Wavelength (April 1986)

66

Connie Atkinson
University of New Orleans

Follow this and additional works at: http://scholarworks.uno.edu/wavelength

Recommended Citation
Wavelength (April 1986) 66
http://scholarworks.uno.edu/wavelength/58

This Book is brought to you for free and open access by the Midlo Center for New Orleans Studies at ScholarWorks@UNO. It has been accepted for inclusion in Wavelength by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.
Aaron Neville — Orchid in the Storm
Philip Glass Ensemble
Hannah and Her Sisters
Jazz Fest 1986
The Esprit Store
St. Charles at
Lee Circle

Hours: Monday-Saturday
10:00-7:00
Phone: (504) 581-5050
Free secured parking
next to the store.
"I'm not sure, but I'm almost positive, that all music came from New Orleans." Ernie K-Doe, 1979

Features
Aaron Neville ............. 23
Charles Connor ............. 25
Philip Glass .............. 28

Departments
April News ................. 4
Jazz Fest Update .......... 7
Boogie Beat Jive .......... 10
Cabaret .................. 12
Film .......................... 14
Caribbean .................. 16
Rock ..................... 18
U.S. Indies .................. 20
April Listings ............. 30
Classifieds ................. 37
Last Page .................. 38

COVER OF AARON NEVILLE
BY RICO

A Record Ron Oldie Goldie
April News

U.K. Pianist Plays
N.O. Sounds

New Orleans is a popular destination for transient piano players. Some great ones, like Professor Bigstuff, stay only a few months or weeks; others buy houses and end their transience altogether.

The latest addition to these ranks is a 23-year-old Englishman Jon Cleary. Inspired by an uncle who sent him letters in the early Seventies about "this weird pianist, Professor Longhair," Cleary started listening to and playing New Orleans music in his mid-teens. He first came to town in 1980, planning to stay for two weeks but lasting two years. This initial sojourn yielded only occasional work — subbing, for instance, for James Booker when he didn't show at the Maple Leaf — but he crammed in some valuable listening.

Returning to England, Cleary toured the English pub circuit with his own ensemble, King Kleary and the Savage Mooses. He also backed Dr. John on guitar (he's played the instrument professionally since age 15) whenever Mac made it to Britain, and eventually yearned to return to New Orleans.

"If you're playing American music you have to come over regularly to get a shot in the arm of it," explains Cleary. "There are some great musicians in England, but much of the music is imitative, self conscious English people trying to play like Americans." Like sneaking a lick from "God Save the Queen" into "Big Chief," Cleary guffawed at the thought of that.

As of mid-March, Cleary could be heard Tuesdays at the Maple Leaf, playing a mixture of Dr. John, Professor Longhair, R&B standards and some originals while singing in a heartfelt style with little intimation of his old-world roots. When he can find a portable keyboard he also performs with bluesman Mighty Sam McClain. He had initially planned to stay just through Jazz Fest but... you've heard this story before. — Tom McDermott

NO-TV is Good TV

Tired of watching Phil Collins' bald head? Sick of cutie-cute Martha Quinn? Weary of stagnant conversation and sterile plastic videos? Then move your television dial over to Cox Cable Channel 6 on Thursday nights at 6:30 and Saturday nights at 6:30 for a half hour of NO-TV. The show features alternative videos and interviews with stars who actually have something to say, as well as the best of the local bands. Hosted by Ivan Bodley, NO-TV is guaranteed to shake you out of the video doldrums.

I spoke with Ivan about NO-TV and he revealed the inner workings and the important concepts behind the new TV show. NO-TV's inception began when Wavelength discovered the public access channels available on cable. Bunny Matthews, a contributor to Wavelength, had hosted a music industry talk show on cable and thus the inspiration for filming an alternative music program struck. Wavelength editor Connie Atkinson
called on Bodley because "she knew of my work with WTUL and she thought I'd be a good host due to my interview and broadcast experience."

Bodley has been the music director of WTUL, Tulane University's alternative radio station, for three years and has been nominated for alternative music director of 1986 by the Gavin Report, a radio trade sheet. He has also been a disc jockey for four years on WTUL and does a weekly radio show featuring new music. He is a bass player of local renown, currently involved with the Rafael Cruz Quintet and King Nino and the Slave Girls, as well as playing with many other notables like Bo Diddley. His only other television experience has been on Bob Brandy's show when he was a mere boy in a Cub Scout uniform, back in Tennessee.

So Bodley is perhaps the natural choice to speak to such luminaries as the Circle Jerks and Fishbone. When asked what the criteria of selection was for interviews and videos, he responded, "All around good taste. Something that's good and alternative."

The setting of NO-TV is certainly alternative. No sleekly varnished sets and affected attempts at sophistication. The show is filmed in Bodley's bedroom, with Ivan sitting upon his bed, accompanied by Gumby, Pokey (his rubber shark from this past Mandi Gras), a horsehead given to him by (who else?) Tex and the Horsheads (her name is Sugar, by the way), and always his bass guitar (his favorite toy).

"NO-TV is better and more imaginative. We expose artists who are much more worthy of attention. Bruce Springsteen doesn't need your money. There are fresh new ideas that are coming out as well as the exposure of New Orleans artists who are deserving of publicity."

The exposure of New Orleans artists is very important to NO-TV. They have interviewed such performers as Mason Ruffner and Johnny Jay and the Hitmen. Bodley spoke about the unfortunate fallacy of New Orleans artists having to leave New Orleans to achieve fame. Not true, he says. NO-TV solicits local videos and interviews to help publicize worthy New Orleans artists. New Orleans Television, get it? Or No TV, whichever you prefer.

---

**Springtime**

**ACA JOE**

Vieux Carre 233 Rue Royal 524-9770

---

**THE NEIGHBORHOODS**

The High Hard One

One of Boston's most heralded bands, THE NEIGHBORHOODS, burn with an Americanized brand of Mod/Punk Rock 'n Roll. From the impassioned lead vocals to the emblazoned guitars, The High Hard One is an impressive Restless Records debut.

ALBUM 7210-1 CASSETTE 7210--4

On Sale $3.99

---

**GET SMART!**

Swimming with Sharks

Kansas raised and Chicago honed, GET SMART! still treats Pop Music like it matters. Angled guitar lines and biting lyrics makes this album the choice of those who think while they dance.

ALBUM 7211-1 CASSETTE 7211--4

On Sale $5.99

---

**YOU CAN LISTEN TO WHAT'S SAFE, OR YOU CAN LISTEN TO RESTLESS.**

ALSO ON SALE

FEAR Haunt Dev LP 72086-1 HC 72086-4 $5.99

ELECTRO PESTILENCE In Purgato LP 72085-1 HC 72085-4 $5.99

LASH CONDORES Lash Condo LP 72087-1 $5.99

THE 9TH CURSE The 9th Curse LP 72090-1 HC 72090-4 $5.99

MOJO NIXON & SKEE ROPER Mojo Nixon and Skee Roper EP 72085-1 $5.99

THE DEAD HEARTS Big Heart 45 45 RPM EP 72084-1 $5.99

JOHN TRUBEE & THE GUILTY JAMMERS Of America Raked Teenage Girls In Outer Space LP 72083-7 $5.99

SALE ENDS APRIL 30

MAKE SURE YOU TUNE IN WTUL 91.5 FM DURING THE MONTH OF APRIL TO HEAR RESTLESS ARTIST INTERVIEWS AND GIVEAWAYS.

Restless Records

METRONOME

1017 Pleasant Street, New Orleans, La. 897-5015 897-5017

APRIL 1986 WAVELENGTH
NO-TV also shows "Classic Moments in Rock and Roll History," which is a short feature about artists such as Fats Domino and Little Richard, written by Rick Coleman of WWOZ and narrated by L.J. Epstein, a WTUL DJ. They also show concert listings at the end of each program. Altogether informative, to be sure.

So if you want to check out a show that's alternative, fun, and unique with an interesting host (no vapidity here, ever) then turn off that bland bleached blond on MTV, and turn on NO-TV and, says Ivan, "watch the show. See new and exciting things done musically and visually as well as local people who're doing productive things with fresh ideas."

Besides, who can resist Gumby? —Alison Aquino

Amusement Delayed

The five percent amusement tax is still picking our pockets. A proposal by Councilman Lambert Boissiere and Mike Early to indefinitely suspend the collection of the tax was tabled on February 20. According to Eric Granderson, Boissiere's legislative assistant, the measure will not be brought up before the City Council until an alternate source of revenue can be found to replace monies collected from live music clubs.

Boissiere would like to establish cable television bingo as a permanent replacement for the amusement tax. However, the enactment of cable television bingo games on the scale envisioned by Boissiere will require the assent of the Louisiana State Legislature which reconvenes on April 21. Given the present siege mentality of the legislature beset by record budget deficits and falling oil revenues, passage of the enabling act required for cable bingo faces delay and an uncertain future.

In the meantime, club owners dismayed by the City Council's inability to directly address the issue of the amusement tax and its inequitable enforcement are planning to meet with Councilman Boissiere and Early to find out what if any common strategy can be agreed upon. Failure to reach a consensus with the councilmen will surely result in a hard look at a constitutional attack on the tax in the courts. —Shepard H. Samuels

SALES • SERVICE
BEN CHARGE

CHECK OUT THE TIMES PICAYUNE
CLASSIFIEDS FOR OUR WEEKLY SPECIALS

MON-FRI 10AM to 6PM
SAT 11AM to 5PM
4417 Bienville Ave.
488-2673 488-2674
It's that time again... Christmas in April, crawfish and sunburns and striped tents and koino and fried chicken and Katrina's cookies. Oh, yes, and the music. Especially the music as a recovery for ourselves, on the way to Stage One, the unlooked unfamiliar name that makes Jazz Fest XIV the one we'll remember.

This year, there are many special gems hidden in the schedule, and just so we could be sure we didn't miss them, we asked Mr. Jazz Festival himself, Quint Davis, the producer of the festival, to sit down with us and the schedule and point out to us what he wouldn't want us to miss.

QUINT: "There will be seventy to eighty more groups at the fair this year, with a major increase in gospel, Cajun and zydeco groups."

### Evening Concerts

**April 25-Friday**

"Miles Davis has an expanded band - the largest group he's ever had. "Miles Davis Circus," three keyboards, four drummers including himself, a female percussionist from Copenhagen. Ten pieces - an electric funk theatre - expanded theatrics. Stuff he's used to do. Stanley Clarke will be doing something pretty unique, did something similar this summer. Will play a solo piece on the acoustic bass. He got into real commercial stuff with Duke. This is going to be Stanley Clarke by himself, solo bass. The first time in years Stanley Clarke has played music. You will be able to hear his virtuosity. One More Time is pretty self-explanatory. Used to be on the road. Long time since they were together at all... Sippie Wallace - the original living that she's embodying. It's not often that you get a show like this.

**May 2-Friday**

"Storyville shows: More like concerts than jam sessions - formal groups. The Copasetics, Masters of Tap: Jazz dance has really been missing from this festival. Serious, world-class hoofers.

**May 3-Saturday**

"We worked with the auditorium, turned it into a giant riverboat - you have artistic limitations with two bands playing two times on the boat so let's have four bands and let them stretch, having only one show to do. General admission with seating on the floor - huge dance floor and room to move on the balcony, so you will be able to walk around. It'd be impossible to keep people in their seats!"

### Fair Grounds

**Friday-April 25**


### Bastille's

**BRUNCHES BEING SERVED ON WEEKENDS**

**WINES BY THE GLASS**

**ESTATE WINES BY THE GLASS OR BOTTLE**

**Also Port • Sherries • Aperitifs • Champagnes**

**2808 Esplanade Ave. • New Orleans, LA**

**Dine Monday - Tuesday 11 am - 10 pm • Saturday 10 am - 10 pm • Sunday 9 am - 6 pm**

**Faubourg St. John • (504) 488-2800**

**APRIL 1986 WAVELENGTH 7**
Did you know...

**SOUNd**

**METAIRIE. LA.**

is the only place you can buy...

- TRACE ELLIOT BASS AMPS
- ROLAND JAZZ CHORUS AMPS
- DEAN MARKLEY AMPS
- PAS SOUND SYSTEMS
- INTERSONICS, SDL
- KEAL CASES

- ST. BLUES GUITARS & BASSES
- STEINBERGER
- JAMES LIGHTING
- ALLEN & HEATH
- QSC AUDIO
- CERWIN VEGA!

We are also stocking...

- MARSHALL AMPS
- KORG KEYBOARDS & EFFECTS
- ROLAND DIGITAL PROCESSORS
- SHURE MICROPHONES
- TAKAMINE GUITARS
- PROCO SOUND PRODUCTS
- BOSE PRO PRODUCTS
- GROOVE TUBES

- dbx PRO PRODUCTS
- PEAVEY PRO AUDIO
- RANE ELECTRONICS
- SAMSON CORDLESS
- ULTIMATE SUPPORT
- TOUGH TRAVELER BAGS/CASES
- HILL AUDIO AMPS & CONSOLES
- SOLID SUPPORT STANDS

Now that you know, why not come see us, or call for our weekly specials.

3215 Edenborn, Metairie
(504) 454-6331

giving visitors a chance to do some craft shopping and food buying before the music starts.

Food this year will strongly represent Louisiana cooking and will be available at many booths from various vendors. Some of the 90 different dishes will be three new prawn patties—turtle, chicken and alligator, shrimp and crabmeat stew, calas, sweet potato pie, and pecan praline cookies. Davis’ advice to the fair visitors is: “Don’t plant to eat lunch or dinner before you go to the festival.” The trick is to skip breakfast and plan to eat heartily while listening to your favorite music.

The events outside of the fair include educational workshops with the Tapdance Revue club shows at Storyville Jazz Hall and Prout’s Club Alhambra, performances at the Theatre of Performing Arts, Riverboat President concerts, and two Saturday night concerts at the Municipal Auditorium. The first, April 26, features a gospel and rhythm and blues show with Natalie Cole, André Crouch, B.B. King, and the Southern University Marching Band. It is sponsored by WYLD AM and FM and tickets will be sold in reserved seating.

The second Saturday night, May 3, will be a roots of reggae and New Orleans music party. The first section of seats in the auditorium will be cleared away so people can dance. “It will be the ambiance of the riverboat in the auditorium,” Davis commented. Performers include The Neville Brothers, Burning Spear, and Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra. Tickets will be general admission.

Tickets for the Fair Grounds are on sale at Ticketmaster locations, $6 for adults, $1.50 for children. At the gate, tickets will be $8 for adults and $2 for children.

Eastern airlines will be offering special fares for the Fest, call 800-468-7022 (code EZBP83). The International Hotel is the Festival headquarters and will offer a special rate for patrons of the fair. Call 800-535-7783, in Louisiana call 800-662-1930.

—Mary Rees

**OPEN 24 HOURS. KINKO’S.**

**581-2541**

Downtown only

Great copies and complete services, day or night. Only at Kinko’s.
**EVENING CONCERTS**

**APRIL 25 – FRIDAY**

Seeger Theater 9:30 p.m.

**Miles Davis/Stanley Clarke**

**Storyville Jazz Hall 8:00 p.m.**

The Original Cast of "One More Time" including: Jasmins, Orville "Kings" Williams, Tony Chairman, and Thas Clark with the New Orleans Blue Serenaders featuring Orange Souler and Lars Flegman.

**Sippie Wallace with Chicago Blue**

**Theatre on the Square Municipal Auditorium**

WYLD APRIL 26 – SATURDAY

B.B. King

Andre Crouch

Freeman

Java

Alvin Batiste

**APRIL 30, WEDNESDAY**

**Theatre of Performing Arts 8:00 p.m.**

**Travel New Orleans, Inc. Presents**

**Nina Simone**

**Otarati & Drummers of Passion**

**MAY 1, THURSDAY**

**Krewe President 1:30 p.m.**

"La Grande Noche de Musica"

**Jose Feliciano/Miami Sound Machine**

**MAY 2, FRIDAY**

**Krewe President 1:30 p.m.**

"Lousiana Rock & Roll Gamblers"

**Jerry Lee Lewis/Rockin' Sidney**

**The Radiators**

**Sassoo Jazz Hall 7:30 p.m.**

The Copasisters, Masters of Tap featuring Bunny Briggs, Linda Sanher Carper, Charles "Cowbo" Couch, Bobbi Gaines, Jim Saboury, "Henry "Phay" Roberts

Carri Smith in a Tribute to Bessie Smith

**Eassa Jazz Ensemble of Tokyo**

**Poon's, Chart House 17:30 Midnight**

**The David Murray Orinet with Craig Harris, Fola Fara, Rodd Coryell, Jon Parolis**

**Blaise Latin**

**The New Orleans Sax Quartet - Earl Turbinton, Jr., Tony Ungerleid, Frank, Roger Lewis**

**MAY 3–9, SATURDAY**

**Masonic Auditorium 8:00 p.m.**

**The Neville Brothers**

A Special Group of Festival Friends

**Burning Spear**

Chief Commander Ewindere Obe and his Inter-Refonners Jazz Orchestra

**FAIR MUSIC SCHEDULE**

**FRIDAY, APRIL 25**


**State School Band, Alfred Roberts/Collopy Band, Bad Oyster Band, Shad Westerfield, Hazel & Delia Rainers...**

**SATURDAY, APRIL 26**


**SUNDAY, APRIL 27**


**SUNDAY, MAY 3**


**SENDAY, MAY 4**

The Louisiana Weekly - Spring (April-June) 1952

Musical giants walked the sodden soil of New Orleans in the spring of 1952. The season began auspiciously when The Louisiana Weekly proclaimed two "blues battles"—Big Joe Turner vs. Gatemouth Brown at the Rosenwald Gym on Easter Sunday, April 13, and Charles Brown vs. Amos Milburn at the Coliseum Arena on April 27. Dew Drop Inn owner Frank Painia, who promoted both shows, was presented with an award for top promoter of the year and a "Jax Gift" from Dr. Daddy-O at the former show while a truce was called: "Joe Turner and Gatemouth Brown will stop their battle for awhile to participate." The two blues behemoths wrestled over the landscape in the next week—New Iberia, Ponchatoula, Algiers, Biloxi, Donaldsonville, Port Allen, and back to New Orleans at the San Jacinto—causing the ground to sink a little more.

An April war was also raging on New Orleans radio as WJMR replaced the current "Poppa Stoppa" Duke Thiel, with Clarence Hamann, Jr. on the program "Jive, Jam and Gumbo." Thiel became "Poppa Duke" on WNOE. Although both sides claimed victory, Hamann would keep the "Poppa Stoppa" moniker on radio for over three decades.

Dr. Daddy-O's column was filled with references to New Orleans musicians in May—new records by Alonzo Stewart and Professor Longhair and a personal note: "Thanks to the Cha-Paka-Shaw-Wees for that lovely letter of compliments: 'I'll do my best to live up to everything you say'!!"

The May 17 "Boogie-beat jive" shouted "Fats Domino will have another new recording issued in a very few days!!! (Do it, Fats!!!)" The good Doctor was a little late, as Fats' "Goin' Home" had already entered the national R&B charts on May 2. "Goin' Home" became a massive hit and revolutionary hit, which, ironically, lead to Fats staying away from his home much of the time. He did, however, find time for one Blues Battle for the Ages: "Fats" Domino vs. "Prof. Longhair"—Dave Bartholomew vs. Joe Phillips—who? at the San Jacinto on May 25 at 50¢ for Ladies and 75¢ for Gentlemen.

Even more massive and more influential was a song by a singer that nobody had ever heard of.

For some reason Dr. Daddy-O in his May 3 column confused the singer with Sonny Thompson, who was due in town: "Dave Bartholomew tells us that "Sonny" is not the vocalist on "Lawdy Miss Clawdy" ... (Who is?)"

The next week he got all the details: "Lloyd Price, that newly discovered blues-artist, tells us that he's got some numbers that are even better than "Lawdy Miss Clawdy" ... Smiling and happy, Price looks very much like he could be "King" Cole's brother ... so here's wishing New Orleans' newest recording star the best of everything ... say!... listen out for those Earl Palmer drums ... and that Fats Domino piano when you listen to Sonny's wax hit!" Orchid! ... Roses! ... and Three Cheers to that Dave Bartholomew aggregation!

On May 24 he heaped even more praise: "The name of Lloyd Price is still great news!! Here's a youngster who shows the greatest promise since Roy Brown first sang at Freeman Riles old place on South Rampart Street! He sings like a blues instrument ... and under the management of Frank Painia, Lloyd oughta do great things!!! ... (congratulations, fella!!)"

In a letter supposedly written by Satchmo to the Weekly, he summed up his life: "What I really want to say is ... I'm so happy, at the age of 52, still glowing my little Satchmo Trumpet, still enjoying the things in life, still love everybody, and everybody still loves me, and from one end of the world to the other, to me, everybody's just like one happy family."

The Weekly's bio on Mahalia sounds like it was written in the Ernie K-Doe Charity-Hospital-Baby-School of Journalism: "Early one bright spring morning Mahalia Jackson made her first appearance. This was thirty-nine years ago, in the City of New Orleans. Despite the excitement created in the immediate household by the arrival of Mahalia, no one at that time even dreamed that one day this same baby girl would be acclaimed the World's Greatest Gospel Singer."

OTHER GIGS: Spider Bocage at the Tijara (April-May); Dave Bartholomew at the Labor Union Hall (4/12); Jessie Hill at the Corine Club in Meraux (April); Jackie Brenston and Roscoe Gordon at the San Jacinto (5/11); Billy Wright with the Edgar Blanchard house band at the Dew Drop (May); Joe Turner at the Drop (6/6); Lloyd Price at the Drop (6/13); Roy Milton with Fee Wee Crayton at the Coliseum Arena.
AKAI
WE LISTENED TO WHAT
THE KEYBOARD PLAYER REQUIRED...
AND NOW WE WOULD LIKE
YOU TO TRY WHAT YOU ASKED FOR!

For years, the keyboard players have
been forced to utilize effects designed
for other instruments —
now, through the advance technology
of the AKAI Engineering Team, we
introduce the AKAI ME effects line...
especially designed for the keyboard player!

ME-10D
MIDI DIGITAL DELAY
The ME-10D directly delays the MIDI signal
with a maximum of 1000 MSec. Also, you
can raise or lower the MIDI signal by one
octave. Superb frequency response is
achieved that was previously impossible by
applying delay to the audio output. Try it... you'll buy it!

$149.95

ME-15F
MIDI DYNAMICS
CONTROLLER
Now utilizing the ME-15F, the MIDI signals
can be intelligently mixed together without
deterioration of sound quality. Only now is
it possible to interconnect two sequencers
through the ME-15F to change the dynamic
data at the data editing stage.
Every MIDI player needs this controller in
his system.

$149.95

ME-20A
MIDI SEQUENCE
ARPEGGIATOR
The ME-20A Sequence Arpeggiator allows
you to play arpeggios with the chords that
have been input from a MIDI keyboard and
other instruments. This device also can
be used as a polyphonic sequencer up to
1506 notes with step-by-step input. Three
different arpeggio patterns including up,
down and sequence can be selected from
the front panel. Sequences and arpeggio
patterns with rests can easily be arranged.
The ME-20A is ideal during rehearsals and
live performances because of the volume
for just the arpeggios, staccatos and
reggattas.
This arpeggiator is an effects device that is
a must for every performance!

$149.95

Another Product of IMC

For more information, contact:
AKAI PROFESSIONAL PRODUCTS
P.O. Box 2344, Fort Worth, Texas 76113
Telephone (817) 336-5114, Telex 163203 IMCTX U7, FAX (817) 870-1271
Tea and Sympathy

At Windsor Court, tea time is chamber music amid a serious collection of art and antiques.

Mr. Coleman's and his staff's efforts are an ongoing success and his hotel reflects one of his philosophies, unusual for a major art buyer: "I wanted something for everyone to fall in love with."

The Windsor Chamber Trio's programs are a good idea to have a glass of coffee and to hear good music. The patrons love the music and appreciate the thought put into selection of pieces.

The Windsor Chamber Trio plays at High Tea in Le Salon, Windsor Court Hotel, Wednesday through Saturday from 3 – 6 pm. Reservations recommended.

WAVELENGTH/APRIL 1996
SURGEON GENERAL'S WARNING: Smoking by pregnant women may result in fetal injury, premature birth, and low birth weight.

NEW KOOL BOX

KOOOOL

FILTrers

MENTHOL

16 mg. "tar", 1.1 mg. nicotine av. per cigarette, FTC Report Feb. '85.
Woody Allen delights, but does not surprise, with his new film Hannah and Her Sisters. A look at two years in the lives of a New York theatrical family. Hannah is a charming, caring and usually upbeat story about that most resilient of all muscles — the heart. Taken in the context of Woody Allen's long career in film, however, it is yet another slice of life (Max Von Sydow) who cares for her acting auditions; and Lee, the fiend who dabbles with various business endeavors between unsuccessful acting auditions; and Lee, the recovered alcoholic who takes courses at Columbia, but only randomly, and lives with a surly, misanthropic artist (Max Von Sydow) who cares for her like a child and pupil. Michael Caine lives with a surly, misanthropic artist comic relief between the more serious circumstances. His females are often descendents of Annie Hall, stuttering and strutting their insecurities about town. The structure of the three sister family in Hannah repeats the Interiors precedent (where the husband of one sister also makes a pass at his wife's youngest sister); as in Manhattan, Woody Allen's characterization at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in Annie Hall — Allen's partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaninglessness of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.

He is getting redundant to say the least. It is true the character of Mickey in Hannah provides some great one liners because of this obsession (like the time he thought he was dying of a melanoma because a black spot appeared on his back, when the spot was only his shirt). But this repeat obsession just underscores Allen's inability to ever write characters that go far beyond the Allen mold — they are all like personified little cogs of his personality.

The limitations Allen places on his stories, though, are liberating as well as restricting. For although the tiny context of his Manhattan becomes repetitive and insular, he does New York well. He flatters New York. He can make a dumpster of garbage on a New York street look appetizing. And he knows the life and the characters so well that he tells their stories well, with style and insight and an intimacy that comes from personal experience. He is a spokesman for a particular brand of New Yorker, making him an anthropological dramatist of sorts. It would just be nice to see more variety within that New York territory that is Allen's signature.

I never thought I'd say anything negative about the man. I'm one of few fans who admired Stardust Memories, perhaps in part because of an affinity felt for my namesake character Dorrie — a woman Woody Allen described as delightful two days of the month and unbearable the other 28. In 1981, I was one of 112 people interviewed for a book by a Manhattan psychologist about people who dream about Woody Allen (I Dream of Woody's, by Dee Burton). ©1984, William Morrow and Company, NY, NY. I Dream of Woody's author speculates in her introduction why so many people would bother to respond to a newspaper ad, go through an extensive screening process, and participate in interviews sometimes lasting up to five hours (mine lasted three), "without any tangible compensation for their trouble." She concludes it is for the same reason they dreamed about Allen — "Because Woody Allen is important to them, and sharing their feelings about him with an interested investigator was apparently reward in itself."

That such a book was ever published perhaps also testifies to the quirkiness and the scope of an audience so ready to identify with the troubled psyche of Woody Allen.

Dream symbol, filmmaker, obsessive-neurotic, Woody Allen describes himself best, through the voice of his character's ex-wife in Manhattan, who publishes a frank autobiography. Woody Allen is important to them, and sharing their feelings about him with an interested investigator was apparently reward in itself."

That such a book was ever published perhaps also testifies to the quirkiness and the scope of an audience so ready to identify with the troubled psyche of Woody Allen.

Dream symbol, filmmaker, obsessive-neurotic, Woody Allen describes himself best, through the voice of his character's ex-wife in Manhattan, who publishes a frank autobiography.

"A STEP OFF THE STREETCAR"

Madigan's

S. CARROLLTON & MAPLE

Daily 2-8
$1 Draft Beer in frozen 12 oz. Mugs, $1.50 HiBalls
Sunday All Day/All Night
$1.00 Draft in 12 oz. mugs, $1.50 Bloody Marys
Alternate Sundays, Music by John Rankin

Mad Monday
Madigan's T-Shirt Night, $1.00 Draft, $1.50 HiBalls
$1.50 Juice Drinks for anyone wearing a Madigan's T-Shirt

Wednesday
Ladies Night 9-12

OLYMPIA BRASS BAND PRODUCTIONS

featuring:

Ernie K-Doe, One-Us Reggae Group,
Olympia Brass Band Jr., Bayou Renegade,
Chittlin Circuit Society.

14 WAVELENGTH/APRIL 1986
Gung Ho

One can always expect the best from director Ron Howard and actor Michael Keaton, and Gung Ho delivers just that. Howard's fine comedic track record — Night Shift (starring Keaton), Splash, and Cocoon — is continued with this upbeat comedy about a Japanese automobile company that opens a factory in the spirited, financially troubled Hadleyville, Pennsylvania.

The group of conservative, often humorless Japanese businessmen who come face to face with the crusty, desperate-for-work American laborers, sets the stage for gags based on culture-clashing, but the situation is pointedly discrepant between the two countries' approaches to work - the Japanese working too hard at the expense of their families and personal lives, the Americans working below expected productivity but painted as caring family men - is handled deftly, with the problems and strengths of both cultures given equal time. Both sides get to play the fool, and both sides have something positive to offer the other.

Michael Keaton is perfect as the local hero Hunt Stevenson, everyone's friend who first persuades the Japanese to come to Hadleyville, and then liaises between employees and executives at the plant. Keaton is one of those people who was just born funny. Like Billy Crystal or Martin Short, he is funny as hell and does even his eyebrows are funny. He maintains a manic energy throughout Gung Ho, being particularly clever when delivering his funniest lines to the Japanese, who may not understand the fast talking slang of his running commentary.

The screenplay for Lowell Ganz and Babbo Mandell (Night Shift, Splash) is witty throughout, and fine performances are given by George Wendt (Norm on Cheers), Mimi Rogers, and especially Gedde Watanabe as the chief Japanese exec. Director of photography Don Peterman makes even an automobile factory look beautiful. Altogether, an intelligent, entertaining comedy.

Paramount Pictures, Directed by Ron Howard; produced by Tony Ganz and Deborah Blum. Executive producer — Howard; story by Edwin Blum: written by Lowell Ganz and Babbo Mandell; cinematography by Don Peterman. Starring Michael Keaton, Gedde Watanabe, George Wendt, Mimi Rogers, Soh Tamaru, Lakeside I, Belle Promenade, Plaza Cinema, Aurora. 

The Trip to Bountiful

Based on the play by Horton Foote, the translation of Trip to Bountiful from stage to screen suffers only minimally from the staginess of static locations. But the performances by Geraldine Page, John Heard, Carol Lynny, and Rebecca De Mornay keep one focused on the story of an older woman who longs to see her home, the small town of Bountiful, Texas, before she dies.

Page deserves an Oscar for which she was nominated for her brilliant portrayal of the absent-minded, flirtatious, sentimental mother who maintains her optimism in the grimmest of circumstances — life in a two-room apartment with her son and his wife, the most unrelenting of celluloid bitches to come around in a long time. The transference of the parent into the child is the structure of this family. The wife bullies and orders, treating the mother-in-law like one would a selfish child. Her husband is caught in between, like a toy they fight over. The unbearable situation, shown for a mere night and morning, has been reality for Page's character for 15 years. She runs away energetically and successfully, faultily hearted and all, and makes it to Bountiful, though the journey is fraught with disappointments and barriers.

Though not an ordinary day in the life, Bountiful gives the impression throughout that we are dealing with real people.

Island Pictures, Directed by Peter Masterson; written by Horton Foote.

Michael Keaton (right) pulls his new Japanese boss Gedde Watanabe back to shore after he has freaked out over the problems at the local auto plant in Paramount Pictures' Gung Ho.

Local Notes

The big news is that New Orleans Studio will be a reality. The federal government has approved the movie studio's HUD application, which will provide a loan guaranteed with the city. Although not all the conditions have been revealed at the time of this writing, it is a major step for the studio project, which VP Rex Sparger expects to be clarified by April 21...

As of my April deadline, Alan Parker's feature Angel Heart is still scheduled to begin shooting in New Orleans May 1st, and definite casting at this time is still limited to leading man Mickey Rourke (Diner, Body Heat). The crew is currently shooting in New York City.

Gregory Fleeman, co-screenwriter of the current hit movie FX (reviewed in March Wavelength), visited New Orleans in March and has taken interest in for returning in April for Jazz Fest. Fleeman is a musician and songwriter whose band — Gregory Fleeman and the Fleemwn — is known to patrons of the Bottom Line, Kenny's Castaways and Folk City for its 'comically oriented music.' Fleeman describes his musical persona as 'a cross between Randy Newman and Monty Hall.' His five-piece band plays sporadically in New York and has a loyal following, but Fleeman claims he hasn't been as lucky in the recording side of the industry, because record companies don't know what to do with songs like 'All Dressed in Rubber and No Place to Go,' and aren't really sure whether those Fleemwn people are making music or comedy.

Fleeman's other career as a videostyle editor has been left behind since the success of FX has catalyzed him and his partner into professional screenwriting careers. The only movie Fleeman was involved with previous to FX was Pelvis, a small cult status movie made about 10 years ago, in which he had the starring role and wrote the music. Intended to be a kooky, wacky satire on Elvis, the premise lost its humor when Presley died three weeks before the film's opening. Ten years later though, Bob Meggison, the director of Pelvis, asked Fleeman to help him write FX in his spare time. The success of the movie surprises Fleeman, who says, "I still feel this can't be a major motion picture — my name on it." The storyline, involving a movie special effects wizard, employs many intricate tricks of the trade. Reporters continually ask the writers how many special effects people they interviewed, where from they gathered their technical information, etc. "We talked to NO special effects men," says Fleeman. "We just made it up."

The Society for Cinema Studies will hold their 26th annual meeting in New Orleans, April 3-6 at the Hotel InterContinental (described in more detail in last month's column). For information and registration, contact Andy Howard, 1101 29th St., Berkeley, CA 94709. Two seminars will be free and open to the public: American Independent Feature Filmmaking, April 3, 8:30-10:30 p.m., and Spotlight on Louisiana Film/Video Works, April 5, 8:30-10:30...

Those visiting NOLA for Jazz Fest should consider taking a taste of New Orleans music and history home. Stevenson Pall's award-winning video Piano Players Rarely Ever Play Together, is on sale at Metronome Music, in both 60 and 76 minute versions (VHS and Betamax). The documentary was made in '84, includes interviews with performances by keyboard genius Professor Longhair, Allen Toussaint, and Tuts Washington. The three rehearsed together, in preparation for a performance, marking the first and last time these piano greats ever did play together, as Fess died before the scheduled performance. Scenes from Fess's funeral are included in this respectful tribute... Stevenson Productions took their cameras to Tipitina's March 21 to shoot the performance by Deibert McClinton, this performance, as well as an interview with McClinton, will be included in a documentary on Allen Toussaint currently in the works. The production will focus not only on Toussaint, but on the diverse range of artists who have performed and recorded his songs, including Bonnie Raitt ("What is Success"), Devo ("Working in a Coalmine"), and Glen Campbell ("Southern Night"). Crawford McClinton represents the honky tonk extreme of this spectrum of artists who have admired Toussaint over the years. McClinton has recorded Toussaint's "Lagniappe From Behind the Reels," and performed "Holy Cow" on the nationally televised Farm Aid concert.

Beilizer the Cajun, filmed last year in Lafayette, makes its debut in New Orleans this month. April 1. It will also open this month in some ten other cities, and in New York, Los Angeles and Chicago in May. It will be reviewed in Wavelength's May issue.
remember, years ago, standing near one of the gazebos at the New Orleans Jazz & Heritage Festival, checking out Sady Courville and the Mamou Hour Band, a very traditional Cajun band from Mamou, Louisiana. I was standing with the great Trinidadian songwriter/arranger/steel drummer, Irving McLean, as Sady Courville went into an old Cajun waltz. Fresh from a weeklong rehearsal with McLean, during which he was building several of his songs around a one drop rhythm, I suddenly heard a very slow skank and 3/4 time one drop coming from the Mamou Hour Band. It was at this moment, with McLean to affirm it, that I heard my first connection between Louisiana roots music and Jamaican music. Subsequent exploration uncovered a number of interesting discoveries. Similar to Trinidad's tradition of unrecorded music emanating from the calypso tents, Southwest Louisiana, Cajun country, has a largely unrecorded tradition of roots music with a strong calypso/Caribbean feel, reflecting the multi-ethnic background of the Cajun people, that one could easily mistake for actual Caribbean music. Check "Mama Rosin" by Yvon LeBlanc and Nathan Abshire, to be found on Arhoolie's Nathan Abshire and Other Cajun Gems, for the best recorded example of this style.

Apparently the fledgling recording industry in Southwest Louisiana back in the Twenties and Thirties didn't acknowledge this "Caribbean style" as worthy of recording, and in the Fifties country western music overshadowed Cajun music, carrying the Cajun music to the country, further away from the Caribbean. But there's something strangely Caribbean sounding in some of the traditional white Cajun music, and when it comes to the black Cajun music called zydeco, there is no doubt but that a connection exists. Zydeco is an R&B-based music, and therefore is rooted in the same ground as Jamaican ska and rock steady, which was mightily influenced by New Orleans R&B, jazz and boogie. It's easy to hear the similarities as you dance and sweat to a live zydeco band, but it's subtle; it doesn't jump out at you. In case there are any doubters, check the newest album by Southwest Louisiana zydeco star, Stanley Durall, better known as Buckwheat Zydeco. The title song, "Watchin' For My YaYa," is done in a reggae fashion, but it's another song, "Warm and Tender Love," that is a real ear opener. Described so well by CC Smith in the Reggae & African Beat (Vol. V, No. 1) as having a melody suitable for "the soundtrack of a spaghetti western," the song has such a natural ska feel to it that it should convince even the most diehard skeptic.

The rest of the album is a collection of zydeco arrangements of New Orleans sounds, from the marching bands to classic R&B. The remarkable thing is how the reggae and ska cuts fit in with the Louisiana roots tent. It certainly adds credence to the rumour, documented in Reggae International, that the godfather of the Jamaican music scene, Coxson Dodd, spent some years in the Fifties as a migrant cane cutter in the sugar cane fields of Southwest Louisiana. Dodd couldn't make music without missing a step. It cer-
possibly have escaped being influenced by the Cajun/zydeco sounds around him, and he obviously didn’t.

The Mighty 13th Ward

As most New Orleanians or long-time Jazz Fest visitors could tell you, one of the most likely natural sources for a New Orleans reggae band is the section of town called the mighty 13th Ward... uptown New Orleans... home of the late Chief Jolly, Caribbean seaman and Big Chief of the Wild Tchoupitoulas’ Mardi Indian gang, uncle of the Nevilles who used to have a band called the funky Meters and who are now all together in their own band, The Neville Brothers. The musicians from this part of town have carried the New Orleans second line rhythm worldwide with their tours and recordings like ‘Hey Pocky Way’ and ‘Fire on the Bayou.’ They’ve also always acknowledged a love for reggae and included a few reggae covers in their sets.

Perhaps the New Orleans musician who has the best feel for rhythm of anyone in the city is bassist extraordinary, Darrell Johnson, presently with the Neville Brothers. Darrell used to provide a mean reggae and junkanoo bass to the music of Bahamian singer/songwriter, Exuma, back in the early Eighties. And it was Darrell, along with Neville brother Cyril Neville, who decided to combine talents and put together a reggae band, to record and perform when the Nevilles are off the road. They enlisted the rhythm machine of the Neville Brothers, drummer Willie Green, along with guitarists Charles Moore and George Sartin (both of whom can be found playing around town in a number of different popular New Orleans bands), and singer J. D. Hill (who fronts his own band, JD & the Hammers), to form what could someday be one of the most powerful Jamaican-influenced bands in America, the Uptown Allstars.

At this stage, approximately one year down the road, the band is still evolving. With so much material at their disposal (most of these musicians have been playing together for at least five years) the band began playing four hour gigs almost immediately. Their main gig for the past year has been regular Tuesday night dances at Benny’s Bar, a 13th Ward neighborhood bar that has been acting as a living workshop for a number of different local bands putting their sets together. The Allstars’ sets have slowly shifted from mostly blues and 13th Ward funk to a nearly full show of rockers style reggae originals and covers.

Ironically, Cyril and the band, at this point, seem less interested in forging a new brand of New Orleans style reggae than in learning how to copy Jamaican rockers style. From a musical standpoint, this may be disappointing to some, especially those who are awaiting the first real fusion of New Orleans and Jamaican rhythms. However, this musical evolution could always occur later, considering the funky 13th Ward talent of the band members.

Presently, Cyril has hopes that the band will make a lyrical impact. Highly influenced by the music of Bob Marley and by a period of time spent in Nashville with Ashton Harmons of African Dreamland, Cyril hopes to go beyond dance music. "I got a lot of things I want to say that you can’t say while people are jumpin’ up and down and dancing. That’s why we use the one drop a lot, ‘cause people tend to listen more. With reggae I found a music that I could express everything that I feel inside. The music opens up things inside of me that were asleep for a long time... Africanisms is what I call ‘em... my roots. I can express things lyrically with reggae music that I couldn’t say with any other type... Can’t argue with that. Music with a message is what reggae music was once all about, and to a lesser degree still is. But the most killer combination of all is great music and a message. So while Cyril continues his foray into meaningful lyrics, let’s hope the Allstars band perfects its rockers style and then moves on musically to new ground.

It would seem like the most natural thing in the world... a New Orleans band that plays a blend of New Orleans and Jamaican rhythms. After all, New Orleans’ jazz and R&B did play a special role in the development of the Jamaican ska and rock steady. Since the transition from New Orleans to Jamaica was so smooth and natural, why shouldn’t the same thing have happened in reverse?

Many of us still hold onto the unfulfilled dream of a Louisiana band exploring the natural tie between the Jamaican pulse and the New Orleans second line. Without denying the funky dance fever one gets from the Uptown Allstars, the group admittedly is not attempting to bridge this gap. For now, at least, the Uptown Allstars are learning how to play rockers. If they stick with it, the day is sure to come when the dawn breaks and they realize that they always knew how to play with a Jamaican feel. New Orleans musicians, just like their Jamaican counterparts, have always valued sparseness in the music. It’s what you don’t play that counts. This, added to the fact that the New Orleans second line will fit perfectly into a Jamaican one drop or dance hall rhythm by merely adding just a tiny bit of accent, makes me confident that someday the band will feel it. Once that happens, there should be no stopping the Uptown Allstars from going beyond local acclaim.

HALPERN SOUND

LISTEN TO OUR VISION

A NEW VISION

HIGH RESOLUTION VISIONARY MUSIC

AND THESE OTHER JAZZ TITLES $699

AND THESE OTHER NEW AGE TITLES FROM KITARO $699

GET MOVIE RENTALS "Veterans at David in Metairie"

MOVIES, MUSIC & MORE!
W.A.S.P. — On the Edge

His lyrics were read to the Senate committee on rock censorship, but Lawless knows how to walk the edge.

Members of the Parent Music Resource Center use the band’s songs to demonstrate explicit lyrics in rock music. They’re banned in San Antonio, Texas, and were featured in the last hard rock show in Corpus Christi, Texas, last month before coming to New Orleans.

Yet, off-stage, lead singer Blackie Lawless of W.A.S.P. is mild-mannered, intelligent, and, more importantly in his business, knows how to walk the edge without falling off. Onstage is another story. Lawless and the band’s three other members — guitarist Chris St. Holmes, bassist Tony Richards and drummer Randy Piper — prance from one side of the stage to the other the entire 50-minute tour. In fact, Kiss crew had strict orders not to let anyone vaguely connected with the W.A.S.P. camp near the stage during Kiss’ performance. Their caution wasn’t without reason.

Last year when W.A.S.P. joined Kiss for the first time on their Animalize tour, the California-based rock band greeted the headliner with a poster-throwing frontman. Since Kiss drew “first blood,” W.A.S.P. was forced to retaliate pitching uncooked whole and quarters of chickens onto the stage during Kiss’ encore.

But, it wasn’t as though the guys in Kiss weren’t expecting a carefully-orchestrated “good-bye” from their tourmates. In fact, Kiss crew had strict orders not to let anyone vaguely connected with the W.A.S.P. camp near the stage during Kiss’ performance. Their caution wasn’t without reason.

For their final night on the Kiss tour, W.A.S.P. was prepared for any surprises that may have come their way, including a poster of Kiss guitarist Paul Stanley buried with the dozen or so Lawless posters he throws into the audience nightly. But Lawless was prepared and midway through the instrumental and audience participation portion of the show, pulled out the Stanley poster, crumpled it and went on with what had to be one of the most innovative uses of the usual one side of the arena screaming against the other. The winning side, and even the back of the arena, were targets for the poster-throwing frontman.

Just a regular guy,” Blackie Lawless of W.A.S.P. at U.N.O.

Lawless may be laughing now, but if his plans for the future hold true he may be in those same shoes a couple of decades down the line.

“I’m going to be the Jabba the Hut of rock ‘n’ roll,” Lawless said after his March 2 performance at the University of New Orleans Lakefront Arena. “Twenty years from now, I’m...
going to be fat and sit around yelling. More booze, more chicks."

Lawless, 29, spoke from in front of a large mirror where he patiently applied his aftershow makeup. His girlfriend, who can be seen in both of the band's latest videos, sat quietly outside the dressing room door as band members cruised up and down the hallways and gathered chicken parts for the big finale of this tour.

Lawless' girlfriend, by the way, views her new beau as an entertainer whenever and wherever possible. The communications student from New Orleans, join Black Sabbath in mid-March and headline their own tour of Japan.

The four-piece hard rock band gained national notoriety last year when the PMRC chose the lyrics to their song, "Animal, F**K Like a Beast," to read in front of the Senate Commerce Committee meeting on rock censorship.

That was six months ago at the time of the interview and Lawless claims the PMRC to be "pretty much a dead issue." The censorship issue now before them is whether they'll be allowed to complete the upcoming leg of the Sabbath tour. Their final date is in San Antonio.

"We were [banned but now we're going in," Lawless said, calmly adding, "it's not over yet."

He sums up the entire hard rock controversy in the Texas border town to a man "hell-bent" on being mayor. Now, "I think they decided that [the ban] is what they wanted until they realized the revenue the were going to lose.

The politicians may be pleased and the spectators disappointed, but W.A.S.P. has put away the blood, and, in New Orleans, the blades, too. The knives they still do from time to time, according to Lawless. (There was a problem with the one he wears the night of the New Orleans performance.) The blood was last year's show.

"We do a tour, we do a new show," the lead singer explained. And what a show for a band that never planned to perform live.

"We were going to be a recording band," Lawless said. "We went out and started playing and we started getting bored with ourselves. That's the reason the show came about.

Their show, too, is amazingly tight and the audience of about 5,000 on this Sunday night were there as much for W.A.S.P. as the headliner.

To meet Lawless after the show, you'd wonder if it was the same guy. No gray streaks in his long black hair. Crystal clear blue eyes without a sign of abuse in any form. He recognizes rock 'n' roll as "a dangerous life for some folks if you don't know how to respect it.

"I'm not going to go out and get blasted out of my head 365 days out of a year and there are various ways of doing that... various substances and chemicals - liquid things that you can put in your body to do it. I really enjoy what I'm doing. I enjoy performing and to do the kind of show that I do I need a clear head. You can't run around on that stage like I do and be loaded. Maybe there are some people who can, but I can't."

"I'm not a choirboy by any means but I think I know where the edge is and I want to push it just far enough without going off. The secret is being around long enough to know where the edge is and not walking along in the night and walk into a hole because you didn't know it was there."

Lawless knows where the holes are now and where am I."

"They were my [current] age then and they didn't have a clue as to how they got there, why they couldn't stay. I'm not going to be like that."

Not being like that is Lawless' key to the future. So is discipline.

Lawless said the length of his career will depend on how long he wants to discipline himself. "To do that kind of show that we are doing takes an incredible amount of conditioning. And not just conditioning to go out there and do it. It's a discipline you have to do year round. You can't just let yourself go."

At least one member of the band has been known to let himself go in New Orleans. Last year, two days after Mardi Gras, Chris St. Holmes and the other members of W.A.S.P. were in town for a show with Iron Maiden. The rest is history. St. Holmes was arrested after a long night and early morning at the Dungeon.

But, immediately, after the most recent New Orleans gig St. Holmes could be found tromping up and down the backstage corridor inquiring about the location and business hours of the same establishment.

Lawless, by the way, remembers how to get there, just not how to get home.

P.S. We all know that was a photo of Paul Stanley last month and not Gene Simmons as the cutline implied. We were just testing your rock trivia skills to see how many Stanley fans there really are.

---

**Sound City**

3941 Bienvenue Ave.
New Orleans, LA 70119
(504) 482-7894

3941 Veterans Blvd.
Metairie, LA 70003
(504) 454-7894

**Featuring**

**KRAMER GUITAR MONTH**

at both locations.

See why Sound City is one of the largest dealers for KRAMER GUITARS in the South.

From beginner to professional Sound City has the KRAMER for you

---

**Hall Piano Co.**

3941 Veterans Blvd.
Metairie, LA 70003
(504) 454-7894

**Young Chang**

**Everett**

**Storey & Clark**

**Schimmel**

**Sohmer**

**733-8863**

709 David Dr. - Metairie

---

**The Only Shop** in this area dedicated exclusively to DRUMMERS and DRUMMING!

**Ray Fransen's Drum Center**

**Sales...Service...Instruction**

All Major Brands •Competitive Prices

• Complete Teaching Facilities

2013 Williams Blvd.
466-8484

---

APRIL 1985/WAVELENGTH 19
Rock 'N' Roll Dictionary

From Suburban Goof Rock to Speed Metal (not to be confused with Thrash), the name game goes on.

It's almost religiously the way Americans take to labeling things. We follow Gertrude Felicia Horneuth into a convenience store where, rather than buying cigarettes, she purchases a soft pack of Benson and Hedges Deluxe Ultra-Light Filter 100's. To quench her thirst, she picks out a Sugar Free Diet Pepsi Light.

With missionary zeal, the Holy Acronym has most recently spread like wildfire throughout America's multiple music fields. Anyone with a sense of perspective regarding rock music needs a glossary to keep up with those of us label-makers. I mean, let's face it. It's not just rock 'n' roll anymore.

1. HARDCORE: this over-used term has pretty much lost its meaning and today can only be used as a category of that fast and loud type of snarling guitar rock that everyone over 30 hates. Originating in the bored suburbs of California, hardcore is most easily considered as an American response to British punk music. Today, a great variety of hardcore scenes exist.

2. SKATE PUNK: bands like Agent Orange and the Big Boys provide the soundtrack to the sidewalk/empty pool surfers. It's not uncommon for these party bands to perform at skateboard championships.

3. COW PUNK: hardcore with a shot of tequila. Also known as country punk, this western-styled anarchy is led by Tex and the Horseheads, Blood on the Saddle, Hickoids, and most recently, Cowboy Bob and the Blood Farmers.

4. THRASH: this is an accelerated form of hardcore that scars into the ears leaving its listeners numb and exhilarated. The Dead Kennedys and Washington, D.C.'s Corrosion of Conformity are the nation's top thrash bands.

5. SPEED METAL: not to be confused with thrash, this is an underground, blitzing form of heavy metal indebted to the UK band Motorhead. Speed Metal is rapidly becoming a major scene, attracting metal fans turned off by pretentious, show-biz metal bands like Kiss and Twisted Sister. Leading bands include Metallica, Anthrax, Venom and Slayer, who recently signed with CBS Records.

6. RAPE ROCK: this wasn't a scene until the senators' wives brought national attention to Los Angeles' Mentors for their lyrics "Bend up and smell my anal vapor."

7. DEATH ROCK: an American response to the British Gloom Movement (over which Joy Division and Bauhaus reigned), this scene is growing in Los Angeles. Like the gloom bands, these groups dwell on ghoulish, unhealthy thoughts that attract ghoul-like, unhealthy teenagers on "loads." Christian Death's Decomposition of Video is the quintessential sample of this cancer. It is a cassette-only release from ROIR.

8. INDUSTRIAL ROCK: not to be confused with corporate rock. Imagine a band whose members blend the influences of a Pittsburgh Steel Factory with a Detroit Auto Plant to the beat of a New Orleans pledriver. Attending live performances may result in having shrapnel lodged into your arm — or eye. This droning scene is just beginning in America. Germany's Einsturzende Neubauten and New York's Swans will be responsible for America's second industrial revolution.

9. CORPORATE ROCK: not to be confused with music, this Orwellian nightmare can be found on commercial FM stations. Night Ranger and Starship join Journey as leaders of this pack.

10. REVISIONISTS: this is another meaningless term used to describe every band that revises the older rock styles with the new ones. Tom Petty and the Heartbreakers, the Long Ryders and the Bangles are slandered by this generic term for their use of Sixties pop music influences.

11. ROOTS ROCK: these "revisions" go back to the early R&B foundations of rock music to play this distinctly American form of music. The Fabulous Thunderbirds (whose new album, Tuff Enuf is produced by Doug Sahm), the Del Lords, Nightcrawlers and Los Lobos are at the top roots-rock practitioners today.

12. GARAGE REVIVAL: bringing back the 1960 sound as well as Vox amps, Rickenbacker guitars, fuzz-boxes and psycho-howlung, this scene is best documented by ROIR's cassette-only release Garage Sale. The Fuzztones (who recently recorded with Screamin' Jay Hawkins), the Violators, The Rubins and The Dwarves will lead this genre, over many bands.

13. SINCERITY: predominately co-ed bands that wear torn blue jeans and sing songs about love on rainy days. This scene is centered in Austin, Texas and includes Doctor Mob, the Wild Seeds, Go Dog Go and Zeitgeist whose Translate Slowly is the most sincere.

14. GROOVE PUNK: initiated by the Modern Lovers' "Roadrunner," this humorous form of pop-rock is best exemplified and amplified on "Teenage Dogs in Trouble" by the Young Fresh Fellows. "Kiss Me on the Bus" by the Replacement, and, it could be argued, "Jefferson Avenue" by New Orleans' own Hamburger Party.

15. PAISLEY UNDERGROUND: recreating the Summer of Love, this psychedelic Los Angeles scene is led by Rain Parade, the Dream Syndicate and the Three O'Clock. When members from these and other L.A. bands got together to make Rainy Day (Llama/Enigma) they saluted the bands that started it all by covering Buffalo Springfield's "Flying On the Ground is Wrong," Velvet Underground's "I'll Be Your Mirror," Alex Chilton's "Holocaust" and, unfortunately, a misfired attempt at Jimi Hendrix's "Rainy Day, Dream Away, Take It Easy...."

16. HARDCORE COUNTRY: not to be confused with country punk. Ground zero for this movement is a town called Bakersfield, California, where a certain crowd believes in saving country music from the wrong turn it took in Nashville where elevator strings and other syrupy by-products have stagnated that genre for the last fifteen years. Dwight Yoakam covers Hank Williams, Sr., and the Carter Family on his Warner Bros./Reprise debut Guitars, Cadillacs Etc., Etc.

17. NEW AGE: this is that whole Windham Hill scene featuring solo artists piddling on their instruments. George Winston is the New Age god.
9353. We Are Absolutely Sure There's No God, Fountain of Youth LP.

This absurd art-rock/comedy band from Washington, D.C. plays a very mutated form of halloweed pop, derivative of Pere Ubu, Wall of Voodoo and Saturday morning television. Singer Bruce Merkle seems to be taking turns growling and breathing helium as he sings "Evil Teenage Facility" and "Viva La Sienote." Purists note; a cover of Steppenwolf's "Born to be Wild" that is more terrifying than a gross of motocycle hooligans. This version sounds like a duet between Bugs Bunny and the Tasmanian Devil. And you thought the Wrestlers' album was scary!

Copernicus, Victor of the Sky, Nevermore, Inc. LP.

On the cover photo of his second album, Copernicus (a.k.a. Joe Smalkowski) is engulfing a microphone during a performance at the 8 B.C. Club in New York City. This long-haired, middle-aged schizophrenic from the Bronx sings, mumbles and shouts stream-of-consciousness lyrics, flip-flopping between heavy theatrical brow-beating to abject moaning. On "From Bacteria," evidently an 18-piece orchestral celebration of this under-acknowledged life form, Copernicus declares "Bruce Springsteen is descended from bacteria." While the title cut reminded me of Talking Heads' "Swamp," it is the lyrics that command one's attention. The ten minute long "Lament of Joe Apple" is a haunting monologue featuring the very quotable "When I shit, I shit shit and it stinks/when your mother shits, it's Chanel No. 5."

Various, Cover Me, Rhino Records LP.

While the world waits for Bruce Springsteen to record his next twelve-pack of great misunderstood proclamations. Rhino Records once again has taken the initiative. Cover Me is a collection of Boss songs as performed with deference by rock figures from this great big blue marble we will soon be calling "New Jersey." Of course, there's Patti Smith's "Because the Night" and Robert Gordon's version of "Fire" (although Robin Williams' Porky Pig does Bruce Springsteen version is probably more in line with the typical Rhino releases). Boss buddies Southside Johnny and Gary U.S. Bonds make up five of the remaining cuts. The most interesting renditions are all covers of songs that originally appeared on the Nebraska album. The Beat Farmers take their roots-rock approach to "Reason to Believe" while Johnny Cash does a Big Bad "Johnny 99," a countrified account of the murder spree that obsessed Springsteen during the Nebraska recording. The highlight is the atmospheric "Atlantic City" as recorded by the sincere Austin band, Zeitgeist.
THE CITY OF CHICAGO AND MILLER HIGHLIFE PRESENT THE THIRD ANNUAL

JUNE 6, 7 & 8
GRANT PARK
THREE STAGES
CONTINUOUS MUSIC
NOON TO 10:30 P.M.

CHICAGO

BLUES FESTIVAL

Featuring

MEMPHIS SLIM
MATT MURPHY
OTIS RUSH
CHUCK BERRY
BO DIDDLEY
BILL DOGGETT
OTIS CLAY
THE NEVILLE BROTHERS
GLORIA HARDIMAN
ROBERT CRAY
ALBERT KING
POPS STAPLES
DR. JOHN
A WEST SIDE ALL STAR JAM
AND MANY MORE.

FOR MORE INFORMATION CALL THE MAYOR'S OFFICE OF SPECIAL EVENTS (312) 744-3315

CITY OF CHICAGO
HAROLD WASHINGTON, MAYOR

WERLEIN'S
WORLD of MUSIC
SINCE 1842

THE MOST COMPLETE MUSIC STORE
in the SOUTH: LOW PRICES — GREAT SERVICE
CASH, MAJOR CREDIT CARD OR IN-HOUSE FINANCING

AMPS • ACOUSTIC & ELECTRIC GUITARS • DRUMS • KEYBOARDS • MIXERS • PA GEAR • SYNTHESIZERS • RECORDING EQUIPMENT

DULCIMERS • BRASS & WIND INSTRUMENTS • DISCO EQUIPMENT • ACCESSORIES

22 WAVELENGTH/ APRIL 1988
Aaron Neville's new solo album on Passport Records is just one of the many Neville projects in the works.

A warm sun on my back from a pleasant February afternoon lessens a part of the nervousness I feel from actually walking toward the Uptown basement office of Neville Brothers road manager Steve Eggerton. I'm not just going for an interview. I'm going to interview the Aaron Neville. This is the man whose music has brought joy and tears and love and pain to thousands of people. His voice floats like a dove through the air. His vibrato sends chills up the spine of your sweet heart when you're slow dancing.

He has graciously borne the pain of a slipped disk and a 'little flu that someone left on me' to venture out of his house for the first time in three weeks of hospitalization, traction, and bed rest for this interview. His powerful and muscular six feet two frame adorned with taut camouflage is assimilated into a comfortable rocking chair by George "Big Chief Jolly," Landry's hand jeweled Wild Tchoupitoulas Indian staff.

His physical discomfort is stoically ignored and he is in good spirits. A positive attitude in the face of adversity like this one has typified his frustration-plagued singing career from the beginning.

In the presence of Eggerton, who "has the mind for specifics" to compliment the emotions of the artist, we chat.

Much is happening for the Neville Brothers band now. In November 1985 they signed on for several years of exclusive management by Bill Graham Presents, Inc. The contract means serious clout for the brothers as BGP is one of the biggest concert and professional photo sessions have instantly materialized literally thousands of new promotional shots. It is the "big time." Aaron feels it and expounds that "the Neville Brothers band right now is at this moment the baddest fuckin' band in the world, and they are finally getting the recognition."

They are productively moving toward a major record deal with demo tapes already recorded in Nashville and Studio in the Country in Bogalusa, Louisiana, over the past year, and a wealth of critical dates. They've filmed a new show for a PBS' Austin City Limits, shown in March. It shot a song from a Thanksgiving concert for Canadian National Television, and appeared on NBC's Saturday Night Live. They say, hey, you're checking us out, now check these dudes out.

Oft beaten but never broken, Aaron is justifiably optimistic. "The word is Neville-ization. We're out to Neville-ize the world." He feels he has paid enough dues for himself, his children, and then some. "Something in my voice, in my heart, told me that it ain't for nothing. And that's why I took everything that my life brought me as just like, you know? ... I've felt everything a human motherfucker can feel, you dig it? From backache to getting my lights and gas turned off to being out in the streets drinking that wine to drugs or whatever."

He wants to do some spiritual albums. He wants to record a capella with a do-wop group like the Persuasions. He is even dreaming of performing in Carnegie Hall with the symphony in recital. And all of these things are not far out of reach for him. But most of all he wants to be heard by the people, a lot of people, and soon. He knows that people will see the honesty in what he sings about. "I want to see the world through God's eyes, and I want people to see God in my eyes." We hear you, Aaron. We hear you.
The famous people listed below are:

☐ A. Among the greats of Jazz.

☐ B. Among the many fine artists who license their music through BMI.

☑ C. All of the above.

Muhal Richard Abrams  Bill Evans  Rahsaan Roland Kirk  Pharoah Sanders
Nat Adderley  Gil Evans  Lee Konitz  Mongo Santamaria
Manny Albam  Jon Faddis  Yusef Lateef  Shirley X. Scott
Mose Allison  Art Farmer  Hubert Laws  George Shearing
Gene Ammons  Wilton Felder  John Lewis  Archie Shepp
Kenny Barron  Rodney Franklin  Ramsey Lewis  Wayne Shorter
Alvin Batiste  Stan Getz  Dave Liebman  Jabbo Smith
George Benson  Jimmy Guiffre  Chuck Mangione  Lonnie Liston Smith
Carla Bley  Dexter Gordon  Adam Makowicz  Sonny Stitt
Paul Bley  Dave Grusin  Lyle Mays  Ira Sullivan
Jane Ira Bloom  Charlie Haden  Jackie McLean  Cecil Taylor
Joanne Brackeen  Chico Hamilton  Pat Metheny  Clark Terry
Anthony Braxton  Lionel Hampton  Charles Mingus  Jean "Toots" Thielemans
Bob Brookmeyer  Herbie Hancock  Thelonious Monk  Charles Tolliver
Ray Brown  Barry Harris  James Moody  Brian Torff
Dave Brubeck  Eddie Harris  Sy Oliver  Stanley Turrentine
Ron Carter  Jimmy Heath  Jimmy Owens  McCoy Tyner
Leon Ndugu Chancler  Percy Heath  Eddie Palmieri  Miroslav Vitous
Don Cherry  Joe Henderson  Charlie Parker  Cedar Walton
Arnett Cobb  Wayne Henderson  Art Pepper  Frank Wess
Billy Cobham  Stix Hooper  Oscar Peterson  Ernie Wilkins
John Coltrane  Freddie Hubbard  Sun Ra  George Winston
Larry Coryell  Milt Jackson  Max Roach  Phil Woods
Ted Curson  Illinois Jacquet  Red Rodney  Lester Young
Miles Davis  Keith Jarrett  Sonny Rollins  Joe Zawinul
Jack De Johnette  Bud Johnson  Roswell Rudd  Paul Desmond
Paquito D’Rivera  J.J. Johnson  George Russell  Paquito D’Rivera

Wherever there’s music, there’s BMI.
his article continues one from November 1984 [WL 49} that stressed the pervasive influence New Orleans has had on Little Richard's music and career. Two New Orleans musicians played as founding members of Little Richard's band The Upsetters from 1953 to Richard's first retirement in late 1957. To my knowledge, Wilbert Smith, better known as "Lee Diamond," was never interviewed and, sadly, died in February 1985 in Atlanta.

Drummer Charles Connor was the only New Orleans musician interviewed for Charles White's biography of Little Richard, The Life and Times of Little Richard. But White barely touched Connor's surface.

Charles Connor was born on January 14, 1935, at Charity Hospital in New Orleans. He grew up in the French Quarter with his Creole-Indian mother and his father, a sailor from Santa Domingo.

"My father bought me my first set of drums when I was five years old. I played in the high school band at Joseph S. Clark on Dumaine. I didn't go farther than the tenth grade because I started traveling with Shirley and Lee.

"The way I got my style of playing, I would mix dixieland jazz and progressive jazz together, 'cause I dug those type of drummers. I always wanted to be the Charlie Parker on drums, you know, tricky and clever.

"My first professional job was at the Hi Hat with Professor Longhair in 1950. When I was playing behind Fess, Fess used to smoke pot a lot. I'd look at Fess and he'd wink at me. And if he'd wink at you that'd mean you're doing something he liked. He kept winking and I said, 'Well, this cat's winking and I know he's not gay.'

"Fess picked me up one Saturday evening. And he was talkin' to my mother, 'Okay, Mrs. Connor, I'm gonna take care of your boy and everything. I'm not gonna let him smoke no "mootees" [marijuana]. I'll just let him drink one beer.' And my mother said, 'Okay, Professor' — he used to like to be called "Professor." And we'd get in the car and Fess said, "You be a good boy and I'll let you drink two.""

"You had to be a special kind of drummer to play behind Fess, because Fess was so tricky you'd lose the tempo. You had to do all those little fills and stuff.

"I remember seeing Little Richard at the Tiajuana [Club in New Orleans in 1953] with a group called the Tempo Toppers, but Little Richard wasn't a solo singer, he was just one of the group. He was almost invisible. The only thing that made Richard visible was the way he wore his long hair and that pancake makeup. He got the idea from Billy Wright out of Atlanta, Georgia. They sang blues, something like a more modern Mills Brothers."

In the early Fifties Connor played with a slew of New Orleans-connected performers — Papa Lightfoot, Christine Kittrell, Joe Jones, Guitar Slim, Champion Jack Dupree, Blazer Boy, etc. — whom he plans to cover in a book he is writing on his career. He toured and recorded (behind Kittrell and Lightfoot) with a band consisting of Milton Batiste (bass), Edwin "Guitar Red" Mayer, Nat Perillat (tenor), and sometimes Eddie Bo (piano) and Wilbert Smith (tenor).

"I was playing with Smiley Lewis and Shirley and Lee (in late 1953) when Richard picked us up out of Nashville, Tennessee.

"Lewis was sort of a grumpy type of guy. He didn't allow any smoking in his van. He didn't want you to drink too much when you go on the bandstand.

"He was a sorta corny guy. He had a potbelly and very little hair on his head and big eyes, so he sorta looked like a little frog. And we used to go in restaurants and stuff when the song "The Bells Are Ringing" was real popular. The people said, "Here comes Smiley Lewis. " — "The Bells Are Ringing."

"Yeah, and his potbelly looks like a big bell!"

"Smiley liked a young woman and he bought some false teeth for her. She got mad and said, 'I'd rather be bare-mouthed than to put up with your stuff.' And she took the false teeth out and gave..."
em back to Smiley! Can you imagine that?

"He had some peculiar ways, but he was a hell of an entertainer. Smiley was a good guy to work for, especially if he liked the way you played behind him.

"I was in love with Shirley when I was a young kid. I used to try to show off while I was playing my drums to try to impress Shirley.

"In one incident up in Nashville the hotel caught on fire on the second floor, and I went up in Shirley's room. I saved her footlocker. She must have had about five or six hundred dollars in the footlocker, and they were calling me a hero for saving Shirley's money. I took a chance, though.

"You know how the hotel caught on fire? Milton Batiste was in the hotel room on the second floor, and he hung his shorts over a gas heater and his shorts caught on fire. The whole second floor burned. Milton Batiste - we used to call him 'Half-a-head'.

"We were playing at the Club Ravelot. Richard at one time would travel with no drums or whatever, just a guitar player by the name of Thomas Hardwell. He was playing at the Club New Era and Thomas Hardwell came up there and told us, 'Richard wants to see you and you! I almost fell off my chair. He was pointing at Wilbert, who was playing piano and switching over to tenor, and to me!

"So we went to the hotel the next day - it was the YMCA, rather. And Richard said, 'How would you guys like to travel?' Man, we didn't know what to say. We looked at each other like two damn fools. And I said, 'Yeah!' He said, 'I guarantee you $15 a night.' Now $15 was a whole lot of money in those days, 'cause you could get a hotel room for $12 a week.

"Richard was doing Roy Brown and Fats Domino numbers, a lot of Fats numbers - 'Goin' Home Tomorrow' and 'Am I That Aint' That Aint'. And then Roy Brown - 'Well, I heard the news, there's good rockin' tonight!' And a number by Ruth Brown - 'Mama, She Treats Your Poor Boy Mean.' But Richard would always put those numbers up in more of a cut-time tempo. He would speed the thing up, and that's when rock 'n' roll really began.

"But Richard he also wanted that New Orleans sound behind him. That's why he got me and Wilbert.

"When we played live before 'Tutti Frutti' was cut, it was 'Tutti Frutti', good bootie - 'Wopbobaloobopawopbamboom' came from the way I played my drums. 'Wopbopaha' was on my snare drum. 'Loo bop' was on my tom tom and my snare drum. The 'wopbamboom' was on my bass drum. In other words, that's the way Richard would explain to me to play it - 'I wanna hear that 'wopbopaloobopda' straight backbeat. But every time Richard sings that stuff, and he laughed so much his stomach started hurtin'. He said, 'Don't tell me nothin' funny no more!'"
"There's a generation of people who hated new music and they may not be aware that they don't have to hate it anymore."

By Ann McCutchan

To get to Philip Glass's East Village brownstone you catch a cab that drops you off in the wrong neighborhood, then scurry across the Bowery and circle another two blocks out of your way to avoid the deadbeats slumped in front of a diseased soup kitchen. Once you've made it safety to the right door, the free-floating Manhattan anxiety magically disappears. Philip Glass feels good here, relax in the gentle energy of his home and workspace.

Seated in a cool gray library that is filled with books, records, and sound system, Glass talks about contemporary music over the street noise - neighbors are as far from the minimalist's compositional techniques as steroid-injected beef is from a macrobiotic diet.

It's not surprising, then, that Glass's compositions have been called 'hypnotic.' "I find that word pejorative," he says. "I think hypnotic things make you sleepy. I always thought the purpose of music was to make you awake.

"On the other hand, when I was a kid, I remember going to hear a Beethoven symphony and seeing some very large, bald gentleman in front of me falling fast asleep. And I thought, well, I guess you can sleep through anything."

Although Glass is enjoying the most commercially successful career of his generation (he is the third composer in history to have signed an exclusive contract with CBS Records - Stravinsky and Copland were his predecessors), his name invariably stirs up conflict in academic circles. During the first session of a music critic's conference at the Aspen Music Festival last August, a moratorium was set on discussion of Glass because his name provoked such highly charged opinions. In conservatories across the country, novice composers wrangle with tradition-bound professors over the desire to become Glass clones. And members of ivory-tower organizations like the American Society of University Composers strive snobbishly to discount Glass's influence on 'legit,' music. Some distrust his success, some really hate his work, and some are just plain jealous.

Perhaps this envy stems from the fact that Glass paid his dues to academia and escaped the safety of the tenured twelve-toners. Born in 1937, he received a master's degree in composition from Juilliard, where he wrote 'something like 70 pieces.' But he felt that he didn't yet have a firm foundation in harmony and counterpoint. Born in 1937, he received a master's degree in composition from Juilliard, where he wrote 'something like 70 pieces.' But he felt that he didn't yet have a firm foundation in harmony and counterpoint. And went to Paris to study with the great pedagogue Nadia Boulanger, who had taught just about every major American composer from Aaron Copland to Elliot Carter.

"It was through that study that I began to understand the difference between technique and style," he says. "And also understood that attaining a personal style wasn't possible unless you had a solid technique." After two years of exercises with the great pedagogue Nadia Boulanger, who had taught just about every major American composer from Aaron Copland to Elliot Carter.

"It was through that study that I began to understand the difference between technique and style," he says. "And also understood that attaining a personal style wasn't possible unless you had a solid technique." After two years of exercises with the great pedagogue Nadia Boulanger, who had taught just about every major American composer from Aaron Copland to Elliot Carter.

"I also understood that attainable was in the air when I was a kid, I remember going to hear a Beethoven symphony and seeing some very large, bald gentleman in front of me falling fast asleep. And I thought, well, I guess you can sleep through anything."
Concert

(大概一个四拍的全音符，也叫做“阿南塔”)

with Allah Rakha, Shankar’s tabla player, Glass was

favor of a new style based on additive, repetitive

principles. His 1976 opera

placed him squarely in the forefront of American art

music and clinched his reputation in Europe, as well.

Laurie Anderson, and his

work more marketable, they have a major impact on

has scored the voice parts much lower than in tradi­
tional operas.

"That’s why pop singing is always done much lower

in your own lifetime. It’s the next generation that

much happens. In the visual arts, you see tremen­
dous changes. Within a 20-year period you’ll have a

Jackson Pollock, and a Frank Stella, and an Andy

Warhol. And each one seems to have changed the

parameters of the language. It doesn’t happen very

for the most part. Therefore, it becomes susceptible
to academizing in a way that painting is less so. Also, I think the way we hear

language, new music simply wasn’t around

environment. Compelling and weirdly
disturbing, one of Williams’ figures starts as an

embryo at the feet and grows up to senility at the

skull. It is a dream figure, a life and death symbol
that is as organic to Hinderlie’s concept as his

improvisations are to his compositions.

Hinderlie has been developing this show since
1981, when he came to New Orleans to join the
composition faculty at Loyola University. Synthe­
sis 2000 (“We’re striving to be fifteen years ahead
of our time”) has been showcased in the CAC and
at new music concerts around the country, most
notably at the annual Electronic Plus festivals.
Now, says Hinderlie, Synthesis 2000 is planning to
acquire new electronic instruments and schedule a
tour. This expansion will cost $35,000, a challenge
for the composer, who admits that, “Like any
musician, my credit cards are always to the limit. 
A. Mc.

Sandy Hinderlie: Reflections In Glass

A small child sits in a pool of light, playing jacks
among the ghost voices of other children. A
Frenchwoman sings of her past lives. The
words of Emily Dickinson accompany a cello solo
that is brittle with despair, soft with hope.

These are some of the sonic images New Orleans
composer Sandy Hinderlie has woven into a con­
tinuous 90-minute concert of his electro-acoustic
music, to be performed at the Loyola Performance Hall April 4.

Hinderlie, who hopes to attract an eclectic audience
like Philip-Glass’s, is definitely one-of-a-kind on the New Orleans music scene, and has lately been going national with his improvisational
dreamscapes. His performance ensemble is called
Synthesis 2000 — An Electronic Dream Odyssey. And it includes some of the city’s most vibrant
artists: vocalist Lise Vachon; cellist Karen Ray;
woodwinds man Tony Dagradi; and percussionist
Mike Brothers.

All of these people have both classical and pop/
 jazz backgrounds. Vachon once lived in Africa to
learn native rhythms and language, still sings
Schubert, and has cut several jazz and rock albums.
Ray played in the pit for musicals while she
finished a master’s thesis on Alban Berg, and has
played in two German orchestras. Dagradi has
recorded R&B with Professor Longhair, progressive
jazz with Astral Project, and plays with the New
Orleans Saxophone Ensemble. Brothers can be
found in the middle of his jazz trio or the New
Orleans Symphony.

Hinderlie was a protege of the late electronic
music pioneer Merrill Ellis, so it’s not surprising
that the 34-year-old composer adopted Ellis’s
accessible approach to music-making. “My music
isn’t pop music, but it’s not atonal, either,” says
Hinderlie, whose favorite composers (besides
Ellis) include former West Coast rebel Larry Au­
stin, Igor Stravinsky, Chick Corea, George
Crumb. He’s also been inspired by Laurie An­
derson and the Dallas-based improvisational
ensemble L. L. LeCresta, which played at Loyola four
years ago. “I don’t target my music for any par­
cular group of people,” Hinderlie explains, “so it’s
well-received by all types: the rock culture, the
academics, the general music lover.”

A typical Synthesis 2000 concert is set up like this: Hinderlie selects several of his original pieces
that share a common theme (such as dreams). Each
piece has its own electronic tape score, or con­
certmaster, as Hinderlie calls it, with which a live

- A. Mc.
...THE MRS-1 and
TIME OFFSET CORRECTION™
...Experience them...
hear and feel the difference...

only at

SOUND
MUSIC

3215 Edenborn
(504) 454-6331

LISTEN AND LOOK FOR THESE FINE PRODUCTS IN USE AT THE 1986 NEW ORLEANS JAZZ AND HERITAGE FESTIVAL
CONCERTS

Tuesday, 1
The Lang Ryder's, Tipilina's.

Wednesday, 2
10,000 Maniacs, Tipilina's.

Friday, 4
Simple Minds, UNO Lakefront Arena.

Saturday, 5
Van Halen, Mississippi Gulf Coast Coliseum.

Tuesday & Wednesday, 29 & 30
Classical Concert with Philippe Entremont conducting, soprano Vicki Fink and narrator Eugenie Hunter, works by Mozart and Ravel, as well as the world premiere of Stuar's Just an Accident: A Request for Arsene Webern and Other Victims of the Absurd-Webern, possibly the greatest of the atonal New Vienna School composers, was, you'll surely recall, shot by an American Occupation in waltz-city for being out of court.

LIVE MUSIC

FRENCH QUARTER, MARIGNY & CBD

Artist: F686, 6th Ward, 522-9258. Open stage daily from 3 p.m. to 4 a.m., but look for jazz, blues, rockers, and the New Orleans style. Open stage. Cash, check, credit cards.

 nightly, with boarding at the French Garden: $2.30. With the Beach Boys, Madon­

Fees: 2500, Charles, 945-2222. Piano bar.


30 WAVELENGTH/ APRIL 1986
NEW ORLEANS JAZZ & HERITAGE FESTIVAL
April 25-May 3, 1986

Presenting the Evening Concert Line-up

APRIL 25—FRIDAY 7:00 p.m.

Miles Davis/Stanley Clarke

APRIL 26—SATURDAY 7:00 p.m.

WYLD AM & FM Presents

The Original Cast of "One No Time"; New Orleans Blue Serenaders;
Walter Wallace with the James Dapogny Chicago Jazz Band;
Old Time Jazz Band of Helsinki, Finland

APRIL 27—TUESDAY 7:00 p.m.

Prou's Club Alhambra 10:00 Midnight

The Leaders—Famoudou Don Moye, Chico Freeman, Lester Bowie;
Henry Butler, Charlie Haden and Jimi Jackson;
Kidd Jordan's Electric Band

APRIL 28—WEDNESDAY 7:00 p.m.

The Bar of Performing Arts 8:00 p.m.

Al diMeola; Steps Ahead—Michael Brecker, Peter Erskine,
Manuel Mancini and Victor Bailey

APRIL 29—THURSDAY 7:00 p.m.

Travel New Orleans, Inc. Presents

Nina Simone; Olutajiri & Drums of Passion

APRIL 30—FRIDAY 7:00 p.m.

The Neville Brothers; Burning Spear;
Chief Commander Ebenezer Obey and his Inter-Reformers Ju-Ju Orchestra
A Special Group of Festival Friends

The Louisiana Heritage Fair portion of the Jazz Festival takes place on the infield of the Fair Grounds Race Track Friday through Sunday, April 25-27, and Saturday and Sunday, May 3 and 4. There will be ten stages of simultaneous music performances, over 80 different local cultural delights, and crafts by hundreds of artists.

TICKET INFORMATION
Tickets for all Jazz Festival events may be purchased at all Tickemaster outlets in the following cities: New Orleans, Hammond, Houma, Baton Rouge, Lafayette, Biloxi, Gulfport, Mobile, Pensacola, Ft. Walton.

To order tickets by telephone and charge them to either MasterCard or Visa, you may call 504/888-8183 in New Orleans, in Louisville 900/928-3944. The number for Mississippi is 800/955-1932. The number for Alabama and Florida is 800-933-5151.

THERE IS A PER TICKET CONVENIENCE CHARGE.

Tickets may also be purchased by mail order directly from the Jazz Festival so there is no per ticket charge, only a per order handling fee.

For a complete schedule of Jazz festival events, with a ticket mail order form, send a self-addressed, stamped envelope to New Orleans Jazz & Heritage Festival, P.O. Box 12530, New Orleans, LA 70176.
the inimitable...

Motor: Trick Bag.......................... Test Pressing, A+ Sound
Doctor John: Desitively Bonvaroo........ Toussaint at the Board
The Monkees: Headquarters................ Television Darlings
The Monkees: Pisces, Aquarius, Capricorn & Jones Ltd., Amerident's Fab Four
Yusef Lateef: This Is.................... Early Riverside Rutly
Ramsey Lewis: Dancing in the Streets. Sorry Mick, Sorry David

... the novel

Electric Prunes: Mass in F Minor............. Psyche me Amadeus
Lemon Pipers/1910 Fruitgum Co.: Checkmate...... Battle of the Bubblegum Bands
Styx II.......................... American Art Rock
Orson Welles: War of the Worlds................. Pat Boone: I Was Kaiser Bill's Batman

the sublime...

Lee Morgan: Search For a New Land................ Mr. Sidewinder Blows
Sonny Rollins: Worktime........................... 62 Workout w/Ray Bryant
Charles Mingus: Blues & Roots..................... Atlantic Chestnut
Kinks: Kinkdom.................................. Early Invasion Delight
Beach Boys: Surfin' USA.......................... Catch the Wave
Gerry & the Pacemakers: Ferry Across the Mersey..... More Fun Than the

... and thousands more treasures at incredibly low prices!

PEACHES
3627 S. Carrollton
482-6431
3129 Gentilly Blvd.
202-3322

IN CONCERT
AT
TIPTITINA'S
THE LONG RYDERS
TUESDAY, APRIL 1, 9:30 p.m.
SPECIAL GUEST
DASH RIP ROCK

THE LORDS
OF THE
NEW CHURCH
WEDNESDAY, APRIL 9, 9:30 p.m.
SPECIAL GUEST
AMERICAN GIRLS
TICKETS AVAILABLE AT THE DOOR THE NIGHT OF THE SHOW
PRODUCED BY
WHITE OAK PRODUCTIONS INC

... the novel

Johnny J and the Hitmen, Fri. 4 at Jimmy's with Moto-X, Fri. 11 at the Parkview Tavern and Sun. 17 at the Jazz and Heritage Festival.

943-2000. Post time daily at 1, Wednesdays through Sundays, save for Fridays at 3 p.m.

All through April
Poster Contest for the 7th Annual Louisiana Renaissance Festival, to be submitted to the Jef­ferson Performing Arts Society, PO Box 704, Metairie LA 70004, and I was sitting around the other night with Correggio, and Rosso Fiorentino and Sodoma and Gentile and Giovanni Bellini, ever at Ambrosetti Durer's house, and they all thought they had a few ideas about what it might look like. Deadline is May 14; more information at 504-354-5727.

Thursday, 3
What Do Men Want?, 4 to 5 p.m., Women's Center Lounge, Tulane, 855-5238. Hey, if they can answer that question in an hour, I'll be there like a duck on a junebug.

Sunday, 6
Ice Cream Sunday, at the Audubon Zoo: "visitors will be able to create and enjoy their ultimate ice cream fantasy as they combine all their favorite ingredients... what's that? eye of newt and longine of bat? the thumb of a drowned sailor? Men those Upstate people!

Friday, 11-Sunday, 13
1986 French Quarter Festival, all over the damn place; 5 stages, among the highlights: Friday, a steamboat race between the Delta Queen and the Natchez at 2:30 ending up at (hopefully not in) Jackson Square, Saturday, tug-of-wars at the Wildlife and Fisheries Building, from 9:30 a.m., including the Police v. the Firemen, the Council v. the Firemen (how'd that get in there? just kid­ding...), radio v. TV, the chefs v. the maître d's, and if you think I'm going to make the wisecrack you think I'm going to make, forget it; a Scentsa­tion Sniffing Challenge in the 800 block of Bourbon (often pretty aromatic or offensive any­how) at 1 p.m., and Can Can Dancers at Bourbon and Bienville at 2 p.m. Sunday: more sniffing, same time, same place, the Gospel Soul Children at 2 at the Wildlife and Fisheries Building, and an all-Mozart program at St. Louis Cathedral at 3 p.m. and a fireworks finale at 8:30 p.m. These are only a few grains of sand on this particular beachhead, too. Call the French Market Corpora­tion at 522-2633.

Saturday, 19
Friends of Lafreniere Park "Membership Thrive Day," 10 a.m. to 4 p.m. on the Park's Pavilion Island; all who join get free folding and cold drink, 32 oz. refillable souvenir cup, free boat ride and entertainment as well. Information at 885-3271.

Sunday, 20
9th Annual WalkAmerica Event for the March of Dimes; a 20 K route, commencing at 8 a.m. at City Park's Old Driving Range, Register at all 7-11 stores or the March of Dimes Office, Information at 522-0765.

Monday, 21
Bom's Rush, a comedy-variety show at the Maple Leaf on Oak Street, with Monsta the Miner, RK Berkley, Mike Smith, Ronnie Rejcek, Ken Ferguson (related to that other famous comedian, Charles Ferguson of the TP-317), Peter Gabb.

VIDEO
ND-TV, Cox Cable Channel 10, Thursdays and Saturdays at 6:30, Sponsored by Wavelength and following, despite the nebulely required to
preserve on-the-air spontaneity, the basic format of this very magazine. When Bodley acts as the Elvira of the musical world, interviews, local videos, etc.

NOVAC, continuing programs and classes in video production and editing, information at 895-6865.

St. Bernard Report, with Mary Serpas and Bill Estever, Channel 8, Group W; interviews with local and national acts, 6 p.m. Monday-Friday.

WYES, Channel 12, PBS, Wed, 2: Clauder, the sublime Walter P. 9 pm. Thurs: Nothing Sacred, the 1937 Ben Hecht/William Wellman film about the stupidity of the American public—still timely as today's headlines, as they used to say—with Carol Lombard as the girl who becomes a national heroine through a mistaken diagnosis, Fredric March as the reporter who loves her and sells her; Charles Winninger, the sublime Walter, Sig Rumann, Hattie McDaniel, Margaret Hamilton, 11 p.m. Sat: Happy End, the 1928 Brecht-Weill musical, a disastrous flop in its day, has a better score than Dreigroschenoper and is about the Salvation Army and gangsters (and makes the similar Guys and Dolls look atomic by comparison), 1 p.m.; Tales of Beatrix Potter, the children's books brought to life in this undiscovered rep. in 1971 Jim with the Royal Ballet; they're all here—Appy Dalply, the little brown mouse, Peter Rabbit, Mr. Jemima Puddle-Duck; Babes in the Wood, Gail Davies and others, 7 p.m. Mon, 21 (and thereafter for three more nights); Bridal Veil, the best ever, exquisitely realized, the tale of a very special veiled fiancée; Mrs. Miniver (1942), upstairs ladies and gents go to bed, 11 p.m. Tues, 22. Unmasking New Orleans with S. Frederick Starr who discusses his books of southerners, the show, and the city, 9 p.m. Wed, 23. Live from the Met: Le Nozze di Figaro, the opera as a service to the delight of the public, and the story of the first performance of this opera, 10 p.m. Thurs, 24. The Cradle Will Rock, a chance to see Marc Blitzstein's own unique popular art form a child of the '20s, 11 p.m.; And They're Off, the 1969 Strauss-Von Helmut Tour, his last performance, a tour de force, a portrait of the composer, 10 p.m. Fri, 25. Broadway Dinner Theatre, Bayou Cafe, 4040 Tulane Avenue, 264-1444. Through Sun. 6-14. A Night at the Opera, a Night on the Town, a Night in Paris, a Night in Cairo, 8 p.m. Mon-Thu, 7 p.m. Fri, 8:30 p.m. Sat, 8 p.m. Sat, 26: Théâtre des Variétés, 746-1324. Through Sat. 1. Live from the Met: Tannhäuser, 2 p.m., 8 p.m. Tues, 29. Tulane Dinner Theatre, 515 Toulouse, 686-6183 or 686-7074. Wednedays through Sundays: Vernel Bagneris' Stag Lee, with music by Allen Toussaint, there are two performances on Friday and Saturday evenings; Reservations available.

CINEMA

Hotel Intercontinental. 444 St. Charles Ave. The Society for Cinema Studies' national conference convenes here April 3 through 6 and covers everything from Jerry Lewis to sexuality in gay films through 50 different panels; information from Andrew Horton, 289-7090. The American Independent Feature Filmmakers panel will be open to the public. Thurs from 3:30 to 10:30 p.m. The panel—Greg Peck, David Rosen and Robert Young—will address trends and problems of independent filmmakers committed to regional cinema, on this particular panel from Linda Gregoric at 503-1216 or 566-7233.

Le Petit Theatre, 616 St. Peter, Fri, 4 through Sun. 13: Fingers, a collection in song and holography of the allegedly less innocent America of 1890-1917 (when our innocence supposedly ended when we started sending the doughboys over the top), which caused a very innocent America to just plain males; and we were interfering in Nicaragua (though with probably a bit more public support than today), was the ghostly spectacle of our "splendid little war," with Spain, which resulted in wholesale genocides by Our Troops in the Philippines (which raised a cry of pessimistic despair from Mark Twain), there was a hideous chauvinist-patriotically in the distribution of wealth as can be seen from a casual perusal of the fiction of the period whether Edith Wharton or Dreiser, there were continuing labor problems in the wake of the Haymarket Riots of 1886, and in 1892 Henry Clay Frick stopped labor with a bit of brutality during the famous Homestead Strike, anarchists and socialists can not did the Ku Klux Klan which began organizing nationally in 1915—a more innocent age? And, they did write some great old songs, I guess.

Loyola, Marquette Theatre, 665-3824. Wede 23 through Sat. 25. Arthur Miller's A New World, a 1947 capturing of Ibsen's Pillars of Society, with instead of the rotten-nalled coffin teachers of the American school system, we have instead the defunct cylinder-mounts or something on the fighting-menbers manufactured by Joe Keller, the rest of it is equally needled and equally after, if not improved. Performances at 7 p.m.


Tulane Theatre, 515 Toulouse, 686-6183 or 686-7074. Wednedays through Sundays: Vernel Bagneris' Stag Lee, with music by Allen Toussaint, there are two performances on Friday and Saturday evenings; Reservations available.

THURSDAY: April 4

33rd Annual National Independence Day, recognition of the Fourth of July, a day of remembrance of the founding of the United States.

FRIDAY: April 5

47th Annual National Independence Day, recognition of the Fourth of July, a day of remembrance of the founding of the United States.
JAZZ FEST SHUTTLE

Grayline sightseeing will take you to the heart and soul of New Orleans

Shuttle service from the Louisiana Superdome (LaSalle Street side) to the Fairgrounds.

Also from the International Hotel.

$10 adults $5 children
Price INCLUDES round trip service and admission to the fair.

Dates of service are: April 26 and 27, May 3 and 4, 1986

Activity planning for conventions big or small

call (504) 581-7222

Dr. John The Night Tripper
New Orleans Piano and The Roots of Rock

"There is a mother lode of material here, enough to keep busy for months. Any pianist, beginner or advanced, will take a huge step towards understanding New Orleans R&B." — Wavelength

Here are five solid hours of Mac (Dr. John) Robenashki playing, singing, and teaching imparting his vast knowledge of music in a way that will make it available to all musicians on these cassettes, Dr. John guides the player through the series of great pianists as they learned phrases from one another..."

"Mac" Sound Output:

"A serious, though easy-going instructional package on the New Orleans piano style played by one of its acknowledged masters... Don't pass up this tape that Dr. John really cases that the listener gets the whole story and gets it right.

Dr. John runs through blues, blues songs, New Orleans rhythm & blues, gospel and soul, including his own compositions, anecdotes, stories of singing and playing, and tells otherwise unrecorded stories of crucial developments of style.

New Orleans Piano and the Roots of Rock on Homespun Tapes

Homespun Tapes, Inc., Box 294, Woodstock, NY 12498

Write or call 914/679-7632 weekdays, 9 am - 4 pm

COD or credit cards accepted

Card Number ___________ Exp. Date ___________

Name ______________________________

Address ____________________________

City State Zip _______________________

Send S$1 for complete catalog — FREE with any order.

HOMESPUN TAPES • BOX 694 • WOODSTOCK, NY 12498

34 WAVELENGTH/APRIL 1986

off his back, with Diana Scarwid, Mickey Rourke, Dennis Hopper and, watch out! Queen Ids and her band in a cameo. Films are at 5 and 7 (usual-

ly in Studio Hall on the Loyola Campus. Admission is either by season subscription or $1.50 at the door.

Piranha, 5539 Prytania, 895-4513. Through the end of April. Rain, Akira Kurosawa's horrific version of King Lear, much praised for its scope and design, for the battle scenes and for the transposition of the plot into Japanese terms; a transvestite Japanese pop star plays one of the roles. We're in a decided minority in thinking that King Lear is an insufferable play about insuf-


gerable people, so maybe Kurosawa has made it a bit more interesting. Okay, bring in the hate mail from the English professors.

ART

A Gallery for Fine Photography, 5432 Magazine, 895-1002. Through the end of April: French photographers, no doubt including such classics as Lartigue, Carter-Bresson, Doisneau, Brassai, etc.


C.A.C., 100 Camp. Through Sun: State of the Arts: Texas and Dream-Makers, an exhibit of art by Orleans Parish schoolchildren.


Duplantier Gallery, 618 Baronne, 524-1071. Through Fri: recent finds by Bruce Allen.

Galerie Simone Stern, 518 Julia, 529-1118.
Jim Russell Records

RETIRED SALE

50% OFF

ALL OPEN ALBUMS, CASSETTES & 8 TRACKS
ALL OLDIE "45" & "78's"

30% OFF
SEALDED OLD CASSETTES AND LP's
ALL NEW OLDIES "45's"
ALL ACCESSORIES
25% OFF ALL USED COMPONENTS
BUY EARLY AND GET FIRST PICK!

10 AM TIL 7 PM - MON-SAT
1 PM TIL 5 PM - SUNDAY

Mastercharge, Visa, Checks, Travelers Checks, Money — Accepted
NO LAYAWAYS

QUANTITY BUYERS WELCOME - SPECIAL PRICES
CALL 522-2602
1837 MAGAZINE ST.
NEW ORLEANS 70130

Top-hatted Dr. Caligari (Werner Krauss) administering either gruel or t.i.c. to his murderous somnambulist Cesare (the divine Conrad Veidt) in the epochal 'Das Kabinett des Dr. Caligari,' (1919; Robert Wiene) at Loyola, Tues. 8.

Through Wed., work by Earl Staley, transplanted-Englishman Derek Boshier, Ron Hoover, Patrick Cronm.

Historic New Orleans Collection, 533 Royal, 525-4683. Through April: items from the collection of General and Mrs. Williams, the founders of the HNOC, including maps and manuscripts, theatre and opera programs, sheet music, paintings and drawings, and items relative to the career of Louis Moreau Gottschalk.

Le Miez Gallery, 508 Pecan Ave., Algiers Pkwy, 301-1735. Through the month of April: Cat Icons by Steven C. Wood.

Le Musee d'Art, on Jackson Square and elsewhere. Facering the Elements with Style: outerwear and wraps from the Presbytere's costume collection; paintings and photos, decorative arts and furniture and a generous amount of Newcomb pottery and Woodward work. At the Mint: Mardi Gras in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.


Objects of Adornment: 5,000 Years of Jewelry.

For Bookings Call:
ELIZABETH FONTAINE (504) 838-8750

APRIL 1988 WAVELENGTH 38
CATCH LOUISIANA'S BEST 'R&B' at the New Orleans Jazz and Heritage Festival STAGE 1 12:45-1:45 FRIDAY, 26

DANTE ST. DELI
Blues JAZZ LIVE MUSIC SATURDAY NIGHT
861-3634
REESTAURANT & PATIO BAR
736 DANTE STREET
(In the Riverbend Shopping Area)

JAZZ FEST TIME, GET DOWN!...

SYMPHONY
Tuesday-Thursday, 1-3
Classical Concert; Philippe Entremont conducts; soloists are violinist Ola Rudner and ilse Wilcox; works by Mozart and de Falla, and the world premiere of Just An Accident? by Staar

BOHTOHWEST ORIGITAl
BOHTOHRULER

Mr. Clarence “Bon Ton” Garlow
Appearing at New Orleans Jazz and Heritage Festival Sat. April 26 with CLIFTON CHENIER’S RED HOT LOUISIANA BAND

Bon Ton West Now Representing:
Miss Katie Webster
Joe Liggins and The Honeydrippers
Johnny Adams
Anson Funderburg and The Rockets
Jimmy McCracklin/Lowell Fulson
Earl King
The Paladins
Rebirth Jazz Band
Rockin Dopsie & The Cajun Twisters
Beausoleil
Golden Eagles
Indian Tribe

For Bookings Contact:

BOHTON WEST
"Good time music for all occasions"
P.O. Box 8406, Santa Cruz, CA 95061
TELEX: BONTON WEST UD 171142
(408) 425-5885

from the Walters Art Gallery, Baltimore, an exhibit of over seven hundred items covering a span of six thousand years. Free admission to the Museum on Thursdays through the year; group tours for the deaf the fourth Sunday of every month. On 3, 127 Camp, 671-1121. Through Fri. 11: Impressions by Tom Wallin.

Tilden-Felty, 4119 Magazine, 897-5360. Through Wed. 23: In the Newcomb Art Library, a "visual jazz" exhibit concentrating on the love and similarities between Latin American, Caribbean and New Orleans music.

SYMPHONY
Tuesday-Thursday, 1-3
Classical Concert; Philippe Entremont conducts; soloists are violinist Ola Rudner and ilse Wilcox; works by Mozart and de Falla, and the world premiere of Just An Accident? by Staar

BOHTOHWEST ORIGITAl
BOHTOHRULER

Mr. Clarence “Bon Ton” Garlow
Appearing at New Orleans Jazz and Heritage Festival Sat. April 26 with CLIFTON CHENIER’S RED HOT LOUISIANA BAND

Bon Ton West Now Representing:
Miss Katie Webster
Joe Liggins and The Honeydrippers
Johnny Adams
Anson Funderburg and The Rockets
Jimmy McCracklin/Lowell Fulson
Earl King
The Paladins
Rebirth Jazz Band
Rockin Dopsie & The Cajun Twisters
Beausoleil
Golden Eagles
Indian Tribe

For Bookings Contact:

BOHTON WEST
"Good time music for all occasions"
P.O. Box 8406, Santa Cruz, CA 95061
TELEX: BONTON WEST UD 171142
(408) 425-5885
How much do you know about AIDS?

Call the AIDS Information Center

522-AIDS

NO/AIDS TASK FORCE

P.O. BOX 2616 NEW ORLEANS LOUISIANA 70176-2616
Wishing what the King of Rock 'n' Roll a.k.a. Fats Domino has been up to lately? He followed his big European tour last summer with his first tour of California in over twenty years last August with the late Rick Nelson.

(With a video, and a new record "Sleeping with the Radio," Domino's last studio set and video taped advertised on TV. If you can catch the Fats/Rick Nelson TV show you can see the exact same (great) fifteen minutes of Fats' "Ain't It a Shame" as he inducted Fats into the Rock 'n' Roll Hall of Fame. In February and March Fats played a week in Atlanta and three more weeks in Europe. He's been getting rave impressions with one of Fats' "impressions with one of Fats'"

To quote Fats' last November 23, as we all know, was the day that the Rock and Roll Hall of Fame opened in New York. Mr. Joel, the Rich Little of Rock and Roll, was at the ceremony, and the Grateful Dead's Garcia, is looking for submissions of regional bands. Send cassettes or vinyl. The Radiators, back from an extended East Coast tour, will play a rare acoustic set at Snug Harbor April 13. Not to be missed.

As part of a Cultural exchange program set up by the Louisiana Jazz network, Patrice Fisher, Mark

Scheduled air time is Mondays from 10:30 - 11:00 p.m. So far the response has been marginal, but that's before we all let you know about it...

Also, Important Records, 432 Moreland Ave. N.E., Atlanta, Georgia, is looking for submissions of regional bands. Send cassettes or vinyl.

Rumor (and what else is there to life?) has it that the Grateful Dead will be at the Saenger Theatre in September. For information, don't call us.

As part of a Cultural exchange program set up by the Louisiana Jazz network, Patrice Fisher, Mark

The Radiators, back from an extended East Coast tour, will play a rare acoustic set at Snug Harbor April 13. Not to be missed.

For the third year in a row Music City was selected by the National Association of Cable Programming and the National Cable TV Association as the best music series from American Cable. Also, to be announced April 2. Music City is one of the finalists for a Peabody award.
## APRIL

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 THE LONG RYDERS with special guest DASH-RIP-ROCK</td>
<td>2 10,000 MANIACS with special guest</td>
<td>3 ENDANGERED SPECIES REVUE featuring SPIRAL SYMPHONY MIGHTY SAM McCLEAN UPTOWN ALLSTARS THE ENDANGERED SPECIES</td>
<td>4 THE RADIATORS</td>
<td>TBA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>6 THE LONG RYDERS with special guest DASH-RIP-ROCK</td>
<td>11 JOE LONNIE BROOKS with special guest KENNY RAY NEAL</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8</td>
<td></td>
<td>9 LORDS of the NEW CHURCH with special guest THE AMERICAN GIRLS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td>10 DON CARLOS with THE FREEDOM FIGHTERS special guest THE SHEPHERD BAND</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td>10 DON CARLOS with THE FREEDOM FIGHTERS special guest THE SHEPHERD BAND</td>
<td>11 JOE LONNIE BROOKS with special guest KENNY RAY NEAL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>13</td>
<td></td>
<td>14</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>13</td>
<td></td>
<td>14</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>16</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>16</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>20</td>
<td></td>
<td>21</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>20</td>
<td></td>
<td>21</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>22</td>
<td></td>
<td>23</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>22</td>
<td></td>
<td>23</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>27</td>
<td></td>
<td>28</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>27</td>
<td></td>
<td>28</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>NEVILLE BROTHERS KOKO TAYLOR and MARCIA BALL</td>
<td>PIANO NIGHT with special guest TBA</td>
<td>29 THE JOHNNY ADAMS RHYTHM AND BLUES REVIEW featuring WALTER WASHINGTON &amp; TIMOTHEA</td>
<td>30 THE SURVIVORS and THE DIRTY DOZEN BRASS BAND</td>
<td>1 JAMES COTTON</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29 THE JOHNNY ADAMS RHYTHM AND BLUES REVIEW featuring WALTER WASHINGTON &amp; TIMOTHEA</td>
<td>30 THE SURVIVORS and THE DIRTY DOZEN BRASS BAND</td>
<td>Clifton Chenier and his RED HOT LOUISIANA BAND</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30 THE SURVIVORS and THE DIRTY DOZEN BRASS BAND</td>
<td>1 JAMES COTTON</td>
<td>THE RADIATORS</td>
</tr>
</tbody>
</table>

$1 valet parking available Fridays and Saturdays

Happy hour 2 p.m.-8 p.m. 50¢ drafts, $1 longnecks, $1.50 hiballs

Tip's is available for private parties

Sunday: Ladies Night, Monday: 50¢ draft, $1 longneck, $2 pitchers, Tuesday: Lil' Fat Tuesday, $1 Rum Boogie, Wednesday: Hump Day, 2 shooters for $1. Thursday, $1.50 hiballs

For bookings 891-8477 • Business 895-8477 • Concert Line 897-3943
SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.