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STILL YOUNG.
"I'LL GAVE YOU A HAND"
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Nyuk, Nyuk!

Journey with us once again into the Zippy Zone. That's right, Zippy the Pinhead is back with more microcephalic witticisms, in Zippy — Pointed Behavior, and illustrator-humorist Bill Griffith has never been funnier. You can get this remarkable volume for only $5.95 from Last Gasp, Inc., 2180 Bryant St., San Francisco, CA 94110. And while you're on a buying spree, you might as well send good ol' Last Gasp another $9.95 for a softcover copy of Larry — Stooge In The Middle. Written by Morris "Moe" Feinberg and illustrated by Drew Friedman, this book is absolutely the definitive work on the life and times of Larry Fine, the thinking man's Stooge. You Three Stooges fans will "Woo-woo" with delight when this tome adorns your shelves. If you're feeling extra flush, send Last Gasp $19.95 for the hardcover version. Nyuk, nyuk.

The Best For Lest

"Now serving the best for less [sic] around town?" So reads the hand-lettered sign on the wall of Henry's Soul Food and Pie Shop. It may not be great poetry but it's not false advertising, either. If you rely on local food critics as a guide to find soul food, you may end up at Eddie's looking for backbones or turkey necks, and you may end up asking how the place was ever labeled a "soul food" restaurant when they don't serve cornbread or greens. Like the meat industry moguls who, in their walk down the middle of the road, have come to label everything from Lou Rawls to James Brown as soul artists, the local food press has come to label everything from Henry's to Chez Helene has been given their due, but the latter, with its oysters en brochette, jambalaya, and Creole-stuffed peppers, is far more than a soul joint.

"New Orleans' soul food restaurants rely on the same staples as those in other cities: beans, greens, cornbread, stewed chicken and meatloaf with rice smothered in gravy. There are variations on this menu special to our city and countless differences across restaurants. Red beans and rice, crowder peas with okra and fresh fried trout or catfish are all regional specialties. Each month this column will go below the world of the underground gourmet to some of the city's most exciting and inexpensive cafes, beginning with its soul food restaurants. Next month, look here for the scoop on Henry's, home of the 'best for less!'"

Macon Fry
"Read the excellent magazine called Wavelength to find out who's playing where, rather than the tourist handouts."

London Observer

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The Night That Started A Career

SPRING 1946 — Thomas Ridgley, a young lad from Shrewsbury, a section of nearby Jefferson Parish, hears about a weekly talent contest held at a new club on LaSalle Street, the Dew Drop Inn. Ridgley, who is harboring secret ambitions about a career in music, decides to check out the competition on a Monday evening. After a series of dancers, singers, and comedians have their turn, Ridgley musters all his courage and heads for the bandstand to try his luck. He decided to sing one of the more popular songs of the day, "Piney Brown Blues," and concludes it while the audience applauds wildly. Sporty Johnson, the Dew Drop's emcee, deems Ridgley the winner that evening and Ridgley captures the $5 first prize. Encouraged by the ease of winning the gigantic sum, Ridgley decided to consider music as a career, and we're proud to report he's still going at it nearly forty years later.

roots of the Radics

With the Italos, here's a rare opportunity to see and hear the band that is almost single-handedly responsible for today's reggae sound. For the second time in less than two years a reggae tour will be passing through New Orleans and Lafayette, Louisiana, that includes Jamaica's hardest, most sought-after back-up band, the Roots Radics. Make no mistake, this show, which will feature the Roots Radics backing up the Italos and Don Carlos, scheduled to appear at Jimmy's in New Orleans on Thursday, April 11 and in Lafayette at Grant Street Dance Hall the next night, will be a rare opportunity to see and hear the band that is almost single-handedly responsible for today's reggae sound. Either the Radics or Sly and Robbie's Taxi Gang appear on practically 75 percent of the reggae records that make it to the States, backing up artists like Gregory Isaacs, Frankie Paul, Sugar Minott, Melodians and many, many more. With a roster of artists like that requesting their time, the Radics find themselves in the studio most of the time, but the Italos in 1983 and Gregory Isaacs last summer managed to pull them away for live performances in America. That the Radics would agree to tour with the Italos is not surprising, considering the success of the first tour. The Italos are a vocal trio that specialize in pretty harmonies and roots lyrics, and their Nighthawk album, Brutal Out Dah, is a good example of what they sounded like on the first tour. But I'll admit that almost two hours of the Italos music got a little bit boring, but that will be remedied this time around by the inclusion of another roots singer, Don Carlos. One of the founding members back in 1974 of the now-defunct Black Uhuru, Don Carlos left the band before it achieved its commercial success by teaming up with Sly and Robbie. His solo albums and singles have ranged from good to excellent, especially a cut called "Spread Out," and we'll be getting the chance to hear him at an opportune moment because his brand new album, Just A Passing Glance, is one of the finest reggae records to come out so far in 1985. I'm guessing that the sound will be the same on this tour, and the reason goes back to the fact that backup will be provided by the Radics. A show with the Radics is a treat because they play in a clean, sparse, super-heavy bass style that virtually no other touring band except possibly Freddie McGregor's Studio One Band has the self-control and cool to play.

Back on March 8, dance hall star Sugar Minott appeared in Lafayette, and part of the New Orleans posse made the trip. For a number of reasons beyond the control of Sugar Minott, the show was less exciting than had been hoped, but the resulting interview turned up quite a few surprises. When asked why he didn't perform any water pumpee style music such as his big hit "Level Vibes," he amazed us all by replying that he

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doesn't like to sing frivolous reggae style. "There are certain things that go on around you that make you sing revolutionary songs, 'cause you see things happening every day that make certain reaction. Sometime you have to just rebel in your music, and things like water pump and things like that, to me it's kinda... ungodly music." He went on to say that he prefers ghetto music, slow songs and "cool-listening reggae. His dance hall hits such as "Level Vibes," "Dance Hall We Dey," "Inna Dance Hall Style etc., which have given the impression of Sugar Minott as dance hall king, are in his own words, "requested" most likely by financial backers (the ubiquitous executive producers) trying to perpetuate the cash flow.

So many good reggae and calypso/soca albums have come out recently that I couldn't do justice to them in the short amount of space I have left. Check back next issue for a review of Island Records' excellent new Reggae Greats series, a reissue by Shashachil of one of the all time great dub albums, King Tubby's Meets Rockers Uptown, albums by the Mighty Sparrow, Shorty and more.

Caribbean Show recommendations this month come from both Jamaica and Trinidad. Ina Jamaica 12" single style comes Shinehead with "Billie Jean," Mama Used to Say," and Barrington Levy with Jah Screw doing "Under Me Sensi" The latter uses an old Taxi Gang (Sly and Robbie) riddim called "Goalkeeper" with a really catchy trombone hook, and the lyrics expound a bit of truth with "Hey Babylon, you no like ganjaman, but the weed bring the foreign purse upon the island." I like the new trend of including two different vocal mixes plus version of 12" Taxi singles, giving three different cuts for the money. And it's movie theme time for 12" singles, too, with Shinehead's intermittent whistling of the Fisful of Dollars theme on "Billie Jean" as well as a RAS release by Paul Blake and the Bloodfire Posse of the Pink Panther theme. From Trinidad comes an album of calypsos and soca from Calypso Rose, called Run in Town, that is excellent, especially a cut called "Huttam Pullam." And a 12" single from Bally has three great songs, each in a different style with witty lyrics... "Gunshot," "Worries in the Dance," "Lickshot," ad infinitum had been addressing recent problems, but that things had calmed down. "Everything cool now... everything kinda nice. Right now when you hear a gunshot in the dance hall, it's like more of a salute than a fight... instead of war. Like you might be singing and hear two gunshot... it kinda boosts you up. Even police and soldier, if they ina dance and they feel nice... they lick shot!" Thankfully, less bullets are going into humans, but it still sounds too much in a cowboy style to me.

Sugar Minott

The high incidence of gunplay in Kingston dance halls was another topic that we discussed with Minott, and again his reply flipped us out. He explained that most of the music about violence in dance halls, songs like "Gunshot," "Worries in the Dance," "Lickshot," ad infinitum, had been addressing recent problems, but that things had calmed down. "Everything cool now... everything kinda nice. Right now when you hear a gunshot in the dance hall, it's like more of a salute than a fight... instead of war. Like you might be singing and hear two gunshot... it kinda boosts you up. Even police and soldier, if they ina dance and they feel nice... they lick shot!" Thankfully, less bullets are going into humans, but it still sounds too much in a cowboy style to me.

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APRIL 1985/WAVELENGTH 7
Dick Gregory and the AIDS Conspiracy

You got a big job to do and not much time... Dick Gregory recently spoke at Tulane, delivering his greatest hits plus some. As a comedian, Gregory is a master of the touchy genre of race jokes. We laughed at his mentions of what blacks think of the way whites dance, eat, make love, budget, and, of course, we went wild over new extensions of the ever-popular size-of-penis debate. No, black "pee wees," as Gregory called them, do not touch the ground. Most white pee wees can actually be seen without the aid of a microscope. If white pee wees are actually smaller, it's because white boys spend too much time using their tongues. Hmmm. Along the same lines we were told that blacks don't get herpes because herpes is linked to lyme, which is licked, I mean linked, to sunburn, which is linked to the destruction of the ozone layer. Blacks don't sunbathe. Nor do they use their tongues to caress soft pink blood-swollen parts of the body.

Gregory is much more than a comedian, however. After softening the inside, devoid of spirit, which is why they are so infatuated with the concept of soul. Stating that Black America is "the fifth largest economic power in the world," Brother Greg pleaded with the crowd to change their diets, discard fashion, hipness, badness, doo-wop, alcohol, drugs, guns, violence and Jesus in exchange for purity, dignity and a chance at oneness with the universal intelligence.

Gregory's quests these days are spiritual-nutritional. He has used himself as a test animal to try out food stuffs that can be fed to people who are in advanced stages of starvation. Gregory staves himself for extended periods, then recovers using formulas made primarily from kelp. Similar approaches are being taken right now in Ethiopia. (Much of the food going to Ethiopia would kill the people if they ate it. The body can't take the shock of say, a can of creamed corn, after going without for a month.)

Gregory's favorite topic of the last is conspiracy. Most of us know who killed JFK and MLK but Brother Greg has come up with some theories that would scare anyone, even the President of the U.S.A. AIDS was researched and developed by the white racist power structure as a weapon against gays? The Secret Service was responsible for the attempted assassination of Ronald Reagan? I suggest you go see Dick Gregory and hear the rest for yourself. Meanwhile, get me a tape measure and some wheatgrass juice... please.

* * *

Performance... Taking polls is fun. I wanted to find out what people thought of performance. Not Performance Art, that's like saying Painting Art. The results were predictable. Nobody knows shit. Mostly I got names. The mid-Eighties way of discussing art is to napedrop and pontificate. These names were dropped the most and/or added by me to round it out.

John Cage... A philosopher posing as a composer... Likes chess, mushroom hunting and fudgepacking... wrote A Year From Monday... invented Happenings?... Used I Ching and other Orientalisms? The Big KAHUNA of Performance.

* * *

Others... Martha Graham, Yoko Ono, Chris Burden, Blaine Kern, John Giorno, TV, Chinese Opera, Noh theatre, bad painters who want to make it in the art world, anyone who ever went to Bard or Sarah Lawrence, the Harlem Globetrotters, Andy Warhol, Marshall McLuhan, the Living Theatre, Sam Shepard's early plays and The Honeymooners. Hmmm. Sounds like the Sixties to me. Hmmm.

Recent biggies... the bus from Australia who inserts hooks into his skin and hangs himself in public places for hours at a time. Performance as exquisite pain has not yet hit the major galleries. Half Gerhard Stein - half Cosmo girl Laurie Anderson is the true perfect modern woman and a strong contender for Yoppie of the year. Anderson proves once again that for all that the Sixties were the future.

What about New Orleans, where time stands still? At Don Marshall's Contemporary Arts Center we find authentic government-sponsored artsy fartsy Performance as opposed to the Mardi Gras and Eccentric Local Color Permanent Performance Pieces more readily available. The New Orleans Rock Concert, the spiritual fore­ runner to MTV, Don Marshall's CAC has a singular approach to the Performance genre. While Don Kiechner had his performers play the nose during a playback of the Tupelo tape, adding the audience later, Don Marshall often gives his performances more than one audience at a time. Video feeds to another room? Simulcasts to public access? Live radio? No. Don Marshall's genius lies in scheduling, using random genre juxtapositions to create powerful aleatoric statements. The combi­ ning of the magnificent film documentary Soy Amor, Somebody with the dress rehearsal of a play in the theatre next door to where the film was showing said more about the temporal nature of life than either work could have on its own. Dalt Wonk's Spiritual Gifts took on new meaning when combined with sounds from the Electronic Cabaret down the hall. Most films are easier to appreciate when you also get to listen to the actors and composers. Take up one wall and a few feet from where you are viewing the film, don't you think? It's all art, I guess.

News from Albania... Astoria, Queens, is not Albania but it is one of the few places in the states to find Albanian records and rare qualities of paprika. I'm happy to report that Yugoslavian videos do exist. Leda Breno is a singer with a band that spins the Boney M, ABBA, Blondie axis and has produced videos. In one of the videos, partygoers eat chips and dip while flirting. It is good to know that they have chips and dip in Belgrade.

Meanwhile... I found out what Harmelodics might be in a musical sense, which differs greatly from its use in journalism. Next month. Also, now that we know that we are viewing the film, don't forget... it's all music.
On Tour...
Bronski Beat, the controversial British electro trio, bring their act to the stages of America supporting Madonna. Their tour of major arenas and halls begins in mid-April in Seattle and runs until June, when they hit the Big Apple. Though an unlikely contender for chart success based on image (elfin) and lyrical stance (deadly serious), the group has still managed to top the charts in England and crack America's Top 40. Much of the credit goes to Jimmy Sommerville (seen here in T-shirt), whose high-pitched, even vocals are immediately recognizable on the band's hits "Why?" "Smalltown Boy," and "It Ain't Necessarily So."

In The Studio...
Deniece Williams stopped by Sound Image Studios in Hollywood recently to cut some tracks with her co-writer Mont Seward and engineer Elliott Peters. Two American guitar greats met up in Texas a little while back. The studio was Austin Recording, where guitarist Lonnie Mack was overdubbing and mixing some tracks for his new album on Alligator Records. In the producer's seat was another six-string legend, Stevie Ray Vaughan. Vaughan, meanwhile, has been working on his own new CBS release at Compass Point Studios in Nassau, the Bahamas... Los Angeles' What Is This journeyed to Woodstock, New York, where they are cutting an MCA album with producer Todd Rundgren. The sessions are taking place at Rundgren's Utopia Recording. Chris Anderson is engineering... Kicking off a busy season, The Complex Studios in Los Angeles played host to The Jacksons recently. The group mixed their latest single, "Wait," at the studio. The project was engineered by Greg Ladanyi, who also mixed Don Henley's new single at the facility. Danny Kortchmar co-produced. Kortchmar also added some of his own touch when David Lindley tracked and mixed his latest solo album at The Complex. The disc was produced and engineered by Ladanyi and Tom Knox, with Murray Dualkin as second engineer. Next up, Melissa Manchester was at The Complex, cutting her new MCA album with George Duke producing, Tom Vanci engineering and Sharon Rice assisting. Last but not least, Complex owner and engineering ace George Massenberg engineered the soundtrack sessions for the upcoming feature film, A Certain Fury and an LP for top Australian act Goanna... And out at Sound Summit in Lake Geneva, WI, Cheap Trick are at work on their new CBS album. Jack Douglas is producing, Paul Klingsberg is engineering and John Paterson is assistant engineer.

Critic's Choice:
Iain Blair Bows To His Royal Badness - Prince
The Star swept into LA for a six-night sex-and-light extravaganza that left fans and critics gasping for air. For if 1984 belonged to Michael Jackson, 1985 is already Prince's... His Badness strutted on stage with a two-hour extravaganza that set an all-time attendance record for the Forum, and left audiences of over 100,000 screaming for more. The show was a stunning success, and the singer was voted the most popular artist of the year by Rolling Stone magazine. The tour continued on to Europe, where it was equally successful.

Top of the Charts

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<th>No.</th>
<th>Albums</th>
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<td>She's The Boss</td>
<td>&quot;Can't Fight This Feeling&quot; (Rolling Stones)</td>
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<td>2</td>
<td>Eagles &amp; The Doobie Brothers</td>
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<td>3</td>
<td>Faith &amp; The Doobie Brothers</td>
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<td>7</td>
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<td>9</td>
<td>Heartbeat City</td>
<td>&quot;I Wanna Know What Love Is&quot; (Foreigner)</td>
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<td>10</td>
<td>Agents Provocateurs</td>
<td>&quot;Loverboy&quot; (Toto)</td>
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Personal Favorites
David Hidalgo, guitarist, vocalist, and accordion player with Los Lobos, names his five favorite songs: 1) "Rich Woman" — L. Millar; 2) "Corridos De Pedro Infante" — Los Alegres De Teran; 3) "Anything You Want" — The Del Fuegos; 4) "Rebel Kind" — The True Believers; 5) "Cumbias Del Llanto" — Rick Ovakal Y Su Orchestra.
A New Star Rising
The strong, beautiful voice of Congolese singer M'Bilia Bel is gaining popularity here.

As evidenced by the number of request line calls to both WTUL's World of Reggae show and WWOZ's Caribbean Show, a hot, new African pop star is rising named M'Bilia Bel. A strong, beautiful voice like hers could hardly go unrecognized, but her sudden rise in New Orleans is surprising considering she sings Congolese soukous style, a form of African pop that until now has not gained much popularity here.

From Zaïre, M'Bilia Bel has been for several years a protegé of Tabu Ley Rochereau and has appeared on several of his albums as well as performed live in America during Rochereau's 1984 tour of the States. It was mentioned in this column back in May 1984 that it was our big loss that no New Orleans promoter at the time was willing to bring the Rochereau tour through New Orleans because the music sounded too much "like Cuban music." It was our loss because every review I read of the tour was enthusiastic and always included glowing reports of M'Bilia Bel.

The album that has brought her to light is a new release on Shanachie called Bameli Soy, which presents four long cuts sung in French and Lingala (the majority language of Zaïre). The opening cut, "Faux Pax," was a single and a big hit for her in Africa (the Congolese sound continues to be the biggest selling of all African styles throughout the continent) and is having similar success in New Orleans thanks to the Shanachie release. For those who want to hear more, M'Bilia Bel can be heard on several other records. Most easily available is another Shanachie release called Tabu Ley, a compilation album put together to coincide with the Rochereau tour. Actually a Rochereau album, Tabu Ley features M'Bilia Bel on two cuts, most notably "Eswi Yo Wapi" and two African releases that occasionally show up in import stores here are M'Bilia Bel Avec Seigneur Rochereau et L'Africa International, which includes two really fine performances of "Eswi Yo Wapi" and "Kelhia," and a recent release called Bagerants Ya Mabala, which I haven't heard yet but which got only a lukewarm review by Elizabeth Sobede in the Reggae and African Beat magazine.

The main elements of the Congolese soukous sound are the full, rich vocals, Cuban rhythms (chumbas, etc.) and the multiple guitar work that adds melody and percussion because its being played in a single note style rather than chords. For those who would like to delve a little further into these sounds, there is another Shanachie release that features Zaïre's most famous guitarist, Franco, teamed up with Zaïre's most famous vocalist, Tabu Ley (Seigneur) Rochereau. The album, entitled Onana Wapi, is a reissue of a 1983 release called L'Evenement (The Event), Rochereau et Franco de Paris, which was a huge success because it was truly an event... the first time these two superstars had gotten together on record. Two of the four cuts on this album, "Ngungi" and "Kabassale - Je Me Souviens," are beautiful in every sense - music and vocals. The release has mixed up the song titles so that the order listed on the jacket does not coincide with the order of the songs listed on the disc label. The true song order is that which is listed on the album jacket.

While it is encouraging, and somewhat surprising, that soukous is finally breaking here in New Orleans, it will not be at all surprising if the new Orlando Julius album, entitled Dance Afro-Beat, becomes an overnight sensation. Three cuts from the album, "Dance Afro-Beat," "A Dara," and "Ave Le" have been getting heavy airplay on WWOZ's Caribbean Show and the response has been enthusiastic. Orlando Julius (OJ) Ekemode is a recording star from Nigeria who began his career in the early Sixties and subsequently moved to Los Angeles. He and his band, Ashiko, have blended Afro-beat, juju, highlife and funk to form a sound that is guaranteed to make you dance. The

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10 WAVELENGTH/APRIL 1985
horn section in particular charges ahead and dominates the overall sound in a way that will sound familiar to ears accustomed to rock 'n' roll and jazz, but the rhythms and vocals are strictly African. This album is highly recommended.

The two main creators of Afro-beat, Fela Anikulapo Kuti and drummer Tony Allen, each have a new album out and both feature high energy music. The Afro-beat style is a complex array of music that every musician, whether he be playing drums, guitar, horn or keyboard, is adding to the rhythmatic interplay. Tony Allen, who drummed for Fela on 15 years and who some consider to be the real force behind Afro-beat, has ventured on his own to release what I believe is his third solo album, entitled N.E.P.A. The title is both the acronym for the Nigerian electric power and light company and Allen's critical renaming to Never Expect Power Always, a commentary on the company's frequent blackouts. The album contains only two cuts but each features a 'dance dub' after the vocal cut. The songs feature Tony Allen playing almost a train beat, fast and driving, that never lets up. I much prefer the dance dubs, which cook like nothing ever recorded in Jamaica but echo off into space like the best Jamaican dub. For overall effect, the closest thing I can compare to these dance dubs is the waka version of "Ja Funkin's" that King Sunny Ade (who, like Allen and Fela, is from Nigeria) released a few years back.

The new Fela album, entitled Army Examination, is truly excellent. The three cuts, "Army Arrangement," "Cross Examination," and "Government Chicken," are in typical Fela style, a blending of funky Afro-beat with provocative lyrics stirring Africans (and the world) to open up their eyes to what is happening in Nigeria and Africa. From a musical standpoint, the title cut, featuring none other than Jamaica's Sly Dunbar on a hard backbeat, is my favorite. But for power of lyrics, nothing surpasses the indictment of Nigeria's military government handed down in "Cross Examination" (fortunately, a lyrics sheet is provided). The chorus of "You are guilty... yes you are" is chilling, and to quote from the press release that accompanied this album, the lyrics "in the context of (Fela's recent) arrest and his previous history of harassment by the police, military and government of Nigeria... provide a powerful statement on African justice."

On this front, Fela's troubles continue, stemming from his arrest for currency trafficking as he prepared to fly out of Lagos airport last September for his first tour of America in 15 years. He compounded his problem when, released on bail but denied the freedom to leave the country, he called a press conference to "denounce the Nigerian government's actions and state his feeling that his travel to America was deliberately being obstructed due to his criticism of Nigerian establishment institutions." These statements resulted in his second arrest for "unauthorized public criticism of the government." Now, the government has effectively silenced Fela by sentencing him to five years imprisonment. The details of the arrest and subsequent trial show blatant prejudice against Fela, with probable motivation of preventing him from carrying his message to America. A movement began recently through many U.S. reggae publications and radio stations to bombard the Nigerian government with letters of protest against Fela's imprisonment. The validity of this movement is strengthened by the fact that Amnesty International has picked up the case and now is distributing press releases stating that Fela "may be a prisoner of conscience imprisoned for his non-violent political behavior rather than any criminal offense." They are calling for a re-trial by a court that is in accordance with internationally accepted standards of fairness, or that Fela be released. A short letter of protest written, "The Nigerian Chief of Staff will aid in the overturning of this injustice to Fela. Letters should be addressed to: Major General Idrigdon, Chief of Staff, Supreme Headquarters, Popan Barraeks, Lagos, Nigeria."

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Fats In
Las Vegas
Fats Domino
Fats Domino '65
Mercury 20070

While many R&B record collectors have written off Fats' post-Imperial releases as directionless stabs at pop music, this one is positively an exception. Recorded live at the Flamingo in Las Vegas, this album faithfully captures Fats at his enthusiastic best along with Clarence Ford's band. The songs and style are right out of the Imperial songbook, but addition of an electric bass and the dirty amplification of Walter Nelson's guitar give the songs a whole new drive. No point in rattling off what's on this one as you can well imagine. Let it be said, however, that Fats definitely sounds at home, as he spent much time in Vegas during the period and was known to throw the dice on the odd occasion.

Even though there has been a rash of live Domino LPs released in the past few years this is by far the best. Too bad it's been out of print for years.

Found this one in Chester, England, of all places last summer at a book fair.

—Almost Slim

REVIEWs
Los Lobos
How Will the Wolf Survive?
Stash 25177

Even though this is marketed towards the rock-set, this one has as lot to offer everyone. It's really something different as a premier EP from last year pointed out. Basically it's lively LA-Mex accordion music, having links with our own Cajun music. It's dance music, but I find it smoother than Cajun music, as the lyrics to the songs are just as important as the rhythms. You can hear traces of nearly every type of music, well played and sung with positive conviction.

"I Got Loaded," the Lil' Bob Camile swamp pop classic, provides a real Louisiana link, in a knees up rendition. All of the songs are in English so you gringos don't have to worry. Recommended.

—Almost Slim

Dash Rip Rock
"Marsupial" / "Shake That Girl"
Riprock Records

I was hooked on "Shake That Girl" before I realized I was listening to the wrong side of this record. Clicking in at two minutes and six seconds, "Shake That Girl" will leave you shuddering and getting ready to dance before you've figured what it's all about. "I need a girl... to help me shake the one before I" may sound like a lyric by a guy who doesn't learn a lesson but the music in these grooves is ample evidence that singer/songwriter Bill Davis has done his rock 'n' roll homework (and perhaps had enough sense to ignore most of what he's learned).

"Shake That Girl" features a thumping bass and breakneck tempo reminiscent of Gene Summers' "School of Rock and Roll" but is too unpretentious to be lumped together with any nouveau-rockabilly.

Dash Rip Rock is three guys from Baton Rouge who gig around the Capitol, Lafayette, and sometimes find their way down here. Their material ranges from the R.E.M.-like "Marsupial" to country standards to the rave-up "Shake That Girl."

—Macon Fry

Irima Thomas
Down At Muscle Shoals
Chess P-Vine 6013 (Japan)

Shouldn't this be called Up At Muscle Shoals? No matter, since Irma's late Sixties Chess singles were hidden classics, the inclusion of all four of them and some unused material makes this a highly desirable album, even at its stratospheric ($15 plus!) import price tag. This material won't be too familiar, because according to Irma, Chess' promotion was nil. Nevertheless, Irma's really on top of her game here, working through blues and soul with equal ease. The arrangements are typical of the Muscle Shoals style, often sounding like country and soul simultaneously—kind of the sound found its way not only into the catalogs of Chess, but also Dot, Goldwax, Fame, Atlantic and Bell, thanks to producer Rick Hall. The Ofis' Riving cover, "Good To Me," is the only "hit" as it made a brief two-week visit in the national R&B charts in 1968. Other covers include "I've Been Loving You Too Long," "Security," and "Let's Do It"
Over, which rival the originals. Irma really gets into the bluesy "Here I Am, Take Me" and "Somewhere Crying," which really burn. On the up side, "Cheater Man" and "I Gave You Everything" will give anyone the urge to boogaloo.

Playing time on this is just a shade over 32 minutes and unless you're fairly fluent in Japanese I'm afraid you won't make much sense of the inner sleeve notes, so buyer beware. Still Irma completists will already be reaching for the MasterCharge, as this one belongs on the shelf with the Imperials, Rons and Mintins.

— Almost Slim

Rockin' Sydney
My Zydeco Shoes Got the Zydeco Blues
Maison de Soul 1009

I know I'm breaking a cardinal rule by reviewing an album I wrote the liner notes for, but I've covered two other Rockin' Sydney releases in the immediate past, but the story behind this one needs to be told. Most importantly, this LP contains "My Zydeco Toot," which is burning up every black jukebox in the state. Even though the record has been ignored by most radio stations for being "too downhome," the public's taste has prevailed and according to the dean of Louisianian recordmen, Floyd Soileau, it is his fastest selling single in nearly a decade.

Once again Sydney supplies all the instrumentation, save the present drum machine. Everything on here is catchy even though a couple of times things get repetitive. Besides "Toot-Toot" you can "Dance and Show Off" to the accordion, "If It's Good for the Gander," "Joe Pete Is In The Bed" and "Joy To The South," among the twelve selections.

If you want a real conversation piece or something to shake the mud off your shoes, this is it.

— Almost Slim

Various Artists
Cotton Club Stars
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The Bud Freeman Quintet
The Real Bud Freeman 1954
Principally Jazz Productions

Bud Freeman is back — back in America and back with an album, his first in seven years. He says it's his best work — and it is. At 78 his tone is better than ever — a rich and open vibrato — and his phrasing has become more varied. The latter has undergone a remarkable metamorphosis from the uncomplicated yet swinging lines of the early days. Somewhere in mid-career the phrases became intricate, the early days. Somewhere in mid-career the phrases became intricate, uncomplicated yet swinging lines of performing. Ethel Waters ("Ain't Misbehavin'" (Bill Bojangles Robinson with Irving Mills) evokes the complex sociology and desperate good time atmosphere of the club and its times.

— William D. White

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New Orleans Jazz in Chicago: Part I

The migration north was at first slow and sporadic, but by the mid-Twenties almost all the great jazzmen were there.

Jelly Roll Morton's Red Hot Peppers. Left to right: Omer Simeon, Andre Hillaire, Jelly Roll Morton (seated), John Lindsay, Johnny St. Cyr, Kid Ory, George Mitchell. All except Mitchell are native Orleanians.

Most of the makers and masters of early New Orleans jazz were laborers and tradesmen. The "black Creoles" before the 1890s, when they were edged out of their social position midway between whites and blacks, had been skilled workmen. A few, like Sidney Bechet, Freddie Keppard, and Paul Dominguez, earned their livelihood with their music. But for most, music was an avocation, a labor of love. Most Creole musicians earned their livelihoods as cigarmakers, painters, shoemakers, contractors, barbers, and restaurateurs. But by the 1890s they were ousted from their trades by poor whites (moving to the cities from the farms) and they were thrown into competition with the blacks for laboring jobs. Eventually, as tenorman Bud Freeman says, "All the talented people got out because New Orleans did not support jazz."

The migration north was at first slow and sporadic. The twentieth century was 17 years old when the center of jazz moved from New Orleans to Chicago. By the mid-Twenties almost all the great jazzmen were there.

Jelly Roll Morton hit Chicago about the same time Tony Jackson did — around 1911 or 1912. Both had played in the high-class whorehouses of New Orleans to white clientele.

Morton, whose style reflects a heavy ragtime influence, traveled first to Kansas City and then to St. Louis, before settling in Chicago for about a year. Morton complained of the prejudice he found in Kansas City and St. Louis, but told his biographer Alan Lomax, "In Chicago at that time you could go anywhere you wanted regardless of creed or color. So Chicago came to be one of the earliest places jazz arrived, because of nice treatment — and the police were used to nice treatment" Now Morton did not consider himself black. He, like his fellow Creoles, claimed to be French, and some Creoles did pass for white. Hence Morton's style was anything but typical of a Creole. So many people out front of Elite Number Two wanting to hear his band, Jelly Roll Morton and the Incomparables, that two policemen were needed to hold back the crowd.

Morton said his band was the hottest in town until cornetist Freddie Keppard arrived with the Original Creole Band, fresh off the Pantages vaudeville circuit. Keppard had been packing in crowds across the country, and when he came to Chicago he met with the same success. Keppard's playing was so fine that Morton's trumpeter, John Armstrong, quit in chagrin. Morton told Lomax, "Keppard certainly finished me at the Elite. Business went to the bad, and as I did not wish to stay and not satisfy everybody, I hit the road again!"

This was in 1913, five years before King Oliver arrived and nine years before Oliver sent for Louis Armstrong. Keppard was, at that time, probably the finest cornet player in Chicago. Morton ranked him above both Oliver and Armstrong, but Bud Freeman dismisses the claim. "I had a great deal of respect for Morton," Freeman says, "but he was jealous of Armstrong. But bear in mind that everybody was jealous of Louis."

One of the most accomplished jazzmen who came to Chicago from New Orleans before the war was banjoist and guitarist Johnny St. Cyr, coming in 1915 and later playing with King Oliver's Creole Jazz Band, Louis Armstrong and his Hot Five, and Morton's Red Hot Peppers, all Chicago bands. Cornetist Manuel Perez also arrived the same year. Tubist player and bassist Ed Garland had come the year before.

The typical band of that day consisted of cornet, clarinet, trombone and drums, with any combination of the banjo or guitar, tuba, piano, and bass. King Oliver's Creole Jazz Band, before Armstrong joined, employed cornet, clarinet, trombone, banjo, piano, and drums. Listening to his early recordings one hears a style typical of New Orleans groups. The banjo played chords, providing harmonic and rhythmic background to amplify the steady four-to-the-bar drum work. The cornet carried the melody, with trombone and drums, with any piano, and bass. King Oliver's instrumentation typical of most pre-World War I Chicago jazz was not original with them; King Oliver did the same and so did Fred Keppard. Bud Freeman, who grew up in Chicago, remembers the mayor of New Orleans to close Storyville, the city's red light district and a major employer of the city's jazzmen. The mayor had good reason. Louis Armstrong, in an article for True magazine, told what was happening to the sailors from the New Orleans naval station. "Before they clamped down on Storyville there were an awful lot of killings going on... Mysterious ones too... Several sailors were all messed up — robbed and killed... That's one of the main reasons for the closing of Storyville... Those prostitutes connected with the pumps would hide somewhere around and either rob — or bash their brains in — anything to get that money."

With the outbreak of the war the Secretary of the Navy ordered the mayor of New Orleans to close Storyville, the city's red light district and a major employer of the city's jazzmen. The Secretary had good reason. Louis Armstrong, in an article for True magazine, told what was happening to the sailors from the New Orleans naval station. "Before they clamped down on Storyville there were an awful lot of killings going on... Mysterious ones too... Several sailors were all messed up — robbed and killed... That's one of the main reasons for the closing of Storyville... Those prostitutes connected with the pumps would hide somewhere around and either rob — or bash their brains in — anything to get that money. So Storyville was closed - on November 14, 1917. The whores moved across town to plusher districts and most musicians either went back to their trades or started playing on the Miss.
The outbreak of the war gave impetus to the growth of American factories, and the sudden need for workers spurred the migration of blacks in large numbers to the north. The choice for the musicians was Chicago. A few months after Storyville's shutdown, King Oliver arrived in Chicago and was met at the train station by representatives from two bands, both of which wanted him for themselves. Oliver pacified both parties by agreeing to play with each at different times the same evenings.

It was also in 1918 that a gifted young pianist, Jimmy Yancey, got off the Orpheum Circuit and settled in his hometown of Chicago. The 17-year-old Yancey had been singing and dancing in vaudeville shows since boyhood, touring Europe and America. Once back in Chicago he developed a varied style, one that at times had the swinging left-hand drive of what later became known as boogie piano, and at others had a soft and slow introspective movement. With the slower pieces, more complex rhythms were achieved. With Yancey and Oliver (and Oliver's band) esconced in town, and with Jelly Roll Morton coming and going, Chicago was ready for the next development in jazz.

Because mostly everyone at that time had a piano, you know. And the kids would be out there and they would be having as they called them 'rent parties.' And they would be playing piano. It were quite natural just like the kids of today. They'd start up and go to dancing and whistling, you know. And you see, he came from a musical family... It was just in his blood. And that's the way he [started] taking his [music] up, I can tell ya."

With Yancey and Oliver (and Oliver's band) esconced in town, and with Jelly Roll Morton coming and going, Chicago was ready for the next development in jazz. (Next month: Part II — Oliver, Armstrong, and Beiderbecke.)
Alvin Batiste

As a clarinetist, Alvin Batiste is almost without peer in contemporary jazz circles. His solo piece is the highlight on the recently released Clarinet Summit LP that features clarinetists Jimmy Hamilton, John Carter, bass clarinetist David Murray and Alvin Batiste working in a quartet format. In December he did a concert at Carnegie Hall that was extremely well received, and Batiste also did one night at its Jazz club Snug Harbor that featured astoundingly strong solo work by Batiste, especially on two ballads, Thad Jones' "A Child Is Born" and the Billy Eckstein standard "I Want To Talk About You" (which John Coltrane had nearly claimed as his own), and on a Batiste original "Picou." Not only does Batiste get around the horn with masterful authority, but his solo approach eschews the usual devices of bluesy licks or virtuoso runs, for much more insightful juxtapositions and rearrangements of melodies framed by ingenious harmonic shifts. Drummer Herman Jackson's propulsive, subtly complex polyrhythms contributed the proper setting for Batiste's gem-like solos.

As a composer, the title cut of Batiste's recent LP, Musique D'Afrique Nouvelle Orléans (India Navigation), immediately established Batiste's credentials. The nine-part movement is complex enough to be playing clarinet. When I played with the Ray Charles band, I played baritone saxophone. When I played rhythm and blues gigs with Joe Jones or Smiley Lewis, you know just the regular Municipal Auditorium gigs where you played unionized gigs, I played baritone saxophone. But, that was just for professional purposes. For artistic purposes, not for shedding a residue of imagery that regulated musical products erode. Also, in a very profound way the artists and the audience going through the process of jazz discovery bring about a transmutation in the perception of art. Herein lies the aesthetic, therapeutic and symbolic value of jazz as an American classical music.

"Music is one of the most dynamic subtleties of life. Music spontaneously generated can electrify, and stimulate the performer and the audience while implanting a residue of imagination that regulated musical products erode. Also, in a very profound way the artists and the audience going through the process of jazz discovery bring about a transmutation in the perception of art. Herein lies the aesthetic, therapeutic value of jazz as an American classical music."
I wasn't aware of why it was so frustrating not being able to manipulate a lot of the things I was hearing. The instrument presents difficulties. I spent a lot of time just with the fundamentals. That's where my association with young people helped quite a bit. I was always fortunate enough to be around a lot of young talented people. Like Earl Turbington - I taught Earl, Donald Harrison, Branford Marsalis. I have a cat at school [Southern University in Baton Rouge] named Webster Anderson, he's fantastic. Then there's Henry Butler, and of course Herman Jackson, who's on the album with me. When cats like that are in your environment, you're always learning something because not only do they have serious questions that they are trying to get answers to, they are also putting down some music that if you can't come up to it, well then you've got to pay some dues.

Then of course Kidd Jordan and I married sisters. We were in school together and we were always people who practiced a lot. When a new baby came, they'd put the baby in the crib, the ladies would go shopping and we would practice. When we looked up, Kent Jordan was playing flute. He had been hearing his daddy play saxophone and his uncle play clarinet when he was in his mama's womb.

Given that you practice as much as you do, why do you continue playing clarinet in a modern idiom when you could play saxophone and not have all the problems of squints, staying in tune, fingering contortions to make octave jumps, etcetera?

Well, my daddy, who played a little clarinet, got me my first clarinet from a pawn shop. He brought it home in a gym bag. The cats used to rib me about that. I used to fantasize about having a real clarinet case. From there I just kept going into the clarinet. Now, I'm very glad that I did, because as I work with my students I find myself trying to help them expand their range on the saxophone because the saxophone has a very limited range in a homogenous sense. The sound of the saxophone changes radically as you move from octave to octave. It also has certain types of limitations in terms of flexibility. The clarinet, on the other hand, is very vocal, it's like the human voice.

Who were your influences on the clarinet?

Initially, I didn't have any influences on the clarinet other than my daddy, who said, "I'm going to put these pictures on the wall. These are some bad cats." — he didn't say "bad cats" but that's what he meant. There was a picture of Edmond Hall from Reserve, Louisiana, and Benny Goodman. I used to listen to the radio all the time because my daddy was a chauffeur and a card player and he also ran on the railroad. I had a lot of time at home so I used to hear all those things on the radio, but this was way before I started playing music.

In fact, I went to art school during the latter part of elementary school and as a result of going to art school I met Harold Batiste's brother. One day I was bringing him some artwork that I was doing for him. So when I went around on LaSalle Street — I lived on Loyola and they lived right across from the Dew Drop about three blocks away — and when I got there these cats were playing music and listening to music. I heard Charlie Parker playing "Now Is The Time," I said, "man, what is that? That cat, hey man, that's what I want to do!"

So I had the clarinet that my old man had gotten for me in that gym bag. When I first got the clarinet I was really drug because I had to carry it in a gym bag while other cats had cases. So I stopped playing it. I had graduated from elementary school and was going to Booker T. the next year and it was during the summer before that I went around to Harold's paid with the artwork. I heard this record and said, "man, I got a clarinet!" Harold said go get it. I went back around to my house, got my clarinet, and Harold gave me a lesson right on the spot and I have never stopped since then. I got in the instrumental program at Booker T. Washington and the next year I got in the band and just kept on.

Why did you decide to become a teacher?

I didn't realize that I was going to be a teacher until my junior year at Southern University. The people said, "Batiste, you have to sign up for student teaching." I said, "Student what? What is that?" I went to Southern because all of the hip cats who could play were going to Southern. You had Emory Thompson who is Umar Shariff, father of Jamil Shariff; Edward Sawyer, a lot of cats. I came from the ghetto so I couldn't afford to go to Xavier or Dillard, plus Dillard couldn't offer any scholarships. So we just went there to be in the band and they told us in order to be in the band you have to take mathematics, science, you know, the same thing that is happening now.

After I took practice teaching in my senior year the supervisor from the instrumental music section of the New Orleans Public Schools came to me and said, "I want you to quit school and come and teach in New Orleans. I heard you are a good clarinet player, so you'll make a good teacher."

I said, "Man, no way. I've got one more year and I'm not leaving!"

He said, "Okay, when you finish, I've got a job for you!"

I finished and came down here. When I came to New Orleans I played with the symphony. Played the Mozart clarinet concerto which I had auditioned to play. I started playing with Nat "Shell" Melvin and Melvin Lastie.

In what year was this that you played with the symphony?

In 1954.

So you were one of the first black cats to play with the symphony?

Yeah, might have been the first. I don't remember. Either I was the first or Richard Harrison was the first. In fact, that's how I got my nickname, "Mozart." Melvin Lastie came to the concert. I had to wear tails and Melvin had never been to a symphony concert before. At the time we were playing jazz at Fister's up on LaSalle Street. So afterwards Melvin said — Melvin had a speech impediment, he stuttered — "Heyyyyy - heyyyyy
Alvin Batiste

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on the gig and it was my time to solo, he hollered, "bbbbllloowwww MMOMOZARTTTT!" And of course, he was the official namer and that's how I got my nickname. He was really a heavy cat. Alvin

"bbbbllloowwww MMOMOZARTTTT!"

especially among the black intelligentsia, you know, the emphasis on composition. But after seeing it, I recognize that this is something that should be passed on to young kids, especially in a mature material civilization in which we live. You can often feel that the material way alone, in its breadth and sophistication, is the only thing.

You're saying that there is something beyond just what you can see and feel?

Yeah, the material world, it's very weak.

Earlier you said the clarinet had the sound of the human voice, coupling that statement with what you just said about the weakness of the material world, you obviously see music in a deeper context than just entertainment.

On this album I began experimenting with — and I think it is a major omission in the scientific, artistic and medical communities — I am trying to serve the society by enabling people to hear music on its own vibratory terms. That's where the therapeutic impact of the music is. When you hear music coming through a microphone you are altering the wave form and the impact that that particular instrument has on the body. You know there are some people who love the way a saxophone sounds, some people love a trumpet, some people love a drum. When they hear those instruments it's very therapeutic. It is either very restful or very energizing. We know from the time of the Egyptians that music, sound and color were used for therapeutic purposes. With the amount of music that is used now, just think about all the different types of radio programs that you can have, which utilize the therapeutic quality that music has. I would like to see people experience that.

Thank you Alvin Batiste.

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18 WAVELENGTH/APRIL 1985
Independent record labels have played an essential role in the documenting and developing of jazz, rhythm and blues, and rock and roll. Independents, even as they provide an outlet for local, regional, indigenous creativity, must nonetheless compete with major labels for both local and national markets. New Orleans has a long tradition of independent recording that has recently been picked up by Hammond Scott at Black Top Records. I had a chance to talk with Scott recently and found him to be charming, engaging, and totally serious about the blues, quite willing to share what information he could, generous with credit to others, and eager to answer any questions on his work. If you've ever wondered what it's like to run an independent label in New Orleans in the 1980s...

I know you're a blues collector yourself; how does your own taste influence your business decisions?

Well, being a collector probably influences me to do a lot of things that aren't all that commercial, even though for something that's not all that commercial I try and keep commercial ideas in mind — not to have a bunch of instrumentalists, trying to have a tune that has good little hooks in it, sort of a commercial, strong tune. Blues and R&B were very commercial at one time; it all depends on what the forces that be consider to be commercial. Take Stevie Ray Vaughn. Basically what he's recording is what a label like mine would be recording, but the fact that it's on a big label like Epic, now it's considered commercial. Basically it's a three-piece, raw, uncompromising type of music, especially his first album, so I'd really call that, by today's standards, uncommercial as well. This shows that whatever people want to push can be commercial.

So throughout the history of folk music and black music in this country, there's been a series of independent labels throughout the Twenties and Thirties and up to the Fifties 'rock 'n' roll that will record regional music, then when it's considered popular enough, the major labels will take it over?

That's exactly right. If you think about Atlantic Records with Ahmet Ertegun, or even Chess records, the Chess brothers when they started that, or Eddie Messorier when he started the Aladdin label, which is not around any more, but let's say Chess records. They started off as something in the back of the El Mocambo lounge in Chicago as the Aristocrat label, and it was just a small one- or two-man operation in the beginning. Muddy Waters was a very early artist for them; I think the first one was actually Sonny Stitt or something like that. They were trying to do jazz at first, but then they got Muddy Waters and the whole label built from there with his success. When you stop and figure that Muddy Waters brought Chuck Berry to Chess and everybody considers Chuck Berry to be the beginning of, at least what most people deemed to be rock 'n' roll, that label went along a long, long way toward having an impact on American music. On the other hand, you look at a label like Atlantic Records, they started off recording mostly locally popular, territorially popular black artists doing blues and R&B; of course now they're one of the biggest in the industry and they don't even record that kind of stuff any more.

They kind of went the other direction?

That's the usual trend. Now it's getting a little bit harder. When Atlantic and those labels were coming up in the early Fifties, you had your big ones then like RCA and Columbia — even though Columbia had at that time what they would call a race division and RCA had a race division, like Bluebird — basically those labels sort of left, except for the most tried and true successful blues artists, they mostly left them alone. In other words, most large labels have a lot of overhead and unless they can see huge sales in something, they leave it alone, which leaves a gap for the small labels to fill, because there's a demand out there. Probably a much larger demand than you realize from the sales of independent records, being that you usually have distribution problems. For what I sell, there's probably a much larger market than what I'm getting to. The distribution thing, that's a whole different story.

How did you get started into dealing with a record company?

Well, that's sort of an odd story. Records were something I always liked a whole lot, as a hobby.
And blues music, especially, was closest to my heart. But then I like rhythm and blues—I really don't make too much of a distinction between R&B and blues, because to me it all comes out of the same tradition. The only thing is, in blues records you can tell there’s a straight blues form, and R&B doesn’t stick to a straight blues form, but it all comes out of that black Southern tradition. So I lump everything together, from the most obscure blues guy you can think of right up to James Brown or anyone who’s really doing heavy black music.

So you were a collector...

I was a collector for a long time. I mean for a really long time, because I'm 34 years old today and I've been listening to those records when I was 6 or 7 years old, because I liked to buy little 45s back then, when they first had 45s. It used to be a lot of black artists were played on the radio in the area that I was from [Alexandria, Louisiana], so I knew about Jimmy Reed and John Lee Hooker and a lot of the bigger names in the blues at that time when they were having their original hits. I always liked it, and then for awhile you couldn't find those records, every now and then you'd get an occasional one, like in 1966 I was delighted they were playing Lowell Fulson on the radio in my area. I was kind of surprised, 'cause you were starting to hear less and less of that type of music. Slim Harpo had a few things right around that time, and I was lucky enough to get to see him. Slim Harpo was pretty much...

Well, I was lucky enough to get to see Slim Harpo and some of those people actually play, but for the most part it seemed like it was dying out. Then all of a sudden, this English invasion brought an interest in blues and you started hearing more and more records available again, and new recordings, a lot of which weren’t so good. So I got more and more interested in it.

Is there any special sound you're after for the label as a whole?

That's not the thing that I really strive for, and that's what we've done all along so far: recording live in the studio. Most of what people consider some of the best records, the most classic records that were made in the blues and R&B field, the thing that really makes 'em so infectious, I believe, is the fact that virtually all of them were recorded live in the studio. When overdubbing techniques were coming in some of them were overdubbed a little bit, but for the most part, they were live sessions, with everybody right out there on the floor together, the whole thing happening in that big room, and having a good chance of being generated in the studio, so all of my records are recorded live.

How long does it usually take on a session?

About three days, to record. Then we come back and mix. But hours at a time? Like four-hour sessions? Eight to ten hours.

Straight.

Yeah. With breaks for fifteen minutes here and there, but we usually keep 'em going pretty hard; usually by the time I bring the session to an end, they're pretty tired. You can tell that you're not gonna get anything that good any more. I always schedule three days, 'cause I find that most of the time the first night is sort of a warm-up. The musicians come in, and they're real excited about it all, but for one reason or another, it just seems like you have a hard time really getting the ball rolling on the first night. You do cut a little bit, but you're not satisfied with it. There may be one or two real good ones that come out of that first night, but then you find that it just rolls real hard the next two days.

How much does it cost to cut a record? What's your typical expense?

Well, the expenses keep going up all the time, to begin with. A lot of people don’t realize how many stages are involved in the production of one record. Second thing I have to say about that, going into the independent record label business, you don't look at it as how much does it cost to do a record, because if you do a record, you won't be in business for long. You have to go into it, right off the bat, knowing that if you don't have the money to do three albums from the start, or at the least two, you'll never get paid. The nature of these various independent distributors all over the country is that if you just come out with one record that does moderately well — and you can only get one of those records in the ground for the most part, because it's hard to get radio play and the distribution where you have your first release—if you don't have it being followed up by something else, chances are you'll never get paid for that first album by a lot of them. If they want the second record had enough, then they're going to pay you for the first one.

What kind of input do the artists themselves have on the selection of songs, cover art, the programming, and the type of publicity, the whole concept?

It goes different ways for different albums, but we usually do is draw up a list of songs that the artist would like to do, then I draw up a list of what I'd like to do, and automatically we know what we're going to do the ones that come up on both lists.

Most of your artists are from Texas. You almost couldn't call Black Top a New Orleans label, except for the fact that you live here. You don't record here.

That's probably true, except we're starting to get more Louisiana artists on the label, and I have plans for a lot of people...

Who are some of the folks you're looking at right now?

I'm not going to mention too many names, because I'd hate for things not to come to fruition, but one artist I'm interested in doing, and this one's not even down the line yet, is this lady Katie Webster, a South Louisiana piano player and vocalist. She's a fabulous showwoman, great pianist and anybody who likes music that's real hard driving and tough and well-played with a lot of precision would have to really like her.

I'm sure anybody else that you're thinking of or talking about...

Well I have this record coming out right now with Anson Funderburgh and Sam Meyers, a partially-blind fellow from Mississippi, a long-term bluesman who worked with many of the great names but he always stayed down in Mississippi, and he's really an untaught talent, because he's the perfect combination of the real rough sort of blues and at the same time the guy's such a superb vocalist that he could really sing just about anything he wanted to sing, whether it's jazz, blues, rock, anything; he's one of the top living harmonica players around.

So every record you go for has to stand on its own?

It has to have several things going for it. It's not so much like I'm looking for a huge profit; the bottom line is they can't lose money. It should make money, because generally what I do is turn right around with the money that comes in and do other projects.

The big problem with a small label is in the average record shop you go to, anywhere in the country, I know there exist specialty record shops where the people really know a lot about records, even down to the most obscure records on small labels, but the average record shop is a chain sort of operation or a mom-and-pop type of store, or one or the other, and they really only carry the hits. Where it all breaks down is that Rounder Records [Black Top's distributor] can do a fabulous job and they can really push it into their local distributor. They can make it bear down on the label, but if the local distributor doesn't take it from there, then your records are so sporadically available that you're missing all kinds of sales. I really believe that everything I put out could sell three times more than what it's selling if I had better distribution, although now I have better distribution than 90 percent of the people trying to do what I'm trying to do.

Black Top Discography

Anson Funderburgh and the Rockets

Talk To You By Hand (BT-1001)
The Cold Cuts

Meat The Cold Cuts (BT-1021)
Anson Funderburgh and the Rockets

She Knocks Me Out (BT-1022)
Ronnie Earl and the Broadcasters

Smoking (BT-1023)
Buckwheat Zydeco

100% Fortified Zydecso (BT-1024)
Johnny Reno and His Sax Mannix

Born to Blow (BTIEP-1025)
Vernon Brothers

Vernon-ization (BT-1031)

I'm still curious about how much it costs to make a release?

I'd say the average that I spend for the initial recording session, without paying the musicians, is about $2,800 to $3,000, something like that. Now that's doing it very cheaply.

How do you decide who to record?

I guess the way anybody would, by how much they affect me when I see them, what impression they make on me. To start out with I like kind of a tough sound. I'll hold the door open to anything. I'll hold the door open to anything; I'll hold the door open until I find out.

What is your break-even point?

Well, it's different for every record, but I would say the average break-even point is about 4,500 copies and then after 5,000 you start making money, and you could probably on paper say that it broke even a little earlier, but for it to really break even it has to go over 5,000 copies.

How long is it after the record is finally made and released that a band or an artist might see their profits?

Well, it depends on how much you got up front. Obviously the thing has to be paid off before you can even think of going on. It really breaks even when you get 5,000 copies, but after that it really is a tough sound. I'll hold the door open to anything.

So have you ever thought about television spots, or even video?

Well, it's all so expensive... or even video?

If somebody approaches me with something that makes sense, I've thought about the video thing, we've talked about it but we never got past it. There isn't enough money in the video you spend all this money and there's no way to recoup the money except through the records, and I'm not sure whether if the video got played the records would get sold. Also you have the problem of, since you can't get a lot of play in on a small label, whether they would even play the video, so I'd be afraid to put all that money out.

Well, I find that expenses keep going up all the time. But then, you have to go into it, right off the bat, knowing that if you don't have the money to do three albums from the start, or at the least two, you'll never get paid. The nature of these various independent distributors all over the country is that if you just come out with one record that does moderately well — and you can only get one of those records in the ground for the most part, because it's hard to get radio play and the distribution where you have your first release—if you don't have it being followed up by something else, chances are you'll never get paid for that first album by a lot of them. If they want the second record had enough, then they're going to pay you for the first one.
Come up to Kool.

Kool gives you extra coolness for the most refreshing sensation in smoking.
A sensation beyond the ordinary.

Milds Kings, 10 mg. tar; 0.7 mg. nicotine.
Filter Kings, 16 mg. tar; 1.0 mg. nicotine
ex. per cigarette, FTC Report Feb. '86.

Red Stick ROCKS

By R. U. Eddy

For more than a quarter of a century — at least since the advent of the popular conception of rock ‘n’ roll — the notion has persisted that Louisiana music could be defined primarily in terms of New Orleans. In terms of The Big Easy’s commercial and artistic impact on the national and international music scene, that idea was essentially an accurate one.

Unfortunately, New Orleans’ rightful place in both the historical and popular musical imagination helped form a tangled, nearly impenetrable web of provincialism on the part of many New Orleanians, who tended to regard many legitimate Louisiana musicians with a certain lack of respect, if not outright hostility. Even more unfortunately, many deserving Louisiana groups died on the vine (i.e. national recording contracts) simply because they lacked — to borrow a phrase — the “essential Big Easy pedigree.”

The occasional Johnny Rivers (a Baton Rouge High School grad) or John Fred (born and raised in the Red Stick) were either too commercial or too flash-in-the-pan to be taken seriously. Ferri­day’s Jerry Lee Lewis, North Louisiana’s James Burton (a sideman for Elvis Presley), gospel star Jimmy Swaggart — are rarely considered when we list Louisiana’s musical greats.

Ironically, it is a New Orleans institution — the New Orleans Jazz and Heritage Festival — that has been responsible for opening up the rest of Louisiana to the rest of the world. Simply by booking — and in some cases, aggressively promoting — a variety of Louisiana blues, Cajun, R&B, zydeco, rock, country, gospel and jazz artists from outside New Orleans, the NOJ&HF has educated provincial New Orleanians and national music biz and media moguls in understanding Louisiana’s uncommonly rich musical heritage. As a whole. With all of its implied and obvious cross-culturalism.

The next step is to consider the commercial potential (did I really say that?) of non-New Orleanians, non-roots music bands in the state. Baton Rouge, to get right to the point (finally), may have a bigger regional and national role to play in the coming months than anyone realizes.

Forget, for the moment, that Baton Rouge-raised Johnny Rivers was one of the Sixties’ most recognizable and successful artists and producers. Forget that John Fred and the Playboy band has an international number one hit in the late Sixties with “Lady in Disguise.” Forget even mentioning “All Up To You” by Dale and Grace. You can even turn your nose up at the fact that bassist Harold Cowart has gold records (as a sideman, of course) for his role in albums by the Bee Gees, Frankie Valli, Andy Gibb and Barbra Streisand. Certainly disregard the fact that Duke Bardwell — one of the most expressive and sensitive vocalists in the cosmos — has played with Elvis, Tom Rush and Jose Feliciano.

Oh yes, there’s LeRoux, bless its short-lived (seven years) soul, with a catalogue of five albums for Capitol, and later RCA Records.

Most of this is past, if recent, history. The future holds some interesting “ifs,” and “ifs” is a tantalizing possibility as far as the Baton Rouge music scene goes.

If, for example, ex-LeRoux producer Leon Medica is able to do what some national music industry insiders are already saying he will do, he just may have one of the most commercially accessible album projects to come out of Louisiana in some time, notwithstanding recent respectable efforts by the likes of the Red Rockers and Zebra, both New Orleans-based products.

Medica, an affable, easy-going sort, has spent the last year or so since LeRoux’s break-up producing tracks on the likes of the recently disbanded Shets, Lafayette-based Atehafaalay (whose second album, Defined, has produced healthy sales across the Acadiana region) and Nor­mals’ Lillian Axe, which is rumored close to an album pact of its own.

If those eclectic efforts surprise you, the efforts of this 39-year-old, self-described country boy on his own album project will impress you. Along with ex-LeRoux mate Tony Haselden, the afore­mentioned Duke Bardwell and a young, Steve Perry-type lead singer named Randy Knap, Medica has completed 80 percent of the tracks for an MTV-oriented rock/dance music album that already has Medica’s attorney, John Frankenthaler (who also handles Diana Ross, among others), flying coast to intercontinental coast with legitimate hopes of a major national label breakthrough.

Meanwhile, Medica has been working with another Baton Rougean, Bill Wray, who has released two albums on Capitol/EMI’s Liberty label, the soundtrack to the pop movie hit Private School, and songwriting credits with The Motels and Diana Ross to his credit. Wray, incidentally, is completing work on the soundtrack of a Private School sequel which may be released as early as this summer and has written or co-written at least half a dozen cuts for the upcoming Loverboy album.

Another Baton Rouge product, keyboardist Rod Antoon, has been busy on a number of fronts as well. Besides working with fellow Baton Rougean Charlie Singleton on the last Cameo tour (which rebounded last year with the hit album She’s Strange), Antoon recently completed an album session with soul meister King Floyd at Bogalus’s Studio in the Country.

Antoon was also a key figure in helping shape some of the instrumental layers on Medica’s album project and sided Wray on a series of recent...
song demos for the Pointer Sisters. Farther afield, Antoon has plans to produce a promising new Baton Rouge vocalist named Amy Bolen, plus an album of his own songs.

Most significantly, however, Antoon is reportedly a finalist in the search for a keyboard player in a new Prince project called The Family, a band the diminutive Purple Rain-maker’s putting together for his next movie.

Network — a group that trends a mainstream MTV rock/dance road — is also showing signs of breaking out. Composed of ex-LeRoux members Jim Odom and David Peters (who also played on Shad Weathersby’s recent debut album for George Winston’s Dancing Cat label), plus former Kansas peppiug vocalist Terry Brock, Network is managed by topflight L.A. talent manager Budd Carr, currently shopping the band’s recently completed album.

Talent manager and producer Johnny Palazzotto, a longtime road manager for Loggins & Messina in the Seventies, who later managed ex-Fairport Convention-er Ian Matthews, L’il Queenie & the Percolators and the Jacksons’ tour guitarist Greg Wright, has lately been working on a number of other projects. Recently returned from the prestigious MIDEM music conference in Cannes, Palazzotto announced last week that he had engineered a record deal for ex-Rockin’ Dopsie member Major Handy, a new zydeco artist with enormous promise. Handy’s upcoming album, WolfCochon, will be released soon on the GNP-Crescendo label.

Palazzotto also manages the Times, a Baton Rouge new music dance band which has been getting solid notices for its second album, Hip Isn’t It, and even more solid airplay from college and alternative music radio stations around the country. Palazzotto recently completed negotiations with national new music distributor Important Records to work the band’s latest album.

Speaking of Floyd Brown, in particular, and Baton Rouge’s country music scene in general, here’s a lot happening both above ground and behind the scenes. Brown’s winning the Nashville Cable Network’s “You Can Be A Star” contest netted him a single release on MCA, a tour with Bill Anderson, a featured role in a new Nashville Network daily variety show and the first appearance ever, as far as anyone can tell, by a Baton Rouge artist at the Grand Ole Opry.

Baton Rouge country music in general? A quick quiz: Name the recent hit by Lee Greenwood and Barbara Mandrell (it’s written by BR native Paul Harrison). Name BMI’s country songwriter of the year for 1984 (it’s BR native Lewis Anderson). Name a Baton Rouge-bred country songwriter with song credits for artists like Kenny Rogers and scores of others (it’s Casey Kelany, aka Danny Cohen, a former member of the legendary Sixties band, the Greek Fountains).

For still another slice of the Baton Rouge pie, try a taste of Our Favorite Band, a local country roots/new music band on Praxis, the label that released Jason and the Scorchers’ critically-acclaimed Fervor album. OFB’s guitarist Don Spicer sat in on a cut for the Scorchers’ upcoming album, a session that had the legendary James Burton raving about Spicer’s sterling slide guitar work.

Down the road a bit, you’ll be hearing from a wide variety of other Baton Rouge bands with such strange names as Twilight, Bridge Troll, Cayenne, Visitor, Dax Ribrock, the ParaiElles, Exit, Tomcat, Kenny Accura & the House Seekers, River City, Jody Smith, Tim Smith (now with the Producers), Lenny Marcus (a former Alvin Batiste student), and the Gordon Lane Quartet — all ranging from new music and country to jazz and funk, and all from the same area that produced Slim Harpo, Robert Pete Williams, Moses “Whispering” Smith, and dozens of other authentic roots music legends — Baton Rouge, Louisiana.
George Wein, Executive Producer of the New Orleans Jazz and Heritage Festival, has announced the complete schedule of the festival, which will run April 26 through May 5, 1985.

Wein also announced that tickets for all festival events are now on sale at all Ticketmaster Outlets. Tickets for the festival's opening night concert with Miles Davis and Wynton Marsalis have been on sale for several weeks. There is also a second performance announced for the Wynton Marsalis/Miles Davis concert... Mr. Wein said, "Tickets for the Miles and Wynton concert have sold so well that we felt there was a need to add a second performance, so they will appear on Friday, April 26 at 7:30 pm at the Theatre of Performing Arts, and again at midnight. Tickets for that second show are also on sale now!"

Artists making their first festival performances are Miles Davis, Sarah Vaughan, Run DMC, Ry Cooder, Stevie Ray Vaughan, Third World, Roy Ayers, Marsha Reeves, Sippie Wallace, World Saxophone Quartet, and Dave Van Ronk... just to name a few. Some familiar faces who are returning are: The Staple Singers, Wynton Marsalis, Bobby "Blue" Bland, Allen Toussaint, Spyro Gyra, Bonnie Raitt, Roy Orbison, Dr. John, Doug Kershaw, Irma Thomas, The Neville Brothers, Willie Dixon, Kid Thomas Valentine, Doc Watson, and the Olympia Brass Band. Says Wein, "We have the best in every kind of music, and we have every kind of music that feeds in and out of the New Orleans music heritage: jazz (both traditional and modern), rhythm and blues, blues, gospel, cajun, caribbean, latin, rockabilly, country, bluegrass and folk."

Some things we won't miss at the fest are the New Orleans premiere of horn player Lee Allen, returning from L.A. playing with "Mr. Lipstick Traces." Benny Spellman. Also, one-time resident jazz guitarist Emile Remler... and the always-versatile and popular Iromin' Board Sam. Bourbon Street veteran Chris Owens also joins the line-up. Noticeably missing from this year's schedule are Al Green, Fats Domino and Chuck Berry. Notable local bands with a twist are Lil' Queenie and the Boys of Joy and returning reformation... The Continental Drifters.

The fair will have nine total stages, but only four large stages as opposed to the traditional five. Food vendors will be offering over 90 different dishes of Louisianian cuisine. New food items for this year include craw fish boudin, gumbo z'herbes, grilledlades, fish court-bouillon and caribbean-style vegetarian rastaburgers. For festival information call 504/568-0251. Brochures and tickets are now available at all Ticketmaster outlets. To receive a brochure by mail send a self-addressed stamped envelope to the festival at P.O. Box 2530, NOLA 70176.

NEXT MONTH: Complete Jazz Festival Schedule, with stages and times. The May Wavelength will be distributed April 26, with all Jazz Fest information.

Jazz Fest
Notes and Reflections

The New Orleans Jazz and Heritage Festival is thought by many to be the best music festival on the face of the earth. To some, the Jazz Fest is a religious holiday. Seekers flock from around the globe to get a nine-day dose of sonic guidance. The Jazz Fest is well-organized, most always on time and amazingly comfortable considering the large crowds. One could guess for hours over great performances at Jazz Fest past. The Jazz Fest is a fine presentation of what New Orleans is famous for. Who could ask for anything more?

Well, having just received the Jazz Fest schedule and press release, let's see what's up for 1985.

Friday, April 26... Friday is traditionally the lightest day at the Fair Grounds and this year is no exception. Looking over the schedule, looking, looking, looking but nowhere can I find Kidd Jordan's Elektrik Band.

Seems the foremost "now" jazz group in town is not going to be at the Jazz Fest. OUCH! As I peruse the schedule and discover Bourbon Street stripper Chris Owens will be appearing on the final Sunday, I begin to sweat and wait for the Twilight Zone theme music to begin playing. Friday does have some great music: Mars, Jasmine, Batiste Brothers and Sally Townes are some folks I've heard and enjoyed. Friday is a good day to get your legs, spend hours in the gospel tent, check out all the food and run into friends from all over the world. Horrors, there are no coolers allowed on the infield! This may have been Jazz Fest policy from way back, but I'm afraid I've been too altered during the fest itself to recall.

After the Fair Grounds, rest up for the Heavyweight Main Event. The Davis/Marsalis concert is the Event of the Jazz Fest. Whether it will be the musical event of the fest remains to be seen. Pianist Kenny Kirkland plays with Wynton Marsalis is someone I would go see solo, with Mr. Rogers or with Marsalis. Kirkland is one of the great unknown, unsung piano players.

At the same time as the Davis/Marsalis gig there is something billed as "The New Orleans premiere of horn player Lee Allen, returning from L.A. playing with "Mr. Lipstick Traces." Benny Spellman. Also, one-time resident jazz guitarist Emile Remler... and the always-versatile and popular Iromin' Board Sam. Bourbon Street veteran Chris Owens also joins the line-up. Noticeably missing from this year's schedule are Al Green, Fats Domino and Chuck Berry. Notable local bands with a twist are Lil' Queenie and the Boys of Joy and returning reformation... The Continental Drifters.

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to hear people like James Rivers, Johnny Adams, Alvin Batiste, etc., not to hear Spyro Gyra. Spyro Gyra already plays all over the world. Bitch bitch.

Two of these nights at Jazz at Storyville, featuring original New Orleans jazz and performances on film. If you like this sort of thing, this should be great. The New Storyville Jazz Cafe is spacious and comfortable. I'm not sold on all these European bands who recreate New Orleans music.

Sounds like shit to me. Guys in striped coats and straw hats. Gimme a break. Go back to Norway, Holland, England and Italy. Write scholarly diatribes on Kid Ory. Help! I hear the Twilight Zone theme creeping through the mist after me.

Thursday night on the boat we find the Guitar Explosion. Stevie Ray Vaughan, Albert King and “Gatemouth” Brown all have working bands, tight and ready to rip. Marvel at the way Albert King yells at his band while remaining charming to his audience. Should be a knockout.

Friday night on the boat it’s time to Funkify the World with Brazilian singer Tania Marie, commercial reggae group Third World and the Neville Brothers. You like to dance? Go for it.

Saturday night, May 4... Back at the Fair Grounds: The admission price is so ridiculously low that I can’t believe this is 1985. This has got to be the best music deal ever. On this day, for $5.50, you’ll get to hear and see: Artie Cobb with Red Tyler and Fred Kemp, Johnny Adams with Walter Washington, Kenji Jordan’s Trumpet, Doc Watson, Albert King, Marcia Ball, James Black, John Mooney and thousands more. (Tell you a million times not to exaggerate!)

That night on the boat we find Ry Cooder, Bobby “Blue” Bland and Bonnie Raitt. Cooder is a great player. Let’s hope he doesn’t sing too much. Bland is anything but. Bland is one of the great singers, always worth hearing, any time, any place. Bonnie Raitt... is, of late, doing generic funk, of similar tempi and density. Don’t expect any Jackson Browne tunes.

Sunday, May 5... The final day is traditionally the most packed with music that you want to hear but can’t get to all of. I will try to see: the Aré-Dén Family, the Olympia Brass Band, Ernie K-Doe, Bobby Marchan, Caliente, the Improvisational Arts Quintet, Mason Ruffinex, Exuma, Gospel Soul Children, Germaine Bazzle, Rocket Dopsie and maybe even the Tennessee Tech Tuba Ensemble. We will not get to see Chris Owens. I won’t even look. If Allen Toussaint closes the Jazz Fest I’ll be sure to leave early. By that time I will have soaked up enough music and “cooeehus” to last until well, I’ll probably turn on WTLU on the way home.

—Mark Bingham
**CONCERTS**

Centennial, Tuesday, Volume 39, from England, at 8 p.m. at Church Cathedral, 2919 Trumpet Road.

Tuesday, 2

Teto, Saenger, 8 p.m. (I thought these guys did a nice sound recording for Dave, but finally having gotten a long—hell, too long—look at Rosanna Arquette who inspired one of their hits, I think you could find happier music from which to derive their inspiration, I must say).

Friday, 5

Requiem by Andrew Lloyd Weber featuring Placido Domingo and the Westminster Children's Choir from England, at 8 p.m. on WYES Channel.

Saturday, 6 & Sunday 7

José Luis Rodríguez, a catchy-lookin' (if a little thin-lipped) young man, Saenger, Ticker-Tacked Master.

Sunday, 7

Easter By Candlelight, Armstrong Park. Easter egg hunt and Easter Parade—and you'll find that you're in the groovestation—from 5:30 to 6, the Zonies Harmonizers at 8:30, and the incomparable Ronald Miles leads a gospel song service beginning at 6.

Tuesday, 9

Los Lobos, Saenger President, 8 p.m.

Wednesday, 17

Sammy Hagar, UNO Lakefront Arena.

Saturday, 20

The Association, at Hibernia Bank Pavilion at the Zoo, Information at 861-2537.

Tev Feico, Panther Burns, St. Teresa's School, 1115 Prytania.

New Orleans, Carol Robinson Gallery, 4537 Magazine.

Sunday, 21

Trumpet-Organ Recital, at Christ Church Cathedral, 2199 S. Charles Avenue. 4 p.m.

Ballet Africa performed by Kumba at the CAC, 535-1216.

Little River Band, Saenger President.

Monday, 22

Bongos, Kendall Cram Room, Tulane University Center, 8 p.m.

Friday, 26

Miles Davis; Wynton Marsalis, Theatre for the Performing Arts, 7:30 and midnight.

Jazz & Film: The New Generation, Proctor's Ahhtrbake, 723 N. Claiborne, midnight, see page 24.

**APRIL LISTINGS**

Saturday, 27

The Staples Singers; Allen Toussaint; Dirty Dozen Brass Band, Steamer President, 7 p.m. and midnight.

Jazz & Film: The New Direction, Proctar's Ahhtrhambake, 723 N. Claiborne, midnight, see page 24.

Tuesday, 30

An Evening With Sarah Vaughan, with Ella Marseilles, Theatre for the Performing Arts, 8 p.m.

Hall and Oates, UNO Lakefront Arena, TicketMaster.

**OPERA**

Wednesday, 3

Ruddigore, or The Witch's Curse by Gilbert and Sullivan, on WYES Channel 12 at 8 and simulcast on WNN-WG 90-FM.

Wednesday, 17

Simon Boccanegra, Verdi's Venetian answer to Boris Godunov, this opera, revised extensively by the composer, is a great favorite of ours, but for some reason—and suggested were some—leading burlotte role or its emphasis on politics—it is not a great favorite in the general repertory, anyway it will be part of the wonderful Live From The Met series, on WYES Channel 12, tonight at 7:30 and will be simulcast on WNN-WG 90-FM.

**SYMPHONY**

April 9, 10, 11

Orpheum, 8 p.m., James Paul, conductor; Yelnom Bronfman, pianist; Brahms' Tragic Overture, Beethoven's Piano Concerto No. 5, April 9; Orpheum, 8 p.m., June Levine, conductor; Beethoven's Symphony No. 4.

April 12

Orpheum, 8 p.m., June Levine, conductor; Proctor's Alhambra, 732 N. Claiborne.

The second Annual French Quarter Festival, is slated for April 12-14 with entertainment in Jackson Square. the New Orleans Jazz Band, the Dozen Brasses, a jazz brunch in Jackson Square; more.

Saturday, 7

Marketeer Easter Egg Knocking Contest, information on sum bumping, Avery's Place, 512-2576.

Fri.-Sun. 14

South Louisiana Festival, Houma, which ought to remind us all that before it was the Pelican State, this was Louisiana, and it was the Pelican State from 1:46-765.

Sat.-Sun. 15

Ponchatoula Strawberry Festival, from the town that also brought you Irma Thomas and Elvis's shows. Information: 504-345-2004.

Saturday, 20


Sat.-Sun. 21

River City Blues Festival, Baton Rouge, Information at 504-364-6888.


Saturday, 21

Bliss from the Shrimp Fleet, Channel, Information at 504-594-5555.

Festival of Love and the American Legion Fair and Food Festival, wonder they'll have your pot pie and the all-time great surprise from the clay oven.

Sat.-Sun. 28

Thibodaux Firemen's Fair, where else? Information at 504-447-6221.

Winn Parish Fair Festival, but don't try killing time at the Twilight Zone Lounge in Winnfield after what we've read in the T-P recently. Information at 318-688-4288.

Fri.-Sun. 29

American Legion Fair and Food Festival, wonder they'll have your pot pie and the all-time great surprise from the clay oven.

Sat.-Sun. 28

Independence Day Festival, Independence, La., Information at 504-878-9299.

New Orleans Jazz & Heritage Festival, continuing through the first weekend in May. Information at 504-888-4700, or 1-800-553-5151 for out of town ticket orders.

Tues.-Sun. 5/12

Jazz Jam Sessions, La, Info, 504-368-5508.

Pat Cato, 505 Gretna Blvd., Gretna, 362-0590. Pizza, jazz and rock, every Sunday from 7-11 p.m.

Wessy's, 1610 Belle Chase Hwy., 361-7902. Tuesdays-Saturdays, Firewater until 1 a.m. during the week and as late as 2:30 on the weekends.

N.O. EAST


FRENCH QUARTER MARGARIN


Bonaparte's Retreat, 1007 Decatur, 561-8473. Music changes daily—walk by and check.


Cafe Pusser's, 1022 Burgundy, 561-0818. Progressive jazz on Sundays; call for information.

Dream Palace, 534 Frenchmen, 943-6600. Fri, TUE, SAT, Continental Drifters. Fri 12:00: Woodenhead. Sat. 8:30: True Feel. Fri. 11:00: Reactions. Sat. 10:00: The Radiators. Sun. 7:00: Banny Spellman.

Famous Door, 522 Bourbon, 523-7626. Mondays; Rockin' Decatur. Tuesdays, Thursdays; Thomas Jefferson and his Creole Jazz Band from 8; Wednesdays, Saturdays and Sundays. 8:00. Feelings, 2680, Charters, 9:45-2225. Thursdays and Fridays, Kenny Ard. Saturdays: Harry Mayonelo. Mondays-Wednesdays: Phil Kaplan.

544 Club, 504 Bourbon, 523-9611. Wednesday through Saturdays, Gary Brown and Feelings. CMS from 9 to 11 Fridays and Saturdays from 9 to 3 other evenings. Employees of Friday from 11 to 3 a.m. Sat. 11:00: Murphy Campo. Sun. 12:00: Harold Dejan's Olympia Brass Band. Sat. 2:00: Harold Dejan's Olympia Brass Band. Sun. 9:00: Dericko and Lula Colar. Thurs. 18: Hardin Academy Concert Band from Memphis. Sat. 20: Connie Jones' Creole Jazz Band from Los Angeles. Sun. 12:00: Freddi's. Wed. 7:00: Richey Benno. 7:30: Werner Delano. 8:00: Pool. 9:30: Thingy.

Gazebo, 1029 Decatur, 115. Tuesday, 6:30. Amaosa Miller, 11:10 on Saturdays and Sundays, sometimes accompanied by those armfuls of sweetness and clutch bags full of harmony, the Pilster Sisters. From 1 on weekends Chris Burke's New Orleans Multidisciplinary Repertoire piano each day noon until 4.


Landmark Hotel, 545 Bourbon, 522-7611. Every night save the sabbath, ELS and our avuncular alter-ego.


Marriott Hotel, Canal Street, 581-1000.
Honks and howls, brays and barks of Happy Birthday J.J. Audubon
Thurs.
Honks and howls, brays and barks at 11:15.

At 11:15.

and Trick Bag '85. Thurs. 18 and Fri. 19:

Placide Loyola's Film

Gargan as a prison priest getting gunned couple victimized by the law-good robbery and Henry Fonda's poignant scenes, the gratifying sight of William down, French Guy, Victor Mature as Dr.

old film man as the police inspector. Fri. 19:

(the youngest and most attractive and the

is, in his brief role as a lecher, a defining

- of course - the only

Dreams, catatonically through life; not cheery,

though Rickard as the homosexual son who

pears

(featuring in a new-laid type-setting machine (the tool) and that Twain was a bad last year, mentally unbalanced in depression, personal nihilism and eclectical
doubt to the point of virtual madness (for which of A Horse's Tale or Mysterious Stranger in the collected short stories volume). Tickets from Ticketmaster.

Town Hall, 542 North Rampart (street the stars), 581-9605. Thurs. 13, Sat. 13, 6:15, Answers, an "intense" drama by kac. Fri. 26 and Sat. 27, "The Unfinished," produced by Town Hall's No Frills Productions (by a David Jolley and his Schoolmates Players).

Tulane Arena Theatre, 665-5939: Through Sun. 14 and from Tue. 16 through Sun. 27, Le Misérables by Mol retriever, one of the dozen or so best plays of all time - should know having played Alcide alee with the author at the first production, as let me tell you that farthingale was so heavy

UNO, Tues 2: In the Thrust Theatre. Orleans Parish Schools stage a one-week festival. Wed. 10: In the Arena, Ionesco's Racing Balloons at 7:30 p.m., and the world's most famous Romanesque expatriate playwright will be there (the same) to autograph your old ground. Press copies of Amadeu. Thu. 11: O'Neill's Ah, Wilderness! at 7:30 p.m., Thrus. 18 and Fri. 19, in the Lab Theatre, Garcia Lorca's Bodas de Sangre at 8 p.m., but Mr. Lorca will not be present. The play has been blown away by Franco's goons sometime in the late Thirties. Fri. 26 through Sun. 28, Le Nozze di Figaro, information of Nothing, as part of the first Annual Louisiana Shakespeare Festival. (Beaumarchesse and Benedick won't even tell you that the work includes several French folk dancing and Programs of Elizabethan music through the first weekend in May.}

Information in Wavelength's calendar is published FREE. Listings deadline for May is Monday, April 15. Send all Information to R.O. Box 15667, New Orleans, LA 70175.

Players Dinner Theatre, 1221 Arline Highway, 835-9057. From Fri. 12: Fortytwelve, a musical comedy based on the life and career of Benny Goodman with music and lyrics by Naive Neville and book and lyrics by Allen "Black Cat" Lascobrue.


Saenger, 522-21876: Hal Holbrook in Mark Twain Tonight! in which one will hear best lines from "Heaven for climate, hell for company!" and her anecdotes as the like. Grandfather's Old Home, all of which will lead one to two—historically authentic, the book of them—conclusions. That was looking his lecture-tour personage appearances which were undertaken in later years essentially for financial gain after he had sold his shirt investing in a new-laid type-setting machine (the tool) and that Twain was a bad last year, mentally unbalanced in depression, personal nihilism and eclectical doubt to the point of virtual madness (for which of A Horse's Tale or Mysterious Stranger in the collected short stories volume). Tickets from Ticketmaster.

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MISCELLANEOUS
FEMALE MODELS
Burn K-Doe Burn was almost a reality. An out of control 18-wheeler jumped lanes on I-10 and made straight for a car driven by Ernie K-Doe. Sorry — obit fans and would-be entrepreneurs holding one of a kind K-Doe tapes; Naugahyde heaven just have to wait! K-Doe escaped the crash with minor injuries. The car no longer has an engine.

Teaser has returned to a three-man line-up...Chip Collins on drums and vocals, Mike Rapier on bass and Randy Couch on guitar. Bombay Management is handling the group's bookings. Now we know New Orleans is low on good booking agencies, but... According to ITT representative Vivian Lucier, a three-minute call to Bombay will cost you $12.26 plus tax. Write when you get work.

Leroy Jones will be accompanying the Original Camelia Jazz Band to Singapore for a three-month gig at the Singapore Holiday Inn Parkview. The other Camelia members are Otis Bazoon on reeds, Quentin Batiste on piano and Trevor Howard on drums. A three-minute call to Singapore during the day will run you only $5.22 plus tax.

Yes kids, there are living musicians in New Orleans, even a few who actually make livings. To honor these select few, April 29 through May 3, 1985 has been designated New Orleans Musicians Week. The purpose of such a week is to make school children more aware of living musicians. Now, how about a field trip to Dorothy's Medallion Lounge? More info is available through the Public Info Office of Orleans Parish Schools.

The ballad "Hard to Please" off the She's The Boss LP by Mick Jagger has astute listeners arguing over the possible influences behind Jagger's unusual vocal styling. After one reviewer likened the sound to Bob Dylan singing "Lady Madonna," Jagger admitted he was trying to sound like Aaron Neville. Jagger's secret to getting that patented Neville sound? According to a source close to the Stones, "Mick says novenas, gargles honey, lemon and cayenne, with occasional Zatarain's crab boil and pumps iron."

What is the name of the period in the earth's evolution when the first land animals appeared? Silurian is the answer and also a band whose project is a Weigel orchestration about a change in music. Silurian also claims to have made livings. To honor this, Clark Strong, Dizzy Gillespie, Cat Anderson, Chet Baker and Clark Terry has been signed up to narrate the Trumpet Kings segment, which will feature King Oliver, Louis Armstrong, Dizzy Gillespie, Cat Anderson, Chet Baker and Clark Terry.

Disregard any and all rumors about a change in music programming at Snug Harbor. According to Mike Moliere, now in charge of booking at the club, there will be changes. Jason Patterson will act as a booking consultant. Patterson and Jerry Brock are now associated in booking agency (N.O.T.E.) who goal is quality out-of-town bookings for New Orleans acts. Brock continues as full-time program director for WWOZ.

Harbor Music (no relation to Snug Harbor) is now in business doing music for films, video advertising, Comp泌r Jay Weig at heads up Harbor and can be reached at 504-624-5290. The first Hur project is a Weigel orchestration in the A&M Records tribute to Merle Haggard's "I'm A Bruin," which will feature New Orleans musicians Steve Maskowski, Johnny Adams, Jack Jones, Kidd Jordan, Ralph Gibson, Aaron Neville, Stephanie Seiden and Mark Bingham. Phew.
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ALWAYS FOR PLEASURE (1978, 56 min.) Starring Professor Longhair, the Wild Chouplous (with the Neville Bros.), Art Ryder's Electric Street Band, the Olympia Brass Band, Kid Thomas Valentine, Mardi Gras, Jazz Funerals, magnificent music and combines rock, other videos.

HOT PEPPER (1972, 54 min.) Clifton Chenier, the greatest blues accordionist ever, mixes rock and blues with zydeco music, a pulsing fusion of rock and blues gear. Also features Paul Oliver. A rare and beautiful video for blues, and eating.

DRY WOOD (1972, 37 min.) Featuring "Bots Joe," Dry Wood, Ardoin, his sons, and Canray Fontenot. Old style Cajun, a rollicking country music and dancing, a Hog Butchering Party, a rare glimpse of old time Cajun music and lifestyle. Also features Paul Oliver. A rare and beautiful video for blues, and eating.

SPEND IT ALL (1972, 41 min.) The Bailes Brothers, Marc Savoy, Nathan Abshire and others provide the music. Also Cajun quarter horse racing, coffee roasting, accordion building, and eating. A great film about the white French-speaking Cajuns in Southwest La. Tap your feet and get hungry.

THE TIMEX ALL-STAR JAZZ SHOW Nov 10, 1959, CBS-TV. Jackie Gleason, host, with Louis Armstrong, Duke Ellington and His Orchestra, Dizzy Gillespie, George Shearing, the Dukes of Dixieland, Gene Krupa, Jo Jones, Roy Eldridge, Bobby Hackett, Coleman Hawkins, many others. The greatest jam session ever.

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