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Connie Atkinson
University of New Orleans

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1985 JAZZ FEST Schedule
Martha Norman
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I like to go dancing, but my husband won’t go with me because he’s a musician and he gets tired of all that action. Sometimes I sneak out anyway and go with my sister. I want to have 3 or 4 children, depending on how the first 2 come out. Right now we just have a cat named Ebi, which is Japanese for “shrimp” – that’s what she looks like.

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

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Network

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by K. King

MAY 1985/WAVELENGTH 4
Two Albums from Composers Studio

When thinking of New Orleans music, styles such as Dixieland and R&B come to mind, along with the images of brass bands, Cajun fiddlers and stargazing second lines. These sights and sounds evoke the past New Orleans music, but what is today's sound?

There is a large body of worthwhile music that is not in the more prominent categories. Some of the more promising practitioners of new New Orleans music are involved in a non-profit collective known as Musicians For Music. With a goal of assisting Louisiana jazz composers, Musicians For Music members Jimmy Robinson, Patrice Fisher, Denise Villere and Steve Mazzokwasy put together Composers Recording Studio. Since opening its doors in April 1984, CRS has made an impact on the local music scene, with inexpensive but quality recording time. Other Musicians For Music composers' activities include grant writing and setting up a computerized distribution system to get records into stores in heretofore hard-to-reach pockets of the South. Explains Fisher, "We sell albums in Japan and Europe, but not in Baton Rouge and Lafayette, which is where we perform most often!"

While Musicians for Music members have had previous LPs released on such labels as Inner City and Gramavision, the first records recorded or mixed at CRS are now out on their own Broken Records label. Singers is a Patrice Fisher project featuring many of the finest players in New Orleans accompanying many of the finest singers, five featured vocalists in all; including Henrietta Alves, Edu Alves, Carla Baker, Laverne Butler and Flora Fisher. The release is an innovative, yet sweety understated work from one of the world's foremost practitioners of the jazz harp, Patrice Fisher. This record is not straight ahead jazz, but mixes Brazilian influences with a global approach to improvisation. From Ramsey McLean's liner notes: "I think Patrice Fisher is talking about more than the five vocalists, Singing in a glorified sense, the song that comes from singing of one's fellow beings and the chorus that comes from the harmony of nature singing back!"

The other new release is Woodenhead Live. Woodenhead has been together almost nine years now. Leader Jimmy Robinson says, "We do this for the love of being in a band. We don't do what we do for money, or to try to make it. We all got that long time ago. We play because we love to play!"

With such a refreshing and realistic attitude, it's easy to see how Woodenhead has maintained over the years. With Fran Comiskey writing and playing keyboards, joined by cousin James Comiskey on drums, Woodenhead has a furious amount of technique to contend with.

Moving from hard rock through experiments that had many metal freaks. He is also a master guitarist, capable of removing the heads of the most head-banging metal freaks. He is also "tasty" in an old fashioned sense, rarely letting speed overtake the essentials. Edgar Lips, the bassist on Woodenhead Live, has been replaced by Lenny Jenkins, who anchors the band in a more traditional way. Also featured on the LP are percussionist Mark Sanders and saxophonist Tony Dagradi.

Both Singers and Woodenhead Live are available at local record stores. You can also obtain these records directly from CRS, 2919 Lafitte Avenue, NOLA 70119 (504) 486-4691. Give these people a listen and the famous sounds of yesteryear.

Mark Bingham

Final Academicians

Final Academy (the name taken from the last tour of England by William Burroughs) played at Chances in Metairie last month to a rather large crowd. The relatively new club has a good stage and seating area. Final Academy, sounding very contemporary, combined dark and moody sounds with rock to form a style of music that is all their own. Skul, after years of playing in other bands, has finally lost his stage fright and performs with conviction and confidence.

Carlos Bell
Readin', Writin' & Rhythm at the Free School

For those who won't get enough festival at the Jazz Festival, you still have the Fourth Annual New Orleans Free School's Music Festival to look forward to Saturday May 25. The Free School, located at 3601 Camp Street, is a public school placed a strong emphasis on the cultural arts as well as a dedication to basics.

Kicking off the festivities at noon will be the Storyville Stompers with a second line parade from Magazine Street back to the school. The musical line-up consists of Aaron Neville and Friends, Woodenhead, Java, George Porter and Company, Scott Detweiler, who also performed at Art Neville's "Bread For The World" concert this past fall, was invited to join the activities and brought his song, "Fill Up The Table." Sister Jane Renson, Director of the Beauty For the World organization centered at Loyola University and organizer of the annual "Walk for the Hungry" event, staged emphatically her appreciation of the local band's efforts. Organized Noise's participation has earned them a spotlight in an upcoming video to be circulated among high schools and gatherings of educators all over the nation focusing on the starvation awareness theme. The video is entitled "Cry for Ethiopia," and was developed by Great Britain's BBC network; it will include the song written and recorded by Organized Noise as well as video clips of the "Walk for the Hungry," and the band's performance at that event.

Fill Up The Table
by Scott Detweiler

There's no reason for the water in his eyes above his feet longing for a vision so well known to you and me.

There's no dinner with the family sitting round on holidays only silent hunger dragging life from day to day.

There's a place for everybody in this spinning ball of life everyone enough to eat it just seems right.

There's a way to make things better than ever were before give some to the hungry give some thanks they give some more.

Fill up the table with the treasures that we share from the garden to the country side till the table up with care.

—Carol Gniady

Scott Detweiler Pens Song For Hunger Drive

The ever-popular Scott Detweiler and Organized Noise performed at the closing ceremonies of the "Walk Against Hunger" annual fundraising event at Jackson Square during Starvation Awareness Week, March 25-31, and introduced a localized theme song. Detweiler, who also performed at Art Neville's "Bread For The World" concert this past fall, was invited to join the activities and brought his song, "Fill Up The Table." Sister Jane Renson, Director of the Beauty For the World organization centered at Loyola University and organizer of the annual "Walk for the Hungry" event, staged emphatically her appreciation of the local band's efforts. Organized Noise's participation has earned them a spotlight in an upcoming video to be circulated among high schools and gatherings of educators all over the nation focusing on the starvation awareness theme. The video is entitled "Cry for Ethiopia," and was developed by Great Britain's BBC network; it will include the song written and recorded by Organized Noise as well as video clips of the "Walk for the Hungry," and the band's performance at that event.

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Pace Opens 32-Track Studio

Energetic and ambitious Pace Sound and Light Company president Glen Himmaugh soon plans to announce a new dimension for Pace... the grand opening of Pace's 32-track recording studio and facilities. Glen titles his aspirations a "full service one stop for the band," and plans to be able to completely service clients with the in-house recording, which have video capabilities in the design, as well as stepping from behind the board to provide record pressing on their own Pace label, pursuing potential buyers at the major record companies and putting the band on tour fully stocked with Pace Sound and Lighting equipment.

The new Pace recording studio is functional now, but not commercially finished. The studio was designed, as Himmaugh puts it, "to make the surfaces in the room as realistic to listening conditions as possible" which involved intricate research of the latest materials available for textures and roof circumstance design. It's close to being an octagonal shaped room, but entails even more angles. Local musicians who've gotten wind of the new Pace operation and have already put down some tracks include The Olympia Brass Band, Art Neville, Ivan Neville, The Models (who recorded specifically at Capitol Records' request), Insight, New Zealand (from the Gulf Coast), Outside Children (departing with demo for L.A.) and Force of Habit.

Pace recording engineers are top notch veterans who have either owned or operated their own recording studios at one time or another and include Jack Berry, Ricky Sechenny and Carlo Nuccio... as well as Himmaugh.

—Carol Gniady

Mounds of Greens with Pie To Go!

Henry's Soul Food and Pie Shop is not only the home of "the best for last" as the sign claims, it is also home of the most for less. Plates of steaming white beans and backbones are served with only one limit on portions, the amount that can safely be heaped on a plate. My favorite plates are the crowder peas with okra and the greens (either collards or mustards) served with sweetbackbones in gravy. Once you decipher it the menu is simple. Nearly any type of beans or greens cost $2.75 a plate and are served with rice and a mammoth portion of cornbread. For an additional $1.75 you can order pork chops, stewed chicken, backbones, or turkey necks on the plate. I recommend that you bring a friend and split your supper; you'll want to save room for Henry's sweet potato pie. Move over, Omar, this is the best (and at $1.75 a slice or $3.00 a pie, a bargain). Despite its battered facade, Henry's is a clean and hospitable place to sit and dine. At lunchtime on weekdays half the police precinct and the local laborers line up in the seven-table dining area, so if you're looking for a quiet meal try between 1 and 6 pm (closing time) or Saturdays. Look for Henry's sign by the Gallo Theater next time you get off the interstate at North Claiborne. Stop and get a pie to go; you'll be back.

—Macon Fry
RECORD TAPES IDIO brings the music of Stevie Ray Vaughan and Double Trouble.

Cold couldn't stand the weather.

Wynton Marsalis Hot House Flowers.

Third World Sense of Purpose.

Miles Davis You're Under Arrest.

dB's Add New Orleanian

If you knew him as Jeff Beninato from his days with the Newsboys, or Eternity's Children, or his Bourbon Street gigs as an underage teenager playing at the likes of the Ivanhoe and Papa Joe's, you probably won't find him credited anywhere on the dB's material. But if you look for Jeff Beno, you'll find irrefutable evidence of a bass player from New Orleans jamming along with this North Carolina band whose thoughtful and tightly constructed rock albums are beginning to win them a national audience.

As of late last autumn, Jeff had been working with the Newsboys for three years; and though the band had developed a regular following, some quality originals, and a single produced at Studio in the Country, he had been starting to feel like they were stuck in a dry place. Meanwhile, dB's guitarist Christ Stamey had left to form his own band, and bassist Gene Holder had moved over to the six-stringed instrument to replace him. dB's manager Jimmy Ford, a former New Orleans musician and bar owner (remember oysters and beers at Ford's Place uptown?), contacted Jeff about trying out with the band.

After some soul-searching, he flew - with all his equipment, "just so..."

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Although a trifle suspicious at first that Ford's reviews of Jeff's playing were based on friendship rather than cool-headed evaluation of his musicianship, the dB's found that his funky rock lines fit perfectly with their melodic yet purposeful sound. They also liked the high register vocals he added, and invited him to play with them on their upcoming tours. Jeff's status is not yet as a full member, but he is treated as an equal partner on the road, and the arrangement suits him just fine. "They've been together eight years, I come in for a couple of months and it's not like I'm going to tell them if I can't be a dB, I'm going home," he says. "Right now, it's like I'm getting in my flying hours. The gig lasts as long as I do my job and do good." If the musical relationship continues to work well, the door appears to be open. Jeff plans to use his contacts and experiences to help other area musicians step into the limelight, possibly including future projects with the Newsboys, whom Jeff still sees as a band with a lot of potential. "I learned in New York that if you don't do things for yourself, they don't get done," he says. "You can't get out of here unless you go, go, go for it. Now I've had a chance to step out some, and I want to help some of the other great

---

THE GREEN PIANO
for Ellen

Up in your treehouse apartment everything was so elegant that morning; the silver tea service, the plants, the darky pictures on the wall, the wine glass and bottle of Beefeater you brought me on a placemat (I being fresh from the Dental Hygiene horrors) — and that piano blowing through the room like leaves...locked up, too, on novocaine, for a moment there I almost didn't hurt, or, rather, hurt so effortlessly for my dying teeth and untrue love that I came back later and dropped this poem, like a petal, on your doorstep.

—Everette Maddox

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The Blue Note story touches me in various ways because I grew up to musical maturity dining on many of those releases. What viewers prefer is not better, but more consistent and not concentrated on my gut reactions. I prefer to look at the Blue Note story within the context of jazz as the most important musical form of the 20th Century life. Moreover, there is a commercial movement that tries to turn Blue Note onto the proverbial "gold record" 500,000 unit sales range, but steady and strong enough in the 10,000 to 20,000 range to make the reissues cost effective from a business standpoint.

The staying power of the music should not be overlooked but normalized in assessing the importance of the Blue Note story. The recorded documentation of an art form with universal impact which was created and is constantly revitalized by the descendants of a long publishing and music industry executive Bruce Lundvall has been selected to head up the resurrected Blue Note line.

There are actually four Blue Note stories wrapped into one, and depending on who’s writing and who’s publishing the story, one of the four facets of the Blue Note geniuses gets the spotlight. First there is the legendary story of the label started in 1939 and grew (the new Blue Note releases include extensive inner sleeve notes which detail the label’s development — so buy a Blue Note record and you’ll get the official history of Alfred Lion, Rudy Van Gelder, et al.). The most interesting aspect of the Blue Note history is that the label was started by a European who was moved by the artistry of the music rather than by the entertainment impact or the monetary possibilities. It seems to be an "eternal veritae" for jazz that much of its greatest recognition and many of its major recordings have been produced by non-Americans who recognize and respond to the greatness of the musical artform.

The second side of the contemporary Blue Note story is the extensive reissue program that has been launched. Not since the Prestige/Riverside reissues has there been any jazz-oriented reissue program of equal importance. Clearly the staying power of the music is testimony to its eloquent importance in the spiritual development of civilization via artistic expression, i.e., jazz as the sound of 20th Century life. The Blue Note story touches me in various ways because I grew up to musical maturity dining on many of those releases, but rather than concentrate on my gut reactions, I prefer to look at the Blue Note story within the context of jazz as the most important musical art form of the 20th Century life. Moreover, there is a commercial movement that tries to turn Blue Note onto the proverbial "gold record" 500,000 unit sales range, but steady and strong enough in the 10,000 to 20,000 range to make the reissues cost effective from a business standpoint.

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On Tour...

Foreigner may not know what love is but they're finding out what the road is on a long haul across the U.S. that began in March on the East Coast and winds up in May on the West Coast. This North American trek is no doubt helping the success of the second single from Agent Provocateur, "That Was Yesterday," which is now a Top 30 smash.

In The Studio...

X are currently at Amigo Studios in North Hollywood, overdubbing and tracking their next Elektra release with producer Michael Wagner. John Denver is also in the studio tracking his next release for RCA, with Roger Nichols producing. At Rusk Sound Studios in Hollywood, Christian Death are recording a new LP. Also, Theodmous Monster are recording with Flea from the Red Hot Chili Peppers and Spit from Fear helping out with production and engineering. At Sound Image in North Hollywood, Ron Keel is in working with Blitzkrieg for Phoenix Records. Urban Blight are recording at Shavedown Sound in New York, readying three tunes for their new LP. Afrika Bam-bataa is mixing tracks at Quadraudios in New York with producer Gavin Christopher. A new solo single is in the works. John "Jellybean" Benitez and engineer Michael Hutchinson are at Larabee Sound in Hollywood mixing dance singles for Donna Summer to be released on Geffen Records. Nina Hagen is at Ground Control Studios in Santa Monica preparing three tracks for her upcoming release. Melissa Manchester is doing vocal overdubs at Sunset Sound in Hollywood for her next LP. Air Supply also is recording at Sunset. At The Plant in Sausalito, Journey is in, cutting preliminary tracks for their upcoming effort with Steve Perry and co-producer Jim Gaines. The Muppet Babies are preparing their first album for Parker Brothers at Wilder Brothers Studio with producers Hank Sarran, Rob Walsh, and creative director Gini Sackson. Expect to see a release in July. Also in New York, at Plant Sound, Kid Creole & The Coconuts are working on a new album for Sire. Theodmous Monk III and Eric Mercury have been producing themselves for a release on Manhattan Records. Bobby Chouinard and Alan St. John of the Billy Squier band were also in the studio producing Scarlet Rivera. Prince was in Atlanta recently, producing a new Sheila E. effort for Warner Bros. at Cheshire Sound Studios.

Critic's Choice:

Lain Blair Flags The Firm

Legendary Brit rockers Jimmy Page and Paul Rodgers, aided and abetted by the rhythm section of drummer Chris Slade and bassist Tony Franklin, gave this predictably sold-out Forum audience exactly what they wanted—but not what they needed. The Firm, Page's first touring outfit since the demise of Led Zepp, turned out to be somewhat unfortunately named as they staggered and stumbled like a drunken dinosaur through some three hours' worth of hard rock cliches and extended noodling. If in doubt, take-a-look seemed to be the order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bow tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration.

Personal Favorites

Roland Orzabal, guitarist and vocalist with Tears For Fears, lists his five favorite albums: 1) Fear Of Music—Talking Heads; 2) My Life In The Bush Of Ghosts—David Byrnes/Brian Eno; 3) Tin Drum—Japan; 4) Still Crazy After All These Years—Paul Simon; 5) Rock Bottom—Robert Wyatt.
MUSIC MEETS THE LIME SPIDERS

When you have to ask, “What is this band doing?”

every couple of songs, they must be doing something right.

It seems that every time I’m near a television set the guilty party (own 5-15$ to MTV). This station has becomes the national pastime. I am constantly amazed that although I haven’t had a TV in over a year, when I do watch MTV I see the same videos. Either they are repeating the same ones over and over or they know I’m watching and refuse to show something new. My one big complaint of this video sedatives is now instead of listening to the music, you look at it. Countless times I remember listening to a song and in my own mind imagining the meaning.

Now everything is laid out for you, in high-flown Bananoc orram or ram black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It’s great for the record companies, who can look like they’ve put commercials for their product-four to ten hours a day.

Think about it.

On the record front... There have been very few records out lately that would incite a riot from me. The way I figure—since most of the muzak that comes out today becomes a hit single tomorrow—there just might be something there, but ho-hum nothing. Although I do criticize, I am falling into the trap myself. Bands that immediately years ago would have dismissed immediately now I give a second listening to tenth just might be something there, but ho-hum actually nothing. The new Associate album entitled Really is too great not to mention. There could never be a single (in the U.S.) off this album, all the songs are just too good. This album is a challenge to listen to. When you have to ask “what is this band doing” every couple of songs they must be doing something right. Billy Mackenzie and company sound like soundtrack meets opera of the absurd meets rock. Some parts get a bit heavy with obscure lyrics and hidden meaning, but these people DO have a sense of humor at times.

Interesting items that crossed the desk at Wavelinheit were two LPs on the Bigtime Label from California. The Beasts of Bourbon and the Lime Spiders (not to be confused with the Lemon Kittens). Both bands are from Australia, and if the term “down under” could ever be applied to music—this is it. The Lime Spiders sound like the Everly Brothers meeting the Pebbles LPs, which is not at all exciting. The Beasts of Bourbon are wonderful. Imagine the sounds and voices of some of the more unusual of the people in Diane Arbus’ photographs. Out of the sewer and into your heart. Acoustic Cramps on a bum trip? God only knows. This is slow punk to kill by. If Jim Morrison were still alive and depressed he would sound like this. Trasher sounding than even Johnny Thunders.

Also noteworthy... Jazz guitarist Stanley Jordan’s second LP—his first on the revived Blue Note label. Sound’s like two or three guitar players, but it’s only him with no overdubs.

CARIBBEAN

Although neither are available on vinyl as yet, there are still plenty good soca and Caribbean records in town now.

New Orleans’ calypso and soca lovers have a trick played on them this year by Trinidad/Tobago, with the two main carnival music awards going to songs that were not put on vinyl. So while we were listening to all the great music by Kitch, Sparrow, Bally, Funny et al., the live performances in Port of Spain’s calypso tent were dominating Carnival ‘85. Most of the Interest was centered around one tent where calypsonian Crazy was daily performing “Souriant”, the song that ended up being declared Road March ’85 on Carnival Tuesday. Crazy came close last year with two good soca cuts, “Ain’t Board For You” and “Soca Trinidad” but this was the first time he’s won. Soon we’ll get the chance to hear “Souriant”, because a 12 inch single has now been recorded, and hopefully it will make it to the Orleanians soon. Chances are that we’ll never hear “Dorothy,” the song that brought...
Antiguan Swallow's album First Take, Calypso Rose's fantastic Pan in Town as well as 12 inch singles by Bally ("Gimme Piece/Me Neh Fighting"), Funky's "Right or Wrong" and "Chambers Don't See" by Plain Clothes. Kitch's album, The Master at Work, is a must this year with the suggestive "Soca (If you see me, I will soca you)" Misinterpretation! Vanessa's, the '85 release by Sparrow, is not that great to these ears, except for the title cut, a calypso about the scandalous Miss America Vanessa Williams. The way in which Sparrow and arranger Art de Coteau musically suggest the Miss America Pageant theme ("Here she is, with her body naked and bare, Miss America"), without plagiarizing it, is a stroke of genius.

A new release by Ras Shorty I, called Jamoo, is worth hearing, also. Many credit Shorty with being one of the creators of soca with his tremendous 1978 release (as Lord Shorty) of Soca Explosion, and musically, in Jamoo, he lives up to his reputation as a pioneer of new sounds. The underlying religious themes in his earlier music have jumped out in full view on Jamoo, from the Bible-quoting lyrics to the cover photo of Shorty looking heavenward with his hands folded in prayer. "Push On" is the only song, and a great one at that, that gets its message across in the more subtle method of his earlier work.

Moving over to the island of Jamaica, a 16-record series has been recently released by Island Records that may prove to be very interesting to many people. For those just beginning to discover reggae, these albums may be the most economical way to acquaint themselves with some of the music of the true greats of reggae, like Burning Spear, Lin-ton Kwesi Johnson, Pablo Moses, Toots and the Maytals, Third World, Steel Pulse and Black Uhuru. Each of these artists has an album in the series devoted to them, with select cuts from the different albums they've put out on Island Records over the years. It would be a mistake to consider these as greatest hits collections; each of these artists has put out so much material over their careers and not all of it is on Island. Think of them as new packages that give a good taste of each artist. I highly recommend them as samplers for those who don't own the original releases. In addition to these seven discs, there are presently five more compilations devoted to producer Lee Perry, the bass and drums team of Sly and Robbie, songs by various DJs, Strictly for Lovers and Gregory Isaacs with the Roots Radics Live. These discs cover a multitude of 45 s and album cuts and in economic terms should appeal to veterans of reggae as well. Each album contains excellent liner notes that are wonderful summaries of the artists and music contained on each disc. However there are occasional misleading statements in the liner notes due to Island Records' remarkable refusal to acknowledge early recordings by these artists that did not appear on Island.

Some really exciting news for fans of this music is another reissue on Shanachie, one of the all-time dub classics. King Tubby Meets Rockers Uptown by Augustus Pablo has been unavailable in New Orleans for years, so this will be the first chance for many people to hear this innovative landmark album. It's in a style very different from King David's Melody, a rather weak album that unfortunately were many people's introduction to Augustus Pablo. Instead of melodica mood music, the music on this album goes way outside on most cuts with plenty of special effects due to the dubbing efforts of King Tubby. Check this one out.

Caribbean Show recommendations this month go out to our Jazz Fest visitors. Music of the Caribbean and Africa can be heard on three different radio programs in New Orleans. Check WUTL (91.5 FM) for the World of Reggae on Monday nights from 8 til 11 pm, and WWOZ (90.7 FM) on Saturday nights from 8:30 until midnight and Tuesday afternoon from 1:30 till 2 pm for the Caribbean Show and the Best in Reggae. A wide variety of reggae, calypso/soca and African pop records can be purchased at two excellent New Orleans record stores, Metronome Records and The People's Choice Record Shop on the West Bank. New Orleans groups which play varying amounts of reggae include the Shepard Band, One Us, Lil Queenie and the PoBoys of Joy, Exuma and Java.
No jazz isn’t dead, the audience is just asleep during a lengthy solo over two chords.

I don’t think of them as jazz. This is not third world, this is some other world. Meanwhile, around this world, there are thousands of players practicing, writing, performing and coming up with new ideas and viable contexts, hopefully, continue the tradition without trodding old ground.

But old ground is the soul-soil of jazz, the foundation upon which we stand. Audiences want one foot in the past and the other poised to hop to the liquor store. Joe and Jane Q. Public don’t get to hear much of the new music. Jazz is about, “This is something I have to say,” not about money. Public presentation of jazz is about money. George Wein does a remarkable job presenting great sounds, but he can’t give us much abrasive newness or unknown artists or he’d go broke fast.

Stuck in this rut, we get to hear the same tired hop licks of nascent from players who continue slaggling away with the play the head-everyone solo-play the head again and over and out formula. No music is much fun to listen to when you know from the start exactly what’s going to happen. Brilliant players do popup with regularity, players who can tackle the clichés and breathe new life into them. But what is the context for the not-so-brilliant? (Music writing?) Original New Orleans jazz was a group form, not a soloist’s setting. No, jazz isn’t dead, the audience is just asleep during a lengthy solo over two chords.

John Coltrane had a band with a sound all its own. As a soloist, Coltrane could sustain our interest for long periods of time. Most players can’t. The essence of jazz is spontaneity, not style. Today we don’t have to play like they did in the Fifties, Sixties, or whenever. Players may suffer some peer group rejection for not wanting to play endless streams of eighth notes. If jazz is a language, then speak up. Long conversations can get dull, but as long as people keep speaking the language, it will change, grow and spin off. What’s the new context? Who knows.

What’s the word?... In South Africa the white population of 15 percent controls the destiny of the other racially mixed 85 percent with a cynical arrogance that has come with over a century of thinking of themselves as God’s Chosen People. The Dutch first settled in South Africa in the 1650s. Most of the Dutch or Huguenot slave farmers, called Boers. Trade ships made regular stops in South African port cities. Other cultures influenced the area, with the British being the strongest. The Boers, who went for war in a big way and saw the natives of the area as natural resources to use for their own purposes and not as human beings, did not get along well with the British. They fought the war to the last man.

In 1814, the British gained control of the area and in 1833, abolished slavery, which was the backbone of the Dutch settlers’ economy. Naturally, the Dutch were mighty pissed off by this turn of events. They felt this was their homeland and not to be messed with. They had been there for generations; who were these British to tell them what to do?

The Dutch language had evolved into Afrikaans. These Afrikaans banded into gangs, gangs of farmers called Voortrekkers. In 1837, these Voortrekkers made their Great Trek into the interior. Their vision was to create white areas and must carry passes at all times. There is arbitrary detention, no freedom of speech and the most limited right to assembly. Add to this an extra-level secret police who are adept at liquidating uppity opposition. A mess.

Economic sanctions are our best bet in combating these jerks. Even the Reagan administration is considering a general boycott. Republicans from the Senate Foreign Relations Committee will go to South Africa, mill around for awhile, then come home to file a report that they couldn’t drink to excess and sleep with call girls, but that’s another story. The item of interest here is that one of the men going to represent our country in South Africa is a Black man, a delegate from New Jersey, a man named Thomas Mudge, from Trenton, a man who has his heart in the right place and has been chosen to go to South Africa on a mercy mission. Mudge was a delegate from New Jersey, a man named Thomas Mudge, from Trenton, a man who has his heart in the right place and has been chosen to go to South Africa on a mercy mission.
As the battle raged, one of the boys hit Gloria in the face. She got mud in her eyes and, look out, she was mad. So, Gloria began loading her mudballs with cinders. She aimed and fired, striking me on top of the head, opening up a nice cut which caused blood to squirt in regular rhythm. Soon I was surrounded by hysterical people who rushed me off to the emergency room. My t-shirt was all red but after seven stitches I was fine. I went home with grown-ups buzzing around me.

When I got home, Gloria was there waiting. She was sorry. We left the house and went out to play. We pretended we were husband and wife, I, the sick husband and her the dutiful wife. Soon we were called away by our respective parental units. I went with my mother to a gathering of kids and mothers, Gloria went home to eat. Because of my injury, I was told to stay in and rest while the other kids got to go back out and play. From the room where I rested I heard the mothers arguing.

My mother was taking some heat for letting me play with the Albright kids. I heard the word nigger for the first time. I heard that Gloria and I should never have been allowed to become so close because we would never be able to get married. Married! At age six? My mother was angry with the others and pulled me out of the place, leaving without saying goodbye to the others. We both cried on the short walk home. Like some hideous virus, the simple awareness of racism had washed over me and I would never be the same.

The mudball fights became a topic of conversation and a source of controversy. Being called a "nigger lover" and taunted by the townie kids did little for my confidence. I stayed away from the playgrounds. Gloria and I drifted apart in the last few months before we moved. Many of our friends were there to say goodbye as we set sail in our time green 1954 Studebaker. Gloria didn't come around to say goodbye. The last I saw of her she was alone on the playground across from married housing, swinging high on the swingset, as high as she could go, then letting go and flying through the air, laughing and screaming simultaneously, her long brown legs covered with mud, her clothes covered with grass stains. She was beautiful.

Thanks to Joe Samps, thanks to the doctor from Capetown who was the only white medic at the Jimmy Cliff concert, thanks to Ricky in D.C., Richie and Angel in SF, and thanks to my mother for helping me remember that it's all music. Happy jazzfest!
It's the Twenties. Prohibition is in effect. Chicago is hot. And King Oliver's band, with Louis Armstrong just up from New Orleans, is on top.

Lil Hardin Armstrong and her pianist, Lil Hardin, are masters of ensemble playing. They recorded just aren't up to King Oliver's Creole Jazz Band; Oliver's group may have given Oliver the sound that Louis Oliver's — is straightforward with little embellishment. There is great feeling and power and more of a staccato attack to the pieces, but as fine as Keppard's work is, it is of a totally different order from Oliver's. Oliver's work is just more moving, more deeply felt. Or so it seems.

Much of what is said about these and other early musicians work is conjecture. True, we do have their colleagues' descriptions and estimates, remembrances of how Keppard and Oliver sounded in New Orleans and in Chicago, but that won't help us make our own appraisals. Nor can we rely on their recordings for that. First, Keppard recorded in 1926 by the time, some say, drinking had gotten to him and he was not playing at his prime. Second, the groups with whom he recorded just aren't up to King Oliver's Creole Jazz Band; Oliver's group may have given Oliver the edge. How much of Keppard's technique and even expressive range was gone by 1926? We'll never know.

A lot of South Side musicians had played, heard, or known each other in New Orleans, and many in Oliver's band had already worked together before they worked with him up north. It is probably safe to say this band was the finest in Chicago in its time. There was King Oliver himself on cornet, Lil Hardin (later Mrs. Louis Armstrong) on piano, Jimmy Dodds on clarinet, his brother Baby on drums, Honore Dutrey on trombone, and Bill Johnson on banjo. In 1922, a year after its formation, Oliver decided to add another cornet to his group. A number of New Orleans and Chicago groups had two cornets, and Oliver himself had once played second cornet to Manuel Perez. Oliver remembered the work of young Louis Armstrong; in fact, Armstrong had taken Oliver's place in Kid Ory's band when Oliver had left for Chicago. Armstrong had spent three summers playing on Mississippi riverboats by the time Oliver sent him a telegram saying, "I want you to come up and join me."

It's impossible for those of us who never heard this band in person to know what their music was really like, for their records - cut in 1923 - are barely a shadow of what their live sound was. The recording equipment of the day was acoustical, not electrical, and musicians had to gather around one large megaphone and blow. The sounds we now hear - those that managed to get picked up - are tinny and covered with an overlay of static. Drums, for some reason, did not get picked up - are tinny and covered with an overlay of static. The recording of a drum or did not get picked up; the rest of the band is silent. Why is there so little Armstrong sound on these records? Well, with Armstrong right next to Oliver, his sound could not be heard. That's why Oliver told a few songs at these sessions, as did the other early drummers who recorded acoustically. Lil Hardin's piano cannot be heard except when she solos, and only because you hear his brother Baby's cornet behind Oliver's. Other than a few solo breaks, the earliest examples of Armstrong's work are the times he blows a few bars in unison with Oliver while the rest of the band is silent.

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men were atuned to each other, responsive to one another's work. The 1923 group eventually broke up, Lil Hardin said, because "Johnny Dodds found out that Joe had been collecting $95 for each member of the band, while he had been paying us $75!" The Dodds brothers threatened to beat Oliver up, which prompted Oliver to start toting a gun to work. Finally everyone quit except Louis, who idolized Oliver. Lil stayed on because Louis did. In 1924 his then-wife Lil Hardin Oliver. Louis, idolized the New Orleans Rhythm Kings. Among them were George Brunies (later Brunis) on trombone, Paul Mares on cornet, and Leon Rappolo on clarinet. They too, say many old-time Chicago musicians who were around to hear them, played with a beat.

But their recordings, made in 1922 and 1923, show a very different spirit from the Oliver or Keppard cuts. Almost always, whether they are playing an up-tempo swing piece like "Clarinet Marmalade" or a blues number like "Mr. Jelly Lord," that indefinable something, that gut feeling, is lacking. "Clarinet Marmalade" comes across as a nice piece of talented playing, but superficial."Mr. Jelly Lord" comes closer, but still misses. Jelly Roll Morton, however, thought well enough of them to record with the group on their last session in 1923 - the first racially mixed recording date ever.

Yet it was the NORK that first inspired many young white musicians. The Austin High Gang - Jimmy and Dick McPartland, Bud Freeman, Frank Teschmacher and others - got their first enthusiasm for jazz from listening to the NORK. "We idolized the New Orleans Rhythm Kings," said Bud Freeman, "because the style of the music in those days - black and white - was pretty corny - for want of a better word. I mean it didn't swing. It was just melodic line playing. Nothing creative about it. But this playing of the New Orleans Rhythm Kings was a complete departure from anything we'd ever heard, and so we were fans of that until we heard King Oliver and Louis, and we never went back to the New Orleans Rhythm Kings."

Bix Beiderbecke was another young white musician who had first been inspired by the NORK and later by King Oliver's Creole Jazz Band. He had grown up in Davenport, Iowa, and had attended Lake Forest Military Academy, located in a Chicago suburb. He was there for less than a year when he was thrown out for his nighttime forays to the Friar's Inn. While in school he had played with several bands, so, once expelled, he got in touch with one and began his full-time professional career. He played in and around Chicago for the next two years, going often to the Lincoln Gardens to hear Oliver's band.

His idol was Louis Armstrong, whom he first met in Davenport when Armstrong was playing the riverboats. Armstrong told Mary man that, "At the time he was just a nice kid the young musicians wanted to introduce to me. Never heard him play till I got his record 'Singing the Blues.'" Armstrong told another interviewer that the first time he heard Bix play he said to himself that here was a man who was as serious about music as himself. And one thing you hear said about both is that they were totally dedicated to their art. On several occasions Armstrong spoke warmly of their after-hours jam sessions in 1927, when Beiderbecke was in town with Paul Whiteman's Orchestra, just two years before Beiderbecke's heavy drinking started killing him.

In 1923, when Beiderbecke joined the Wolverines, he was an unknown. The next year, when they cut their first records, his work caused as much a splash among jazzmen as Armstrong and Oliver's had.

Next month: More Armstrong, Bix, and the Austin High Gang.

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With the full range of sounds from Africa's many drums, and the percussive style of the musicians playing electric instruments, it seems superfluous, maybe almost sacrilegious, to build African songs around someone mindlessly slapping out a beat on simmons (electronic) drums. Yet, several recent releases show that, well done, this experimentation provides the perfect bridge between rap and some forms of African pop, thereby making it more accessible to many more people. I'll admit I still haven't come to terms with the fashionable overuse of simmons drums, and I immediately went on the defensive when I first listened to Werto Sttra, by Foday Musa Suso and his band, Mandingo, an album that takes this approach. After repeated listenings, however, my attention is arrested not by those simmons drums but by the beautiful melodies floating above every rhythm track and by the virtuosity of Suso on the finger piano (kalimba) and on two percussive, banjo-like instruments called a kora and a dousongoni. This is an album for listening and dancing.

Suso's residence in the U.S. along with production work by Bill Laswell account for the many Western influences in the music, but the instrumentation (minus simmons drums) and music can be traced to the Mandingo people of Gambia, Suso's homeland. Especially beautiful are "Kansaara" and "Dewgala," and I love the way "Muso" skanks along. On two other cuts, special guest Herbie Hancock lays down some extra rhythms on synthesizer that funkify things a bit.

Much further along in its New York approach to African pop is the 12 inch single of "Abele Dance" by Manu Dibango of Cameroon. In fact, this one has all but forgotten its roots, and for this reason has stirred up ire in some lovers of real African pop, concerned that casual listeners might get the mistaken impression that this is indicative of the music coming out of Africa. Granted, neither of these aforementioned records are such, but this doesn't stop them from being some great music.

For those who want to try the best of these, go for either the Mandingo album or "Tire Ni Oluwa," b/w "Papa's Land," a rather bizarre 12 inch single by Sonny Okosun. This one is on B's Records, the label responsible for the soca music explosion in the States, with great calypsonians and soca artists like the Mighty Sparrow. Apparently the tunes were recorded during Okosun's first U.S. tour back in 1983, and it features an all-out soca treatment of "Tire Ni Oluwa" that unfortunately is nothing more than a novelty. But "Papa's Land," the B-side, is a hit with its funky beat and insistent demand that "we want to know who owns Papa's Land (Africa)" Odosun uses this dance beat as a forum to press his point that not even Africa is owned by Africans. Although his reasoning is a bit simplistic, the sentiments of the message are sadly valid and are coincidentally echoed and elaborated on by Jamaican poet Mutabaruka in the April issue of the Reggae and African Beat. In response to a statement that Rastafarians are escapists because of their desire to go back to Africa, he replies: "... our destiny, our aim is centered in one place. You see, the power is the issue of land. Land is power... black people in England don't have power because they can't control land in England, and that goes for anywhere black people find themselves. The only place that black people can say is truly theirs is Africa, and we still don't control that either."

"Papa's Land" is not the only recent release that has made use of a great dance beat to catch the listener's ear and send a message to the head. Out of London and the Mad Professor's Aruna Dub Station comes "Kill the Police Bill" by resi-
The Beat Farmers

Tales of the New West
Rhino RN1915

The Beat Farmers are playing under the influence and they're not afraid to show it. Tales of the New West has a sprawling range of American roots that borders on the epic, roots that are honed and twisted and mixed and superimposed and coated with a lunatic energy that produces one of the best new albums of the Eighties. It doesn't take long to figure out what kind of influence the Farmers (Jerry Raney, Country Dick, Rolle Dett and Buddy Blue) are cultivating. The legacies of Elvis, Hank, Buddy, Sam and Dave, Woody Guthrie, Bob Dylan and Creedence Clearwater Revival, among others, pop up throughout the album, twisted into a classic and weird four-barrel, bloomed with the giddy monster-bronco album of neo-American rock 'n roll.

The sprinting guitars, bashing drums and weaving vocals successfully capture a variety of American musical traditions - rock 'n roll, punk, country/western, blues and rockabilly - and fuse them into a powerful style that transcends role imitation and offers an impressive and highly listenable assortment of songs.

The album spans an area as wide as its influences, from "Bigger Stones," a sharp and rowdy rocker, to "Where Do They Go," a gentle ballad about the MTV generation, and "Showbiz," a mean blues tune complete with harmonica and fuzzy sax. "Lost Weekend" pays homage to Hank Williams and all that he spawned, with wailing bluegrass vocals and lyrics to match. "My hands are sore and there's lumps upside my head / some teenage girl is sleepin' in my bed / and if I don't lie down quick, I believe that I'll be sick / repentance for another lost weekend."

"There She Goes Again," "Reason to Believe," and "Never Goin' Back" are rousing and funny cover versions of Lou Reed, Bruce Springsteen and John Stewart songs, and "Selfish Heart" is a high-speed howler that would do Jerry Lee Lewis proud.

Tales of the New West doesn't slow down on the hairpin and is not for the frail of heart: the Beat Farmers have stripped down the history of American music and juiced it up by their own devices, with unique and excellent results. - Lou Beery

John Fogerty

"Old Man Down the Road"
b/w "Big Train From Memphis"

Warner Brothers 29100

After nearly ten years in exile, John Fogerty has regained his voice with the release of this new single from the chart-topping, long-playing album, Centerfield (WB25203-1). For those familiar with Fogerty's work as singer and songwriter, his musical style is concise and compellingly clear.

Centerfield was almost the album that carried the record to the top of the charts in the late Sixties. While the Mamas and Papas were "California Dreaming" and the Grateful Dead were indulging in psychedelic riddles, the Mad Professor was creating a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of "Heavenless," the Mad Professor to create a sound that will keep the people on the dance floor.
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DB 73

Currently one of the biggest bands on the college-radio circuit, Guadalcanal Diary works from a heavy folk base while producing their own personal brand of rock 'n' roll. While the R.E.M. influence is apparent on some songs, particularly in the stringing, dancing guitars, Big Man wanders off to a slightly different land, where the drums roll, cymbal crash, beeping up the electric-folk and making for a fast, catchy, intelligent album.

—Lou Berney

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Internationally acclaimed as one of the great soul stylists, Aaron Neville remains an enigmatic and private man.

Aaron Neville is at once the most foreboding and enigmatic figure on the New Orleans music scene. I was relatively certain of this when first I met him pushing a broom at the Uptown Youth Center (where he is on the board of directors) and my eyes fixed on the two tattoos, a dagger on his right arm and a cross on the left. Four hours later when I heard him sing “Home On The Range” on the Riverboat President I was sure. Possessing a physique fearsome enough to back an audience against a wall, Aaron instead hushed them and held them spellbound with one of the sweetest voices in souldom. After nearly thirty years performing, Aaron Neville remains the brooding and sensitive presence in the lively Neville tribe.

Although Neville gained short-lived notoriety in the Sixties with the regional hit “Over You” and the chart-topping single “Tell It Like It Is,” it is his performances with the Neville Brothers that have earned him international recognition as one of the vastly underrated soul stylists of the past two decades. In 1982 he was selected one of Penthouse Magazine’s “Top Male Rhythm and Blues Performer of the Year” on the basis of his two ballads on the Nevilles’ Fiyo On The Bayou album. Since then performers as varied as Elvis Costello, Bette Midler, Keith Richards, and Linda Ronstadt have praised his gentle stylings.

Neville’s vocal style borrows more from the vocal group and spiritual traditions and the “cowboy singers” than the R&B sounds emanating from New Orleans in the Fifties and Sixties. In fact, Aaron’s singing has little to do with the rollicking spirit and second line rhythms that have been dubbed the “New Orleans sound.” At the backbone of his style remains a mellifluous tenor, wavering perhaps in tone and volume but never in intensity, and an ability to break words into sounds so pure they transcend literal meaning. It is a style indebted to Pookie Hudson and Sam Cooke. Like Hudson’s and Cooke’s, it is a style reflecting emotions of the deepest kind.

Neville is quick to credit both Hudson (whose Spaniels hit with “Goodnight, Sweetheart, Goodnight,” in 1954) and Cooke as important influences. While his vibrato is derived from Hudson’s tremulous tenor, his mellismatic knack for stretching words and syllables for dramatic impact is rooted in the gospel stylings of Cooke. “I was into spirituals and Sam Cooke was my favorite,” Aaron recalls. “I got turned on to him the first song he made with the Soul Stirrers; it was a thing called ‘Any Day Now’ and I’ve been singing it ever since.”

Allen Toussaint offered a more special appraisal: “His style is unique... the way he’ll take one word and do so much with that one word is similar to what Handel used to do. Even though that’s a strange correlation, Aaron can in a very classic sense take one word and with the way he repeats it over and over can build on it.”
aron Jason Neville, the third oldest of the musical Neville brothers, was born January 24, 1941, in uptown New Orleans. His mother was a dancer and his father a stevedore. Before his first birthday his family moved to the Calliope housing project. “I was a cowboy as a kid,” Aaron remembers. “I had the fastest mopstick in the projects. You see the mopstick, that was my horse Kimo. I used to listen to the cowboy singers on the radio. I grew up on The Sons of the Pioneers, Gene Autry, and Roy Rogers, with the yodeling and stuff.”

When Aaron wasn’t home on the range, he was singing his way into basketball games and movies. “My favorite song was ‘Wheel of Fortune’, that and ‘Mona Lisa’. I used to sing ‘Pretend’ by Nat King Cole and get in free to whatever was happening at Rosenwald Gymnasium.”

Aaron’s uncle, George Landry (later to found the Wild Tchoupitoulas) was a piano player. It was on his piano that brother Art and later Aaron learned to play. Without instruments of their own, the brothers made most of their music on street corners. “Art and ‘Izzy Coo’ (Junior Cougarten) were another influence on my singing. They had a vocal group that used to sit out in the park and sing doo-wop and I used to harmonize with them.”

The Neville family moved from the Calliope project to the uptown neighborhood where the brothers still live in time for Aaron to enroll at Samuel Green Middle School. The move had little effect on Aaron’s singular musical sensibilities. While his classmates were grooving to Fats Domino and Lloyd Price, Aaron was just discovering the wonderful sounds of Pookie Hudson and by the time he began classes at Cohen High School he had put together his own doo-wop group. “You would find me in the bathroom there (it had nice acoustics) and we’d be harmonizing doing the Spaniels and Flamingoes.”

Neville’s first professional appearance came in 1956 with the Avalons, a band assembled by Solomon Spencer, the music teacher at Cohen. In their first show on the midway at Lincoln Beach, Aaron sang and played piano on a mixture of R&B favorites. Meanwhile he moonlighted at weekly appearances in the French Quarter. “We played the Driftwood Lounge at the corner of Toulouse and Bourbon,” recalls Aaron. “It was an all-blind band: Art Jones on bass, Boy Blue on tenor, and Little Snooks Eaglin on guitar. I was on piano and sang.”

Neville graduated from high school in 1958 and spent most of 1958 and ’59 “rough riding” around town. He filled in for Art (who had enlisted in the Navy) on piano and vocals with the popular Hawkettes, got married, and did six months for auto theft. He emerged from the period with a tattoo of a dagger on his cheek, the beautiful ballad “Everyday” (written in parish prison) in hand, and a record deal with Joe Banashak’s Minit Records. Aaron’s first record for Minit, “Over You,” was a regional hit and reached 21 on the national R&B charts in October 1960. While “Over You” with its playful rhythms got airplay, it was the somber “Everyday” with its despairing vocals (“Everyday along about three, I’m dreaming of the day that I’ll be free”) that set the tone for most of the fourteen Toussaint-Neville collaborations to follow.

“Every song I wrote for Aaron was especially written for him,” Toussaint explained. “There are few folk who inspire their own suits or dresses…” Aaron led me into his personality as far as singing with ‘Everyday’, a song that Aaron wrote. It sort of dictated some of the better places for Aaron to be vocally. You can change the story, but that’s where Aaron felt really great as far as manipulation of melodic lines and phrases.”

Following the release of “Over You,” Aaron toured both coasts with Larry (“Bony Maronie”) Williams, sharing the bill with performers like Jackie Wilson, Little Richard and James Brown. Aaron would typically sing two or three songs with backing from Williams’ band but recalls, “There were times when Larry would have two gigs or couldn’t make one and I’d be him!”

(Clockwise from left): Aaron in grade school. Aaron, married and graduated, 1959. Aaron on the road in Florida after ’Tell It Like It Is’ High school, the Fifties. Family photo from Jazz Fest 1974: Joel, Aaron, daughter Ernestine, son Ivan, son Jason (Aaron Jr. not pictured).
A native Orleanian, he has a desire to bring pleasure in his warm, expressive style, when performing. His tunes are getting hot all across the country. It is being played by the ranking disc-jockeys from coast to coast.

When Aaron returned to New Orleans he played occasional gigs with either the Hawkettes backing or as part of a package of local acts and found odd jobs during the day. He was also back and forth between New Orleans and Los Angeles during 1962 and 1963. His friend Larry Williams was living and recording in L.A. and Aaron hoped to secure a record deal there, but found himself hamstrung by contractual obligations to Joe Banashak.

In 1965 Aaron had been out of the studio for two years when Lee Diamond approached him with a song he had written with George Davis. Although unenthusiastic about the song, Aaron agreed to record it as the first release on Davis' and Banashak's Red Tyler's Parlo label.

"Tell It Like It Is" reportedly sold 40,000 copies in New Orleans the week it was released; by December 1966 it had topped the R&B charts and in March 1967 it rose to Number 2 on the pop charts, earning Aaron a gold record. Sandwiched between "Snoopy Versus the Red Baron" (1) and "I'm a Believer" (2), Aaron's pleading ballad was an anomaly on the charts. Its great strength was the hip lyrics that Aaron delivered airily over Red Tyler's dirge-like sax.

The success of "Tell It Like It Is" prompted the hasty release of an album on Parlo, the reissue of his Minit sides on an LP, and two more Parlo singles, the first of which, "She Took You For A Ride," reached Number 97 on the charts. Aaron toured the states and Canada on the strength of his hit, backed by Art, Leo Nocentelli, George French and Smokey Johnson. The engagements included a tour with Otis Redding, but the zenith of Aaron's success came with his appearance in New York at the Apollo Theater "Showcase of the Stars," which was held over for two weeks.

Aaron's failure to realize much financial gain or longstanding popularity following "Tell It Like It Is" has been the subject of much speculation. Some people close to him at the time believe that the tattoo of a dagger on his cheek and the image implied caused him to lose a television spot with Frank Sinatra and a Dick Clark appearance.

Neville is not convinced, though: "That's all just rumor," he claims. "I never was supposed to go on Dick Clark. The tattoo, you can hardly see it...what happened was a lack of business knowledge. The record company folded up and became bankrupt and there was a lot of mess after that. It just goes to show, the industry in New Orleans just didn't have the right people."

When the two follow-up singles on Parlo died quietly and a third record on Safari produced by George Davis did nothing, Aaron joined with brothers Cyril and Charles to form the Neville Sounds. During early 1968 the brothers played a regular show at the Nitecap on Louisiana Avenue and earned a reputation as the hottest act in town. Later that year when they were offered an opportunity to play the Ivanhoe in the French, Quartet, Art and Charles split to form what would later become the Meters. Aaron and Cyril enlisted the help of Sam Henry, Richard Amos, Robert "Butter" Drummond, and Eugene Syegal and continued to play "bits from the radio" at the Nitecap, calling themselves The Soul Machine.

In 1969 Aaron renewed his partnership with Allen Toussaint, who had teamed with Marshall Sehorn to form SeaSaint Enterprises. Again Toussaint cast Aaron in a slow soul groove, but the material was more pop, as was the production. Despite some fine performances by Aaron, the records sounded hastily produced and did nothing to further his floundering career. After three stillborn records on Bell, Aaron went to Nashville with The Soul Machine, then on to New York to stay with brother Charles and pursue a record deal. As he had in the past, Aaron found himself bound by contractual obligations (this time with SeaSaint) in New Orleans.
Aaron returned to New Orleans in 1972 to dub vocals onto an instrumental backing that Toussaint had recorded in Atlanta. The resulting record, "Hercules," was Aaron's grittiest performance since Parlo and had a funky sound similar to Marvin Gaye's "What's Goin' On." Despite the contemporary sound of the new record (it was later recorded on an album by Boz Scaggs), it sold poorly and Aaron slipped back into the obscurity of the New Orleans waterfront, where he continued to work as a longshoreman with infrequent gigs at the Club Alhambra.

In 1976, the four Neville brothers met in New Orleans to record an album with the Wild Tchoupitoulas, the black Indian tribe founded by their uncle, George Landry (Big Chief Jolly). "We had been planning on getting together for years," relates Aaron. "The Tchoupitoulas session just brought it about." In the following year the Neville Brothers put together a live show combining the funkiness of Art's Meters, the Indian rhythms of Cyril, and the sensitive ballads of Aaron.

There is no need to repeat the Neville Brothers' story here. The band's live performances and growing cult status have kept Aaron in work for the last six years but have also been a source of frustration. "You know, it's a hard gig playing with the Neville Brothers," explains Aaron. "As much as I want to sing I only do two or three songs, you know.

While the Nevilles' live performances have given Aaron limited outlet for his vocalese, the grittiness of Art's Meters, the Indian rhythms of Cyril, and the sensitive ballads of Aaron. The band's live performances and growing cult status have kept Aaron in work for the last six years but have also been a source of frustration. "You know, it's a hard gig playing with the Neville Brothers," explains Aaron. "As much as I want to sing I only do two or three songs, you know.

When everything seems like it's about to fall to pieces, it says 'no man, you got to hold up!'"
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**FESTIVAL SCHEDULE**

**SUNDAY, APRIL 28**

1. 1:15 - S.U.N.O. Jazz Ensemble
2. 2:30 - Rockin Sidney
3. 4:00 - Louisiana Purchase
4. 5:30 - St. Joseph the Worker Combined Choir
5. 7:00 - The Neville Brothers
6. 8:15 - Sady Courville & The Monou Hour Cajun Band
7. 9:30 - Edu & The Sounds of Brazil
8. 10:45 - Luther Kent & Trick Bag
9. 9:00 - Tim Williams & Contraband
10. 10:30 - Continental Drifters
11. 11:45 - Earl King & The New Day Blues Band
12. 12:00 - W.T. Daniel Dixie Band

**SOUTHWEST GYPSY GOSPEL TENT**

- 12:45 - Famous Troubadours Gospel Singers
- 1:15 - The Famous Rocks of Harmony
- 1:45 - Louisiana Purchase
- 2:15 - The Spanish Revival
- 2:45 - The Montana College Choir

**HUT KID'S TENT**

- 8:00 - McDonald's No. 22 Children's Choir
- 8:30 - Casablanca Travelers
- 9:00 - Floating Eagle Theatre
- 9:30 - Kumbuka Dance & Drum Collective

**ECONOMY HALL**

- 11:00 - Theron Lewis
- 11:45 - Frank Jordan
- 12:00 - Beausoleil
- 12:15 - Calneta
- 1:00 - Deacon John Blues Revue

**PHILA'S JUSTICE GOSPEL TENT**

- 12:15 - Ponderosa Baptist Church Choir
- 1:15 - Washington State Baptist Church Choir
- 2:15 - St. John Baptist Church Choir
- 3:15 - St. Paul Baptist Church Choir

**STAGE 2**

- 8:00 - The Famous Smooth Family
- 8:30 - Avondale Community Choir
- 9:00 - The Famous Cajun Band
- 9:30 - The Famous Gospel Singers

**STAGE 1**

- 8:00 - The Famous Troubadours
- 8:30 - The Famous Smooth Family
- 9:00 - The Famous Gospel Singers
- 9:30 - The Famous Cajun Band

**SUNDAY, MAY 5**

**STAGE 1**

1. 12:00 - Ruben "Mr. Salts" Gonzalez
2. 1:00 - King Nino & His Slave Girls
3. 2:00 - Marcha Ball
4. 3:00 - Lucey
5. 4:00 - Big Mama Carlin
6. 5:00 - Deacon John Blues Revue
7. 6:00 - Joe "Mr. Salts" Gonzalez
8. 7:00 - The Famous Troubadours
9. 8:00 - The Famous Smooth Family
10. 9:00 - The Famous Gospel Singers
11. 10:00 - The Famous Cajun Band

**STAGE 2**

1. 12:00 - Tom Forrester & His Uptown Affair
2. 1:00 - The Famous Troubadours
3. 2:00 - The Famous Smooth Family
4. 3:00 - The Famous Gospel Singers
5. 4:00 - The Famous Cajun Band
6. 5:00 - The Famous Jazz Band
7. 6:00 - The Famous Dixieland Band
8. 7:00 - The Famous Gospel Singers
9. 8:00 - The Famous Cajun Band
10. 9:00 - The Famous Jazz Band
11. 10:00 - The Famous Dixieland Band

**ECONOMY HALL**

- 12:00 - Theron Lewis
- 12:45 - Frank Jordan
- 1:15 - Deacon John Blues Revue
- 1:45 - The Famous Smooth Family
- 2:15 - The Famous Gospel Singers
- 2:45 - The Famous Cajun Band
- 3:15 - The Famous Jazz Band
- 3:45 - The Famous Dixieland Band

**PHILA'S JUSTICE GOSPEL TENT**

- 12:15 - Ponderosa Baptist Church Choir
- 1:15 - Washington State Baptist Church Choir
- 2:15 - St. John Baptist Church Choir
- 3:15 - St. Paul Baptist Church Choir

**STAGE 2**

- 8:00 - The Famous Smooth Family
- 8:30 - Avondale Community Choir
- 9:00 - The Famous Cajun Band
- 9:30 - The Famous Gospel Singers

**STAGE 1**

- 8:00 - The Famous Troubadours
- 8:30 - The Famous Smooth Family
- 9:00 - The Famous Gospel Singers
- 9:30 - The Famous Cajun Band
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Paquito D’Rivera
Bill Evans
Gil Evans
Joe Faddis
Art Farmer
Wilton Felder
Rodney Franklin
Stan Getz
Jimmy Giuffre
Dexter Gordon
Dave Grusin
Charlie Haden
Lionel Hampton
Herbie Hancock
Barry Harris
Eddie Harris
Jimmy Heath
Percy Heath
Joe Henderson
Wayne Henderson
Stix Hooper
Freddie Hubbard
Milt Jackson
Illinois Jacquet
Keith Jarrett
Budd Johnson
J.J. Johnson
Ryo Kawasaki
Rahsaan Roland Kirk
Lee Konitz
Yusef Lateef
Hubert Laws
John Lewis
Ramsey Lewis
Dave Liebman
Chuck Mangione
Adam Makowicz
Lyle Mays
Jackie McLean
Pat Metheny
Charles Mingus
Thelonious Monk
James Moody
Sy Oliver
Jimmy Owens
Eddie Palmieri
Charlie Parker
Art Pepper
Oscar Peterson
Sun Ra
Max Roach
Red Rodney
Sonny Rollins
Roswell Rudd
George Russell
Joe Sample
Pharoah Sanders
Mongo Santamaria
Shirley X. Scott
George Shearing
Archie Shepp
Wayne Shorter
Jabbo Smith
Lonnie Liston Smith
Sonny Stitt
Ira Sullivan
Cecil Taylor
Clark Terry
Jean "Toots" Thielemans
Charles Tolliver
Brian Torff
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EVENING CONCERTS

FRIDAY, APRIL 25, 1985

MILES DAVIS/WYNTON MARSALS
Theatre of Performing Arts—7:30 P.M. & Midnight
Miles Davis Band: Al Foster, John Scofield, Darryl Jones, Robert Irving, III, Bob Berg & Steve Thornton.
Wynton Marsalis Quartet: Branford Marsalis, Charnette Moffett, Kenny Kirkland, & Jeffery Watts.
JAZZ & FILM THE NEW GENERATION
Praet's Club Alumni—Midnight
Performing Live: Irure incarnation, Donald Harrison, Ellis Marsalis, Herlin Riley, Mike Pelleria, Java Singleton, Earl Turbinton, Jr., Johnny Vidocovich, Rick Margizza, Victor Goines & Marion Jordan.
Performances on Film: John Coltrane, Art Blakey, Sonny Rollins, Miles Davis, Charlie Parker, Bilie Holiday, Dizzy Gillespie & Lester Young.
SATURDAY, APRIL 27, 1985

THE STAPLE SINGERS, ALLEN TOUSSAINT, THE DIRTY DOZEN BRASS BAND
Riverboat President—7:00 P.M. & Midnight
JAZZ & FILM THE NEW DIRECTION
Praet's Club Alumni—Midnight
Performances on Film: Thelonious Monk, Eric Dolphy, McCoy Tyner, John Coltrane, Cecil Taylor, Archie Shepp & Cannonball Adderley.
TUESDAY, APRIL 30, 1985

AN EVENING WITH SARAH VAUGHAN
Presented by Travel New Orleans, Inc.
Theatre of Performing Arts—8:00 P.M.
SARAH VAUGHAN and Trio, plus Special Guest: Ellis Marsalis.

WEDNESDAY, MAY 1, 1985

SPYRO GYRA AND THE JAMES RIVERS MOVEMENT
Riverboat President—9:00 P.M.
JAZZ AT STORYVILLE
The New Storyville Jazz Hall—8:30 P.M.
THURSDAY, MAY 2, 1985

GUITAR EXPLOSION—STEVIE RAY VAUGHAN AND DOUBLE TROUBLE, ALBERT KING, "GATEMOUTH" BROWN
Riverboat President—8:00 P.M.
JAZZ AT STORYVILLE
The New Storyville Jazz Hall—8:30 P.M.
FRIDAY, MAY 3, 1985

FUNKIFY THE WORLD...THIRD WORLD, THE NEVILLE BROTHERS BAND, TAMIA MARIA
Riverboat President—7:00 P.M. & Midnight
SATURDAY, MAY 4, 1985

RY COODER, BOBBY "BLUE" BLAND, BONNIE RAIT
Riverboat President—7:00 P.M. & Midnight

SATURDAY, APRIL 27

Stage 1
12:00—1:30—Walter Payton & Ballet Filip
2:00—3:00—Gary Brown & Feelings
3:30—4:30—Bar-Kays
5:00—6:00—Irma Thomas & The Professionals
Stage 2
12:15—1:15—Hector Gallardo & His Songbirds
1:30—2:30—Troy L. Deramus & His Country King Show
3:00—4:00—Cotton Cherrier & His Red Hot Louisiana Band
4:30—5:30—A-Train
Stage 3
12:00—1:00—Bryan Lee & The Jump-Street
1:15—2:15—Willie Tee
2:30—3:30—Martha Reeves
4:00—5:15—Berny Spellman, Lee Allen with Tyler & Smokey Johnson
Stage 4
12:00—1:00—Boogie Bill Webb
1:15—2:15—Ironing Board Sam
2:30—3:30—Bourgeois
3:45—4:30—Van Williams
4:45—5:45—Dewey Balla
Festival Tent
12:00—12:45—Dillard University Jazz Ensemble
1:00—2:00—Woodenhead
2:15—3:15—Ramsey McLean & The Survivors
3:30—4:30—Larry Coryell & Emily Remler
4:45—5:45—Lee Kottke
Economy Hall
12:00—1:00—Kid Sheik & His Storyville Band
1:15—2:00—Cousin Joe
2:15—3:00—Pister Sisters
3:15—4:15—Tribute to Sidney Bechet with Willie & Joanne Horton
4:30—5:30—Onward Brass Band
Koinard
12:15—1:15—Tim Green/Dave Goodman combo
1:30—2:00—Rising Star Drum & Fife Corps
2:15—3:00—White Cloud Hunters
3:15—4:15—Delfeayo Marsalis Quintet
3:45—5:30—Terence Blanchard & Donald Harrison Quintet
RHODES/WYLD GOSPEL TENT
12:00—12:40—The Wimberly Family
12:45—1:25—Macedonia B.C. Youth Choir
1:30—2:10—St. Luke A.M.E. Gospel Choir
2:15—2:55—Franklin Avenue B.C. Choir
3:00—3:40—N.O. Spiritualites
3:45—4:25—Dimensions of Faith
3:45—5:30—Regular B.C. Choir
WOSU/Pizza Hut Kid's Tent
12:00—1:00—Lusher Elementary School Choir
1:00—2:00—James "Mr. Magic" Williams
1:30—3:00—Evangeline Armstrong
3:30—4:00—Chickasaw Echo Dance Ensemble
4:00—5:00—New Orleans Free School Village

PARADE
3:00
Chosen Few Brass Band
Ladies Zulu
The Jammers

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Black Top
The Dukes of Rhythm

For a brief, sublime period between 1958 and 1960 the Dukes of Rhythm band held sway over the Bayou Lafourche area. Despite this local popularity, their original recorded output was pitifully small, with just one minor hit to their name—"Don't Leave Me Again" (Top Rank). English record man Bruce Bastin had since reissued the occasional Dukes of Rhythm track in his valuable " Legendary Jay Miller Sessions" series on Flyright, but in 1984 he struck a deal with tenor sax player Harry Simoneaux to release Harry's old tapes of the band in its prime.

The ensuing album, The Dukes of Rhythm featuring Joe Carl (Krazy Kat 788), consisted of tracks from sessions cut at Jay Miller's famous Crowley studio and from a live gig at the College Inn, Thibodaux. The studio side does not seem to show the band at its best, although the Top Rank hit is included. However, the live side is something else! Here we have the only known example of a working South Louisiana band taped at a club performance during the height of the swamp-pop era at the turn of the Sixties. Brilliantly performed, the repertoire is fascinating, too, comprising as it does a healthy mix of New Orleans R&B and swamp-pop tunes of the day such as "Tell It Like It Is" (Eddie Bo), "Ooh Poo Pah Doo" (Jessie Hill), "For Love" (Lloyd Price), "Before I Grow Too Old" (Fats Domino/Bobby Charles), "Those Eyes" (Bobby Charles), and "Holy One" (Freddie Fender). Who can argue that those weren't good times!

Harry Simoneaux and vocalist Joe Carl were rightly thrilled at Bruce Bastin's enterprise—and it must be said, courage—in releasing the album. One afternoon last spring both men sat down in front of a recorder in Harry's Lafayette home to reminisce about the Dukes of Rhythm, recalling the hopes and disappointments of a band "trying to make it" in those heady, far-off rock 'n' roll heydays, at the same time giving much insight into the local music scene of the time.

Joe Carl now lives in Marrero on the West Bank, and works as an internal auditor in the Avondale Shipyard. He was born Nolan Duplantis in Houma on March 19, 1937, and during his youth liked "country, big bands, all types, knew all songs on Your Hit Parade." (Harry's music career has been fully documented in my book, South to Louisiana—Pelican.)

"It was glorious, yes, fun. We were good, too."
Beaumont, the trump­
Club and Roy said if we could play that sort of alternate Saturday at the Fun Pavilion which was the hot spot back in '55.

He put us opposite the Eight Toes, which was a real popular group at the time; a black group from the Edgard area, they were the hottest thing... To have him think enough of our little five-piece group that he would put us opposite them on alternate Saturdays was quite an honor.

And the Dominos really did well for quite a time, for four years.

"At one stage we were looking for a recording contract with Chess when Bobby Charles was recording I'm not sure about you, baby, only time will tell" at Cosimo's in New Orleans ["Time Will Tell" c. March 1956]. We were in the studio and we had an appointment to see the guy from Chess, I can't even recall his name [probably Paul Gayten]. He wanted to buy this 'You Broke My Heart' after we played it for him, for Bobby to record. We didn't sell it, we wanted to record it ourselves.

Then after about three years, the Fun Pavilion That's why we went up there. He said, well, he just owned the Houma label] with a fat guy called Rene Netto, who was outstanding on sax, and Harry Simoneaux with Gene Rodrigue (guitar) and Gerald Guidry (drums) from a gig in Laros, Louisiana, c. 1950.

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But the Dominos, we started playing all over the damned state, LSU frat parties, even playing jobs in East Texas - Beaumont, Port Arthur. That was 1956-57. We didn't have a booking agent, all we had was the white boy's group and we go to play a job. We were just hitting it hard, you know. Then after about three years, the Fun Pavilion started getting a bit slow, and we got Leroy Trosclair's brother in the group, Errol. He began sharing the load as far as vocalizing, and I concentrated a little more on my horn - the trumpet. It worked out real good.

Sherry Rivet on drums, Hubert Baudoin on piano, Cliff Fonseca on guitar, Bob Hess on bass guitar, and you [Harry]. Raoul Prado was also there on saxophone.

"The crowd at the Welcome Inn was an older group, 19 through 50 years old, as opposed to the teenage group at the Fun Pavilion, and was more influenced by the rhythm and blues and rock 'n' roll. We held on to the song [it is now included in the Dominos' album with a fat guy called Rene Netto, who was outstanding on sax, and Harry Simoneaux with Gene Rodrigue (guitar) and Gerald Guidry (drums) from a gig in Laros, Louisiana, c. 1950.

Then the people just wouldn't stand for it, they'd leave and they'd go to another club or they'd start a fight with you, telling you to get back on the bandstand. The people just wouldn't stand for it, they'd leave and they'd go to another club or they'd start a fight with you, telling you to get back on the bandstand. They came to dance and hear you. What was the real odd thing about it was the fact that we had to play every number twice. And if you didn't play it twice, they'd say, 'What the hell did you do for it? Don't you like the song, we were up there dancing!' I wonder where that started?"

Expects Harry, "That is only a custom in South Louisiana as far as I know, 'cos when I moved to Lafayette they thought that was the silliest thing they ever heard.

You'd get through playing a song, everybody stands on the floor, no clapping or anything, you'd just stand there like a bunch of statues and you start the song again. Some of those songs you really didn't like, when you repeated them you made them very short repeats."

Continues Joe, "I went to listen to your group [the Dukes of Rhythm] before I gave you a definite answer because the Dominos was a group I'd started and I didn't just want to drop out of the picture with them. But the fact they had Errol vocalizing... You guys had told me you were getting rid of Joe Barry and y'all asked me if I'd be interested to go with you. I really hadn't heard you before, and you were playing right across the bayou from us! After I heard the group I really decided that the group was as tight a group and I wanted to be part of it. I made my goodbyes with the Dominos with no animosities or anything because they knew I was going to a better deal for myself and they in turn would be a smaller group by one man and they could book more jobs. The was in late 1958 and we worked together about a year before we cut our first session?"

Soon after Joe Carl joined the Dukes of Rhythm, the talented Rene Netto departed to pursue a solo career that included a long residency on the Mississippi coast. Drummer Sherry Rivet also left to join his old friend Joe Barry, to be replaced by Nolan Adam. "Nolan was talent shot in a freak accident some years back," says Carl. "It was quite tragic because he was a drummer on the way up. He had terrific meter and the feel of things, never had to coax him in any way!"

The scene was set for that first session, which was arranged after Harry Simoneaux had written to Jay Miller in Crowley. Harry has retained Miller's letters on the subject, and they make interesting reading (Mr. Miller has given permission for them to be reproduced). On March 11, 1960, Miller wrote, "Please be advised that I will be happy to audition you either by tape or in person. By tape would be possibly the less expensive and the easiest but in person usually is the most effective. I will, however, leave this up to you. I cannot impress on you too highly as to the importance of the material, as well as the artists. I trust that your band has good material." Then on March 24 he enquired, "Could you bring your band over on Saturday, April the 2nd for an audition and possibly a session, if the material warrants it? If so, please be here about 10:00 am so we can go over the songs.

Events continued to move quickly. After issuing contracts on April 5, Jay Miller wrote again on April 12, stating: "Please be advised that the records by the Dukes of Rhythm will be released the first part of next week. Kindly inform all dealers and operators in that sector that the records will be available at: All South Distributing Corp., 630 Baronne Street, New Orleans, La. I feel sure that the above distributor will do their best to help me get the record a success, as they are the exclusive and solo distributor for this locality."

On May 3 he remarked, "It's good to know that the record is doing so well. Let's hope that it holds up?"

The record in question was "Don't Leave Me
Again, originally issued on Miller's Rocko label but quickly leased to Top Rank through their local representative Leland Rogers — the Houston record man and elder brother of superstar Kenny Rogers. The song was written by Harry Simoneaux, who recalls: "After Joe Carl joined the group I admired his singing very much, and I decided to write my first song patterned after something he might sound good on. I wrote it and decided to write my first song patterned after...

Group I admired his singing very much, and I wanted to release it, when I first got word of it, I told Joe; we thought we were instant millionaires. We were just jumping for joy, we were on Cloud Nine..." Joe: "Who was the other guy, was it Dan Diamond? They had some weird people at WNOE! Well, disc jockeys have to be weird, they talk to themselves all the time, they're living in a peculiar world!"

Harry: "That song got a lot of airplay in South Louisiana and Mississippi. Maybe Texas and Alabama..."

Joe: "I think it did well in the eastern part of Texas, like Port Arthur, Beaumont, in that area, Galveston."

Harry: "Now this song got you a date at the Municipal Auditorium in New Orleans..." [note Joe as a solo act, not with the Dukes of Rhythm]

Joe: "Yeah, there was a big rock 'n' roll show, they used to have it twice a year!"

Harry: "WNOE presented it, Jim Stewart was the host..." Joe: "And it was a packed house. We put them on first. Back in those days they had the white show, then the black show. The white artists came on, and then the black artists came on. Now I was the first one to go on, and the headliner for our portion of the show was Frankie Ford with 'Sea Cruise!' And Tommy Ridgley was the lead act for the black show. Johnny Adams had a song out at that time, and his song was the hottest thing and I think he was the lead... 'I Won't Cry!' And Allen Toussaint was the musical director for the black portion of it, and Herbert Tassin, Bobby's brother, was the band director for the white portion of it. They had Mac Rebennack, Roland Stone, Stark Whiteman, 'Graduation Day'..."

Joe: "When we found out that Top Rank decided they wanted to release it, when I first got word of it, I told Joe; we thought we were instant millionaires. We were just jumping for joy, we were on Cloud Nine..."

Joe: "Harry was designated my agent because I recorded his song. And the other reason you were my agent, you were the only one that had a credit card — a Diner's Club credit card (laughs). And we ate at Commander's Palace when we went for an interview with WNOE, Jim Stewart. And we were making the rounds of the dee-jays in New Orleans..."

Harry: "We saw Poppa Stoppa..."

Joe: "But quickly leased to Top Rank through their local representative Leland Rogers — the Houston record man and elder brother of superstar Kenny Rogers. The song was written by Harry Simoneaux, who recalls: "After Joe Carl joined the group I admired his singing very much, and I decided to write my first song patterned after something he might sound good on. I wrote it and decided to write my first song patterned after...

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Harry: "Now this song got you a date at the Municipal Auditorium in New Orleans..." [note Joe as a solo act, not with the Dukes of Rhythm]
Rockin' problems in creating a hit record at the time: the black group, Allen Toussaint and the rest of the whites, and we had Tommy Ridgley and his baseball field; the audience wasn't as responsive as good band, and Johnny Adams and Bobby Mitchell in our little drummer, he was the hottest white drummer in the city at the time. (Paul Stabile) It was a good show!

Unfortunately, the progress of "Don't Leave Me Again" faltered, leading Harry to write a letter of complaint to Jay Miller. Miller's polite and highly informative response dated June 8, 1960, stresses the problems in creating a hit record at the time:

"I must admit that I am a little disturbed with the fact that you boys seem to be a little disappointed about the work being done on the record.

"First of all, I don't think you all realize just how hard it is to get a record played this day by a new artist. For instance, I would like to mention that you are one of the very few local artists that have had their record played at all over WNOE. They are a very hard station to work with and I feel that we have been indeed fortunate.

"Your statement that Eunice is the only station in Southwest Louisiana playing the record is not correct. We have had play in Crowley, Lafayette, Jennings, Lake Charles and Ville Platte that I know of.

"In regard to the supplier of samples to stations, All South was given, by me, records for such purposes. This along with the ones that I sent out and the ones that I sent you boys should give our good state coverage. Top Rank sends our record out to their listing which is very big.

"In reference to the rating review in the trade magazines, it is always better to wait and get a favorable report from some sector before asking for a review on a new artist. I am 100 percent in favor of holding off until then because chances are our rating would not be better than average.

"Harry, we are doing quite a bit of work on the record and it just takes time. It is fantastic the number of releases each week. Thus far, we have received our share of the promotion and possibly even more than our share. Please bear with us and don't give up. There is the chance that the record just doesn't have it but there will be future releases and, if this one doesn't do it, maybe another will.

"Please let me hear from you again and give my regards to all the boys."

Looking back, Joe Carl analyzes why the record did peter out: "I was very disappointed when Top Rank stopped distribution just after they picked up 'Don't Leave Me Again.' They ceased doing business here. They had a guy who was very hot at the time, Jack Scott, with 'Burning Bridges,' that was their last effort in the United States. I think, as a distributor. They pulled up stakes, they just quit. 'Don't Leave Me Again' was really taking off and when it did reach a certain level on the local charts wherever it was playing it stayed up there because it was a song people liked to listen to (the record was listed by WAIL Baton Rouge and KMRC Morgan City among others), It wasn't an overpowering song but it was pleasant listening and the people just kept requesting it!

The Dukes of Rhythm did not last much longer, although they did have two other fine releases on Jay Miller's Rocko and Zynn labels—"Rockin' Fever" and "You're Too Hot To Handle." "We broke up when I got approached to play this job in Morgan City at Lounge Maurice," says Joe, "and it was six nights a week. The majority of the group naturally couldn't make that commitment because of their other jobs. So those that could make the commitment, there was only Bobby Tas-sin and myself of our old group, and for awhile Adoue on drums because he was a single guy. It was for a three-month engagement at six-nights-a-week, which was plenty of money for us at the time. I guess everybody was down after we didn't come back with something else after 'Don't Leave Me Again,' and I think that's what broke it up. We all went our separate ways, I'm sorry to say. After another season in Morgan City, Bob Tas-sin and I went into partnership at the Scorpio Lounge in Marrero in 1962...

"The Dukes of Rhythm did not have the southwest Louisiana sound, what you call the swamp-pop. It wasn't your 'Wasted Days and Wasted Nights!' I'd say we were different from that group because we had more New Orleans influence on our music. It was glorious, yes, fun. We were good, too!"

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Ella Fitzgerald: "Swing Low, Sweet Canadas.
Ahmed Jamal: "Inspiration.
Yusef Lateef: "Live At Pop's.
Ramsey Lewis Trio: "With Jean Dubon.
Herbie Mann: "Mann In The Morning.
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The Meters: "New Directions.
The Meters: "Trick Bag.
The Meters: "Fire On The Bayou.
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MAY 1985/WAVELENGTH 37
Wynton, once again, you won a Grammy in both the jazz and classical music category. Last year your playing and acceptance speech were high points of the Grammy Awards ceremony. We heard that you were there although we didn’t see you. John Denver said you were sick. What happened?

I was sick.

What were you sick of?

From food and music poisoning.

Explain that.

I had food poisoning. I had eaten some food that wasn’t cool, but then it attacked my stomach even more vigorously when I heard what was going on.

Which was?

Some bullshit. When I was talking with the dude [from the Grammies], Herbie [Hancock] and Thomas Dolby were up on stage committing crimes on those synthesizers, and everybody was just sitting around waiting for more people to jump up on stage with weird hair-dos and stuff. It just wasn’t the place for me to be.

Last year you performed. You did a jazz piece and a classical piece. Were you scheduled to perform this time?

No; at first they [Grammy officials] were talking about me performing but then they said no. When I got there, I discovered that they had taken the jazz segment off the show. I asked them why and they said they were rotating. I said [laughing], “Well, why don’t you just rotate the jazz back on?”

They wouldn’t include any jazz?

They announced the winners on TV, but they didn’t have any jazz performance nor any announcing of jazz categories on the TV. I was very disturbed upon discovering this.

So that’s the music poisoning. That was part of it. A certain amount of co-signature of commercialism and stuff that’s on a low level so far as the human level, you can’t fight it. Sometimes you’ve got to say, “All right, y’all, got it;” and split.

But weren’t you invited to present one of the awards?

They wanted me to give out the award for opera. I don’t even dig opera. I’m a jazz musician. I couldn’t go for that. No jazz, no Wynton.

How many Grammy nominations did you have?

Six overall. I had four and my record had a nomination for engineering and also for arrangements.

Six nominations. That put you in the same league as Prince.

Yeah. I think I had one more than Prince.

So you had all those nominations, last year you had done what nobody else had done before [won in both jazz and classical], and you’re invited to participate in this year’s Grammies. You get there and then you split.

I had to split.

Why did you have to split?

Because I was sick!

Were you therefore saying that the best statement you could make would be to split?

Definitely. And I didn’t even cause a commotion. I just left. Just another day, that’s all.

Let me ask a completely different question. We heard a brief radio report that you had been

Wynton Marsalis looks well, but he is upset. We are riding through New Orleans ’round midnight and talking. Some of it we get on tape. Here’s what Wynton has to say about the day he got “sick,” about his latest album, his views on music, and other related topics.
arrested or detained or something. What was that?

Aw, man, the police stopped me when we were riding down the highway. They said they were looking for “three negroes in a light colored car who had supposedly robbed a bank.”

So you are the grooves Duke used on Afro-Bossa, he thought about that.

I think when cats started playing bebop, they started limiting the grooves they could play in. They either walked in four-four, played in three-four, or played in five or six. Miles [Davis] wrote that tune “Value Hot,” played a latin-type groove with Dizzy, or played a ballad. But Duke and them used a whole pile of different grooves because their music was dance music. I think we lost a whole lot when we got away from what Duke was doing.

So then, one of the things that you are attempting, to do is take whatever harmonic or melodic development you might be trying to do and put it into a groove?

I’m going to try to develop grooves along the same line. Not just put “it” in a groove — it’s going to naturally be in a groove. You know when you think about developing you think about developing harmony, or developing melody or developing rhythm. You think about that when you’re trying to learn how to play. You say, “Let me see.”

Let me try to stop phrasing in these number of bars. Let me start trying to play these kind of notes. Let me pick this over this chord. Let me phrase my solo this way! Along the same lines you should think of how to develop a groove, so that you’re coming up with a groove to play in, but rather you come up with different concepts of groove. A great album for that is that Miles Davis record *Filles de Kilimanjaro*. What makes that record so great is that all the grooves are different from typical grooves. They are different grooves and they sound hip.

What is your response to Columbia Records when they say “Why don’t you do this, or why don’t you do that?”

They don’t tell me that. They know that I don’t hear that. They understand that when it’s time for me to be dropped off the record label, I’ll go and be cool. When my records don’t sell any more, I’ve already resolved within myself to be silent and leave. All the decisions I make are not based on what’s going on in the world. I’m just doing what I think I’m doing when I’m doing that groove.

So you are responsible for your records?

I am always responsible. For everything on my records, I’m responsible for it. I hire the people. I play the music. I decide how the arrangements are going to sound. I decide what concept I want to play in. That’s what’s happening.

What does your manager say in terms of the extra music possibilities they offer you as a music “star” and you’re obviously not even caring about that?

Ed [Arrendell] advises me about some things, but I have the perfect manager in that he wants me to do what I want to do. That’s my whole program. I’m guided by me. When I want to do something I do it. And I don’t want to do Sanka commercials and all that. Right now I’m just concentrating on learning how to play music.

When you say “learning how to play music” what do you mean?

I mean just studying and getting better at my craft. Practice. To go to a wider range of music, learn more about playing, play more gigs, get my ears more together.

How much more can you learn?

Hey, what can you say? That’s unlimited. After listening to somebody like Louis Armstrong, or Miles, or Clifford, or Duke Ellington, Monk; how much can you peep? I don’t want to be just a good improviser; somebody who plays good solos that you like. I want to develop different musical concepts.

The people you mentioned, each of them brought music to another level...

That’s my dream. Definitely. If I could do that I would be content. I would then be ready to die. That’s all I’m interested in: music and trumpet playing. I want to make music so that when the people who make music, they have to have the same respect I have for Miles and them. At one point, all those cats we were talking about and a lot of other cats were playing it. It wasn’t about giving interviews or talking, they were playing.

What do you see coming behind you?

I don’t know, I mean there’s cats playing but you know the problem I think a lot of guys have now is that since I’ve become popular they look at me like a pop star or something. “Popula-r.” Wynton wears suits and has women or makes money and I’m not even thinking about that. But that’s so much of a cliche based on the people who do make money and go in for all of that, that a lot of people can’t believe that somebody is not thinking about all of that.

Are you saying you’re not thinking about suits that you’re not thinking about the clothes you wear when you perform?

Oh no, I’m thinking about suits definitely, but that’s something that I do because I go on gigs playing trumpet.

Explain that.

When I was in high school I wasn’t thinking about suits. When I went to Juilliard I wasn’t thinking about suits. But when I got gigs and had to start standing up in front of people playing music, that’s when I started thinking about a suit.

Why?

Because there’s a presentation, it’s part of your thing. What you wear indicates how you feel about what you’re playing.

So what does a suit indicate?

A suit says that you’re serious — in western terms. Duke wore suits. Miles wore suits when he was playing. Trane wore suits. Monk. They were all clean. Cats used to have a penchant for being clean, the majority of them. That goes back to the 1920’s. In the typical kind of music they’re not thinking about tunes but that’s the cats who I look up to. It’s in the tradition.

Like, I look up to Duke Ellington. When I saw him or saw pictures of him, he was always clean. That says something as far as I’m concerned. That says something but that doesn’t say as much as the music says. See what I mean? The music is what’s really talking but the fact that he’s really clean goes along with that.

Your heroes came on clean and you see yourself as part of that tradition.

Definitely.

So the suit is not the three-button business suit of Madison Avenue, this is the suit of the Black performer.

That’s right man. The clean negroidal suit!

Which is a whole different orientation that people who don’t have a grasp of Black culture can grasp because they think you wear suits like white people.

Check this out. I read a book in which they said, “Duke Ellington got off the boat in London in 1933” or whatever the date was, and “They didn’t look anything like jazz musicians. They were wearing businessmen suits.” That there is, big as a Cuff. That’s in *Black Beauty, White Heat*. You
"If you say you are a musician, the first thing you have to do is love music."

Definitely. I can go to the piano and play it, that's fortunate.

That's not "fortunate", that's work.

Yeah. A lot of people don't, well you know that's not that much respected now. That doesn't mean too much in this day and age. I mean anybody can decide that they are going to be a musician or a singer, you know, it'd be like:

"Well, what do you do?"

"I sing."

"Yeah, Well what does that mean?"

"That just means that I sing."

So someone like that can sing but can't read music?

"I can't read no music. I can't play piano. I don't know nothing about music, but it's cool 'cause I feel it."

Well, it is cool on a certain level. On a certain level that's extremely cool, but on another level that ain't happening. For what I'm hearing, I don't hear that, but I can relate to that. I think that personal expression is beautiful, but that's not what I'm hearing.

If I understand correctly, you're saying that personal expression, in and of itself, is not enough to develop the music?

Definitely not. That may be starting point where you come in at, and then at some point you decide: "Hey, I want to go beyond just my personal expression. I want to make a contribution to the music."

At that point you have to work at your craft.

Right, limited personal expression has no general significance. Stuff that's important is generally important on a wide scope.

Like stuff can be important to you but have no significance for the rest of the world. Like you may like Starburst candies or something. That's cool, but that's not important for the world.

What Martin Luther King was talking about was important because what he said was a heavy statement on what it means to be human and it's important for all of us to know. What Jesus was talking about, that's important. But what Rev. Ike is talking about, that ain't that important. You might like him.

Even though Rev. Ike and Rev. King were both Christian isn't that great.

Yeah, we're talking about two different levels of understanding and comprehension.

Which goes back to what you were saying about musicians. Just because you're a musician, doesn't mean you're making a contribution to the development of music.

See, what a lot of people are trying to say now is that "music is music". So you can be singing or playing anything and whatever it is, it's music just as good as any other music because some group of people just get enjoyment out of it. So far as that philosophy goes, it's valid. You can't say anything about it...

Except that that's just one school of philosophy.

And that school will definitely lead to chaos and confusion.

So that's like saying that Rev. Ike is just as important as Rev. King?

That's exactly what it's like and there are people who defend that because it's important to them. But the thing is, what we have is that some bullshit becomes important to a large enough group of people, then it might become important. Then we're in trouble...
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FROM TREME

by Bob Cataliotti

Like the rich soil of the Mississippi Delta, the musical environment of New Orleans has consistently produced a luxuriant harvest. Trombonist Benny Powell and drummer Vernel Fournier are Crescent City natives who have earned premier status on the New York jazz scene. Fournier, 57, and Powell, 55, began their musical careers together forty years ago in a New Orleans grade school. Reunited upon moving to New York in 1980 and '81, respectively, today the trombonist and drummer perform together frequently, after having taken separate musical paths in the mid-1940s. Having worked with many legends of American music, their collective talents have covered a broad spectrum of musical styles.

Aside from working with Powell, Fournier often contributes his percussive skills to the bands of pianist Barry Harris, saxophonist Clifford Jordan, and various other leaders. His ability to swing and drum with a genuine musicality has been recognized on this most demanding of music scenes.

"When I play as a percussionist, I always play tunes," he explained. "In fact, I had a hell of a compliment. I worked a gig with Joe Wilder and Eddie Barenfield and some other cats, and I took a solo. Joe Wilder turned around and said, 'Hey you didn't miss a change, did ya?' And that's coming from a great trumpet player. In other words, he could follow what I was doing just like a horn player. That's what I've been working for, and it's coming!"

Fournier and Powell were two youngsters on the road with the King Kolax band, out of Port Arthur, Texas, in 1946. Powell hooked up with Ernie Fields, another Southwest touring band, and eventually spent 1948-1951 with Lionel Hampton. The trombonist left "Hamp" in Canada and lived in Ottawa for a short time.

Late in 1951, Powell began the gig for which he is most widely known, a twelve-year tenure with Count Basie. After leaving Basie, he was a fixture on the New York scene: working studio sessions; in the house band at the Copa Cabana; and in many Broadway shows, including in 1970 an extended stay with Sammy Davis, Jr. in the Golden Boy. An early member of the Thad Jones-Mel Lewis Orchestra, Powell moved to Los Angeles in 1970 with the Merv Griffin Show.

"In 1975, when I noticed Sweets Edison—who I think is one of the real survivors of all time—when I noticed him checking out from Nelson Riddle to do the festivals in Europe," explained Powell, "I said, 'Uh-oh, I better not get stuck in this either.' So I decided to start shooting for the world market."

Powell began touring Europe with the Basie Alumni and worked in Paris with Ain't Misbehavin'. Since returning to New York he has developed his soloist career, often performing with the cream of the Big Apple's jazz crop. His versatility, solid musicianship and inventiveness have made the trombonist in demand with a wide variety of leaders, including Randy Weston, Slide Hampton, Lester Bowie and David Murray.

"I think the trombone is like anything else, an object to do something with," said Powell. "I enjoy playing it because it has so many possibilities. I think it can be very passionate. I think it can be a bombastic instrument. It's a sly devil. It can create different sound pictures."

Powell and Fournier have come a long way from their first music-making experience in the Treme neighborhood of New Orleans.

"Joseph A. Craig Grammar School, St. Philip and Marais," recalled Fournier. "Benny lived right across the street from it. Miss Duvernay was the band instructor and she demanded excellence. We had rehearsal three times a week before school. We had to get there at eight o'clock in the morning. Marches, all marches, but they were all from the book, everything was in the book. We were all reading, from fifth to seventh grade. I started in fifth grade, Benny was already there, and his sister, she played clarinet."

"By the time we were 12 or 13, we had formed a group called the Young Swingsters. The older kids would let you write arrangements for us, for a quarter, fifteen cents, whatever," he continued. "We would rehearse two times a week, and our mothers got together and promoted us. The next thing you knew—maybe my mother had a club, so they'd have us play. The band grew to sixteen pieces, and we actually started competing with professional bands, taking their jobs.

TO THE BIG TIME
They started writing real arrangements for us, and membership in the band. We got so big we had to stop guessing, consequently, he had more of a business sense than any of us, certainly, because none of our fathers had any restaurants! The band worked other halls in the neighborhood, including the San Jacinto and Gypsy Tea Room. The young players were becoming aware of the fledgling bebop movement through records on the Savoy and Dial labels. They were also hearing about the music world outside New Orleans from trumpeter Emory Thompson, who had been to New York and worked with a number of bands. Some of their contemporaries remembered by Powell and Fournier are saxophonists Warren Bell and Sterling White, trumpeter Tony Moret, and drummer Wilbur Hogan. Although they went to different high schools — Powell to Booker T. Washington and Fournier to Xavier Prep — they continued to be close friends. Fournier recalls playing hookey from school once a week to hear good white dance bands, along the lines of Glenn Miller, at a theater on St. Charles. They heard black bands at weekend dances.

“We were able to hear the two sides of it,” said Fournier. “Finally, we heard Dizzy’s [Gillespie] big band and that did it. Dizzy came down with the Hepatons of 1945. That just wiped everything. We didn’t bother with the rest of the stuff.”

“Our band started off with Jimmy Lunceford-type arrangements,” said Powell, “but we were really on the edge of Lunceford and the beginning of Billy Eckstine’s be-bop band. So we were a 12-to-14-year-old be-bop band, now that I think of it.”

As was the case all over the United States, bebop was not readily accepted by the established clubs and Orms. Powell said, “We got a lot of help but we got a lot of slack too, from the older musicians,” said Fournier. “There was a lot of turmoil because many of your great musicians at the time said, ‘Bop is crazy music.’ But I realized that a lot of tunes Charlie Parker played, like ‘Rosetta,’ ‘Idaho,’ and ‘Back Home Again in Indiana,’ these were tunes we were playing traditionally.

With the new musical ideas came new ideas about life itself. The music was progressive,” explained Powell, “so it puts your head in a progressive state. And all these ‘colored only’ signs and this and that, all that stuff, man, you just don’t want... We were futuristic.”

“We were wearing tams, be-bop glasses, dark glasses, zoot suits, long chains,” added Fournier. “They could pick us out anywhere, and we insisted on being that way. Come hell or high water, that’s the way we were gonna be. We couldn’t hang — like we might sit on different steps, sometimes late at night, just talking, dreaming, and the police would roll by and chase us in. Finally, we just sat there so much, they just stopped bothering us. New Orleans got too small!”

When they graduated from high school, Powell, Fournier, and some other band members decided to go to Alabama State Teachers’ College. Others, like Warren Bell and Wilbur Hogan, joined the Army. Before that, Erskine Hawkins’ complete band had graduated from Alabama State,” said Powell. “They were very hot in our generation coming up in New Orleans. During that time in New Orleans, all the windows were open so you could always hear music on the street. One of the hits I remember hearing on the radio was ‘Tippin’ In.’”

Fournier and some other band members decided to go to Alabama State. “That’s the big time, so let’s do it,” Powell said.

After a year of touring with the school big band, the opportunity arose to go on the road with King Kolax during summer vacation. They both accepted it and never looked back. Both Powell and Fournier appreciate their early music instructors and the emphasis that was placed on learning the fundamentals of music making and their instruments. They are both highly involved in music education, and their main thrust, not surprisingly, is on basics. Fournier has recently completed an instruction book on syncopation, which is based on concepts he was aware of as a young drummer in New Orleans.

Henry Powell and Vernel Fournier have a deep pride in their New Orleans heritage. Their hometown experiences laid the foundations for two exceptional musical careers.

“Maybe in Brazil, but nowhere that I know in Europe or the United States, is music any closer to the people or the people any closer to music,” said Powell. “In Brazil, because in New Orleans, I think they feel music. In other places, they intellectualize about it. They read books and reviews and stuff.”

In New Orleans, if it’s happening, it’s happening. If it ain’t happening, it ain’t gonna happen. The pig of the book in the world ain’t gonna straighten it out.”

“One of my greatest rewards in playing music,” said Fournier, “is if I’ve got such a groovy thing that I get someone in the audience to start second line. That’s just like a doctor’s degree or a medal of honor. That’s what I was raised on. You hear the music; if it’s good, everybody partakes.”

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Barry Wilson, 33-year-old producer, studio owner, part-time photographer, entrepreneur, and high school dropout, cut his teeth in the music business by booking gigs and hauling amps for bands with names like "Raw Power" in places like the Nutcracker on Veterans Highway in the late Sixties. He is best known locally as the executive producer of the Neville Brothers' Neville-ization album and former head of the Neville Brothers' management company, a period he will talk about at great length and with considerable bitterness. But perhaps a more important chapter in Wilson's story is the one he is about to write and its possible effect on the New Orleans record industry.

Wilson, owner of Southwest Pro Audio in Dallas, which is in turn owner of January Sound Studios (formerly Warner Brothers Studio) in Los Angeles, has already begun, with his producer, local jazz keyboardist David Torkanowsky, to record local artists more along the lines of James Rivers, Red Tyler, George French, Germaine Bazzle or Leslie Smith.

"I think that there are a helluva lot of talented musicians here in New Orleans," Wilson says, "and given the opportunity, some of 'em might just want to get off their butts and do something about it. I'm convinced that after the James Rivers record [a Rivers/George French jazz and gospel album set for release in June] comes out and gets played a little bit, that I'll find a lot more musicians who are willing to come up and record once they see stuff happening!"

Wilson contends that he is getting ready to release additional records on New Orleans artists from the jazz and R&B community as soon as a proposed distribution deal with Boston-based Rounder Records is firm up. "Major label distribution wouldn't be as good for the New Orleans stuff," he explains, "Rounder does a much better job of getting it out there!"

Rounder Records handled the distribution of Neville-ization, a subject which inevitably steers the conversation to Wilson's pointed observations regarding his "five-year association" with the Neville Brothers and the group's subsequent firing of manager Bill Johnston and release of Wilson's management company (the Neville Brothers now manage themselves collectively). In short, Wilson feels he has "tried to provide them with the best opportunity I could provide them with and they just simply walked away from it. It's a shame, but thank God there's a lot more talent that I grew up with in New Orleans and I'll just go on to the next. Some people would die to get the kind of opportunity I was trying to force down the Nevilles' throats!"

An official representative of the Neville Brothers who asked to remain anonymous stated for the record that the Neville Brothers "wish Barry Wilson the best of luck. Neville-ization is the best record ever done [on the group]. It was a one-project deal only. The Neville Brothers hope the album continues to sell and that they continue to have a nice future friendship and business relationship!"

Speaking off the record, both parties involved in the dispute harbor serious doubts of each other's business acumen in the world of big-time record negotiations. The whole story (which is available in two separate versions, depending on which side you talk to) contains enough legal jargon and near-slanderous hearsay to keep an aspiring pulp novelist or court clerk busy for months.

Wilson promises plenty of opportunity for musicians who want to work hard. "All the record companies are looking for is good music," Wilson firmly believes. "It doesn't matter if it's from New Orleans or San Francisco or Idaho, or wherever. Some people think that there's a great wealth of music down here that's hidden. Well, that's a farce, that's just silly. It's only when it's good music that you'll pay any attention to it. This fuckin' attitude that "We're God's gift and we're sittin' down here being undiscovered" is the biggest bunch of bullshit in the world. That's an excuse for either you're too goddamn scared to go out and do it yourself or you haven't got the talent!"
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TEASER
"...so, these three guys call me on the phone, and I say 'where are you', and they say 'we're at the corner of WALK and DON'T WALK! And you paid to see other bands?'
—David Erwin, BOMBAY MANAGEMENT

THURSDAY MAY 30 AT JIMMY'S, 8200 WILLOW.
CONCERTS

NOTE: See Jazz Festival Schedule for additional concert listings.

Brown Bag Concerts, every weekday in May save Memorial Day, 11:30 a.m. to 1 p.m. Call the Arts Council for the lineup: 525-4401.


Tuesdays: wood, 525-1216. Thursdays-Saturdays: Mostly to the denizens of Fri. 523-1216.

Friday, April 26
Woodenhead Album Release Party, with the additional participation of John Rankin and Scott Detwiler and Organized Noise.

Thursdays, Sat.-4
Hatch's, Moonlight Dance Cruises: Sat.-4; Bobby Gure and the Summertime Blues. Sat. 18: Irma Thomas.

Friday, April 26
Carrollton; 488-9668
Fri. 10, Sun. 12
Dance, Music and Arts Collaboration, Jesuit High School Auditorium, Banks St. at Carrolton: 488-9668.

Tuesdays. 7
Madonna, and not the Alba or the Small Cowper ones, either. UNO Lakefront Arena, tickets from Ticketmaster.

Wednesdays
Al Jarreau, perhaps the only person who looks like he's remotely enjoying himself on the We Are The World video, but then he always does. UNO Lakefront Arena, tickets from Ticketmaster.

Fri.-10, Sun. 12
Music and Arts Collaboration, Jesuit High School Auditorium, Banks St. at Carrolton: 488-9668.

Sat. 7
Brian Adams, UNO Lakefront Arena, tickets from Ticketmaster.

Sun. 12
Joan Armatrading, Segerer Theatre and Tentative so don't count your chickens, etc. Check with Ticketmaster.

Wed. 22
The Basters, Jimmy's.

Fri. 31
Brooke Astor, Segerer. Tickets from Ticketmaster.

Mon., June 3
Frankie Goes To Hollywood, Segerer. Tickets from Ticketmaster.

SYMPHONY

Sun., Apr. 28
New Orleans Symphony Chorale and Young Chorus and the New Orleans Children's Choir, Greeter Episcopal Church, 3700 Canal St. 4 p.m.: works by Bach. Joseph Des Pres, Le Jeanes, Dawson and Braham.

Tuesdays-Thursdays
Philippe Entremont and the New Orleans Philharmonic Chorus, works by Copeland, Manuel DeFalla, Prokofiev.

Information in Wavelength's calendar is published free. Listings deadline for May is Monday, April 15. Send all Information to P.O. Box 15667, New Orleans, LA 70175.
PENNY LANE: 518 Bourbon, 524-7611. Wednesday through Saturdays, Gary Brown and Feelings. CME from 9 to 9 Fridays and Saturdays and from 9 to 3 other evenings.

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

Gazebo, ‘108’ Decatur, 522-0692. The Pfister Sisters putting the sins of commission, not omission into syncopation, accompanied by the dapper Amasa Miller, 11 to 4 on Saturdays and Sundays. After that, altessco ragtime piano, and each day noon until 4.

Hyatt Hotel, 561-1234. Sundays, 10 a.m.-2 p.m., Chuck Credco and the Basin Street Six in the Courtyard Restaurant, Fridays, 4-8 p.m. in the Mint Julep Lounge, Bobby Cure and the Sunshiner Blues — drink discounts for those wearing Queen Helene Mint Julep Mask, probably.

Landmark Hotel, 541 Bourbon, 526-7611. Every night save the sabbath, ESL and the Aubry Twins alternate. Thurs.2: A jazz party beginning at 1 p.m., followed by a jam by all those surviving the festivities.


Marriott Hotel, Canal Street, 561-1000. Jorge Mabarar from 8 in the River View.


Maxwell’s, 400 Burgundy, 522-0679. Call for listings.

Old Absinthe House, 400 Bourbon. Weekdays through Sundays, Bryan Eubanks and the Jumpstreet Five. Mondays and Tuesdays, also Saturday and Sunday afternoons, Mason Ruffer and the Blues Rockers.


Pete’s Pub, in the Hotel Intercontinental, 525-5555. Edward Frank, Monday-Friday, 5 to 7.


Royal Sonesta Hotel, 300 Bourbon, 526-0360. Call for listings.

Ryan’s 500 Club, 441 Bourbon, 525-7266. From 9. Mondays-Saturdays, the Celtic Folk Singers.

Seafront Cafe and Bar, 424 Bourbon. 569-0861. Wednesday-Saturdays, from 9. Sundays from 2-6, Sally Towne.

711 Club, 711 Bourbon, 525-8579. Tuesdays through Saturdays, Randy Hebert, Thursdays through Mondays, Al Broussard.


Nerelle ••••••••••••••••••••••••

St. Peter ••••••••••••••••••••••••

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Leider, Fri. 10, through Sun. 12, impressionist (think heaven) he's not an Analytical Cubist or Pointillist) Alan Lazio (from the Province-town-Ken West ciruit—which come to think of it, is quite a paradox). Check, with the club for the balance of the month's dates.

The Veranda, in the intercontinental Hotel, 625.555.6, Sundays, 11 to 2:30 in the afternoon, the Leroy Jones Trio (my co-listings). Editor has here made an unprintable remark about Mr. Jones' pulchritude which makes me wonder since I thought she was never up before 3:30 p.m., especially on Sundays...

**LAKEFRONT**


Nuzzu, 2200 Esplanade, 526-3440. Call for listings.

**METAIRIE**

Chances, 2301 Causeway Blvd, 894-0105. Bands every Saturday. Call for My listings.

Landmark Hotel, 2301 Severn Ave., 886-9000. The final Sunday of each month sees a New Orleans Jazz Club Jam Session on the premises.

**McAllister's**, 3619 Fat City Avenue, 450-1555. Live heavy metal music Tuesdays. Call for listings.

**MID-CITY**


Parkview Tavern, 910 N. Carrollton, 482-2690. Call for listings.

**N.O. EAST**

Beau Geste, 7011 Read Blvd., 242-9710. Fridays and Saturdays, 10-3, Billy Bell and the Dominions.


**UPTOWN**

Benny's, Valence at Camp. Live—but non-specific—music on Mondays.


Glass House, 2519 South Saratoga, 855-6279, Mondays: The Dirty Dozen Brass Band.

Jimmy's, 6200 Willow, 866-9649. Fri. 23rd, 30th: TBA. Fri. 31: Uncle Stan and Auntie Vera.


CINEMA

Loyo's Film Buffs Institute, 355-356 Monro: Amencoid, Fellini's distended but mostly entertaining meditations on his youth—family quartets, Fascist rallies, mad uncles and female erotocasts with chie-checs the size of pumpkins—there are some great moments buried in all the incoherence; the peacock's appearance in the snow, the whores riding through town on a humid Saturday night to the accompaniment of Danny Weather on the soundtrack (a song Fellini apparently loves, and good for him!), with Bruno Zanin, Maglari Noel. Thurs. 6. Number 17. a 1952 Hitchcock B-movie and a meep; the final bus chase isn't bad but the interminably stagy entrances and exits in the deserted house in the beginning are soporic. Tues. 18. Le Sang d'une Peste. Cocteau's famous, somewhat overrated allegory of celebrity and mythopoeia is worth seeing for such minor figures as Lee Miller with her face all painted with oints on her eyelids and Birkinette, the famous drag aerialist of the period, impersonating the Vicomtesse de Noailles. In the period, impersonating the Vicomtesse de Noailles, the famous drag aerialist of the period, impersonating the Vicomtesse de Noailles, she takes place in the time it takes a demolition factory tower (right out of di Chirico!) to hit the ground. Thurs. 20: Foreign Correspondent, one of which poor Susan Sarandon to not much purpose. Wed. 22 and Thurs. 23: L'Enfant Sauvage, the famous Jean-Paul Itard about the Wolf Boy of Aveyron is one of Truffaut's finest in its treatment of its characters and pairing with its soundtrack, especially beautiful. Thurs. 24: La Haine, Edward-R. Murrow-inspired "The lights are coming out in Europe!" ending, and the beautiful female score and sound of the wind in the sea. Fri. 25: Kurosawa's 1958 samurai drama, Raging Music, with its famous inserting into the narrative. The Hidden Fortress, Kurosawa's 1958 samurai drama which is a piece of art, is a great film. Sat. 26: The Hidden Fortress, Kurosawa's 1958 samurai drama which is a piece of art, is a great film. Sun. 27: Dune, Alvin; Robert and Charles, are one of the most exciting country music discoveries in years. The do perform in the classic "brother" close-harmony singing style. The Lovin' Spoonful, Bob and Earl...
which some people think are manatees, but not when Darryl Hannah is the one in the frisbee. John Candy and Eugene Levy are in this too. By admission.

ART

A Gallery for Fine Photography, 5432 Magazine, 861-1002. Through June 20: color photos and recent works by Eve SoneMAN.


Arts Council, 52-ARTS: a telephone number which dispenses information about local art events of some currency.

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

Contemporary Arts Center, 900 Camp, 523-1216. Sat: 11 at 8, Canal Place: the C.A.C. celebrates its eighth year with an exhibition of sculpture, installations and performance pieces, with music by the Ellis Marsalis Quartet and the Contemporary Arts Ensemble. Members only, but you can join at the door. From Sat: 25: State of the Arts: through Thurs: 15: the annual student exhibition.

Duplantier Gallery, 818 Baronne, 524-7252. A group show of artists from Shreveport.

Dun executor, 1221 Airline, 888-7000. Through the month: the art of Ghana.

Eleonore Simonne Stern, 518 Julia.

The Blasters, in concert at Jimmy's, Wed: 22.

529-1118. Call for information.

Gasper Folk Art Gallery, 851 St. Peter St., 523-9373. A group show of gallery artists.

Historic New Orleans Collection, 525 Royal: Continuing: the exhibit of Boyd Squire's Louisiana Alphabet, accompanied by a selection of related paraphernalia.

Italian American Renaissance Foundation Museum and Library, 527 S. Peters, 523-7250. The museum contains the most of the exhibit from the Italian Village at the LUE; the library contains, among other things, Giovanni Chiole's large collection of Italians and their history.

Longue Vue, 7 Bamboo Road, 488-5488. Call for information.

Louisiana State Museum, on Jackson Square and elsewhere. In the Presbytère's clothing gallery, intimate Revealing, underclothes from the Victoria and Edwardian periods: through the end of July. Also, on the Presbytère's second floor, Mike Smith's Spirit World. Through June 2, Chinese Traditional Painting 1855-1865: Five Modern Masters, and an important exhibition of Chinese work outside the socialist-realist style that has dominated country's art for the past four decades or so, and the clashing 100 hanging scrolls. Continuing in the U.S. Mint: Mardi Gras in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.

Mario Villo Gallery, 1908 Magazine, 899-5987. Call for information.

New Orleans Museum of Art, City Park, 488-0931. Through Sun: 12: Porcelain de Paris. Through July 7: a memorial tribute to the late Clarence John Laughlin, consisting of eighteen portraits of him from his own collection; also, several important photographic exhibits: Ilse Bing: Three Decades of Photography; The Photography of Imogen Cunningham: A Centennial Selection (did you know that Imogen Cunningham took the movie star portraits in Hollywood for Vanity Fair during the early Thirties that are remarkable for their freedom from posturing, makeup, light-bars, etc. and are among the few such documents of Hollywood that let us know what those people the cameras looked like when they did!)


Blenwllle Ollery, 524-9373. A group show of artists from Shreveport.

Duplantier Ollery, 524-9373. A group show of artists from Shreveport.

Dunhur Ollery, 524-9373. A group show of artists from Shreveport.

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Siskind: Fifty Years (Siskind's pictures of Harlem life rival those of the black studio photographer James Van Der Zee in being more natural, less self-conscious). Through August 11: Nineteenth Century Decorative Techniques in Glass: On exhibition at the Newcomb College Art Museum, through Fri: 3.

Newcomb College Art Gallery, Tulane campus. Noon through Sat: 11: An exhibition of senior work.


Tahir Gallery, 825 Courtes, 525-3056. Call for information.

Tilden-Paley, 1141 Magazine, 897-5300. Call for information.


THEATRE


Players Dinner Theatre, 1221 Airline highway, 888-9327. Call for information.

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MAY 1985/WAVELENGTH 53
the 25, local pianist Tom McDermott is playing stride piano at Hanratty's while Dick Wellstood who usually plays at the club is here at the Storyville Jazz Club...Insight, a new musical sensation, just finished an album at Pace Sound Studio; one of the tunes is called "Alabama," which in a New Orleans summer is wishful thinking indeed, boys, unless it's the baked kind. Jazz singer Leslie Smith will marry the Porgy and Bess manager, Jules Rigard on June 8, so we are informed by the Father Of The Bride, Michael P. Smith, photographic chronicler supreme of local folk and their folkways; as with all June weddings, we guess felicitations, congratulations, and best wishes, all in order...John Fogerty was in town late April filming a video for his Warner Brothers...are The Upbeats breaking up? Information please, dance, fools, dance—on May 3 from 9 to 1 a.m. at least, at Confectioner's Hall at 201 Burgundy Street; the musical masters of the revels are Chris Burke, Chester Zardis, Percy Humphrey, Louis Nelson, Justin Adams and Barry Martin; tickets are all in order. John Fogerty was 9 to 1 a.m. at least, at The Russian Room of all things or did the balalaikas cease their strumming and the blinis wilt on the vine?...the Jazz & Heritage Fair will have its first Book Tent, but that doesn't mean you're going to see George deville or Rhoda Faust sitting in with Vidacovich or the Spirituities. What you will see will be Mrs. Savoy, Bunny Matthews and Mike Smith with their works available for signing. Who knows, maybe even Jason Berry may be on hand with a few rare copies of Amazing Grace? One never knows, do one.

SUNO is offering a non-credit course on The Business of Music, described as an examination of several aspects of the music business including copyright, publishing, recording and record promotions. This course will also include a discussion of the role of agents, attorneys, union and guilds. Tuition is $75; registration opens June 4, either in person at Room 301B of the Education Building or by phone at 225-4401, ext. 365.

Jimmy Page, still, we guess, a name to conjure with (or do something with), sat in with several local bands recently when in town with The Firm. First he sat in with the "urine" Lethar Kent at Storyville, then Bryan Lee at the Absinthe Bar, and then with Muncie Raffert at Maxwell's. The boy did some pavement-pounding.

News from Book-Chat-Land: Ann Savoy, married to the real New Orleans swamp, who not only makes accoutrements but plays them, will be signing copies of her new book, "Cajun Music—A Reflection Of Its People" which has just come out; it is hefty priced ($38 cloth, $27 paper) — but consider this: it has words and music and translations for 105 Cajun and Zydeco favorites, more than 315 photos, a few of the fine Mowtown albums, including one of Clifton and Cleveland Chenier in 1948 that is of more than merely scholarly interest; all of this goes on at the Maple Leaf on April 27, with possible musical enhancement from Beausoleil, who recently achieved the distinction of being the first Cajun band to play Carnegie Hall (we also wonder what they thought next door at The Russian Tea Room of all this), or did the balalaikas cease their strumming and the blinis wilt on the vine?...the Jazz & Heritage Fair will have its first Book Tent, but that doesn't mean you're going to see George deville or Rhoda Faust sitting in with Vidacovich or the Spirituities. What you will see will be Mrs. Savoy, Bunny Matthews and Mike Smith with their works available for signing. Who knows, maybe even Jason Berry may be on hand with a few rare copies of Amazing Grace? One never knows, do one.

May is also a good bit more than half, along with December, of the ill-matched Peaches-and-Daddy sort of romance one used to hear about; this month also witnesses the birthdays of any number of musical notables: 1st, Little Walter; 2nd, lyrical and depressed-person Lorenz Hart, Sarah Lawrence's proudest moment—Lesley Gore, and Lili Wein; 3rd, Louis Armstrong; 4th, Roberta Peters and opera-junkets chanteuse Mary Ann McCull; 5th, Alice Faye, whose insubordinacy crackly voice is one of the graces of Thirties pop until Phil Harris took her away from all that; 6th, Aram Khatchaturian, answerable for the Sabre Dance, among other things; 7th, Brahms and Teresa Brewer, and that's a blind date for you; 8th, a trinity of personal favorites—Louis Moreau Gottschalk, Ricky Nelson and deceased bluesman Robert Johnson; 9th, Tommy Roe, perpetrator of Hooray for Hallelujah and the aptly titled Dizzy; 10th, what a day—Fred Astaire, Buckwheat Zydeco and it's promised that it will be a very nice party; 11th, Les Brown; 12th, the day it was celebrated variously as the first million-dollar ballerina assoluta Fannie Cerino to modernist Carla Bley; 12th, Gabriel Faure, Jules Massenet (when Thomas Beecham said he absorbed the manners of any composer he ever dealt with) and yankie daisy Lilian Nordica who, I believe, perished in a shipwreck at the height of her fame; 13th, Sir Arthur Sullivan, half of Gilbert & Sullivan and music-hall idol W. S. Tilley, Ritchie Valens, who did more full of musical promise, if you ask us, than his other companions on the Legendary Death Flight, and Marc Anthony of the Motown stable; 14th, Sidney Bechet, one of the legends of Creole (and otherwise) music; 15th, Brian Baby On His Fun; 16th, Bobby Carter and Jon Vardy, most of whose output is surf music; 17th, Erik Satie, modern composer Peter Mennin, Zinka Milanov, Swedish nightingale Birgit Nilsson and Dixie nightingale Tal Maior; 18th, Joe Turner, the greatest of all singing baritones; 19th, Duke Ellington, a very nice person, Joey Ramone, who is both of the above, and Eric Burdon of Procol Harum; 21st, Fats Waller and Gina Bachauer, who played a duet piano recital which could be billed as the six-and-a-half tons of fun; 22nd, Wagner and Charlie Azzuro; 23rd, torch singer Libby Holman, whose mates and beaux were all together and fell under suspicion of having been murdered; 24th, Rosalyn Rapp; 25th, Tom T. Hall; 26th, Manhattan, the first but hardly the best, Classic Blues singer to record. At Jolson who remains a mysterious old object of contemplation for those who never saw him, Texas Stratas; 27th, mildly left show and revue composer Harold Rome; 28th, Tommy Ladnier, a great New Orleans trumpeter who died too young; 29th, Tommy Warr, John Fogerty, peerless lead singer Dinsley Fischer-Dieskaus; 29th, Beatrice Lillie, who introduced in other songs, At The Mardi Gras and Get Yourself A Geisha, Isaac Albena; Ethel Wolfgang Korngold, an Austrian emigre who composed the scores for all of those Errol Flynn pirate pictures; 30th, Benny Goodman and George London, the first Schnieder and Walent, and it's quite possible that I didn't die in suspicion because of the problem that Tishulloh's comment that "Libby isn't working right now, dahling, she's between murders"...
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