charles, was part of many of Little Richard's touring groups.

Unlike so many musicians for whom the 1960s was like a rollercoaster, usually rushing downward, Deacon John thrived with the creation of The Ivories in 1960. To one who didn’t live in New Orleans at the time, it’s not totally possible to describe the place that the Ivories occupy in our musical history except to say that for over a decade, Deacon John and the Ivories were as much a part of New Orleans as water and almost as vital. Playing for as long as they did, Moore finds it impossible to remember how many musicians actually were part of the group (a conservative estimate would be 30), but the Ivories provided a virtual breeding ground for New Orleans music drawing in both the city’s most seasoned and promising young talent. One of the original and longest lasting members of the band was drummer Al Miller, who originally played with Fess and can be heard on “Baldhead.”

The Ivories were a contemporary band that concentrated on the Memphis and Motown soul sound as well as local rhythm and blues. Thus, a strong sax and horn section was their signature with such talents as James Rivers, George and Robert French, Sammy Burfect, Roger Lewis, Henry Joseph and Sam Acorn. The rest of the band included at various times Smokey Johnson, James Black and Zigaboo Modeliste on drums; as well as Art, Charles and Cyril Neville, James Booker, in addition to brother Charles Moore. During the decade, the Ivories probably played at every club, school, or fraternity function imaginable, treating its audience to inspired versions of such standards as “Tighten Up,” “Mustang Sally,” “Soul Man” and “Land of 1,000 Dances.” Besides playing just as the Ivories, the band often backed such vocalists as Lee Dorsey, Chris Kenner, Benny Spellman, Irma Thomas and Ernie K-Doe. Looking back, it’s unbelievable that the Ivories never recorded as a group or that no tapes of their performances have ever surfaced.

Deacon John’s only recording from the early days was ironically entitled “I Can’t Wait,” and released in 1962 on Rip Records. Though it was written by Earl King and features
Smokey Johnson and George French, this 45 is one piece of musical history best left alone. Ten years passed before Moore put out another record, a truly touching cover of Jimmy Cliff's then-unreleased "Many Rivers To Cross." The song was a regional hit and recognition came in an unprecedented form when Deacon John was asked to perform it and several other pieces with the New Orleans Symphony in 1973. However, Moore's version of the song was completely overshadowed nationally when Cliff subsequently released it on the soundtrack from *The Harder They Come*.

The early 1970s saw the disbanding of the Ivories as a regular performing group and Moore, ever mindful of changing musical tastes, formed the rock-oriented Electric Soul Train. This group never achieved much popularity but allowed Moore the opportunity to explore even more musical styles. Even before the advent of the Electric Soul Train, Deacon John found himself listening to Jimi Hendrix and determined to master the near impossible. If Moore's interest in Hendrix appears incongruous, remember that Hendrix too at an early age played with Little Richard. In Moore's opinion, "Every musical form is a challenge; I want to raise it to the level of an art." This sentiment would be pure cliche coming from almost any other performer, but not from a man who will be playing with the New Jazz Ensemble on April 12 at Tipitina's appearing with Earl King in the New Orleans Blues Review, and going back to his Ivories days when he opens for Jr. Walker and James Brown during the Jazz Festival.

Deacon John's present band, or as he calls it "the basic unit of survival," consists of brother Charles on bass, Terry Manuel on keyboards, and Hurley Blanchard on drums. This band is fiendish before a good crowd, rebuilding at breakneck speed such diverse classics as "Maybelline," "Iko-Iko," "Money," "Foxy Lady," and "Dust My Broom."

If you're worried about the effect all these roots music might have on you in public, you'll soon be able to sample it in the privacy of your own home. Deacon John, producer in his own right, promises to release his first album, *Deacon John Live*, before the end of spring. Have no doubt, it has been worth the wait!
First came the phonograph. Invented by Thomas Edison more than one hundred years ago, it played a wax cylinder. People were amazed that they could actually recognize the voice recorded on it.

But it was Edison himself who coined the concept of high fidelity. It was his goal to be able to reproduce the sound of a full orchestra and not be able to tell the difference between the record and the live performance. To this goal, engineers around the world dedicated themselves. Music lovers around the world purchased the products of these engineers. The products kept getting better.

Soon there will be another great revolution in the quality—and the Nature—of the phonograph. This revolution will effect a dramatic change on another industry—television.

It is now possible to make phonographs that will play moving color video pictures with stereo sound. These are called video discs and you can buy them right now. On these video discs it is possible for a new type of sound encoding system to be stored. It is the sound of the future, far superior in quality and realism from the very best you can buy today. In fact, it may be as improved over the best high fidelity system of today as today's system is over the original Edison. It is called digital audio, and it could be available very soon.

There is a problem, however. Whenever there are competitive geniuses at work, there are bound to be disagreements. The geniuses of video and digital audio discs don't agree. The companies that these engineers work for don't agree, either. Thus, millions of dollars of corporate money, thousands and thousands of man hours of engineering, and company prides and reputations are all riding on the up- and-coming Disc Wars.

LASER DISCS

Right now you can go into a store and buy a new, fantastic turntable made by Magnavox that's called Magnevision. This turntable and one made by Pioneer both work with the same video discs. The disc is called Laserdisc, and rightly so. It uses a laser beam of light to collect the data from the disc, using a system developed by Philips of Holland. This turntable does some amazing things. First, it plays moving color video pictures through any TV. It has sound, in stereo, with high quality. It has a silvery disc which rotates at 1,800 revolutions per minute. The laser scans the pits on the record's surface, which is impervious to dust, fingerprints, and dirt. There is no mechanical contact. The record doesn't wear out; there is no stylus to wear out. In the half-hour-per-side mode, you can locate any of the 54,000 individual frames on the record within a second; each has a number. You can go in slow or fast motion and get a perfect still.

Sounds great, so why don't all the makers use this system? Quite simply, it costs too much. Lasers are expensive and, so far, have not been getting much cheaper. The electronics are complicated, and special plants with new, expensive technological processes are needed to manufacture the silver laser discs.

VIDEO DISCS

Selectavision is an idea RCA Corporation has spent many millions of dollars on over the last decade or so, using many different concepts all with one common idea: to play television programs in the home, whenever one wishes. Today you can buy RCA Selectavision videotape recorders (actually manufactured by Matsushita Electric Panasonic) but the software (the prerecorded videocassette movies) is expensive, and still limited in supply; video recorders can record programs off the air or from the television video camera.

On March 23, 1981, all that changed. That is when sale of RCA Selectavision video disc players began. The player sells for $500 with several hundred programs available ranging in price from $10 to $25. The RCA uses no laser. It has a needle that touches the record and will wear out, as does the stylus. The disc is contained in a protective sleeve. The user never touches the record; however, it will, eventually, wear out.

This system has no stop-action feature, no slow motion. It does allow fast picture search, nine times normal speed, though you can locate a selection by an approximate index only. The needle actually senses changes in capacitance in a groove record wall. It is called the Capacitance Electronic Disc or CED. The disc rotates at 450 rpm. The real advantage is that the discs can be manufactured in present record manufacturing plants using existing equipment, and it's economical.
RCA has some big backers with its system: Sears, J.C. Penney, Radio Shack, Zenith, Sanyo, Toshiba. These companies account for a lot of televisions sold. The RCA disc does not have stereo sound, but RCA says some more expensive models will have it in the future.

VHD

There is still a third system. It is called VHD, for video high density. It was developed by Japan Victor Company, JVC. Matsushita, which owns a large portion of JVC, and sells VTRs to RCA, got behind this system over one developed by Matsushita's own engineers. It is similar in concept to the RCA CED system, with needle and record, but has no grooves on the record. The record itself contains electronic signals which guide the capacitance needle over it. It rotates at 900 rpm, and plays one hour per side. It is only 10.2 inches in diameter, compared to the standard 12-inch discs of the other two systems. It will sell for $500 to $600 and be available by Christmas, 1981. Advantages...most of the same as the laser disc, including slow motion, fast motion, frame by frame access. But no still frame. It is supported now by General Electric, and Quasar, the latter being another Matsushita company. EMI in Europe has agreed to provide software for this system.

THUS.

THE OPPONENTS

NOW. THE WAR...

None of these companies record, so all programs must be purchased. Walt Disney is a subsidiary of MCA, which is connected with Philips, which pushes the Magnevision laser disc, so, you won't see Disney movies for an RCA or Panasonic video disc player. CBS has signed with RCA, so Columbia movies won't be available for laser player. Get the picture? Or perhaps, we may not get the picture.

Millions of dollars are riding on these three incompatible disc players. Executive jobs are at stake, corporate prides, too. Three different systems, three groups of companies, three different technologies—all incompatible, all are dependent on a library of prerecorded software to be functional (and, if you go to Europe, your videodisc won't play on a European TV because of different TV standards!).

The Video Disc Wars also mean Digital Audio Disc Wars. The advanced technology developed for the Video discs promulgates ultra-advanced sound capabilities. You see, you can use the video disc to play an audio-only record—and with fantastic sound quality.

DIGITAL

What is it? Well, everyone today is familiar with calculators. You push a 7 on your calculator and the calculator does all kinds of wonderful things with it. But, the calculator doesn't know about the number 7. First, it converts the number 7 into a digital or binary code. The calculator can then work with this code to do whatever is required.

Digital audio works the same way. The digital audio recorder, or processor, samples the audio signal 44,000 times per second. It then converts the signal into a binary or digital code. Some systems use a 14-bit code, others a 16-bit code. The higher the number of bits, the better the audio quality. This processing system is called pulse code modulation, or PCM. With a few simple calculations, you can come up with over a million bits per second that need to be processed. Current audio equipment deals with only 20,000 Hertz, but video equipment deals with millions of cycles and so is perfect for storing the digital audio data; that is exactly what can be done.

Both the laser disc and the VHD system have adaptors which will decode the digital audio data (DAD) recorded on a regular video disc for the given system. Pioneer, Mitsubishi and Sony have all shown DADs using lasers. Pioneer's has an adapter box which the laser disc plugs into, yielding ultra hi-fi, PCM sound.

Panasonic, JVC and Yamaha have shown prototype digital discs using the VHD system. The RCA CED system does not have digital audio ability.

The video disc wars are just beginning. The audio digital disc will go along with the video disc, and that war will be a long time ending.

The digital audio disc can play much longer than the video disc. Take off the video information from the video disc, and the same technology will allow an audio-only video disc. In other words, you can use the video disc machine to play only sound to play for very extended periods. In fact, it is estimated it can eventually be made to play 14 hours per side. But who needs 14 hours of music on one disc? It makes it hard to market. You might find it hard to fill up a side with the entire repertoire of some artists, and that's only one side—there's another one on the flip.

So, Sony and Philips are supporting a very small disc, audio only. It will not be capable of playing video pictures—just audio. It measures only 4.2 inches in diameter and plays an hour per side of 16-bit, PCM sound. Sony envisions, some day, a PCM disc player in the dash of a car. Since the system they use is optical laser disc, the moving car would provide no problem.

Sony also envisions a portable, personal stereo using this disc, which would fit in your pocket—again, with ultra high quality sound.

With an audio-only disc, different countries' television standards would not be an affecting factor. There could be one standard worldwide for digital audio discs. Records could be manufactured for a world market; the technology is ready now. The cost is estimated at $500 for a digital audio disc player which would plug into your component system, just as a tuner would. Sony hopes to market this in 1981, if standardization is agreed upon.

So, there you have it, the basic story of the Disc Wars. Perhaps the sales success at the different systems will determine the winner; certainly potential customers writing into manufacturers will help influence corporate opinions. Hopefully, just plain, common sense will win out. Time—and The Force—will tell.
Jazz Ensemble Offers Variety

BY SUSAN BARKER

The nattiest band on Oak Street is The New Orleans Repertory Jazz Ensemble, heard at The Maple Leaf Bar on Wednesday nights. If you're tired of James Booker or Bourre's Cajun fiddle, if you're not in the mood for the New Wave crowd at Jed's, you can opt for an evening with some friendly, clean-cut guys who may or may not have been suspended in time. They look like a daguerrotype of The Original Dixieland Jazz Band in their shirts and ties, and work long and hard on their period instruments to sound like Armand Piron, King Oliver, Jelly Roll Morton, and others who played in the early days of New Orleans jazz and the music is well worth listening to. But the most surprising thing about TNORJE is that one reed player has a PhD in Soviet Studies and the other is completing a doctorate in Spanish, the man on bass viol is an archivist, the drummer conducts Tulane University's Chamber Orchestra, and the fellow picking banjo owns Custom Audio.

The band, conceived in 1979 by S. Frederick Starr and Curtis Jerde, both of Tulane's administrative staff, is what Jerde calls “a Rip Van Winkle in jazz relevance,” designed to recreate the ambience of traditional jazz played in this area from 1880 to 1930, particularly from the days before recordings were made. Using resources from the William Ransom Hogan Archive of New Orleans Jazz at Tulane, the two musicians worked out their own interpretations of classical style, with the resolution to make no compromises in authenticity.

The result is a thoroughly pleasant break from what the average listener is accustomed to hearing, for the group has peeled away accretions from the Swing Era, like tricky chord variations, wilder beats and piercing high notes. The saxophone plays down in its range; the drums and piano maintain an understated rhythm, and tunes like The Sam Morgan Band’s “Down by the Riverside” move along at a remarkably slow march tempo. But this group is younger and more bright-eyed than anything at Preservation Hall.

For Fred Starr, The Repertory Jazz Ensemble is quite a change of pace from his duties as Tulane's Vice President for Academic Affairs. A native of Cincinnati, Starr attended Yale, Cambridge and Princeton, and worked for a while at The Smithsonian Institute. He also played classical chamber music, collected 18th century woodwind instruments and owned a Washington record label called Toad Records. He plays soprano and C melody sax, as well as two Albert System clarinets that are now obsolete. Starr performed with The Federal Jazz Commission before coming here, and began looking for opportunities to play in New Orleans not long after accepting his position at Tulane. He says of his early months, “At first, I was really in doubt as to whether it would be appropriate for a vice president of a university to play in nightclubs around town. I didn't know how 'Jungle Blues' fit in with Tulane's budget.”

As it turned out, the two were quite compatible. In January 1979, Starr was researching an article for Smithsonian magazine in an effort to extend the reputation of the Jazz Archive, at that time growing steadily under the nurturance of oral historian Richard Allen. Starr met Jerde, completing graduate studies in cultural history, and the idea of a repertory jazz ensemble was born.

Jerde's interest in traditional jazz dates to his high school band, where he played tuba and bass. He continued to play jazz through three years of naval service, then turned to cabaret and theater gigs in Minneapolis and San Francisco. This break from old-style music lasted for twenty years, until Jerde came to town in 1977 and word...
of his proficiency on bass and helicon became known.

The next step was a long process of research. As Starr says, "We very deliberately listened our way through New Orleans" in an attempt to select band members, "and we barked up some very wrong trees." Some of the best advice, however, came from up those trees, and soon two new members were recruited from The Last Straws, a local group with similar intentions. Dr. John Joyce of Tulane's Music Department has a strong academic background in percussion, and plays bass drum and Chinese tom-tom. He also works out many of the band's arrangements, with the help of John Chaffe, whom Starr dubs "The Isaac Stern of the longneck plectrum banjo." Chaffe was a student of Lawrence Marrero and a great admirer of Johnny St. Cyr and Dr. Edmond Souchon. Some of his early professional experience was with The Banjo Bums in 1950's, and Chaffe credits the time spent with Souchon as having had the most profound effect on his work. He plays banjo, guitar and mandolin when he isn't managing Custom Audio.

Joyce, Jerde, Starr, and Chaffe constitute the initial core of The Repertory Jazz Ensemble, and sometimes perform alone. Other band members include Wes Mix, John Hester, John Royen, Michael White, and Steve Pistorius. Mix is a local trumpeter and cornetist who plays occasionally with Denver's Queen City Jazz Band. John Hester on trombone, like Jerde, got much of his experience with The Navy Band, and may open a musical instrument repair business following his discharge. The youngest musician in the group is pianist John Royen, originally from Washington, a student of John Eaton and Don Ewell who has gained some local recognition of his own at The Gazebo for the past couple of years. Clarinetist Michael White has played with The Tuxedo Brass Band, The Imperial Brass Band and others, and is descended from a line of old-style musicians. He sees TNORJE as "The only band in town playing works by the old greats like George Lewis. And I guess I'm one of the few young blacks carrying on the tradition." White and Steve Pistorius on piano fill in part-time for the regular members.

When talking about performances, Starr stresses the words "repertory" and "ensemble," emphasizing that
these concepts were at the heart of the old bands. Because most of the original artists worked at other jobs in the beginning, the looseness of an ensemble allowed each member to play as often as possible and established a network of all the musicians in the vicinity. The repertory style developed naturally as artists borrowed and adapted whatever popular musical themes and arrangements worked for them.

Perhaps more to the point is the fact that this band tries something that few native New Orleanians feel comfortable doing—it sifts through local jazz in search of the elemental ingredients, a process rather like subjecting grandma's roux to scientific analysis. It may be satisfying to finally know her secret, but it doesn't make the food taste better. For the sake of preserving the tradition, this may be necessary, but to some purists it will never be completely legitimate. Nonetheless, TNORJE has certainly mastered the method of the original artists better than anyone else in this area, and that alone is reason enough to bring folks from all over uptown to The Maple Leaf, that last dim but cozy haven for the less than opulent.

Says Fred Starr of the band's success, "At first we thought of our night at The Maple Leaf as a sort of paid rehearsal. Now we've almost outgrown the place." And indeed, the band has set its sights on larger game. There have been TV appearances, most recently with Pete Fountain during a Superbowl celebration, and there are always swanky parties. Fountain has invited TNORJE to move to his club at The Hilton one night a week, and Starr expects this to happen soon. Earlier this month, the band was preparing to audition a gospel singer from St. Luke A.M.E. Church, and plans are already made for two upcoming LPs. One will be a collection by their newly formed 11-piece brass band, the other is a sampler of two works each by six traditional artists. In addition, there will probably be a tour to promote the albums, to places like Kennedy Center's Wolf Trap and The Smithsonian. Jerde has participated in a radio jazz series, and Starr is writing a book. With all of this going on, I wondered if Starr's avocation has been a tad more profitable than he'd anticipated. Flashing a lightning-quick grin, he answered, "It's absolutely professional. And it's just kept growing."
No Room To Rock ‘n’ Roll?

BY KEITH TWITCHELL

Within the framework of New Orleans music, rock ‘n’ roll has never held a particularly exalted place. Bands like the Radiators or the Percolators might be categorized as rock, but they draw heavily on blues and funky jazz influences, more in tune with the local styles, creating a sound that is quite distinct from mainstream rock ‘n’ roll. Similarly, the various new wave acts that criss-cross the uptown club scene with the explosive glitter—and longevity—of so many shooting stars share many of the qualities of rock but do not bear classification as such.

All this creates a considerable dilemma for New Orleans musicians who opt for the rock ‘n’ roll style. While other musicians can at least fall back on their local followings if their forays into the big wide world fall flat, the rock ‘n’ roll acts must struggle at least as much here as anywhere else. Why, then, do they do it? What motivates them, what do they hope to accomplish, who do they want to reach?

In pursuit of the answer, I coaxed my car across the Huey Long bridge to Ole Man River’s several times to listen to the music and thoughts of four local bands. Enjoying its fourth year of existence, Ole Man River’s is the most prominent of the few area clubs that are almost exclusively devoted to basic rock ‘n’ roll (some of the Fat City clubs and the Post Office in New Orleans East also feature these bands frequently).

The four bands I saw offered a surprising degree of diversity. Ranging from three to seven members, their collective repertoires panned from Kansas to Van Halen, from Heart to Emerson Lake and Palmer, from Styx to the Beatles to Pat Benatar. Despite this, placing the bands together in one category requires no stretching of limits. Besides sharing the same performance halls, they have a number of common dreams and ambitions, and are remarkably similar in some of their thoughts and approaches to music. They are, in fact, part of a single musical scene, playing to—and competing for—the same audiences and dealing with the same difficulties. The first band I’ve reviewed is Aura. The other three, Savage White, 24K, and Hyjinx will be discussed next month.

AURA

As it happened, the first band I saw, Aura, was the most polished, poised, and professional. At seven members the largest of the bands (lineup: Rick Windhorst, vocals and master of ceremonies; Milton Borel, guitar and acoustic guitar; Ron Keller, piano; Scott Rodriguez, keyboards; Melvin Volz, guitar and flute; Dean Vallacello, bass; Tony Serio, drums), Aura plays the widest variety of music, mostly progressive-type rock with hints of progressive jazz influences. They take full advantage of the flexibility allowed by their size, shuffling people on and off stage for different tunes like actors in a play. As few as three played at one point; only the faithful rhythm section was always on call. Besides distributing the limelight, the changes provided an effective visual hook, something besides the music to grab the audience’s attention (a small factor whose...
importance cannot be overstated at this rung on the ladder of musical success).

Aura has been together for two years, although all the members had experience with other local groups before the band was formed. The band feels that its career is picking up; like most new acts, they started slowly, though the previous experience and connections helped. That is not to say things are easy for them here; on the contrary, they find bookings, radio exposure and all easier to get out of town. In town, they have to overcome small clubs and too many bands playing too many styles of music at low prices. But the band members are almost all from New Orleans, and the attachment to the city makes the struggle worth it. "If you can make it here, you can make it anywhere" is their feeling. They are aware of the differences between playing in the city itself and on "the fringes"; vocalist Windhorst says "it's two worlds, uptown and Jefferson." though they would like to break this pattern, they know their audience and are comfortable with it.

The first time I saw Aura was the night of their return to New Orleans after a tour through neighboring states, and while there was considerable excitement backstage, there was little nervousness. They have a faithful following, though not so faithful, notes Windhorst, that they allow the band to get complacent. Aura practices at a house in Kenner, and the originals they play have come out of these practice sessions. The writing is a group effort; to date, the results have been competent without being memorable, and the band plans to focus more attention on this. Musically, each man demonstrated skill and proficiency; almost everyone sings as well as playing an instrument, adding yet another shot of variety to their show. This alone, though, is not enough to propel Aura on to bigger times; they must create and define their own sound. They have the smoothness and musical interplay between members—in some respects, they are more accomplished than some more successful bands—they just need to start writing good songs and applying their talents to performing them.
Johnny Adams: The Tan Canary

BY HAMMOND SCOTT

For 23 years the name Johnny Adams has been a mainstay on the rhythm and blues scene of the Deep South. Most knowledgeable rhythm and blues critics rank Johnny Adams along with Aaron Neville as New Orleans' two finest rhythm and blues vocalists. Nevertheless, Adams still remains mostly known only to black audiences and thus he's a somewhat unheralded champion of the New Orleans' two finest rhythm and blues vocalists.

Today, Adams still regularly comes up with territorial record hits which keep his name alive on the small black radio stations and black nightclubs that dot the Gulf Coast of Louisiana, Mississippi, and Alabama. His reputation is great enough to even support the career of a Johnny Adams imposter in California who claims to be "Johnny Adams, the recording artist."

The story of this veteran recording artist, with over 70 released records to his credit, began when Johnny was born in 1932 in New Orleans' 17th Ward in an area known as Holly Grove. One listen to Johnny's soaring, intensely gospel-inflected singing, which spans several octaves, will help you guess his early background as a gospel singer. Adams is one of the true masters of the "slow burn." He first began singing professionally in the early 1950s with "The Spirits of New Orleans," then later with "Bessie Griffin and the Consolators" and capped off his gospel-singing days with a stint in the "Soul Revivers."

Suddenly in 1959, Johnny Adams switched to the secular world of rhythm and blues when Dorothy Logostrie (who had many hits with Little Richard such as "Tutti-Frutti") convinced him that he should record one of her songs called "I Won't Cry." As Adams remembers, "It didn't pretty well...it didn't become a national hit because it was sort of like it is now in that unless you have some money, you can't have a national hit."

This first recording appeared in 1959 on the Ric label operated out of New Orleans by the late Joe Ruffino. Adams continued to record for Joe Ruffino until Ruffino's death and then continued recording for Joe Assunto and Henry Hildebrand of All-South Distributors through the 1960s. These associations spurred some of Johnny's greatest successes with many of his recordings done in collaboration with Mac Rebennack (Dr. John) who wrote and played on ten of Johnny's recordings.

The late 1960s saw the release of Adams' first record album, on Nashville's Triple S International label. The album, Heart and Soul, contains many of Johnny's greatest hits such as "Reconsider Me," "Real Live Hurtin' Man," "I Can't Be All Bad," and "A Losing Battle," all critically acclaimed as classics of modern rhythm and blues. In fact, this album has once again been made available through release on England's Charly Records label and is now generally available throughout the United States.

Through the years, Adams has also recorded for Huey Meaux of Houston, Texas, Atlantic Records and most recently for New Orleans' colorful black record producer Senator Jones. Senator Jones, working in cooperation with Sansu Enterprises (Allen Toussaint and Marshall Sehorn's production company), has produced several modest hits for Johnny including "After All the Good Is Gone" and "She Gives It All to Me." It appears as though that team will repeat its successes with Adams on his latest singles "I'm Afraid to Let You Into My Life" and "Hell Yes I Cheated," both receiving heavy airplay on WBOK, WNNR and WYLD.

In talking with Johnny Adams, one is struck by his laid-back, soft-spoken, humble manner. At the age of 49 years, Adams still expresses no bitterness towards the music business. Actually he is quite philosophical about his career. In regard to touring he simply states, "It's not a big thing with me to be gone all the time. I'll go if the money is good. After all, there are good singers all over and if I leave, I won't be here to sing for you." Rather than travel, Adams prefers to be near home, playing golf, playing his guitar or playing cards. Johnny's answer to keeping a steady steam of successful records before the public is based on another of his unusual outlooks. As Johnny puts it, "You must have initiative and hang with it. Most performers want to get a bunch of front money for their services; all I want to do is record the record and have it played, so I can keep getting gigs by at least keeping my name out there."

Only one area of conversation seems to ruffle Adam's feathers and that is the subject of having to work with pick-up bands. He claims to "detest the idea of pick-up bands and I feel after all these years I have a right to. I'm a perfectionist and that's why I prefer to work with Walter Washington on guitar with his band. He is my favorite local guitarist, and the kind of musician who, when he plays a tune, makes it come out like he has been playing it for years. This is because he takes the time to really listen to what you are singing and how you sing it; he's a perfectionist. I won't go anywhere without him if I can help it. He's like me, a wrong note can help it. He's like me, a wrong note
Rare Records

A Baton Rouge Classic

BY ALMOST SLIM

“Going Crazy Over T.V./ Love Me Babe”
Jimmy Anderson
Excello 2257

This column is normally reserved for New Orleans gems but, since I’ve been on a Baton Rouge kick lately, here is one of my favorites. Jimmy Anderson is somewhat of a mystery. He cut eight sides over in Crowley between 1962 and 1964, and then disappeared. He did live in Baton Rouge, but I’ve heard reports that he is either a disc jockey in Gulfport, or he is pickin’ peas in Arkansas!

This is his last issued side, and is strongly influenced by the then-popular Jimmy Reed style. Sounds like the usual Excello studio gang and I would gather Lazy Lester is supplying the squeaking harp. As for the performance, it is both stunning and hilarious simultaneously. Here’s some of the lyrics:

Continued from previous page
is like a needle through my ear.”
Johnny’s long association with Walter Washington goes back to 1960 when he first met Walter who was then playing guitar for another great New Orleans rhythm and blues singer, Lee Dorsey.

It should be noted that Johnny Adams is himself an accomplished guitarist, but nonetheless prefers not to play guitar before the public. Even though he can play whatever he wants to play on the guitar, Adams states, “It’s a hassle because I don’t play in standard tuning, like this fella Albert Collins who also uses a cross-tuning and that cat really plays, but he is with the same band every night which eliminates the problem.”

Another of Johnny Adams’ unique talents is his uncanny ability to perfectly imitate the sound of a horn with his voice. Unless you watch very closely, it really seems like an excellent horn man is soloing but then you see the mike cupped in Johnny’s hands. In regard to this trick Adams says, “You have to really imagine you are blowing a horn and you must have the ideas of a horn player and be able to execute those ideas. My sound is between a flugel horn and a trombone and of course you must have the right microphone.”

Two questions seemed to need answering. The first answer: Adams was named “the Tan Canary” by former WNNR disc jockey, “Groovy Gus.” My last question was how he felt about disco. Characteristic of his typically reserved responses was, “Disco doesn’t bother me—people know I won’t do it. It’s made things slow up a little, but—I’m not going to pull out my hair.”

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Russ Russell stretches out his grey-blue anteater-skin cowboy boots that seem almost to match his shirt that seems almost to match his eyes. He is sitting in the back office of his Jefferson club—the Branding Iron—right next to a framed, full-color photograph of himself in a red, white and blue shirt, complete with white fringe and stars-on-a-field-of-blue yoke.

There is something eerie about talking to a man juxtaposed with his own near life-sized image. But there is nothing eerie about Russ Russell and his sister-manager Grace Russell. They are down-to-earth serious about his "making it big" in country music.

"She takes care of the business, and I take care of the music," says Russ, and Grace, a deep-voiced heavy-set woman sitting nearby in the memorabilia-filled office, agrees.

As near as they can recollect, he has written somewhere between 75 and 100 songs, released about a dozen singles and two albums, recorded the cuts for a third album, played Nashville's Grand Ole Opry, been in radio and television commercials and appears five nights a week at the Branding Iron.

During the day, you can find him at Gretna Junior High, teaching history—following a dual career he started about 18 years ago after graduating from Louisiana State University.

In a slight drawl, punctuated with a few underlining "See?'s," he explains. "I've always moonlighted...played every extra job I could play." The country music craze has brought more acceptance from students and teachers, but still, "I guess I'm the oddball in the faculty."

A few years ago, he says, the financial balance tipped, and music became the more lucrative profession as jobs and recordings increased. Not bad for a one-time harmonica and ukulele player ("That was all I could afford") who took up the guitar as a teenager recovering from a motorcycle accident.

"We never really knew for sure we would make professional. We always loved music...We was the kind that always listened to the phonograph and the record player and danced...She taught me how to dance when I was about 12 years old, you know, and we'd sing and...We were from the country and had nothing else to do."

They grew up in Jacksonville, Florida, with Grace later moving to New Orleans, and Russ following to go to college. "She always encouraged me to play—'Git an amplifier and guitar and go play; make five dollars, yay, you a big star,'" laughs Russ.

For a while, it was Russ Russell and the Stingrays, rock 'n' roll. Now, it is Russ Russell and the Rustlers: Rufus Thibodeaux, fiddle; Earl Ortega, pedal steel; Allen Woodson, lead guitar; Joe Gendusa, drums; John Bonvillain Jr., bass; Mike Harrison, piano; plus featured singers Ramblin' Jack and Larry Jay.

The sound is what he calls New Orleans Country (also the title of his first album). The songs he now records are usually written either by Russ himself or Russ, Grace and Malcolm Ginn, a songwriting and truckdriving friend.
also known as "Jugs."

The second album, *Dixie Country*, features cuts about home—whether it's the patriotic "America, This Cowboy Still Loves You," "Bayou Boogie Boy," or, "Drink One More Dixie With Me Darlin'." Previous references to Dixie Beer were picked up as a commercial by the local brewery folks. Russ proudly says their club sells more longnecks than just about anybody else around, but he didn't originally write the songs as commercials.

"Just the fact that Dixie Beer is associated with New Orleans, so if I write a song about New Orleans, I'm probably going to mention drinking Dixie, see what I mean?" he does and then, there's the single originally entitled "All the Time I Thought She Was Too Old," now to be retitled "My Horse is Pregnant." (Grace originally didn't think "pregnant" was, well, quite suitable for a song title, but friends in Nashville convinced her that it is perfectly acceptable.)

"Well, on that particular song, I tried to figure out what's the worst thing could happen to a cowboy," he explains Russ, with a reasonably straight face. "Either your horse'd die, or else, if your horse got pregnant, you'd be in trouble, wouldn't ya?"

As far as he's concerned the worst thing that could happen to a local cowboy singer is being called one. "It's hard to shake the label 'local artist.' Please don't say that... I've had a few things released nationally. Too many times, they label you, 'Oh, you're a local artist, we can't play your record, see?" "Because, nine out of ten of your local artists aren't worth playing their music. That's just a fact... You have to go along with the radio stations. They have to cull 'em out somewhere along the line."

Out in the club itself, a new group has been auditioning while Russ talks in the office. Grace is looking for someone to take over the house band spot when the Rustlers are booked elsewhere. It's the middle of the week, Love Song," and business as usual for Russ (nobody ever even calls him by his real name "Cuyler") Russell.

The Russells make it clear that it is a business, one they've been studying and perfecting for 20 years.

"The New Orleans people, they like to identify with you. They can identify with me because I'm them...If they want me to play an Irma Thomas song, I'll play it, see? If they want me to play a Meters' song, I can play it. If they want me to play a Hank Williams song, I can play it," he explains, sounding almost like an old-time preacher repeating a familiar sermon.

"I believe eventually I'll wake somebody up in the national thing to 'Hey, we got our own little thing going down there.' "Cause New Orleans is kind of a magical name."

And time is on his side. "See, one thing you have to remember, and this is a true fact, once you build a country fan, you never lose 'em...If you like Conway Twitty, you'll like him the rest of your life. 'Cause country music's real...

"If they used to like 'em, they still like 'em. So consequently, over the years, if a person liked me 20 years ago, they like me today...Once they like ya, they like ya."
Joe "King" Carrasco
Jimmy's
February 17, 1981

Joe "King" Carrasco—reigning regent of "taco rocko" music—has this terrible, terrible fear of Southern bars' ceiling fans. But that doesn't stop him from leaping off stage through his audience to perch high on a wooden bannister at Jimmy's Place. Still playing his guitar attached to a 60-foot cord (like the jeweled crown and cape, a trademark), he stands undaunted.

"I thought the ceiling fans were gonna get me, but that's about it," says Carrasco, ne Joe Teutsch of Dumas, Texas.

Yes, the emperor of what's called nuevo wavo is actually of Germanic descent. "I'm a gringo, except I limits with the Sir Douglas Quintet, played all Mexican bands for a real long time." He says the name Carrasco came from a Texan distinguished by holding the state's longest prison siege. The crown, well, "It's like a Southern tradition...like I was destined, you know?"

Yes, he is joking, and why not? It's about one-thirty on a Wednesday morning, and he's still working. After a midnight set, broadcast live by WTUL radio, he is shirtless and drenched with sweat in the dressing room trailer behind the club. And even before the requests for autographed pictures and albums start coming, he reassures in a rapid-fire Southern drawl that, "Ah kin talk to ya ahn naht long."

He says he decided to switch from a pure Tex-Mex sound about a year and a half ago.

"We started playing a place in Austin called Raoul's, which is kind of...may be kind of punkish a bit... We were trying to figure out how to explain that a Big Red is a soft drink; still be Tex-Mex, but make it where all those people that rock draws, the kids, would really dig it. So it evolved to what it is now." Since the change, he and the Crowns (Miguel Navarro, drums; Brad Kizer, bass; and Kris Cummings, Farfisa organ) have appeared on national television in Germany and Spain, as well as on Saturday Night Live in this country. They are scheduled to appear on Austin City Limits with the Sir Douglas Quintet, to be seen locally on WYES-TV at 9 p.m. April 2. Their New Orleans visit was part of a national tour, probably to be followed, Carrasco says, by a planned recording session in England.

Inside Jimmy's, Carrasco makes his regal entrance, wearing a red-velvet and gold crown (trimmed, as society writers put it, in brilliants); a t-shirt; orange, brown and black camouflage pants; and sneakers for leaping in single and out of bounds.

It is considerably crowded for a Tuesday, and the audience seems divided between the curious and the hard-core Texas expatriates. The Texans are the ones yelling "ai-ai-ai-ai-ai-ai-ai-ai-ai." Carrasco says he'd planned to play polkas here, but decided to go ahead with the "cumbia" or more mambo-like sound—such as his ever-popular "Jalapeno con Big Red."

(A new Austin aficionado—seeing notes being taken—leans over to explain that a Big Red is a soft drink: "The only thing that'll cut the taste of an jalapeno pepper." Ai-ai-ai-ai-ai.) Along the way, the crown is removed, and there are nuevo versions of classics like "Party Doll," "Wooly Boolly," and "96 Tears."

"All those bands like Sam the Sham and "?" (and the Mysterians), those are all Mexican bands...It's all Chicano, but...because it's in English you don't realize it's Tex-Mex."
“I was talking to a guy in a bar and the Mysterians last night, and I was asking how they got the name ‘96 Tears’ for that song. And the way they got ‘96 Tears’ for that song was, it was going to be ‘69 Tears,’ and they said they didn’t think they’d get any airplay on it, so they changed it back to 96.

Carrasco is full of stories: About his brother who likes to do the alligator, but they grew up next to a helium plant so maybe that has something to do with it; about Plenque, Mexico—mystical land of pyramids and mushrooms where he “holes up to write”; about music, success and money.

He didn’t make much money from his first album, recorded with the El Molino band on his own “Lisa” label. It sold “maybe three or four thousand...a collector’s item,” he smiles.

The newer album, Joe ‘King’ Carrasco and the Crowns (Carrasco Sauce), has been alternately praised and criticized as being too rock and roll. But Tex-Mex rock and roll is more or less where he started some 13 years ago, back in the seventh grade, playing teenage dances in Dumas.

“I’ve seen a lot of weirdness go down...Everybody has...But the whole thing is, I like to see people dance and have a good time. That’s what it’s all about, ya know.”

—Nancy Weldon

Jerry Lee Lewis
Killer Country
Electra/Asylum 6E-291

If you want to stay out drinking all night, say hello to every woman you meet, and make every music club in town, but you don’t want to ruin your health or your marriage, well, Jerry Lee will do it for you, and do you proud. This man is an indefatigable demi-god of hard-living, and he delivers that life by the way he lives in a song. He’s the Charlie Parker of country and western, and, after the glut of crossovers crossing over one another, it’s great to hear bona fide, barroom C&W.

Such a good album, even if it’s not his greatest. My personal taste would call for more piano in the mix, and even better, solos by his back-up musi-
vocally, he's still better than Elvis ever was. There are, as usual, priceless songs here. Most interesting however, is his treatment of "Over the Rainbow." He handles it, one might suppose, the way he handles "his woman," with a vicious warmth, rough and tender at the same time. As soon as he sings the word, "somewhere," you know that he owns the song.

By his own admission, Jerry Lee Lewis is "the one," says he's known it since he was five, and he's probably right. —Reston Williams

James Taylor
Dad Loves the Work
Columbia 37009

At one time mellow rock was, if not brand new, at least fresh, and James Taylor was one of the best. This album is probably as good as anything he's done, production-wise, but certainly not singular in material. It sounds good, but don't look too closely.

An album sticker designates four songs as hits. These four elicit the least emotional response. "Hard Times" does not sound like hard times. If you're stuck at home watching the baby, and the afternoon is raining, and you don't want to think too clearly about what is really going on, this will do nicely. The only pain is self-pity. "I Will Follow" is a Hallmark greeting card set to music. The music and the vocal arrangement do bring the song to a successful peak, thank goodness, for otherwise it is a collection of images so trite and sentimental that they would embarrass Rod McKuen.

"Stand and Fight" has a nice backbeat and more guts than any other cut, but Taylor's voice is too tame and a bit too buried in the mix. That's unusual, since the plan, obviously, is to mix everything around Taylor's singing. Generally, the vocals are good, and in places, very good. No Taylor fan will be disappointed. The backing musicians, though highly competent, do not distinguish themselves. They are not meant to. This is wasp music, without the stinger. Even when the words are good, as in "Her Town Too," the music dilutes the poignancy.

Taylor's lyrical spirit is best displayed in "Summer's Here," which
would have been more fun as a single than these above, and may have made Michael Franks just a tad jealous. Taylor does a harmonica lead on this reminiscent of Stevie Wonder's "Magic Fingers." It's the best piece of musicianship on the album. The best song on the album is a spiritual, "That Lonesome Road." It won't make chopping cotton any easier, and it sounds like it's performed by the Harvard Glee Club, but it does have more heart than any other cut on the album, and it did have me singing. To be mellow was Taylor's choice, and like Randy Newman once said, "Wanting to be mellow is like wanting to be senile."

—Bob Bailey

Eric Clapton
Another Ticket
RSO RX-1-3095

Lots of good songs here, several written by Clapton himself. Fact is, this may be some of his best writing. Still, I can't help wishing they were sung by someone else. His voice is anemic, and, though I can't prove it, I suspect it detracts from his playing. "Something Special" is a great song slowed down to good by Clapton's vocal inadequacies. "I Can't Stand It," the single, would be happier in the hands of a gutsy soul group. One song in which Clapton's voice works well is "Floating Bridge" by sleepy John Estes. The bass sets up a substantial darkness. Clapton's guitar is ghostly. His singing is appropriate because it's a song about drowning, and that's what Clapton sounds like.

Clapton's voice isn't bad; it's just weak. My main quarrel is with Tom Dowd, his producer and engineer. It's Dowd's mix that fails the material and the musicians. There is hardly a more delightful piano player anywhere than Chris Stainton, yet when you can hear him, it sounds like he's in the other room. There's a little too much bass, and not enough separation of the soloing instruments. This is a good album, but it lacks the clear lines of distinction. Ry Cooder can't sing either, but he has learned how to express himself very well. Mostly this album lacks a centerpiece, and that may be a position forever beyond the power of Eric Clapton's voice. That's no reason not to make a great album. —Major Owen
Classifieds

BANDS: One-time publicity consultation from P.R. professional whose credits include Jazz Poetry Group, Brown Bag Concerts, 1981 Krewe of Clones parade and ball. Diane Deer/Public Relations Services, 897-6123.

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The Complete JAZZ FEST Schedule

FRIDAY, MAY 1
S.S. President, 7 p.m.—Tambourine & Fan Mardi Gras Indian Assoc., "Caribbean Highlife Jamboree," Jimmy Cliff; The Hugh Masekela Quintet.

S.S. President, 12:00

Fair Grounds Race Track, 11:00
a.m.-7:00 p.m.—Louisiana Heritage Fair—Kid Sheik & The Storyville Ramblers, DeSire, Majestic Brass Band, Beausoleil, Victor Sirker, Harmonica Williams, Smoothie Family Singers, SUNO Big Band, Bourre, Ron Cuccia Jazz Poetry Group, Joe Simon Crescent City Jazz Band, Leviticus Gospel Singers, John Rankin, Ivan Neville & Uptown Allstars, New Jazz Quintet, Tulane Jazz Ensemble, Willie West & Southbound Transit, McDonogh 15 Band, Fortier H.S. Gospel Choir

SATURDAY, MAY 2
S.S. President, 7:00 p.m. and 12 Midnight—The James Brown Show & Orchestra, Jnr. Walker and the Allstars, Deacon John.

Fair Grounds Race Track, 11:00

SUNDAY, MAY 3
Fairmont Hotel Imperial Ballroom, 9:00 p.m.—"The History of New Orleans Style Jazz on Film," with appearances by Kid Ory, Ray Bauduc, Barney Bigard, Pee Wee Russell, Jack Teagarden, Louis Armstrong, Sweet Emma Barrett, Jim Robinson, Armand Hug, Pud Brown, Don Ewell, Alvin Alcorn, Muggsy Spanier, and many more. Films provided by David Chertok and Tulane Jazz Archives.

Fair Grounds Race Track, 11:00
a.m.—7:00 p.m.—Louisiana Heritage Fair—Pete Fountain, Olympia Brass Band, Chuck Berry, Jimmy C. Newman, Irma Thomas, Al Belletto, Luther Kent & Trick Bag, Neville Brothers Band, Percy Humphrey Joymakers, Inst. of Arts Bahamian Folk Troupe, Odetta, Jones Sisters, Chocolate Milk, Roosevelt Sykes, Los Catrachos, Tulane Big Band, Johnny Adams, Heralds of Christ, June Gardner, Rockin Dopsie & the Cajun Twisters, Lil' Queenie & the Percolators, Ellis Marsalis, Loyola Big Band, Troy L. D. and the Country Kings, Louisiana State Fiddle Champions, Nathan Abshire, Meyers Bros. Bluegrass Band, Henry Grey & the Cats, Calliope Puppet Theatre, Academy of Black Arts Jazz Ensemble, Desire Community Choir, Young Men's Olympian SA & PC...
MONDAY, MAY 4
Fairmont Hotel Imperial Ballroom, 8:00 p.m.—Bob Crosby and the Bob Cats with Yank Lawson, Eddie Miller, Bobby Haggart, Nappy Lamar, Chris Barber Jazz & Blues Band, The George Finola Blue Angel Jazz Band, Wallace Davenport New Orleans Jazz Band.

TUESDAY, MAY 5
Fairmont Hotel Imperial Ballroom, 8:00 p.m.—Cab Calloway with Panama Francis and the Savoy Sultans, Dorothy Donegan, Angel Jazz Band, Wallace Davenport New Orleans Jazz Band.

MONDAY, MAY 8
The Cultural Arts Center, Theater of the Performing Arts, 8:00 p.m.—Nancy Wilson, Ramsey Lewis Quartet, Tony DiGradi & Astral Project.


SATURDAY, MAY 9
Municipal Auditorium, 9:00 p.m.—The Crusaders featuring Joe Sample, Stix Hooper and Wilton Felder, Mongo Santamaria, James Rivers Movement.


SUNDAY, MAY 10
Fair Grounds Race Track, 11:00 a.m.—7:00 p.m. Louisiana Heritage Fair—Allen Toussaint, Dave Bartholomew, Clarence “Gatemouth” Brown, Danny Barker, Doc Paulin Brass Band, Blue Lu Barker, Mongo Santamaria, The Meters, Kid Thomas Valentine, Alvin Batiste, Clarence “Frogman” Henry, Margie Joseph, Clifton Chenier, Sadyville and the Mamou Hour Band, Alvin Batiste, Michael Pierce, Tony DiGradi, Red Tyler, Edward “Kidd” Jordan, Earl Turbinton, Jr., Johnny Vidacovich, Smokey Johnson, David Torkanowsky, Ellis Marsalis, and many, many more...

MAY 6
S. S. President, 8:00 p.m.—“New Orleans Rhythm & Blues Cruise,” Allen Toussaint, Ernie K-Doe, Luther Kent & Trick Bag, Tommy Ridgely and the Untouchables.

Fairmont Hotel Imperial Ballroom, 8:00 p.m.—“New Orleans Jazz and Heritage Festival Jam Session, Part I,” with Percy Humphrey, Kid Thomas, Raymond Burke, Harold Dejan, Louis Nelson, Murphy Campe, Kid Sheik, Harry Connick, Jr., Les Muscatt, Herman Sherman, Walter Payton, Emanuel Sayles, and many, many more...

THURSDAY, MAY 7
S. S. President, 8:00 p.m.—“Jazz Cruise” with the Dexter Gordon Quartet and Betty Carter & her Trio.

Prout’s Club Alhambra, 728 N. Claiborne (at Orleans), 1:00 a.m.—“New Orleans Jazz and Heritage Festival Jam Session, Part II,” with Willie Tee, Rusty Glider, James Black, Tony Bazley, Clyde Kerr, Jr., Chuck Easterling, Fred Kemp, Rick Kriska, Kent Jordan, Alvin Batiste, Michael Pierce, Tony DiGradi, Red Tyler, Edward “Kidd” Jordan, Earl Turbinton, Jr., Johnny Vidacovich, Smokey Johnson, David Torkanowsky, Ellis Marsalis, and many, many more...

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Municipal Auditorium, 9:00 p.m.—The Crusaders featuring Joe Sample, Stix Hooper and Wilton Felder, Mongo Santamaria, James Rivers Movement.


SUNDAY, MAY 10
Fair Grounds Race Track, 11:00 a.m.—7:00 p.m. Louisiana Heritage Fair—Allen Toussaint, Dave Bartholomew, Clarence “Gatemouth” Brown, Danny Barker, Doc Paulin Brass Band, Blue Lu Barker, Mongo Santamaria, The Meters, Kid Thomas Valentine, Alvin Batiste, Clarence “Frogman” Henry, Margie Joseph, Clifton Chenier, Sadyville and the Mamou Hour Band, Alvin Batiste, Michael Pierce, Tony DiGradi, Red Tyler, Edward “Kidd” Jordan, Earl Turbinton, Jr., Johnny Vidacovich, Smokey Johnson, David Torkanowsky, Ellis Marsalis, and many, many more...

MAY 6
S. S. President, 8:00 p.m.—“New Orleans Rhythm & Blues Cruise,” Allen Toussaint, Ernie K-Doe, Luther Kent & Trick Bag, Tommy Ridgely and the Untouchables.

Fairmont Hotel Imperial Ballroom, 8:00 p.m.—“New Orleans Jazz and Heritage Festival Jam Session, Part I,” with Percy Humphrey, Kid Thomas, Raymond Burke, Harold Dejan, Louis Nelson, Murphy Campe, Kid Sheik, Harry Connick, Jr., Les Muscatt, Herman Sherman, Walter Payton, Emanuel Sayles, and many, many more...

THURSDAY, MAY 7
S. S. President, 8:00 p.m.—“Jazz Cruise” with the Dexter Gordon Quartet and Betty Carter & her Trio.

Prout’s Club Alhambra, 728 N. Claiborne (at Orleans), 1:00 a.m.—“New Orleans Jazz and Heritage Festival Jam Session, Part II,” with Willie Tee, Rusty Glider, James Black, Tony Bazley, Clyde Kerr, Jr., Chuck Easterling, Fred Kemp, Rick Kriska, Kent Jordan, Alvin Batiste, Michael Pierce, Tony DiGradi, Red Tyler, Edward “Kidd” Jordan, Earl Turbinton, Jr., Johnny Vidacovich, Smokey Johnson, David Torkanowsky, Ellis Marsalis, and many, many more...

FRIDAY, MAY 8
The Cultural Arts Center, Theater of the Performing Arts, 8:00 p.m.—Nancy Wilson, Ramsey Lewis Quartet, Tony DiGradi & Astral Project.


SATURDAY, MAY 9
Municipal Auditorium, 9:00 p.m.—The Crusaders featuring Joe Sample, Stix Hooper and Wilton Felder, Mongo Santamaria, James Rivers Movement.

NEW ORLEANS JAZZ & 
HERITAGE FESTIVAL
MAY 1-10, 1981

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WAVELENGTH/APRIL 1981
declared "Hear the Truth about Sin City!"

Toby Domino, 24-year-old keyboard-playing son of Fats Domino, has a 45 coming out this month, "Don't Fake The Funk"/"The Hots" recorded at Traci Borges' Knight Studio with Domino's band, Flashback...A-Train, whose second album will be out this month, will be at Clarity's April 22-25...Vinyl Solution's album, N.O. Questions, N.O. Answers, will appear soon.

Gatemouth Brown will pay a visit to Scandinavia in June...The Percolators' 45, "My Darlin' New Orleans," was Cashbox Pick of the Week in March, and was reviewed in L.A. Weekly and Musician magazine.

The Cold's new single "Mesmerized" is getting generous airplay on several local top-forty radio stations. Warren Hildebrand of All South Distributing Corp., which is handling the record, reports that sales are brisk all over town...Remodeling at the Dream Palace is nearing completion with the addition of a roof over what was once the patio area. The stage has been moved to the side of the building opposite Frenchmen Street; the capacity of the downtown club has roughly doubled.

People are talking about the Drapes, a high-energy rockabilly band that opened for the Cold recently at Tipitina's. The Drapes drove in from, of all places, Hattiesburg, Mississippi, to make their local debut. Look for them to return to New Orleans April 16 at Tip's.

The Radiators will release their first studio recording, a single entitled "My Whole World Flies Apart"/"Join the Circus" sometime in May. The sides were cut at Ultrasonic in March with Bill Cat and the Radiators producing for the local Croaker label...WTUL's sixth annual "Rock on Survival Marathon" was a rousing success the weekend of March 13-15. The outdoor concerts on the Tulane Quad enjoyed beautiful weather from start to finish and were well attended. Listeners kept the non-commercial station's deejays busy filling requests on the air for donations to the station...Jug band music is alive and well uptown in the personna of the Hot Damn Jug Band, who raise hell every Thursday night at Le Bon Temps Roule on Magazine Street.
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