Wavelength (May 1987)

Issue
79

Connie Atkinson
University of New Orleans

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INSIDE: THE 1987 JAZZ FESTIVAL SCHEDULE

NEW ORLEANS MUSIC MAGAZINE
ISSUE 79
MAY 1987

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CURRENT

David Benoit - This Side Up - # 4 Billboard Jazz, # 1 Radio & Records. With the release of his new album, David Benoit is sure to emerge as one of the vanguards in the contemporary jazz scene. Jazziz. SPT 104

Doug Cameron - Freeway Mentality - Virtuoso violinist, Doug Cameron’s newest album offers a pleasant California style alternative. Some of L.A.’s best session players provide solid support. Lee Ritenour, Vinnie Coliuta, Jimmy Johnson, Pete Christlieb, and Dan Huff. SPT 103


James Rivers Quartet - The Dallas Sessions - Some great New Orleans jazz digitally recorded live to two track. Featuring David Torkanowsky, Johnny Vidacovich, James Singleton and George French. SPT 101

Gene Taylor - Handmade - Formerly of California’s Blasters, Gene plays some fine piano aided by Freebo, Larry Taylor, Andrew Woolfolk, Bill Bateman, and Louie Listo. SPT 111

Bill Meyers - Images - Newcomer Bill Meyers debuts with this fine album. Cut AM/PM is 1987 Grammy nomination for Best Jazz Composition. Featured soloists: Larry Carlton, Vinnie Coliuta, Brandon Fields, Mike Landau & Ernie Watts. SPT 114

Lou Ann Barton - Forbidden Tones - Hot new Texas R&B from one of the state’s best female vocalists. Featured players: Jimmy Vaughan, Jerry Marotta, Larry Knetchtel, and David Miner. SPT 107
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Cover illustration by Kathleen Joffiron

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DO THE DICK NIXON

Does anyone know if these guys are for real?

Does anyone know if these guys are for real?

The Dick Nixons, a Donaldsonville-based band that frequently performs in New Orleans, appears to have dedicated itself to vindicating our 37th president.

"We want everyone to understand the truth. When you look at the record...Nixon was the best president we ever had," the leader and guitarist for the Nixons, Kirk "the Jerk" Springstone commented.

With songs like "Plot Against the President," "Tricky Dick was a Rock 'n' Roller," and "Walk Like Dick Nixon," the band seems intent on that cause. But could it all be a farce?

"Lots of stuff gets broken when we play, but we don't use drugs or alcohol on stage," he said. "We have never done anything like what you suggest."

According to Springstone, the genesis of the Dick Nixons occurred when he got his friend Chuck "the President" Leftwing a job working with him at the Donaldsonville Fire Department in the spring of 1985. Soon the Pres. was learning to play bass. Then Springstone recruited Cowboy John Radical, who plays tambourine, saxophone, and 5½ foot galvanized pipe, and Willie "the Professor" McCormick, who serves as drummer for the group by banging on a set of trash cans.

Soon the group was playing all around the state, first at festivals and talent shows, then in clubs with bands such as Dash Rip Rock.

Today, the Dick Nixons have about 20 original songs, and they have mastered such noteworthy covers as Tony Orlando and Dawn's disco-era hit "Knock Three Times."

The Nixons' song "Walk Like Dick Nixon," sung to the tune of the Bangles' recent hit "Walk Like an Egyptian," has been put into rotation on WTUL, Tulane's student-run station. It seems to be a frequent request.

What next? "We hope to have an album out next week," said Springstone, "but it doesn't seem very likely."

— Kathy Harr

NY Loves Staggerlee

Staggerlee as dashing as anything on Broadway

— U.P.I.

Critical laurels are being tossed by the New York media now that Vernel Bagneris' Staggerlee has officially opened at the off-Broadway Second Avenue Theater. "Lively," "bawdy," "bright," and "bluesy" are some of the many comments made about this musical comedy set in 1950s New Orleans about a gambler accused of murder.

Bagneris has again come back to his hometown roots for his inspiration in writing this production as he did with his last hit, One Mo' Time, only this time utilizing the talents of music legend Allen Toussaint to arrange and perform the rhythm and blues score. Though each review of the play takes its digs at some parts of the production, the critics have consistently praised the music; the N.Y. Daily News citing "it's Toussaint's music and its by turns lusty and romantic performance that supply the power here."

For those that attended the local performances of Staggerlee two years ago, the first production was seen by Bagneris as a work in progress. "New Orleans was the sketch to clarify ideas and now financially as well as artistically we're able to make the statements we want to make. The second act has changed tremendously. Toussaint has written four or five new songs and the whole thing has gone through a real evolution as far as concept."

Both the cast and stage band continue to be filled with New Orleans performers including Juanita Brooks, Carol Sutton, Stanley Stephens and Amadee Castanell. Also getting good reviews is another rhythm and blues veteran Ruth Brown as the bar owner who frames Staggerlee. The years have obviously not affected either her voice or stage presence.

The latest report is that the box office is doing consistently more business, giving the appearance that Staggerlee is being embraced by New York audiences. It's a shame that some New Orleans critics have chosen to take a cue from the one overly negative review of the show by N.Y. Magazine's John Simon, who must have eaten a rancid pâté before the performance. Despite such banal comments, Staggerlee has found a welcome reception in the Big Apple.

— Jason Patterson
'LAWDY MISS CLAWDY'

In March, 1952, Art Rupe of the Los Angeles record company Specialty was auditioning rhythm and blues singers in New Orleans to try to find the new Fats Domino. The session was unproductive and Rupe was in a hurry to catch a plane when a thin teenager begged him to hear his song. The anguished teen literally cried the words to his song, which was based on a Maxine House jingle. With the rock solid backbeat of Dave Bartholomew's band (including Fats Domino himself on piano) and the singer's gospel wailing, the song "Laddy Miss Claxidy" went on to sell millions of copies and caught the ears of many white listeners, including Elvis Presley and the Beatles, both of whom recorded it. The singer, Lloyd Price, from Kenner, Louisiana, had some even bigger hits in 1959 with "Staggerlee" and "Personalize," but none as influential as "Laddy Miss Claxidy."

THE NEVILLE BROTHERS' NEW ALBUM... YOU BE THE JUDGE

You didn't expect them to play "Hey, Pocky Way" forever, did you? Or did you? The Neville Brothers' new album Uptown is a far cry from what the Brothers have been doing on Tipitina's stage for all these many years. Do you love the change, or do you hate it? Does this sound like it will go top ten or does it still sound like Lulu singing "To Sir With Love"? Who best can review the new Neville Brothers' album but the people themselves, meaning you. (Besides, our writers are way too cowardly to touch this one.) Write us and let us know what you think. We'll publish as many of your comments as possible. Send your review (25 words or less) of the Neville Brothers' new album Uptown to Wavelength, P.O. Box 15667, New Orleans, LA 70175. Reviews must be signed, with return addresses.

RECORIDING NEWS

Buckwheat Zydeco has been signed by Island Records to an album deal. Co-producers will be Chris Blackwell and producer Ted Fox. Cajun rocker Zachary Richard's two-volume record set is available now locally or through Floyd Scottie in Ville Platte. Scott Goudreault's new record, Nick of Time, is on the shelf and features, as is Johnny Magne's live album, Now Appearing on Raydahe Productions. With Magne were Leigh (Lt. Queenie) Harris, Pfister Sister Susie Malone, and the Song Dogs' Allison Young.

Back Top releases for this month are Snook Eagan, Baby You Can Get Your Gun and Hubert Sumlin's Blues Party.

Also out this month are two records by the Neville Brothers, Uptown on EMI/Rounder, and Nevilleization on Spindellco, as well as Mason Ruffner's Columbia release, Gypsy Blood, produced by Dave Edmunds.

The Radiators have now officially signed with Epic Records. Their album is to be recorded at Southlake Studios in New Orleans sometime in June. Vance DeGeneres and Steve Fisher of Gina Shock's Band have been signed to Capitol. Miles Copeland, of IRS Records, is managing the band.

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Saturday, April 25

Sly & the Family Stone, Red Hot Chili Peppers, 7:00 p.m. & Midnight* ($22.50 gen. adm.)

SUNDAY, APRIL 26

Creole Kings, Sade, Stevie Wonder, 7:00 p.m. & Midnight* ($22.50 gen. adm.)

MONDAY, APRIL 27

The Neville Brothers, Sting, 7:00 p.m. & Midnight* ($22.50 gen. adm.)
IN DEFENSE OF NEW ORLEANS JAZZ MUSICIANS

ED. NOTE:
The following is an excerpt from an article by Englishman Marcel Joly, published after last year's Jazz Festival in Terry Dash's excellent publication, Footnotes. Dedicated to New Orleans Music, available by writing 66 High Street, Melbourne, Rosslyn, Hertfordshire, England SG8 6AG.

It should come as no surprise that there is a publication dedicated to New Orleans music published from a small town in England, since many of the true admirers of our city's music come from far away, but it is pleasantly surprising to find writers who appreciate and understand the circumstances and hardships experienced by our city's musicians, and still love the music. That's one of the joys of Jazz Festival time, to share our pride in our hometown and watch others appreciate what we are so proud of ourselves.

NEW ORLEANS 1986 — This was my eleventh trip to New Orleans. Going there, year after year, is wonderful and I already look forward to next April to make it a dozen. Sometimes I feel that these regular and frequent trips also bring some drawbacks with them. Compared to my first visit in 1977 I am today much more aware of what's happening on the scene and also behind the scene, and now and again I look back to that first visit when I gazed at everything new-eyed with a bittersweet feeling of nostalgia and lost innocence. Some people seem to keep that innocence even after several visits, and in a way, I envy them.

You don't know what I am talking about? Let me give you a small example. It's intermission time at Storyville. Wendell Brunious walks to my table to have a drink and a chat. A Norwegian jazz fan — I think he's a journalist, starts talking to Wendell. "Wendell," he says, "you played very well tonight. You did shock many New Orleans jazz fans two years ago, when you played on that boat with Linda Hopkins." Wendell looks at him with a complete lack of understanding. He really doesn't know what the man is talking about. Sure he remembers the occasion, sure he played with Linda Hopkins on the SS President and what about it? Anything wrong with playing a job with a small club and rhythm and blues artist? Two completely different worlds meet here: the world of the European jazz fan with its rigid standards, its naive concern with purity of style and its nostalgia for times gone by and the real, and sometimes hard, world of a professional musician trying to make a living playing music in his native city. I don't blame the Norwegian jazz fan. I probably could have spoken the same words some years ago, maybe I even will speak like that sometimes, but I don't think so because, as I said, the innocence is gone. I now know too much about the problems, the frictions, the daily struggle for life faced by a musician in this city, the most musical city in the USA.

If all this sounds pedantic, I am truly sorry, but it is necessary to say so.

Can you imagine the frustration when you have built up a solid, hard-working, six-piece band playing several nights a week at the same club, and the owner calls you to tell you that you have to cut down the size of the band because all the Bourbon Street joints have five-piece bands? Can you imagine the anger and discord caused by such things? Can you imagine the frustration when the boss tells you that the tourists will come anyway, even if he puts an accordion player on that stage?

This is happening in New Orleans today, but hasn't this been happening always all through the history of this music? Harold Dejan told me about the time he had a good band at a certain club and another musician (a member of the same band) went talking to the club owner and told him he would bring in a band for half the money. The next day Harold's band was fired. This happened thirty or forty years ago. It is not without reason that most of our heroes had a day job besides being musicians. Remember George Lewis being a longshoreman and Perry Humphrey selling insurance?

The ideas of purity of style were made by critics and writers. Very few musicians share them. Try to ask one of the old-timers to describe what kind of music he was playing forty years ago. You'll be puzzled by the answers you get: "We had a good band, we played all kinds of stuff, you know." "Did you play traditional New Orleans music?" "Sure we did. We played Dixieland like they play today, we also played some Jimmy Lunceford arrangements and some Duke Ellington you know, well whatever was popular during those days." I'm not quoting verbatim, but I'm not making up this answer either. I've got answers like this all the time whenever I interviewed the same people whom most European jazz fans consider examples of purists. Didn't George Lewis base his famous St. Philip Street Breakdown on Woody Herman's Chipp's Boogie Woogie? Wasn't Tommy Dorsey one of Louis Nelson's favorite trombone players? Didn't Alton Brunkat at one time try to sound like Benny Goodman? To hell with purity! It's a small miracle New Orleans music retained so many characteristics that set it apart from any other music in the world. Could, to take an extreme example, the Dirty Dozen Brass Band, with their mixture of rhythm and blues, modern jazz, Mardi Gras music and traditional New Orleans brass band music, come from anywhere else than New Orleans? Could the music of the Neville Brothers, Dr. John and Allen Toussaint originate elsewhere? I'm not trying to say you should like all of this because it comes from New Orleans; I'm only trying to open your eyes for the fact that New Orleans music today is not a museum piece but a living, changing and evolving music, just like it has been for almost a century.

— Marcel Joly
The Neville Brothers

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WAVELENGTH INTERVIEW
MASON RUFFNER

Redacted by Jason Patterson

I first heard of Mason when I went to the Jazz Festival in New Orleans a couple of years ago and dropped in at this club on Bourbon Street where he was playing. What I saw knocked me out and we became fast friends. I was so impressed with Mason's playing that I asked him to open for the Firm on our last tour of America. I just listened to Gypsy Blood, and all I can say is, 'look out, Mason Ruffner has arrived.'

--Jimmy Page
March 23, 1987

Mason Ruffner was in town in February for Mardi Gras gigs on the Riverboat President that included a taping for MTV. Last month he returned to tape a video for MTV. Last year he had come down here through Steve Forbert, who was an ethnic boutique

Ruffner: Of course, the Nevilles were way ahead of me along with Luther Kent and the Radiators, as far as being around here; they paid a lot more dues and were better known locally than me, but my thing was Bourbon Street (playing regularly first at the 544 Club, then the Absinthe Bar). I think one advantage I had was that everybody who came to town would visit there and not visit someplace like the Maple Leaf because they didn't know about that, but everybody knows about Bourbon Street.

I was playing for people from all over the world and some of them were rock 'n' roll celebrities like Stevie Ray Vaughn and Jimmy Page. A fellow from CBS had heard about me through Steve Forbert, who was another guy who had come down here and sat in with me who used to be with CBS. When he came to visit the town, he came and saw me and really liked my show, talked to me on a break and asked if I'd send him some tapes.

I didn't really have any quality tapes to send him, but he asked me to send him some tapes. I stuck a Mike Belkon, who's my manager now, and he had heard about me through a Bruce Springsteen article that I was mentioned in. [Springsteen had also seen Ruffner in New Orleans.] He chatted with me and left his card. He's a promoter and has a management company out of Cleveland. When CBS offered me the contract, he was the only one I really knew, I didn't know any managers around here... or I didn't want to be with them quite honestly. So I checked this guy out and heard nothing but good things about him; he was respected in the business and I liked him as a person. I signed with him and he represented me at the negotiations.

All those legalities were far, far more than I ever dreamed, I was always having to sign more papers and hire a lawyer to watch the lawyer. It's really something. And these guys are like $150 an hour so you could be broke in a day just trying to sign one contract. But you've got to do it because I've read about so many
people suing each other and I didn't want that to happen. I'd rather spend a little extra money at first and try to get everything lined up, which I think I pretty much have done so far.

The assumption is that if the company is doing a second record, the first one must have done all right. Is that true?

I think in a business sense, the first one has a ways to go on CBS's end. In other words, I think I've gotten the best end of the deal so far. But the thing that worked in my case was not that I sold so many records the first time; it was my performance.

I got on these pretty major tours and all the CBS people came out in all the cities and I really knocked them out. I also got supposedly unbelievable press: a full-page article in Rolling Stone, the New York Times, Los Angeles Times, Chicago, Atlanta, Dallas, all those big papers said good things about my record. The New York Daily News picked my record as one of the top ten albums of 1985, believe it or not.

So that was a big thing and one reason why they tripled the budget for my latest album and got me with who I consider is one of the greatest producers in the world, Dave Edmunds, and gave us anything we wanted.

Well, there's a definite change. I think the big change is Dave Edmunds. He brought out the best in me by really pushing me. I sent him twenty songs that I thought were pretty cool and he'd say 'No, I don't think this is quite it; send me some more.' So I'd get pissed and say 'okay, I'm going to show you and everybody else and write something real good.' That brought out some songs in me that made the record more happening, I think.

But also on this one we really stepped on the gas. It's real up tempo and I guess more contemporary sounding, but if you listen, it's still me.

Do you feel you are the same person now that you don't have to struggle in the club circuit anymore?

With me it's just been a real slow bloomer process. Many times over the years I really gave up. I didn't know if I'd ever get this far and I've still got a long way to go in the business. But you know sometimes it doesn't look very promising and you feel ignored, but for the most part I liked what I was doing and I was having fun. I enjoyed playing all the places and people were good to me. They let me play and I feel I was always treated fairly. I didn't make a lot of money but, hell, I didn't make them a lot of money at times so I can't complain. They let me play and that was the main thing.

What are some of the differences between the first record and this one?

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Hopping Tedious
Judy Davis' strong performance in a good role makes Kangaroo almost bearable.

DORRE STREET

Based on D.H. Lawrence's novel of the same title, Kangaroo traces the journey of a British writer and an Australian woman, not even thirty, in a new version of D.H. and Frieda Lawrence, from Europe to Australia in the 1920s. Fed up with the political and lifestyle there, the writer seeks an alternative, and finds a very different way of life in Sydney, but condemns it as well. He is haughty and arrogant, impossible to please, dull andHavingthrough their experiences as an actor in the film The Killing Fields. "Theatrical" may be a misleading term here, though, as Gray's performance consists of sitting at a table, drinking a glass of water and telling to the audience. The film is the same: a man talking to you. Although what Gray does is sometimes categorized as performance art, I prefer to reject the Eighties phrasology and draw on the more old fashioned term storyteller to describe this incredible man, as telling stories is exactly what he does and does so well.

As a person with an attention span of about 12½ minutes, I will testify that this film is neither dry nor boring despite its lack of visual change. In fact, I was disappointed when it was over, I wanted more than 12½ minutes. Different camera angles and lighting changes are the only variations, underscored by complementary music by Laurie Anderson. Clips from The Killing Fields and a map of Cambodia and environs make their appearances, but there are absolutely no tricks other than one man telling captivating stories that hold the attention of even a wandering mind like mine. Comparison must be acknowledged with Demme's Stop Making Sense, which presented the music of Talking Heads.
yet remained exciting by letting the music do its own talking. Much of Swimming’s subject matter deals with the history of Cambodia and the devastation of war and genocide. Gray confessed to Killing Fields director Roland Joffe, before he was cast, that he was not a political person. He claims he never even voted aconvert, but becoming aware of everyday reality. He is so wise, and very funny. He can make an entertaining conversation with a dangerous oaf in an Amtrak lounge car into something worthwhile—a story with a point. It reminds one of that magic that is gleaned from taking such non-perfect moments as that, and making them rich and important by translating them into a story, heard and appreciated by others.

Swimming to Cambodia contains many stories with points, and an awful lot to digest. The book is helpful to aid digestion, and also reaffirms how brilliant this material is, that such apparently unrelated subject matter succeeds on the stage, the page, and the screen.

. Presented by OneSix Pictures; written and performed by Spalding Gray; directed by Jonathan Demme; director of photography, John Bailey; production designed by Sandy McLeod; edited by Carol Littleton; music by Laurie Anderson; executive producers, Lewis Allen and Peter Newman; associate producer, Edward Saxon; produced by R. A. Shehman.

LOCAL PRODUCTION NOTES

Les Blank will present two of his recent films at UNO on Wednesday, May 6. The San Francisco-based documentary filmmaker is well known for a wide range of films, including Burden of Dreams about Werner Herzog’s Fitzcarraldo, and the made-in-New Orleans classic Always For Pleasure. The films to be screened are Huey Lewis and the News: BE-FORE!, a 31-minute look behind the scenes at the making of an MTV video in the Bahamas, and Lung-Toothed Women, which explores the self-images of women who share in common a space between their two front teeth. Don't miss this opportunity—May 6, 7 p.m., Math 102 on the UNO campus.

Blank has been in Louisiana for several weeks to complete shooting on two films he began a couple years ago, one on Cajun food and one on Cajun music. His other current projects include a live concert film of Ry Cooder, a feature length film for Huey Lewis and the News shot all over the world, and a documentary on Serbian-American music shot partially in Chicago.

A Gathering of Old Men, an American Playhouse production filmed in Thibodaux last fall, will be aired on CBS on May 10. Directed by German Volker Schlondorff (Death of a Salesman, The Tin Drum), the drama stars Louis Gossett, Jr., Joe Seneca, Richard Widmark and several local actors, including Stocker Fontielieu and Danny Barker. Check local listings for time.

New Orleans videographer Stevenson Palfi (Piano Players, Don't Start Me Talkin') has been awarded a Guggenheim Fellowship in video, one of the most competitive fellowships in the arts.

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MAY - Wavelength 11
Highlighting the fact that New Orleans is the northernmost port of the Caribbean has always been one of the underlying goals of this column, and rarely is it easier to make the point than at Jazz Fest time. The Festival continues each year to bring in Caribbean and African acts that would find themselves as at home in New Orleans' streets as they do in their homeland.

Neighborhood gangs that devote most of the year to preparing costumes and music in order to hit the streets at carnival time to prove they're the best will immediately bring the New Orleans Mardi Gras Indians to most people's minds. But this tradition manifests itself in a variety of ways on a number of different Caribbean islands, and once again this year we'll have the one chance to witness a couple of examples.

The best example of the gang tradition will be the parade at the Fairgrounds by the Bahamas Junkanoo Review. Word is out that this Junkanoo gang from Nassau, Bahamas, is actually the notorious Valley Boys, the rival gang of the Saxons who have appeared at the Festival the last few years. When the junkanoo gangs hit Bay Street at junkanoo time in Nassau, the two groups to watch out for are the Saxons and the Valley Boys, so we've really been getting the chance to see Nassau's best. The Valley Boys (or Bahamas Junkanoo Review) will present both a parade and an electrified stage act. The parade is indicative (on a very small scale) of what occurs in Nassau for junkanoo, while the stage act is more like what the Neville Brothers used to do when they would bring some of the Wild Tchoupitoulas onto their stage. The featured singers for the stage performance will be familiar to many, since they've appeared most years here with the Saxons. They are Dr. Offfff, Rafael Munnings and Bahama Mama.

The junkanoo gangs, like the Mardi Gras Indians, spend the better part of a year designing their costumes in secret and practicing their music. For the last two years at Jazz Fest, the Saxons brought imitation costumes of painted cardboard, claiming that their real costumes (fashioned out of multiple layers of papier mache) were too fragile to carry on the plane flights. I'm really hoping that the Valley Boys will bring the real thing so that Jazz Fest visitors will get to see the beauty and complexity of their costume work.

The government of Trinidad/Tobago will be sending three different acts to the Jazz Fest this year, one of which is a "stage size" (approximately six members) version (approximately six members) of a huge steel drum orchestra called the Samaroo Jets. On first glance it might encounter along the way. These were the same gangs who earlier in the century had used the tamboo bamboo sticks at carnival for music (and warfare). When bamboo bamboo was banned from carnival, these gangs began appearing with pots, pans and other one note metal objects which later developed into steel drums as we know them today. For many years (some be hard to believe, but these steel drum groups also have their roots in the gang tradition.

In the earliest days of pan (steel drums), the instrument made its appearance at carnival time sung around the necks of neighborhood gangs which wandered along the roads leading into Port of Spain, clashing with any rival gangs that they say even to this day) pan players have had a bad reputation stemming from the numerous violent confrontations that would erupt between rival gangs. The true steel gangs have disappeared over the years, evolving into the enormous orchestras which appear in the annual Panorama (and the recently established summertime music festival), and who are mobile by means of wheeled platforms. A few years back, the early steel gang tradition was revived (without the violence) for carnival by a number of small bands, dubbed "pan round the neck" bands. They have increased in number to the point that there is now a
weekly "Pan Round the Neck" competition which takes place a few days before Panorama.

The Samaroo Jets are a typically large steel drum orchestra which each year makes a good showing at the Panorama, sometimes making it to the finals. Like all the main steel bands (such as Despers, Phase II Pan Groove and Renegades), the Jets number over 100 members, however, they have a much smaller "stage size" unit which tours and appears at small functions. It's the Jets' stage size band that will be here for Jazz Fest.

The government of Trinidad/Tobago will also be sending two other representatives of the islands' culture, an as yet un-named soca/calypso group, and a traditional cultural group called the Mallick Folk Performers who are renowned throughout Trinidad as frequent winners of the "Prime Minister's Best Village" competition.

This "best village" competition in Trinidad is a nationwide event in which each community presents a brief example of their local culture, either through music, acting, dance, costumes, etc. The judges travel around the countryside, beginning about April, to select the 100 or so semi-finalists who will then be invited to bring their presentation to the Queen's Park savannah in Port of Spain. One of the most consistent winners at the finals has been the Mallick Folk Performers. Their presentations have been described as "African in nature" and are sure to interest all lovers of African, Caribbean and New Orleans culture.

While we're speaking of Trinidad/Tobago, first reports indicate that Carnaval '87 was a great season for soca and calypso music. It was also the second year in a row that steel drums were a major focus of the calypsonians, sparked in part by the passing two years ago of the infamous pan maker/leader of the Desperados Steel Band, Rudolph "Charlo" Charles. It was coincidental but fitting that in last year's carnival music, steel drums themselves were almost totally absent, reflecting the deep sense of loss that many Trinidadians felt. Although the sound of pan was missing, Rudolph Charles was eulogized in a number of calypsoes in '86, the best of which, "The Hammer," brought the calypso crowd to David Rudder.

But a more lasting tribute to Charles is an awakened interest in pan as an endangered cultural identity of Trinidad/Tobago. Calypsonians Lord Kitchener and Black Stalin have been making this point for years. Stalin especially powerfully with is calypso of six years ago called "Wey I Bund." So it was very appropriate that the calypso monarchy was bestowed upon Stalin this year for his pan anthem, "Mr. Pan Maker."

Stalin is one of the few true Rasta calypsonians from Trinidad, always coming on strong with lyrical messages. The other song that he checked in with this year at the monarchy finals was a familiar Rasta indictment entitled "Burn Dem," which begs St. Peter to be prepared to cast into the fire world leaders like Thatcher, Reagan and Botha. Both "Burn Dem" and "Mr. Pan Maker" appear on Stalin's album I Time which can be found on the B's label out of New York City.

Also on B's is another great pan tune called "Pan in A Minor" from Kitch's latest, The Grand Master. Kitch also had a silly soca about cockroaches called "Ka-Ka Roach," which was a road march contender. The road march turned out, however, to be "Is Thunder" by Duke, a surprise winner.

But neither Stalin nor Duke were able to score a dramatic triumph like Gypsy did last year with his hard-hitting calypso: "The Sinking Ship." This song, which harshly criticized the PNM government for ineptitude and corruption, actually helped bring about an early election last fall which ousted the PNM government which had maintained control of Trinidad/Tobago since the early Sixties when the islands gained their independence.

Fortunately for us in New Orleans, it's this new Trinidadian government's efforts to promote the island's culture which is giving us the opportunity to check out some of their best traditional and pop groups at this year's Jazz Fest.

Caribbean music lovers will want to know that a number of Jamaican reggae shows will occur during Jazz Fest week (Toots & the Maytals, Mighty Diamonds and Gen.Trees), but they should also be aware that New Orleans has its share of Caribbean and African inspired local groups who will also be performing at the Fairgrounds and around town. Look for reggae bands One Us, Salsa e I Servants, Sheppard Band, Cyril Neville's Uptown Allstars, as well as Bahamas-born Exuma. On the Latin side are Ritmo Caribenno, Ruben Gonzalez, Grupo de Fuego, Los Sensation Latino, Ensamble Acustico de Guatemala and Casa Samba.
Beneath African Pop
The unity, love and energy of African Music will be on stage at the Jazz Fest

GENE SCARAMUZZO

In a letter to the editor in the current issue of the Reggae & African Beat magazine, a reader firmly states that it's time for critical commentaries to be written about reggae records instead of fluff journalism which wholeheartedly accepts any new release just because it's reggae. I agree with this sentiment in relation to all Caribbean and African music.

Until recently, the American press didn't care much about making any commentaries on African music. But following on the heels of Fela's recent tour and the release of Paul Simon's Graceland LP, there is a growing interest in African pop as evidenced by articles in Spin, Rolling Stone, Time, etc., as well as National Public Radio (NPR) segments on Les Quatres Etoiles (The Four Stars), Fela and Ladysmith Black Mambazo.

Since we're complete novices in the field of African pop critique, American coverage has mostly taken the form of blind, uncritical fluff, a combination of awed praise with a minimum of understanding. Fela's tour turned into somewhat of a media event, with reports of mysterious rhythms and witchdoctor-like musicians. This reaction was in direct contrast to that of many longtime African music fans who found certain aspects of Fela's show to be disturbing. (A recent issue of Reggae & African Beat contains the only insightful commentary that I've found on the tour.)

The positive result of such coverage will be that more Americans than ever will open themselves up to African pop. But my hope is that these people will go further than Fela's records. Fela's music, political stance and general intense, confrontational demeanor onstage is the antithesis of practically all other styles of African pop music.

The element which I love the most about the live shows we've seen from Senegal, the Gambia, Nigeria, South Africa, Zaire and Ghana has been the spirit onstage of unity, love and positiveness. More energy for change in our world struggle can be drawn from this approach than from the fiercest confrontational stance.

I still contend that critics of Paul Simon's Graceland missed the point with their demand that any project involving S.A. be confrontational in nature. The subtle power of Graceland is only now coming to light. Contrary to what my pessimistic side predicted, S.A. music is becoming an object of interest here. And as more and more Americans see performances of S.A. artists, they will realize that spiritual strength and joy can go hand in hand, even in S.A. A year from now, in retrospect, I believe that we'll recognize that Graceland, regardless of Simon's true motives, opened the doors to a new level of nationwide dialogue and understanding of S.A.

We'll have two opportunities to confirm this belief in African music during the second weekend of the Jazz.
Fest when we'll be served two Nige­
rian treats... Orlando Julius (O.J.), Ekemode and his Nigerian Allstars
from the band. His band, presently
at Tipitina's, people were on the
er of African music.

called the Nigerian Allstars, is made
out.

career that began in Nigeria back in
ern Y orubas' drum styles of shakara,
guitar band sounds of
Ekemode and his Nigerian Allstars
up of excellent musicians, many of
bands and highlife bands to the west-
ing styles and even a touch of rock.
Nigerian music is quite varied, rang-
ing from the eastern lbos' guitar
bands and highlife bands to the west-
er Yorubas' drum styles of shakara,
juju, apala, and fuji to the mid-west
usan Allstars drive, but also Nigerian drum-
ing styles and even a touch of rock.

The other Nigerian performer at
this year's Jazz Fest is King Sunny
Ade, the juju innovator who has been
introducing new sounds into this
Yoruba pop music. Ade's collabora-
tion with producer Martin Meissonnier
in 1982 opened the door for Ade
to become a bit more hip (in Western
terms) than the other leaders of juju
music in Nigeria. He is the first to
have marketed separate releases for
Europe and American ears that fea-
ture guest stars like Stevie Wonder
and which contain shortened songs (as
opposed to Nigerian releases which
consist of one very long song per
side).

It's uncertain as to exactly what
lineup of musicians King Sunny will
bring with him on this trip. At the
conclusion of his second American
tour in 1984, he let his entire band go,
many of whom have stayed on the
west coast to join other U.S.-based
Nigerian bands. On previous visits to
New Orleans, he put forth a wall of
sound produced by five electric
guitars, pedal steel guitar (played by
the great Demola Adepoju), electric
vibes, bass, and plenty of singers and
drummers (including the amazing
talking drums). In part, his signature
sound is due to the high number of
guitars whose sustained chords tend to
make the music flow while at the same
time pulsing underneath with heavy
bass and drums. And while I've heard
all kinds of variations of great juju,
King Sunny Ade's music is still the
only one that has catchy melodies that
remain in your head long afterward.

Those who get turned on by juju
music will be happy to know that quite
a few juju records are available on
domestic labels. King Sunny did
several for Island Records, all pro-
duced by Martin Meissonnier. The
best overall sample of his music is
found on the lp entitled simply Juju
Music, although the very short cuts
are not typical of juju in general.

At the Jazz Fest, African music loy-
ers will also want to look for several
local African-influenced artists... Percussion, Incorporated,
Alfred "Uganda" Roberts, and
Kumbuku Dance & Drums. In addi-
tion, some interesting examples of
percussion and a cappella vocals in a
political style will be presented by
Women of the Calabash, Sweet
Honey in the Rock, and the local
Cultural Voices.

---
There was a time when everybody had 45s. No stereo was complete without a stack of them nearby. When he was ten, my older brother used to go every month or so to the record store and buy the new Beatles 45 (with the green Granny Smith apple on the label) without even listening to it first. Another friend recalls a kleptomaniac phase in high school, when she skulked out of record store with huge stacks of them stuffed in her clothes. Paid for or not, there was a certain appeal in the little record with the big fat hole in the middle; two songs on two sides at a reasonable price just seemed to make sense.

The 45 was great for artists too, a showcase for the proverbial Well Crafted Rock Song. The B-side opened up room for the artist to include songs that might be more experimental, or whose mood might not have been right for their previous album. Material that might otherwise have gathered dust in vaults or the artist’s personal tape collection were now accessible to the general public.

Unfortunately, though, 45s are on the skids these days, in most places they’re almost gone from the market entirely. Record labels now use all their old leftover seven-inch mailing envelopes that were designed for forty-fives to send CDs; most record stores have a stack of those little yellow plastic things you could stick into the phone to make them without an adapter.

But the non-LP 45 rpm single is not dead in any means. To many bands it provides a cheap, affordable, efficient way to get their music onto vinyl and to the public. People will take a record, even a lowly little single, far more seriously than a hundred miles of demo tapes, no matter how good they are, as long as the songwriting, parts, etc., have been right for their previous album.

Still, there are a few choices one to look for in the little bins on the counter at your local record store.

Yo La Tengo

For the Turf'lies / The Asparagus Song

Eagles Records, P.O. Box 112, Uptown Hoboken, NJ 07030

Two songs that both ride out of the blue, and neither are available on an LP. On this fantastically forty-five, these guys from Hoboken give the Yo La Tengo Treatment to Neil Young’s “For the Turf’lies.” The result is some of the best music these days, sort of like what the Byrds might have sounded like if they had used stacks of big Marshall amplifiers and re-created their Rick-enbacker guitars. You can even hear the white noise whooshing and buzz as one of the boys unplugs his guitar at the end. The B-side is a majestic, hidden gem of a song, the enigmatic “Asparagus Song.” The lyrics are a little obscure, but they clearly must be something to the singer for him to deliver them with such feeling and sincerity. A magnificent haunting piece of work that is well-named “The Asparagus Song.”

The Dull

“She’s a Nuclear Bomb” / “Reach Out and Grab”

Tasty Shack, Box 242, Pomona, CA 91769

The Dull are not as people may seem to be an absolute bunch of weirdos, but musically they are dynamic. Reminiscent of Gone or Doz Cadillac’s D.O.C. The Dull present us with some of the heaviest, most twisted riffs since Led Zeppelin stopped using Roman numerals on their albums and started telling them with funny runs. Like D.O.C. whose sound resembles theirs in power and intensity, The Dull pass their musical adolescence in the pit of the mid-Seventies, and so their music is steeped in the crunging power chords and all linesque actual vocals. Whatever the reason, they’re not telling.

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New Orleans music is appearing on CDs. We asked the only person we know who can afford CDs to review his disks. Here's our man on the Left Coast, Ice Cube:

Fats Domino—His Greatest Hits (Sed-1043) distributed exclusively in the U.S. by MCA on MCAD-6170. From the title you might assume that this would be another reissue of the classic Imperial sides for Fats lovers with CD players. Don't assume! This is a live concert from the Universal Amphitheatre in L.A. on August 22, 1985. Yes, the same concert that Silver Eagle is marketing on a five-song, twenty-minute video. It was a great concert and Fats plays most of his biggest as well as his version of "Too Tuff, Too." But I'm still waiting for somebody to remaster the original Antoine and by the way, Silver Eagle, how 'bout Parts II, III, and IV of the concert video?

Professor Longhair—Rock 'n' Roll Gumbo (DD-306). On George Washington's Dancing Cat label, so you might have to look in the Windham Hill New Age CD if the store doesn't have it in the Blues, Oldies, or New Orleans sections. These are the sessions that Philippe Raut produced in 1974 plus two songs not released on the resulting castle LP and over-dubbed horns on "Mardi Gras in New Orleans." Gateham Brown is featured on guitar and adds his perfect fiddle part to "Jambalaya." It's a real good one.

The Neville Brothers have two reissue titles available on compact disc at this writing, and their new release "Uptown" should be in the stores by the time you read this. The English label, Fiend, has lovingly remastered Fiyo on the Bayou. Fiend CD-65 with the beautiful string arrangements of Wardell Quezergue's "Mona Lisa" and thoroughly wonderful production by Joel Dorn. This is one of my favorite CDs; it sounds like a Neville studio album should sound. It just doesn't get much better than this. The live LP, Neville-ization, is also available on Fiend CD-31 and the sound is made more clear and crisp through digitalization. Will Neville-ization Part II and the Treacherous LP follow suit? Tune in next time...

What we really want is the Wild Tchoupitoulas LP and the Meters catalogue available on CD format, for true! Only three lonely Meters tracks are included on a fine Crescent City compilation called, appropriately enough, The Soul of New Orleans CD CHARLY 14. This disk also features the Dixie Cups' "Iko Iko" and "Chapel of Love," Aaron Neville's "Tell It Like It Is" and "Hercules," Alvin "Shine" Robinson's version of "Let The Good Times Roll" and his own classic "Down Home Girl," "Lawdy Miss Clancy" by Lloyd Price, Robert Parker's "Harefootin,'" Johnny Adams' "Reconsider Me,"" four—count 'em four—hits by Lee Dorsey, Fats Domino's cover of "Red Sails In The Sunset," and more, much more. A veritable cornucopia for the N.O.-R&B-ophile. Did I write that?

For jazz fans, Jazz Classics Vol. 1: New Orleans (BBC CD 588) includes 75s by Jelly Roll Morton, King Oliver, Sachmo, Johnny Dodds, Earl Hines, N.O. Rhythm Kings, and more.

Johnny Adams, Irma Thomas, Walter "Wolfman" Washington, and the Dirty Dozen have CD releases on Rounder's Modern New Orleans Masters series. They should be very available and probably advertised elsewhere in this issue of Wavelength. The English Ace label has put together a nice set called Rhythm & Blues House Party (CDCH 179). It's not purely N'awlinz artists, but includes Big Boy Myles, Roy Montrell, Little Esther, and more.

Ahroodic Records is purported to be preparing a Clifton Chenier package for CD Zydeco-ers, and the grapevine has it that English Ace will have the first Cajun CD available very soon.

Charly has just released a big ol' buncha more N'awlinz stuff on CD including the Dixies Cups, Lee Dorsey, and Aaron Neville, Make Me Strong (Charly CD 64), AND the Meters, Struttin' (Charly CD 63)!! Also to be on the lookout for the new releases available in tape, vinyl, and CD configurations. On a non-CD note... Check out Katie Webster's new 12" single produced by Kim Wilson of the Fabulous Thunderbirds. If you can't find it in the stores write to: Katie Webster, P.O. Box 8406, Santa Cruz, CA 95061. Thanx fo' listenin' in!
R.E.M.
Dead Letter Office
I.R.S. Records
R.E.M. have always been interested in the single as an important part of their music. In addition to their catalog of four full-length albums and one five-song EP, they have released scores of singles and twelve-inch EPs with various non-LP selections and live versions of their H.R. favorites. Historically the catalog life of these EPs has been short, making them especially knit to the catch phrases sought after by collectors and fans. Musically, Dead Letter Office isn't an album: It's an odd and various collection of some of those B-sides and rare tracks spanning eight or nine years slapped together and apparently placed in sequence by guitarist Peter Buck. Those are leftovers, not a best-of package, so its quality is spotty and uneven at best. Sometimes it's soulful, sometimes it's quirky, sometimes it's experimental. There are jokes, sloppy cover versions, out-of-tune guitars — R.E.M. sure everything here. Even they take a stab at a bluesy track on "Sonic Ten." When it's good, it can be excellent — "Voices of Harold" and "White Town" stand out, as do the Violet Underground covers (Michael Stipe's voice cracks as he impersonates Nico on "Femme Fatale") — but when it's bad it's nothing but pointless. A lot of these songs were just scraps put together to calm the fans until they get the next one. One of the few tracks that seems to warrant a mention is "Here I Go Again," which features a solo from Andy Sturdevant, the late drummer for the Minutemen. The song starts with a drum beat that is eventually joined by a bass and a guitar, and then the song continues with a mix of new and old elements, creating a unique sound that is both familiar and fresh. The vocals are delivered with passion and intensity, perfectly capturing the mood of the song. Overall, Dead Letter Office is a mixed bag, with some excellent moments and others that fall flat. It's a testament to the band's creativity and willingness to experiment, but also a reminder that not every experiment is successful. Despite its flaws, it remains an interesting glimpse into the creative process of one of rock's most influential bands.
songs such as "Candle and the Flame" or "Relaxing Duets To Jazz." Their music is still as intense and thought provoking as anything the Minutemen ever created, if not more so. Let the buyer be warned; even with the longest song clocking in at barely three minutes, and a running time of just under half an hour, you will get your money's worth out of this LP.

Books

Galen Gart
FIRST PRESSINGS: VOLUMES ONE AND TWO
Big Nickel Publications
$50 each, $85 both

These books are perfect for R&B and rock 'n' roll buffs who want to see the record companies and musicians at their most raw and raucous sounds that you and I know and love. Since Billboard was a record industry magazine, this book is highly eminently, though you will be surprised at how knowledgeable the writers are about the music and musicians, at least the ones whose names they spelled correctly! You also get a lot of quaint record industry jargon like "biscuit," "engraving" (records), "doughnut" (45 rpm), and "platter" and "disksey" (record company).

The book is organized on a month-by-month basis, which kind of irked me at the absence of the exact issue dates of many of the references, though you do get a better flow of the history that way. The three major segments included are articles pertaining to the record companies and artists, very valuable short notes on who was doing what at a particular date, and record reviews. It should be pointed out that record charts are not included in these books, though they are available in condensed form in Joel Whitburn's many books. I also missed reproductions of record ads, which are not only nice to look at, they are also the most accurate way of dating a record's release.

The stories of interest to New Orleans R&B fans include several mentions of the sequels to Roy Brown's "Good Rockin' Tonight," including three records in the spring of 1940 with the title "Rock and Roll! (!!!)," insightful reviews on dozens of New Orleans records, including "Mad Dog Snag in New Orleans" by Professor Longhair and His New Orleans Boys on Atlantic in 1956: "wonderfully spirited side with a strange three-beat rhythm;" as an item about an anti-payola pledge by disk jockeys Pedro, Poppa, Jack the Cat, and "Mr. Daddy-O" in December 1951: two hilarious stories about the banning of Richard Hayman's milk-white pop version of James Wayne's "Junco Partner" in 1952 for lyrics "literally peppered with jive and dope expressions used by the wheatheads;" a mention of Art Rupe's important signing of the Swan Silvertones Singers and, incidentally, "Dallas Guardian," Lloyd Price, and a reference to Fats Domino getting as much as $2,500 a night in 1952.

Despite the few faults, one can only praise Gart's 15 years of work and perseverance in seeing this project through. The book of 850 for one and $85 for both reflects the work involved; specialized interest in the material, and, perhaps, the fact that copying all this stuff yourself from microfilm will not only cost more, it will blind you. This is, I hope, only the beginning of what may be the most serious approach to rock 'n' roll's roots ever attempted. (Available from Big Nickel Publications, P.O. Box 157, Milford, New Hampshire 03055.)

— Rick Coleman

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42 Things You Probably Don't Know About

FATS DOMINO

By Rick Coleman

Of rock 'n' roll's Hall of Famers of the Fifties, one man has received less attention than the others, even though he is second among them only to Elvis Presley in record sales (around 100 million). This neglect has been partly because of the man's notorious shyness with the press, partly because he has barely recorded in the past twenty years, partly because he has always avoided controversy or scandal. Nevertheless, many fascinating aspects of his career have not received much (or any) publicity. Here is just a little of that information, illustrating both his accomplishments and some lighter aspects of his career.

1. Antoine Domino, Jr. was born February 26, 1928, in the Ninth Ward of New Orleans and has lived there ever since. This will come as a shock to many New Orleanians, as Antoine's presence is so low-key in his hometown that many assume he lives in Boise.

2. Both Antoine and Manuel Hernandez of Manuel's Hot Tamales fame had their first real jobs in New Orleans at the Crescent City Bed Factory. A cut hand Fats suffered from a falling bedspring fueled an early bio writer to invent a melodrama with a doctor intoning gravely, "The boy may lose the hand and he certainly will never play 'Swannee River Boogie' again." Manuel, a former companion of failed revolutionary Pancho Villa, was a wetback on the lam who knew how to roll a cornshuck.

3. Antoine only weighed about 160 pounds when his bandleader Billy Diamond began calling him "Fats" at the Robin Hood club around 1947. It seems Billy was a man of vision. Not only could he see little Antoine taking his place with musical greats like Fats Waller and Fats Pichon, he could also see him at 250!

4. Before "The Fat Man," Fats packed clubs around New Orleans and occasionally stole the show from such greats as Papa Celestin, Paul Gayten, and Roy Brown, primarily because of his scintillating performance of one song, Albert Ammons' piano blitz "Swannee River Boogie," which Fats recorded in 1953 as "Swannee River Hop." 19th century American musical pioneer Stephen Foster probably would have been shocked at what these guys did to his song, "The Old Folks at Home," but then the Indians couldn't have dug what Foster did to his Susquahah River.

5. Fats' revolutionary December 1949 recording of "The Fat Man" produced by Dave Bartholomew is amazingly similar to expatriate New Orleans pianist Champion Jack Dupree's 1941 recording, "Junker Blues," in the piano playing and in the first line, "They call me a junko 'cause I'm loaded all the time," which became "They call me the Fat Man 'cause I weigh 200 pounds." Fats laid out the original references to refreers, needles, and "angel wine.

6. Probably Fats' second most famous bit of piano playing (after the intro to "Blueberry Hill") is not on one of his own records. It is the beautiful, rolling piano introduction to Lloyd Price's multimillion seller "Lawdy Miss Clawdy" from 1952.

7. There were many artists who started their careers by copying Fats' songs or sound. One of the first was Chuck Willis of "C.C. Rider" fame, who competed with Fats for the hit of "Going to the River (Gonna jump overboard and drown)" in the spring of 1953. Fats won and Willis chickened out in his sequel, "Changed My Mind."

8. When Fats played Abbeville, Louisiana, in 1954, one of the few white faces in the crowd belonged to 16-year-old Cajun Bobby Guidry, who offered Fats the song "See You Later, Alligator." Fats turned the song down, but did indeed see Guidry later. After "See You Later, Alligator" became a million seller for Bill Haley, Fats recorded four songs by Guidry, a.k.a. Bobby Charles, including the classic "Walking to New Orleans."

9. " Ain't That a Shame" has been a top-40 pop hit four times since 1955, first by Pat Boone, Fats recorded four songs by Guidry, a.k.a. Bobby Charles, including the classic "Walking to New Orleans."

10. The original title of "Ain't That a Shame" was "Ain't I Li A Shame." Pat Boone, magna cum laude English major from Columbia University and an all-around clean guy, partially corrected the title's grammar, though he undoubtedly would have preferred "Isn't That A Pity."

11. Boone went on to record three more Fats' songs. If you're lucky, you'll live a long life and never hear any of them, especially his version of (say your prayers now) "The Fat Man."

12. If Boone's #1 hit of "Ain't That a Shame" wasn't enough, Fats was beaten again on the popcharts six months later by Teresa Brewer's cover of "Bo Weevil." You remember her — "Put another nickel in the ol' nickelodeon and out comes Muzak, Muzak, Muzak."

13. Fats' biggest hit ever, "Blueberry Hill," was recorded not in New Orleans, but in Los Angeles in 1956.

14. Fats' inspiration for recording "Blueberry Hill" was Louis Armstrong's 1949 recording of the song, which, ironically, was re-released to compete with Fats' version and made a respectable number #29. Louis' biggest hit of the late Fifties, Louis' version was recorded in New York.

15. In 1956 on a Hearst-Metromet newsreel Fats proposed a sure-fire solution to the Cold War which foolishly unheeded by the State Department.

16. Fats was once considered for the lead role in the film biography of Fats Waller. Liberman's violinist brother George once recorded an album of Fats Domino songs.


18. "Rattle and Rock" and The Big Beat feature Fats' real band; The Girl Can't Help It and Jamboree do not.

19. Fats saved 19-year-old Tommy Boyce from getting kicked out of his house by his father when in 1959 he recorded Boyce's tune, "Be My Guest," and sold a million copies of it. Despite this kindness from a stranger, Boyce went on with his partner Bobby Hart to repay the world with trash like "Theme from The Monkees."

20. "One of the earliest examples of this mindless teenage engineering was former chicken plucker Ernest Evans, who in 1960 was told to smile, swivel from left to right like an egg beater, and mimic every record like Hank Ballard with a severe cold. Mr. Dick Clark gave him the "cute" Fats Domino-inspired name Chubby Checker. Before the twist craze thankfully died Fats had indirectly inspired the names of Tubby Chess, Puddy Parcheesi and Round Robin.

21. Fats had four songs retired for the twist craze: "Domino Stomp" became "Twistin' the Stomp," "Set Me Free" became "The Twist, Set Me Free," "Sun Spots" became "Twistin' the Spots." "Dance with Mr. Domino," the only song in which he lyrically acknowledged the twist, became...
Fats Domino is one of the great musical pioneers of our generation, but he also has a sense of humor. When I asked him if it was all right to use the picture of him and chimpanzee J. Fred Muggs, he replied, "It's all right with me, but I don't know about J. Fred."

31 The Beatles' manager Brian Epstein sponsored Fats' smashing first ever appearance in England in March 1967 at the Saville Theatre in London. The opening act, Aussie wingo rockers the Bee Gees, also making their U.K. debut, were savagely booted by the large number of Teddy Boys in the audience, especially when they tried to croom "Puff the Magic Dragon." Barry Gibb later whined, "Robin had an egg thrown at him that hit him right in the chest."

32 Fats, who sang "The Rooster Song" in 1957, opened "Fats Domino's New Orleans Style Fried Chicken" restaurant in March 1960 at 3440 South Claiborne Avenue. You could get a dinner for a buck, a quart of livers or gizzards for $1.45, or a special called the "Domino" consisting of a whole chicken for $2.50. Fats didn't stay in the chicken business long, but both Kentucky Fried Chicken and Popeye's were smart enough to locate within a block of his house.

33 When the Beatles played New Orleans in September 1964 they specifically requested to see Fats. Upon meeting Fats in a trailer behind the Beatles' tour bus, the songwriters were quite impressed. Little Richard absorbed all of Fats' early style. In the late Sixties producer Richard Greggs approached Fats with their version of "I'm in Love Again" though once outside Fats admitted, "They were talking so fast I could barely understand them." Although the Beatles never recorded one of Fats' songs, "Lady Madonna" was partly a tribute to his style. In the late Sixties producer Richard Perry had Fats record the Beatles songs "Lady Madonna," "Lovely Rita," and, of course, "Everybody's Got Something to Hide Except for Me and My Monkey."

34 Fats and Elvis Presley got to be good friends when they played shows at the same time at the Flamingo Hotel in Las Vegas. Elvis, who had recorded "Blueberry Hill" both by himself and with the Million Dollar Quartet in 1956, always asked Fats to sing the song. Even today every time he sings "Blueberry Hill" Fats dedicates it to "the late Elvis Presley."

35 Robbie Robertson of the Band sang "The Fat Man" as a 600-pound circus freak for the movie "Carny" in 1980.

36 Fats has only had one studio-recorded album released since 1968 — Fats Domino 1980 on his own F.D. label, which featured some disco-sounding tunes. It was released earlier in Europe as "Sleeping on the Job."

38 The video of Fats' and Doug Kershaw's version of Rockin' Sidney's "My Toot Toot" in 1985 featured Governor Edwin Edwards chauffeuring Doug while Bobby Mitchell's version of "I'm Gonna Be a Wheel Someday" plays on the radio. When "Ready" Eddie almost hits another limo Doug is almost Kung Fu'd to death by David Carradine, until Doug explains the true meaning of "Toot Toot."

39 Fats' last single was not "[Don't Mess with] My Toot Toot." It was "Don't Mess with My Popeye's" (also with Doug Kershaw) on the same time with radio station WTXD for Popeye's Fried Chicken (for whom Fats is currently doing TV commercials). The lyrics included the lines: "One day I was walkin', I heard Josephine talkin'. She had my favorite chicken, That's when I fell in love."


42 Two of Fats' current bandmembers have been with him for the most part since 1949 — bandleader/songwriter/trumpet player Dave Bartholomew, who produced all of Fats' hits, and tenor sax player Herb Hardesty, who played most of the solos on Fats' classics. The man who played the solos that Hardesty didn't — legendary tenorman Lee Allen, is also with Fats' band, and has toured with Fats off and on since the mid-1950s.

43 On August 6, 1987 Fats will have been married to his wife Rosemary for 40 years — that's longer than many rock 'n' roll legends have lived.
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The PMA 300 features Denon's exclusive "Pure Current Supply" design with large power supply transformer for excellent musical reproduction. It is conservatively rated at 60 watts per channel (8 ohms, 20 Hz-20 kHz) and will drive any speaker comfortably. Remember, all watts are not created equal, the high quality parts and thoughtfull design of this amp make for a sonic difference that is truly remarkable. Numbers don't always tell the whole story.

The TU 400 tuner is equipped with a quartz lock synthesizer for simple station selection with the precise tuning if a crystal oscillator. The result is quiet and clear broadcast reception. You can preset up to 16 of your favorite stations or manually tune to any station.

Together, these two pieces retail for $500. Alterman Audio's super sale price is $366. Of course we include our extended warranty. Come by and listen - the only expensive part is the sound.

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ALTERMAN AUDIO
The city of New Orleans is not unlike her most famous crustacean, the crawfish: you have to know how to peel back the rather intricate shell, but the results are well worth the trouble.

The more famous tourist attractions of the city are well known to visitors: The French Quarter, the St. Charles streetcar, the Mississippi River. But unlike other American cities, beyond our main attractions lie even more to see.

Thousands of tourists visit New Orleans every year, and come away delighted at the Quarter, the river, the restaurants, and believe they’ve seen the city, when they didn’t know that a few blocks from the Quarter begins one of the grandest residential sections in the world, with homes the size of state houses, and mansions befitting royalty. As they shop for trinkets near their hotels, they never dream that within a mile is an 80-block-long street lined with antique shops with treasures of every cost and description.

As they admire Jackson Square, three miles away lies City Park, with hundreds of acres of unimaginable beauty; two miles away is the graceful Audubon Park, with one of the nation’s best zoos, and bordering on our north is a giant shallow Lake Pontchartrain, surrounded by restaurants and fountains, that would be a major tourist attraction on its own merit had it been in a city with less competition and excitement.

The search for the hidden New Orleans seems to be a major goal of Jazz Fest visitors. These music-crazed fans of the city and its sounds seem especially attuned to the out of the ordinary. For these our favorite visitors, we’ve made up a few special tours catering to your varied and particular tastes.
Having fun can put you in a rut. Music lovers and party animals often retrace the same riverfront and Quarter routes from uptown clubs to the Fairgrounds to the S.S. President. So much happens during Jazz Fest along those corridors that it is easy never to leave them. Over this pattern varies throughout the year, locals claim to be victims of ‘swamp gas.’ Not quite the lethargic stupor it was before. If you plan to drive past the festival weekends, both St. Charles and Claiborne will be crowded beyond the French Quarter. Locals may want to get that vacation feeling without going very far. Both areas shows us to be surrounded by good warmup. Catch the next bus. Driving, find the downtown or after the festival weekends may want to get that vacation feeling without going very far. Both groups can accomplish these ends by following what I would call “drives of the saints.” Perusing maps of the city and its surrounding areas shows us to be surrounded by saints. Seeking the saints and using them like spirit guides will help us discover some of Louisiana’s funk and fable.

The Downtown Saints: Roch, Claude, and Bernard

This is basically a city trip, a good warmup. Catch the St. Anne Street Car and get off at the Saenger Theater. Bring some coins because they only accept even change (60¢). If you get off at the Saenger you must pay to get on the next bus. Driving, find the downtown corner of the French Quarter, I.e. N. Rampart and Esplanade. As you head down Rampart, you will quickly come to King Rogers, holding court in an old Frostop, still serves their traditional Italian ice creams and cookies. Here at this curve, the main road changes from the J. Brocato side of the family to the Rampart one. The real fuel of choice. In the corner store or corner grocery if trash and people’s houses and gas stations just like this. To consume your crustaceous delights, you might head across the street to the Chalmette Battlefield, the scene of the Battle of New Orleans. Students of history and Johnny Horton know this to be the place where “the gator lost his mind.” Climb up on the levee and watch the supertankers go by. Also recommended is cruising two more miles, down past Rocky & Carlo’s famous, cheap, and Italian-Arabic cafe, to get on the Mississippi River ferry. You can watch muddy water swirl over the bright red shells before they disappear forever. Cool off at the same time, there is always a breeze on the river.

Cross back over the river. Return the way you came or proceed on to Violet, orange groves, oyster beds and marsh.

The Upriver Pantheon

Head up Claiborne will eventually bring you out of the winding, two-lane highway onto the borders of Arabi. If you plan to return along the same route, stop in here then. Otherwise, proceed there immediately. In between the Ha-v-a-hanks, comics, candy, and baseball caps is a wild collection of mostly pornographic art by a sur-realist sailor-patron. It fits right in with the midget mummy suspended from the ceiling and a beautiful assortment of neon. After dark you have a better chance of having Neil, the proprietor, light up his sea turtle. All this is accompanied by your choice of thirty-six imported beers at only $1.50 apiece. Balcony seating is not quite available.

Continuing along past Desire and other dramatic streets, you soon cross the drawbridge at the Industrial Canal. Proceed a short way to Egania Street. Turn right and go as far as you can. Here you will find the two ‘steamboat houses.’ Built by a retired riverboat captain to mimic in a stylized fashion the look of a riverboat, they are beautiful to look at and very functional in design. Incorporating many principles of solar heating and cooling, they are unique architectural types. Their yards stretch out to the grass of the levee. If you stroll up to the top and back where the canal joins the river, you will have a prime view of the downtown city (a spectacular place to watch sunset). Just beyond Egania, at the intersection of Caftin and St. Claude, is Puglia’s Supermarket. (When you get to the Burger Orleans you have gone too far.) Any R&B traveler will want to turn left at this corner. One block up on the left is the well-known residence of Fats Domino’s. Here you can have them in frozen form, you can get your boiled ‘bugs’ in the trusty brown paper bag. At the sweeping bend where the road now changes its name to Old St. Bernard Highway, there is an old-fashioned Cajun oasis. Pull directly into Snappy Dan’s Spur Station, but forget about the octane. Inside is the real fuel of choice. In the coolers are a wide assortment of tasso, andouille, boudin, crawfish boudin, and Cajun seafood pies. Up by the register a good stock is kept hot and ready to eat. My current favorite is Marie’s Cajun Crab Pie, imported directly from Abbeville. It brings back memories of visits to Acadia where, before the food craze, it seemed like you could only eat in people’s houses and gas stations just like this.

As you proceed on to the Chalmette Battlefield, you will notice the Saturn Bar. If you plan to return along the same route, stop in here then. Otherwise, proceed there immediately. In between the Ha-v-a-hanks, comics, candy, and baseball caps is a wild collection of mostly pornographic art by a sur-realist sailor-patron. It fits right in with the midget mummy suspended from the ceiling and a beautiful assortment of neon. After dark you have a better chance of having Neil, the proprietor, light up his sea turtle. All this is accompanied by your choice of thirty-six imported beers at only $1.50 apiece. Balcony seating is not quite available.

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bridge, cross over to your left and come back towards the river on the service road. Be amazed to find elegant and delicious dining in a 1790s building in what might seem an unlikely spot.

Oak Alley plantation is in this area. It certainly ranks as a premier attraction. Better yet, go on to Notterway Plantation, just outside White Castle, across the river from St. Gabriel. John Perelle, a.k.a. Johnny "Fine Foods for Funky Moods" Jamfulaya, not only runs a fine dining room, he also showcases musicians like John Rankin and even Dr. John (once) on weekends. Rooms are available, so stay the evening. Nearby is Bayou Sorrel and Grand Lake. Swamp tours can be easily arranged for intrepid nature lovers.

An interest in either nature or antebellum grandeur could well carry you above Baton Rouge to St. Francisville. Audubon sketched many of his famous birds near there. The countryside offers unusual waterfalls, hills and ravines, and hardwood forests. For variety, you could return by going east through St. Helena Parish and down through St. Tammany.

The Cajun Saints: Martin and Landry

Farther afield, but of great interest to fans of zydeco and cranky-chank, would be a journey to the source. To get to Cajun country, go to Baton Rouge and take a left. When you cross the Atchafalaya Basin, you have arrived. Space does not allow listing all the fine people and places out that way. suffice it to say that if you get off the I-10 at Henderson and enjoy the food at Robin's and the music at Mulate's, you begin to feel why St. Martin Parish takes pride in passing a good time.

If you veer up north into St. Landry Parish to dine at Prudhomme's Cajun Cafe, operated in the town relaxing evenings by chef Paul's sister Enola, you may feel you have found a home away from home.

The St. Tammany Swing

A quick blast across the Causeway from New Orleans and your first right will take you to old Manvel.

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Why does New Orleans food taste so good? We're not telling. But if you wanna take it with you, here's where to order. Cajun Cargo, New Orleans Seafood to go (shipped nationally in reusable styrofoam ice chest). Air express door to door, 24-hour delivery. 1-800-96-CARGO or 504-848-7256. Free airport and hotel delivery.


McIlhenny Co. (Tabasco), Avery Island, LA 70513, 318-365-8281. zapp's (potato chips), 1-800-HOT CHIP (U.S. Chip Hotline) for same day shipment. Also, pick up a Louisiana cookbook or two at local bookshops.

deville. The postcard pretty lakeshore is not for picnicking but well worth seeing. Restaurants and taverns abound. Farther east along Hwy. 190 is La Providence, the four-star restaurant of the wild gourmet, Chef Chris Keragorgiou. Fontainbleau State Park is also right there for camping and just wading in the lake.

If you go back near the Causeway but then continue due west on La. 22 for Madisonville, you will have made a good move. The town looks relaxing and friendly. The tree-lined Tchefuncte leads back to the lake, offering chances for fishing, water skiing, and sailing.

The local version of the dairy-dip has both shrimp burgers and crab burgers on buns, dressed costs extra. While there, treat yourself to a night at the nicest, friendliest bed and breakfast you could wish for. The River Run has gem-like rooms which delight and refresh for a mere $35 to $45 a night. Reservations should be made by calling 1-845-4222.

To complete your tour, head west, again on Hwy. 22. When you reach the Tangipahoa River, you can rent canoes at the campground. Going on to Ponchatoula, you can inquire about the recent strawberry crop and the fate of the late great state alligator. At the junction with 51-55, swing back south. When you near the point where Lake Maurepas empties into Lake Pontchartrain, barely into St. John Parish, look for the big orange fish that announces Middendorf's seafood restaurant. Stop. Do not pass the world's definitive fried catfish. Take your time. Eventually, you will drive down to the I-10 hookup, come back over the St. Charles swamp and on to the Crescent City.

Say a prayer of thanks to Our Lady of Perpetual Motion and think about where to go next.

More City Trips

1. After midnight the St. Charles streetcars run only once an hour. Far fewer riders share the trip during these late-night runs. This means the cars can sometimes go long ways without requested stops. They build up to a modest speed, and it really sets them to rocking. A mild thrill for quiet nights.

2. Take Canal-Ponchartrain Blvd. bus to West End. Wander through the marinas. Cross the 17th Street Canal and explore the village that inspired Jelly Roll Morton's "Bucktown Stomp." Stops should include Sid-Mar's, Schultz's "Fresh" Hardware, R & O Pizza Place, and Captain Bub's. A linear bike path extends along the lakefront into Jefferson parish, if you travel on a two-wheeler.

3. Coming out this way by either car or bike you could take through City Park. If so, stop at the Museum of Art. On Thursday, entry is free. For your return trip you could go along the lakeshore and make a stop at the Mardi Gras fountain. Many coats of arms of carnival krewes are there in mosaic for your inspection. When you get to St. John you can begin to imagine where the voodoo ceremonies might have taken place. Trace its course back to Mid-City, if that leads toward home.

4. River rides are fun. The cheapest and easiest are on the ferries (free). Another good bike trip would be to go to the West Bank on the Jackson Avenue ferry. Pedal easily down to Algiers Point, refresh yourself, and cross back there to Canal Street. If on foot or by car, cross at Canal.

Zoo Cruise

There are several good riverboat cruises, harbor cruises, bayou trips, and plantation cruises, but one of the more fun trips takes you from the New Riverwalk shopping area to the Audubon Zoo by the riverboat Cotton Blossom. It's a good chance to see the Mississippi River at boat-level, and the Audubon Zoo is one of the best zoos in the nation, with 58 acres of tropical vegetation, waterfalls, and more than 1200 animals. Be sure to catch the Louisiana Swamp Exhibit, featuring alligators, armadillos, nutria, etc. To return, you can either go back by boat way or of, or get shuttled through Audubon Park to the St. Charles streetcar and back to Canal Street. The streetcar ride is worth the price of admission. Bring your running shoes and go for a run on the 1.6 mile Audubon Park running course. 567-0740.

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Visitors venturing forth from the French Quarter typically hop a trolley ("streetcar" in localese) and lunch Uptown via the grand boulevard that is Saint Charles Avenue. However, there is another somewhat grand boulevard that bounds the rear of the French Quarter — one that affords vistas both splendid and exotic — and that boulevard is the venerable Esplanade, the most direct route from the French Quarter to the Jazz Festival.

Esplanade was to the original Creole families what St. Charles was to the Americans who settled New Orleans; a wide and gracious thoroughfare suitable for the display of fine homes facing a grassy commons suitable for promenading. From the river to Rampart and later to Claiborne Avenue stretched the elegant townhouses of the Creole aristocracy and plantation gentility, along with one very old U.S. Mint (at the corner of Decatur Street). Less ostentatious than the Americans Uptown, the Creoles made up in elegance whatever their homes may have lacked in surface grandeur or pretense.

Today the grand boulevard of the Creoles is, like its Uptown counterpart, a bit the worse for wear in places. Yet, this has not diminished its mystique, nor its utility — Esplanade is still the most picturesque route to City Park and the cryptic splendors of the cemeteries nearby. (To get to Metairie Cemetery, probably the city's most spectacular, it is advisable to be in a car. However, if without, the Esplanade bus can get you from the French Quarter all the way to City Park and the New Orleans Museum of Art efficiently and cheaply.)

Esplanade is wide because the French originally conceived New Orleans as a walled city, surrounded by moat-like canals and swampy wastes. Esplanade was originally one of the latter. But then Bernard de Marigny, a wealthy Creole who owned the adjacent plantation behind the Quarter, lost it all gambling, and had to subdivide his land into tract housing and — viola — a grand boulevard. Other famous Creoles along Esplanade included the family of Edgar Degas, the illustrious French Impressionist painter whose brother caused a great scandal by ditching his wife Estelle (who was also their cousin) and running off with a neighbor, Madame America Olivier. Today these townhouses are mostly occupied by the descendants of these Creoles as well as vampires and other decadent types.

Proceeding in the direction of City Park one notices that the housing becomes quite varied in style, ranging from modest worker's quarters to manor houses and beyond, including old Italianate Victorian villas and peculiar palazzos. In this latter vein, as one approaches City Park, is an especially spectacular example. The old Jockey Club (originally the Luling manor) sits just off Esplanade to the right on Leda, near the Fairgrounds race track. A spectral and spectacular vision of a tropical Italianate mansion it appears ever-surprising, like a Brazilian rubber baron's palazzo rising like an apparition from the steamy jungles.

If all these exotic gothic visions of ruinous splendor have served to whet one's appetite, then backtrack a couple of blocks from Leda, and a variety of snacks can be found at the Whole Foods Co. store, at the corner of Esplanade and Mystery. For a good cup of coffee, stop at the True Brew at 3133 Ponce de Leon. A hot meal can be had at the Cafe Degas next door at 3127 Esplanade, or at the newer Bastille's, a couple of blocks further back at 2808 Esplanade.

Proceeding forth again, one soon crosses Bayou St. John, scene of some of Marie Laveau's voodoo rituals, and then into the park itself. Lelong Avenue, the extension of...
Esplanade in the park, takes you to the New Orleans Museum of Art (free on Thursdays).

City Park is one of the larger urban green spaces in the U.S., stretching from Mid-City to the lakefront residential area. Much of this is golf course, however, and the park is really at its best in the core area that surrounds the museum. Reclaimed from an abandoned plantation around the turn of the century, City Park retains a somewhat wild feeling. Near the museum is the famous Dueling Oak, where hot-blooded Creoles had it out. Along Dreyfous Avenue are some ruinous pavilions built by the WPA, which now resemble the remnants of some forgotten civilization. Nearby are tennis courts, a children's amusement park featuring an antique carousel, and also some horticultural gardens including a WPA-era rose garden and some newer herb gardens.

If motoring, drive along the roadways that radiate out from the museum along the lagoons. But be sure to get out and walk at some point — the lagoon on your left as you face the museum entrance is rewarding in its imitation of a primal landscape, complete with cypress islands, vast surrealistic oaks and sculptural crepe myrtles.

City Park Avenue, the leftward extension of Esplanade skirting the edge of the park, will take you to the Greenwood and Metairie cemeteries. Metairie is one of the most spectacular cemeteries anywhere. It is entered via the service road adjacent to I-10 near the intersection of City Park Avenue and Metairie Road. A true City of the Dead, one almost needs a road map just to get around. The best sights are located from the central stretch on toward the Metairie Road side. Look for the Brunswig pyramid, the mock Irish abbey of the Egan family, and the four graces that surmount the Moriarty monument (Faith, Hope, Charity and Blaine Kern Artists design most of New Orleans Mardi Gras floats and their den, Blaine Kern's Mardi Gras World, giant warehouses housing the huge floats, is open to small groups to walk through Monday-Friday. You can reach the museum by taking the Algiers Ferry (it's free and a fun ride in itself) at the end of Canal Street to the West Bank. Once across the river, follow the levee for six blocks to the right. Mardi Gras World is located on the river at Brooklyn and Newton streets. Call 362-8211 for details.

Mrs. Moriarty), the domed Moorish tombs, the massive Italian Society crypts, the former Arlington (now Morales) tomb depicting in stone a virgin being denied entry to the whorehouse of its namesake, etc.

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MAY • Wavelength 29
P

rofessor Longhair, Roosevelt Sykes, James Booker and Tuts Washington are dead; Ellis Marsalis, Dr. John, Harry Connick, Jr. and Henry Butler have fled the city. Still, New Orleans has to be considered a good piano town. The classic "piano bar" set-up, in which listeners sit around the piano and hurl requests for Rodgers and Hammerstein tunes at the bemused keyboard player, may be fading. Nevertheless, there are plenty of venues, particularly hotels, where patrons can sit nearby and absorb some tasty piano.

The out-of-towner seeking "traditional New Orleans piano," a phrase that could include anybody from Jelly Roll Morton to Longhair and Fats Domino, will have to look hard, for practitioners of these styles are surprisingly few. Amasa Miller plays outdoors daily at the Gazebo on Decatur Street in the French Quarter. His repertoire consists of Fess, Dollar Brand, Robert Shaw and other oddities. Uptown at the Pontchartrain Hotel, Tom McDermott is even more eclectic. His arsenal includes Fess and James Booker transcriptions, ragtime, stride, modern jazz and Chopin. Back on Bourbon Street's Mahogany Hall you may find David Boeddinghaus, a fine purveyor of ragtime and stride and pianist for the equally fine Banu Gibson Band.

The outstanding traditional pianist of the hour is a young Englishman, Jon "King" Cleary. Rooted in Mac Rebennack, Cleary also sings and plays guitar superbly and is a potential New Orleans music superstar. Alas, while he plays occasionally at "piano nites" at Tipitina's and the Maple Leaf Bar, he may be hard to catch at Jazz Fest, except in the confines of Walter Washington's Band.

Those who like more conventional music in comfy surroundings have a number of choices, all hotels. In the heart of the quarter, the Royal Orleans has a beautiful room with a trio of good players, the best of whom is the elegant Roger Dickerson. The witty, contrapuntal Sam Adams resides at the Fairmont, while at the InterContinental, Joel Simpson has made a point of learning almost any song you'd want to hear. When not anchoring various Latin jazz ensembles around town, Jorge Mararak plays extroverted keyboard at the Holiday Inn Crowne Plaza. Best of all is Marcie Noonan, a superb post-Bill Evans stylist who plays in the incredibly posh Windsor Court Hotel. All of these musicians are jazz players who have to tone down a bit for these steady bread-and-butter gigs. And they're all within walking distance for a nice evening of listening and getting soused.

Back in the bowels of the Quarter, the Stage Door Cafe's Sylvia Johnson entertains with a lot of chops and a Liberace mindset; Cindy Chen proffers pleasant pop piano at Trey Yuen and Marie Laveau's (two excellent restaurants), and Mike Bunis bowls 'em over with Jerry Lee Lewis-like riffs at the Landmark Hotel. Two antiques with certified followings are the "human trumpet" Al Broussard, at the 711 Club, and Miss Lilly at Lafitte's Blacksmith Shop, a dark and entertaining bar in a historical building on Bourbon.

Finally there are players who don't have regular gigs or have moved away who will playing at the festival: David Torkanowsky (probably the best jazz player not to move out of town), Harry Connick, Jr. (a sensational youngun' visiting from New York), Ronnie Kole (New Orleans' answer to Peter Nero), and of course the superstars, Toussaint, Doc, Fats, and Ellis Marsalis.
Pity the pilgrim on Jazzfest weekdays. While resorting to a bus-tour or a buggy-ride, he may go slightly mad wondering why the city's best-known cultural resource goes begging for all but the scarest public acknowledgement.

New Orleans is a city of many small landmarks. But it has no public monument (nor even any official recognition of) King Oliver, Sidney Bechet or Jelly Roll Morton. Indeed, the city's one public monument to a musician, Armstrong Park, came to being just a decade ago.

But pilgrims, even the wide-eyed ones expecting to hear the strains of the Hot Five or the Creole Jazz Band blaring from public loudspeakers, can take heart with some of the following suggestions — places of interest to the music buff, and often ignored by the local populace.

The following list of sites is recommended for both the merely curious (who may wish to do more than try the rutted tourist paths) and the more fervent devotees of New Orleans music. Most sites can be reached on foot or by public transit (60 cents).

**The Jazz Museum** (Louisiana State Museum, Esplanade and Decatur). The world's largest jazz museum is located on the second floor of the old U.S. Mint building, but most stumble upon it by accident. Hundreds of photographs and instruments (including a "clarinet forest") make it a must for all visitors. It opens at 10 a.m. Wednesday thru Friday and is never crowded.

**Armstrong Park.** There are big plans for the future of Armstrong Park, but right now possibly a disappointment for those seeking something beyond a statue of Pops (to the right as you enter through the arch at Rampart and St. Ann). This is a park with a name but no theme. It was carved out of the old Treme neighborhood, and includes Perseverance Hall, pleasant green mound, and a lagoon. The famous Congo Square (to the left of the arch) is now a part of the park, as is WWOZ-FM, New

**Record Stores**

- With the demise of Metronome, many records by local artists (often imports) have become harder to get, but with a little perseverance treasures still can be found.
  - **General**
    - Mushroom, 1035 Broadway, 866-6065 (with a New Orleans section)
    - Peaches, 3129 Gentilly Blvd., 282-3322
    - Record Connection, 3301 St. Charles Ave., 891-4231
    - Smith's, 2019 St. Charles Ave., 522-7969
    - Sound Shop, 3301 Veterans Blvd., 833-9370
  - **Sound Warehouse**, 5500 Magazine (with N.O. section)
    - Randy's Records, 829 Chartres (French Quarter)
    - Rock 'n' Roll Collectables, 533 St. Philip (French Quarter)
    - W. W. Rare Records, 11211 Decatur (French Quarter)

Also, remember to go by John Bertholot's record tent at the Fair Grounds for a great selection of New Orleans and Cajun records.
Historical Sites: Interested in the location of the Dew Drop Inn (2840 LaSalle), Jane Alleys (between S. White and Broad), or the former residences of King Oliver (2712 Dryades), Sidney Bechet (1725 N. Villere), Buddy Bolden (2309 First), or even Allen Toussaint (4126 Esquire)? Then try to find Karl Koenig’s Jazz Map of New Orleans, the only map of its kind. Koenig is a musicologist and jazz researcher who has devised a tour of jazz sites. With the map, one can find the former sites of Spano’s (“where the ambulance was forever backing up to the door”), Pete LaLa’s (“The dancing, an unskilled but highly rhythmic activity, was vulgar and suggestive in the extreme, often resembling a kind of vertical copulation”), and hundreds of other establishments that nurtured jazz. Warning: the visitor shouldn’t attempt this tour on foot or by public transit. It’s a long tour that requires an auto with an experienced local driver.

Tulane Jazz Archive (Howard-Tilton Memorial Library, Tulane University). Located on St. Charles Avenue across from Audubon Park, accessible by streetcar. A treasure trove of material on New Orleans jazz, especially its origins, awaits jazz buffs and scholars, in the form of recordings, photographs, and some 1500 taped interviews. Want to hear musicians discussing turn-of-the-century New Orleans? This is the place. 8:30-5 p.m., Monday-Friday, 10-noon Saturday.

J&M Studio (Rampan and Dumaine). Now housing a travel agency, this historic site from 1947 to 1956 was the center of the rhythm-and-blues universe, with the J&M Music Shop in the front and Cosimo Matassa’s studio in the back. Fats Domino, Little Richard, Dave Bartholomew and scores of others first spoke to the world from this building.

Running Routes

New Orleans’ flat streets and levees make great places to run. For those of you from more temperate climes, remember our high humidity and high temperatures can cause trouble. Drink lots of water, and if you start to feel bad, STOP. This isn’t Cleveland, this is the tropics.

Audubon Park

The beautiful live oaks and graceful architecture make Audubon Park a peaceful and soothing place to run. Catch the St. Charles Avenue streetcar to the main entrance across from Tulane University and start your run here. There are two main courses, a 1.9 mile loop around the golf course that is closed to traffic, and a 3.1 mile loop encompassing the entire park. Vee left when approaching Magazine Street and follow the path back to the main entrance. To complete the 3.2 mile loop, carefully cross Magazine Street and follow the road past the zoo.

Continue along the riverview area by Mississippi River and back to St. Charles Avenue.

City Park

Esplanade Avenue will run you straight into the main entrance to City Park at the Museum. From the front of the museum, circle the museum to the right. Take the second right, which leads to Roosevelt Mall. Run the loop, and finish back in front of the museum. If you add the loop in front of the museum, the route is approximately two miles.

Jazz Fest 5K

There will be a 5K and 1 mile fun run on Saturday morning, May 2 at 8 a.m. at City Park, starting at City Park Avenue and Zachary Taylor. Fee is $12 ($14 after April 29) but includes Jazz Fest Fun Run t-shirt and admission to the Jazz Fest for the first 1000 participants. For information: 362-8090 or 522-2956.
Who says you can't have your boudin and eat it, too — a gold record, a hot musical career, and a little house near the bayou in Cecilia, Louisiana?

Dickie Landry lives in his native Cecilia, Louisiana, in a rambling renovated country store plopped down in the middle of a huge pecan grove complete with crawfish pond, grazing cows and a lazy bayou across the road. A couple of months have passed since I made my way to Dickie and his wife Tina Girouard's house and there are changes. I notice a new arrangement in the living room, new covers on the sofa, a microwave in the kitchen and a new studio. Computers, keyboards and all kinds of technical equipment are arranged in the upstairs loft in stark contrast to the aerial view of the peaceful Cajun countryside, with Landry preparing the barbecue pit for an afternoon feast. Dickie is a mean man when it comes to cooking — slow and easy and oh so good.

Hanging around the Landry household not only gets you well fed but you can eavesdrop on interesting conversations — Quincy Jones' office calling about zydeco, or Landry's big plans with Tina (the departure date for a three-week tour with Terrance Simien, opening for six nights for Fats Domino at the Bern International Jazz Fest in Switzerland, and Landry's concert at the Jazz and Heritage Festival in the Jazz Tent on April 24) — plus you're within walking distance of the site of the upcoming "Festival International de Louisiane" in Lafayette on July 4.

Dickie Landry also lives in New York City, a full credentialed member of the avant-garde of New York music, a founding member of The Philip Glass Ensemble, a collaborator with the top avant-garde musicians of this day. But what is a member of this decade's avant-garde doing in tiny Cecilia? At present he is busy in the studio working on a new composition, a commission from the powerful Menil Foundation that will premier in June at the Rothko Chapel. The composition will celebrate the inaugural opening of the Menil Collection, a $26 million museum built in Houston, Texas, to house the collection of John and Dominique de Menil. In addition to being brought in as a music consultant, Landry was asked to compose a new work for the occasion. Mass is the current working title of the contemporary composition based on the old liturgy of the Latin or Gregorian mass. To premier Mass, he is forming an ensemble drawing on the talent of past collaborators. In order to complete the commission Landry has designed and constructed a composer's studio using the latest technology which includes a midi-driven computer with unlimited component capabilities. Rehearsals will take place in New York since most of the musicians live on the East Coast.

Landry's career as a musician as long as I can remember. I emulated my brother eight years older than me who played sax, and I sang Gregorian chants in church starting at age six. I picked cotton for my uncle and they'd get together at noon to make Cajun music. Then when I was 14, my brother turned me on to jazz. From then on I wanted to play jazz. At the University of Southwestern Louisiana (USL) in Lafayette, he discovered symphonic avant-garde through the works of Pierre Boulez and Karlheinz Stockhausen. After graduation he headed for New York for 1 1/2 years to study flute with Arthur
Lora, one of the country's leading virtuosos. By the time Landry hit the Big Apple, he was already an accomplished clarinetist, saxophonist and flutist.

A return to Louisiana brought Landry into the world of rhythm and blues — playing with the 14-piece band, the "Swing Kings," and finishing his music degree at USL. "There's hardly a nightclub in southern Louisiana or east Texas I haven't played in with somebody, and I still sit in with people like Clifton Chenier and the Boogie Kings. I met B.B. King, Wilson Pickett, and Otis Redding when he was only 18. Those guys liked me because I had a horn section that could play in tune; the horn section from the Swing Kings."

While in Louisiana he remained in touch with the avant-garde music scene through a professor and organized new music concerts of Boulez and Weber and alto flute, bass clarinet, soprano, alto and, of course, tenor saxophone, his widely acclaimed 1976 recording "Toucan" best exemplifies these earlier experiments.

Since 1970, Landry has given over 300 concerts in the U.S.A., Canada, Mexico, Europe and Japan, the most noteworthy of these being the Festival d'Automne in Paris, Centre d'Art Contemporain in Geneva, the Stedelijk Museum in Amsterdam, Palais de Beau Arts in Brussels, Stadelijk Museum in Munich, Forum Stadtpark in Graz, Austria, and the Rufino Tamayo Museum in Mexico City which was broadcast live via satellite to the Spanish-speaking world. In the United States, Landry has performed in major concert halls, museums, universities and churches. The list includes Carnegie Hall.

Paralleling Landry's musical career came his pioneering experiments in video, the visual arts and photography. He has exhibited drawings, video tapes, and photographs in several galleries in the United States and Europe with his first one-man show at the prestigious Leo Castelli Gallery in New York City which, with Castelli-Sonnabend, Inc., distributed his tapes. His explorations in photography in the late Sixties and early Seventies resulted in a published collaboration with fellow Louisiana artist Keith Sonnier — "Object, Situation, Object," and his inclusion in several national art publications.

In addition to Landry's solo career as a musician and visual artist, he has collaborated with other composers, artists, and choreographers. From 1968 to 1981 he was a founding member of the original group that formed the Philip Glass Ensemble, performing on all tours and recordings of that period and ending with his participation in "Einstein on the Beach," an opera production that made musical history (CBS). He has worked with David Byrne of Talking Heads on the Speaking in Tongues album for which he received a gold record (Warner Bros.). In 1984 Landry started a collaboration with Laurie Anderson at the Next Wave Festival in "Set/Reset" with choreographer Trisha Brown and artist Robert Rauschenberg that continued to his inclusion in the Mister Heartbreak tour of America and Japan. He especially enjoyed working with guitarist Adrian Balou. These efforts culminated in the feature film production of "Home of the Brave" and the LP of the same name (Warner Bros.). To augment his musical endeavors, he formed a production company Grand Point Records (address — Cecilia and New York).

In 1985 Landry was musical consultant on the film "The Big E.Z.," starring Dennis Quaid and Ellen Barkin (made in and soon to be released in New Orleans). He selected zydeco, Cajun and blues artists for the project as well as appearing in and performing on "Closer to You," composed for the film by Dennis Quaid with Terrence Simien, Art Neville, and Landry (Columbia). Landry's wife, Tina Girouard, arranged all of the film's choreography.

"Closer to You" was his first experience working with Art Neville, "a great writer and piano player," says Landry. The two possibly will work together again next year.

In 1986 Landry invited Paul Simon to Louisiana to work with local zydeco musicians, which resulted in the song "That Was Your Mother" on the album "Graceland" for which he was awarded a gold record (Warner Bros.). "Rockin' Dopsie is sporting a gold record as well, "Dopsie is related over the gold record," says Landry, laughing. "But when Saturday Night Live called to arrange for featuring the group on the program with host Paul Simon, Dopsie had already booked a job in Houston!" "A job in Houston!" moaned Simon to Landry. But Landry understands and has great respect for the musical talents of rural Southwest Louisiana, admitting that many remain isolated. But with his recent recognition, Dopsie says that he's ready to go out and spread the word about his brand of music.

Richard Landry seems comfortable in his role as an ambassador for Southwest Louisiana music, both at home in Cecilia — busy in the studio, and equally at home in his New York studio rehearsing, or perhaps cooking gumbo for someone like Paul Simon.

Speaking of food, the barbeque is almost done and people are arriving. A couple more quick questions: What about a sneak preview of "Maurice" starring Dennis Quaid and Ellen Barkin? "That's a possibility." What about a recording? "One step at a time," says Landry. "Now come and get it."
MAY

Friday 1
Anson and the Rockets, featuring blind Sam Myers at the Maple Leaf, 8316 Oak Street, Uptown. Show starts around 10. Call the Leaf line for details: 866-LEAF.

Jason and the Scorchers play their rockabilly rock at Jimmy's, 8200 Willow. With rising local stars Dash Rip Rock and Fabulous T-Birds, on the Riverboat President. See information on the Jazz Fest events in this issue.

Saturday 2
Sweetwater of the Ozone play their country tunes at Bronco's on the West Bank. Call 368-1000.

Friday 5
Cajun Arts and Crafts Festival: The Cajun Country Dances in Houma, La. hosts this display of the distinct art of the Cajuns. Call 872-0287.

Saturday 16
Hardcore Show. Stevie Stilleto, the Muskrats, and the Key play at the VFW Hall on Franklin Ave. near Treasure. All ages.

Sunday 23
C.S. Angelos comes from England to play at Jimmy's. Joe "King" Carrasco attacks his Tex-Mex tunes like no other. He plays at Storyville around 10 pm.

Tuesday 26
Three Dog Night and America perform their hits from the early 1970's at the zoo around 2 pm.

Friday 29
Kool and the Gang play at the UNO Lakefront Arena.

Saturday 30
Good Vibrations Diary play their surfing folk-rock at Jimmy's. Delbert McClinton plays at Tipitina's.

FESTIVALS

Fri. May 1 through Sun. 3:
Breaux Bridge Crawfish Festival. Didn't suck enough gumbo heads in St. Bernard last week? Try again! Call 318-877-6332 for this location and directions.

Other Festivals: Head on out to 15908 S. Harrell's Ferry Road in Baton Rouge for this extravaganza. "If you can't make this party, drop by the Audubon Zoo any Thursday or Sunday at 3 pm to see the alligators eat!" Call 318-667-6332

Sat. May 1:
Jebel's Kajun Band hosts at Jimmy's. Call 866-LEAF

Fri. May 1:
Gumbo Classic. Games at the Bollinger Playground, New Orleans. Call 358-3943 for more info. "A Step Off the Streetcar"

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Fri 1 Anson & the Rockets w/Blind Sam Myers & Marcia Ball
Sat 2 Rockin' Dopsie & The Zydeco Twisters
Sun 3 Marcia Ball

Wednesdays

J Monque's Blues Band

Thursday

Black Shucks

Mon 4 Ragtime Annie & Nettie
Fri 8 Beau Soleil
Sat 9 The Songdogs
Mon 11 Ragtime Annie
Fri 15 Lil' Queenie
Sat 16 Charnie Neville & Real Feelings
Fri 22 Shepherd Band
Sat 23 Charnie Neville & Real Feelings
Sat 29 The Songdogs
Sun 30 Radiators

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Hitler Hotel, Hyde Park at the river. In Le Cafe Breton: the Hilton Opera Singers, Saturdays from 7 to 9 p.m. Places Adamar Jazz Band, Sundays from 9 to 11 p.m. Also: 8 to 11 p.m. in the after.

In Kayley's: Edie Bayard and her N.O. Classic Jazz Orchestra, Friday and Saturday nights, from 8 p.m. to midnight or Sunday from 11:30 am.

In the English Bar: Alvin White Dupas Tuesdays through Saturdays, 4 to 7 p.m. and 9 to 11 p.m. Also: in the French Garden, weekends 10 to 12 and weekends 10 to 2. Sandy Cash and the Big Easy.

Hotel Intercontinental, 552-5666. In the Lobby Lounge, Joel Simpson, 5-8 p.m. and Theresa Kelly Tuesday and Thursday.

Hytai Hotel, 561-1234. The Courtyard, third floor: Sundays: Chuck Drisko Inc. performs traditional New Orleans Jazz from 10:30 to 2. In the Mint Lounge catch the smooth sounds of Nora Wixted and Band Fridays, 4 to 8 p.m. In the Attarna, name Sun. and Mon. evenings, the Herb Tarnitz Trio.

Johnny White's, 733 St. Peter. Tues.: Dino Kruse rock and soul music from midnight.

Landmark Hotel, 541 Bourbon, 524-7611. Piano music. Mon. and Thurs. Greg Villarrarco, 4 to 9 p.m. Tues., Wed. and Fri.: Terry Lee, 4 to 9 p.m. Fri. and Sat.: Mike Burns, 9 to 2 a.m.


Molasses Dupay Hotel, 1901 Toulouse. Thurs. through Sat.: piano by Tim Davis.

Margery Hall, 503 Bourbon, 524-5555. Music by local entertainers every afternoon and evening. Piano by Mr. Davis. Call 524-5555 for specific artists and times.

Mediterranean Cafe, 1000 Decatur St., 523-2302. Sat. and Sun. and weekends. Piano by Mr. Davis. Call 523-2302 for specific artists and times.

The Mint, 500 Esplanade at Decatur. Harry May­ronne on the piano noon till 3 p.m.


Old Opera House, 601 Bourbon, 525-3285. Call for their latest schedule. Live music nightly includes New Orleans groups. Many bands feature special wildlife in rhythm and blues.


Prost, 723 St. Clairborne. Fridays: Bobby Love and Willie West play play tunes from Leon's records, along with Angelo Nocentelli and others. New Orleans-style music.

Royal Savoya Hotel, 300 Bourbon, 586-0000. In the Mystic Den, Tuesdays-Saturdays, Bobby Leroux, from 10 p.m.

Ryan's VIP Club, 411 Bourbon, 566-1957. From 9 p.m. to midnight, the Celtic Folk Singers.

Sale Bistro, 1001 Decatur Plaza. From 8:30 to 11:30; Mondays and Wednesdays: Amelia Miller. Tuesday and Sundays: Cynthia Chen Thursday and Saturday: Fred McDowell, Harry Mayronne plays Sunday noon until 3 p.m.
**How to get to the Festival using Public Transportation**

From the corner of Canal Street and North Rampart (next to the Popeye's Fried Chicken), take the Esplanade Bus. This will cost 60c, so have the correct change ready.

Your stop is at Grand Route St., John. From there walk three blocks down North Lopez. You will be able to see the Fair Grounds from the stop at Grand Route St.

You can take the Jazz Fest Shuttle from the Louisiana Superdome (Poydras Street Side) or the International Hotel. $1 for adults (25 children) fare includes round trip service and admission to the Festival. Call 581-7229.

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We at Homestead Productions, Inc. and Richardson's Farm would like to invite you to the third annual CHUCKY RHYTHM AND BLUES FESTIVAL to be held Saturday, July 16, 1987 from 11:00 a.m. to 5:00 p.m. at the Amphitheater located on the Richardson Farm, 2421 Goldenrod, Meridian, MS. The Festival site is 1/4 mile west of US 228, 1/2 mile south of MS27, and 1/2 mile east of Jackson, MS.

For more info: call or write Homestead Productions Inc.

1204 24th Ave, Meridian, MS 39301; (601) 483-5309

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Bert & Queenie's Happy Lounge, 8520 Spruce,
856-0024, Weekend disco.

The Real, 1935 Broadway, Sat. 9: Charmaine
Neville and Real Feelings.

Carrollton Station, 6149 Willow, Fri. 1: rockabilly
band Johnny J. and the Hitmen.

Glass House, 2519 S. Saratoga, 856-9279.

Channel Station, 6149 Willow, 966-0549. See ad in this sec-
tion. Check out the ad in this section. The club
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Jammers. Music most nights, call for details.

Bert & Queenie's Happy Lounge, 8520 Spruce,
856-0024, Weekend disco.

The Real, 1935 Broadway, Sat. 9: Charmaine
Neville and Real Feelings.

Carrollton Station, 6149 Willow, Fri. 1: rockabilly
band Johnny J. and the Hitmen.

Glass House, 2519 S. Saratoga, 856-9279.

Channel Station, 6149 Willow, 966-0549. See ad in this sec-
tion. Check out the ad in this section. The club
features local pop and rock bands as well as
national and international acts. Fri. May 1: the
1: Jimmy's Mistakes and the New Orleans City.
Sun. 2: The Turtles and the Zephyrs.

STAGE 2
N.O. Stage, 851 Tchoupitoulas, 821-5050.
Band performance and restaurant. Mon.
6: Craig Bujandy and the Jazz Cats. Fri.

STAGE 3
1409 Magazine, 891-0997.
Folksy music. Mon. 11: Local blues artist
Stella de la Rosa. Tues. 12: Steel Guitar
Orleans Rythmn & Blues Band.

STAGE 4
Benny's Bar, 738 Valence, 866-0024.
Music most nights, call for details.

STAGE 5
The Boot, 866-0024.
Music most nights, call for details.

STAGE 6
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ART


Academy Gallery, 829 Magazine, 880-8111. Through Wed. 6: paintings by Dorothy Oderman and Chinese artist Xie Tiansheng. Thurs. 7 through Fri. 20: newcomers display their thesis work.


Bergen Gallery, 705 Royal. Eric Nagel and Michael Hunt also a preview of the 1987 Jazz and Heritage Festival poster done by Hugh Rickes. Call 523-7652 for dates and times.


Dyansen Rosenbaum and new paintings by Charleston artist Dennis Perrin.


Moinzadeh's "Shadows." The gallery displays her work in paint, wood, and stone.


Through Fri. May 8 through June: Japanese photo realist Takeshi Yamada's recent paintings and prints.

Takeshi Yamada's recent paintings and prints.


THE REBELS

FOR MORE INFORMATION CALL (504) 361-4898

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**Advance:**
$9.00

**At the door:**
$11.00

**Friday, May 15**

**Saturday, May 16**

**Sunday, May 17**

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**Prytania Theatre**

Tickets at all Ticketmaster Outlets

For information or tickets write:

Crescent City Polka Festival
P.O. Box 8604
Metairie, LA 70011-8604

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**CINEMA**

**Loyola Film Buffs’ Institute,** Most films at 7 and 9 pm. Call 869-2102 for schedule. May 4: Chinatown. 8701 Magazine St., 899-1174. Pottery by Mr. Willems.

**Tuental School of Architecture,** Mon. May 11 through Sun. 16, graduating students display their projects.

**COMEDY**


**Marie Laveau's Restaurant,** 320 Decatur St., 525-9655. Fridays: Hot Stuff, N.O. Style, starring Becky Allen, Fred Palmisano and Wanda Rouven.

**Punchline Comedy Club,** 4700 Veterans Blvd., 486-1973. Tues.: Casper. From Tues. 19: Michele Beaudry, John Caponera along with Banny Brown, and Jim Johnson. From Tues. 26: Michelle Beaudry, John Caponera and George Campbell. The Punchline is closed on Mondays; most acts are from out of town.

**THEATRE**

**Bayou Dinner Theatre,** 4040 Tulane Ave. 486-4545. Through Sun. May 3: She Stoops to Conquer. Thurs. 7 through June: "I Do! I Do!" a musical comedy about marriage, starring a real husband and wife team.

**CAF,** 900 Camp, 523-1216. For their 10th birthday celebration, the center will show the award-winning commericals from the 1984 Cannes Film Festival, Thurs. May 14 through Sun. 17, at 9:30 pm.

**1987**

**City Polka Festival**

**May 15, 16, 17**

Clarion Hotel Grand Ballroom

Polka

Gajun Two Step

Schuhplattler and other specialty dances

Myron Floren

Bruce Dairepont

**Advance:**
$41.00

At the door—$11.00

**Friday—15th**

**Saturday—16th**

**Sunday—17th**

**Advance—59.00**

**Advance—$9.00**

**Advance—$12.50**

**At the door—$11.00**

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**Tulane University, Newcomb Art Gallery,** Through Sun. May 17. Newcomb pottery... Also, Sat. 9 through Mon. 17: Senior students exhibit their favorite works done this year.

**Cajun Two Step**

**Advance—$9.00**

**At the door—$12.50**

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**Bayou Dinner Theatre,** 201 Robert St., Gretna. 367-5400. Through Sun. 24: "One Woman..." the only show in New Orleans featuring a real husband and wife team.
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I'M SORRY DANNI! (Forgive Me?) — A.M.

RARE POSTER

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APRIL - Wavelength 41
Michael Heller, yet another WTUL alumnus, departed New Orleans when the Metronome record store moved to Atlanta, where it is now situated at 1536 Monroe Drive NE. When Michael's not at the store pushing Huey "Piano" Smith and Professor Longhair, he can usually be heard broadcasting from the studio of radio station WRFG. The show's called Good Morning Blues and at least half of every program is devoted to the sounds of the Crescent City. By the way, we've always wondered — is the reason why you never hear much about Atlanta music because General Sherman burned all the recording studios when he marched through Georgia?

Charley Patton, "The Father of the Blues," was born in 1887, which means that this year is the centennial of his birth, as well as (in the estimation of some scholars) the centennial of the blues. In celebration thereof, Belgian blues enthusiast Robert Sacre has published The Voice of the Delta: Charley Patton and the Mississippi Blues Traditions, a collection of lectures given in 1984 at the University of Liege. Who cares what a bunch of academics have to say about the blues? Well, wait'll you read the list of contributors: Mike "Blues Unlimited" Rowe, John Broven, Arnold "Honkers and Shouters" Shaw, Professor David Evans, Dick Sherman, Jim "Living Blues" O'Neal, Luther Allison (supplying an essay entitled "A Bluesman"), and Harvard's Eileen Southern, author of The Music of Black Americans. To order your copy, contact Robert Sacre, 117 Chaussee de Tongres, B-4420, Liege, Belgium.

England's Charly Records, for an "undisclosed sum," has bought the vaults of the late Joe Banashak's record empire, which includes the labels known as Alon, Bandy, Instant, Minit and Seven-B. There's a small catch, however. According to Jeb Banashak (Joe's son), the treasure trove is devoid of much Toussaint gold: "They bought the whole shootin' match but I don't know what they're gonna do with it. He (Joe STOR'I'VALL Banashak) sold Allen's (Toussaint) songs back to Allen a long time ago so there won't be much to the publishing."

It was a rockin' debut to a rockin' record when Johnny Magne and a couple hundred of his closest friends celebrated the release of his live album Now Appearing in April. The disc is available at your favorite platter dispenser now...

Mighty Sam McClain sounded mighty good with his new band featuring Cranston Clements on guitar, as they opened for Mr. Bobby Blue Band...

ONLY IN NEW ORLEANS DEPT.: WWOZ is back on the air after a tugboat hit their tower, putting them out of commission for a while... The New Orleans Music and Entertainment Association (NOME) elected two new members to its board, film producer Jo Ann Schmehl, former producer of the NOJ&HF, and Red Priest, musician with Waka Waka... Ron Levy, former keyboardist of Roomful of Blues, is making his home in New Orleans now... Zachary Richard fans will love his two-volume retrospective album out just in time for Jazz Fest buying...
### COMING IN JUNE:
- June 5 & 6: THE NEVILLE BROTHERS
- June 11: CHICK COREA'S ELEKTRIK BAND
- June 13: THE ITALS w/ THE ROOTS RADICS
- June 19: BUCKWHEAT ZYDECO

### MAY

#### Starting Times:
- 9:30 - Mon. thru Thurs.
- 10:30 - Fri. and Sat.

#### Schedule

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<td>EXUMA</td>
<td>SEDUCTION</td>
<td>ROCKIN' DOPSE &amp; THE TWISTERS</td>
<td>SONG DOGS</td>
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**Happy hour** 2pm-8pm, 50¢ drafts, $1 longnecks, $1.50 hiballs

Tip's is available for private parties

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