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—Ernie K-Doe, 1979

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Ras Cloud — Lafayette to Tuff Gong

When Ras Cloud made one of his periodic pilgrimages to Jamaica last December, the Lafayette-based reggae musician and song writer had no idea that he would end up in Tuff Gong studio, the recording studio owned by the late king of reggae, Bob Marley. Nor did he think he would be recording with Marley’s rhythm section — bassist Aston “Family Man” Barrett and his brother, drummer Carlton “Carly” Barrett.

After checking out the rates at some of the studios around Lafayette, Cloud, through his connections in Jamaica, found he could record in Jamaica for much less. Cloud and bassist Walter Thibeaux, from Cloud’s Sons of Sefassie-I band, initially went to Jamaica in December to “check the studios and just cool out,” says Cloud. “There were no breakthroughs,” he says of his first couple of weeks in Jamaica on last year’s trip. “We were about to come home when I met a Rasta named Blue who said he had just come from Tuff Gong (a new Tuff Gong recording studio was recently built; the original has been turned into a museum). I said, ‘Tuff Gong?! I’m a musician too, and I’ve been looking to do some recording here.’”

“He said he could hook it up (a session at Tuff Gong) for about $200 U.S. All I had was about $200, but we took a minibus to Kingston and next thing I know I’m in Tuff Gong, recording with the Barrett brothers.”

For that session, Cloud recorded one song, titled “Reach Out,” with Aston on keyboards, Carlton on drums, Thibeaux on bass and Cloud playing guitar, harmonica and sang on the track. He returned to Louisiana with the master tape and one objective in mind: to go to Jamaica and record an album.

By late April of this year Cloud had pulled together enough cash to record an album in Jamaica with the Barrett brothers at Tuff Gong. But within an hour after he had landed in Jamaica he was told by a taxi driver that he wouldn’t be recording with Carlton Barrett — the drummer had been killed by a gunman in front of his house just three days earlier.

“When he came out of his house one morning to get into his Mercedes, they [Barrett and the gunman] exchanged a few words [and the gunfire] shot him in the neck and head. He died in front of his mansion with his Mercedes running.”

Cloud and Thibeaux ended up recording at Sound Lab Studio with Aston Barrett on keyboards and Jamaican drummer Sir George Malcolm laying down percussion. Cloud recorded ten tracks — including a timely piece called “AIDS Is the Plague” and a cover of Bobby Womack’s “Woman’s Got to Have It” — six of which he hopes to release on an EP. He plans to finance the pressing of the record himself and he has been selling individually-dubbed cassettes of some of the tracks recorded on his last trip.

For the last half decade or so Ras Cloud and his Sons of Selassie-I band have been a permanent fixture on the Lafayette music scene. Though the band has seen many personnel changes over the years, its current lineup has remained constant for the last three years: Cloud on guitar, harmonica and vocals; Walter Thibeaux on bass; and Terry Broussard on drums.

Besides the obvious reggae component of Ras Cloud’s music, his style also contains elements of blues, R&B, soul, gospel, rock and zydeco — the sum of all the musical influences of his past.

Born in Lafayette in 1948 and...
Cloud, then, started jammin' more persistently. "I'd been jammin' all along. Ever since I was in the seminary I was jammin' guitar and singing Gregorian chants, five-part harmony. I was always dealing with it, but I always kept it on the back burner. "When the spirit hit me," says Cloud, "I'd been playing a lot of music and I had decided up and everything. I was in Boston, at Cambridge Square, and this woman walked up to me and said, 'What's going on, Rasta?' I said, 'My name's not Rasta; I'm Cloud.' She said, 'You gotta go to Jamaica.' I didn't think twice about it."

So with that, Cloud made the first of many trips to Jamaica. "There were hundreds of dudes, thousands of dudes living the revelation I had took so long to realize — how to live for real," says Cloud of the Jamaican Rastafarians. "They were tuned into the Holy Trinity. They were tuned to everything I was doing. And they were tuned into the fact that you can aim your music; you can target your music."

Cloud says he became aware of the relationship between native Louisiana zydeco and Jamaican reggae when, in Jamaica, he went to visit a Rasta elder up in the mountains and got quite a surprise. "I had to track him up, had to climb up the mountain," recalls Cloud. "Finally we get there and there was this Rastaman, deep in the bush, smoking ganja, listening to Clifton Chenier! I said [to myself], 'Is this revelatory enough for you?' So what I'm saying is this: the roots of zydeco music is the roots of rhythm and blues and gospel music, which is the roots that reggae is built on. It's all connected... ."

—Doug Newcomb

given the name Thaddeus Prejean by his parents, Cloud entered a Catholic seminary at age 12. After five years in various seminaries, the artistically inclined young theologian left a seminary in Iowa to study art at the San Francisco Art Institute. After studying in San Francisco, Cloud returned to Lafayette to attend the University of Southwestern Louisiana and received a BA degree in 1971. From USL, Cloud went to the University of Pennsylvania Law School before deciding that a career in law was not quite in agreement with his religious upbringing. He drifted around the country for awhile, eventually landing back in San Francisco. "I was reading my Bible regularly, playing music all over, hitchhiking with a pit bull-dog." Then in 1972 he had what he describes as a "spiritual encounter."

I went from Thaddeus Prejean to Reverend Cloud," he says. "I started jammin' more persistently. I'd been jammin' all along. Ever

---

From Phil Musso Jr., the man who brought you Kansas, comes a brand new New Orleans band Tabula Rasa ("mind of the soul before experience"). Shown left to right above, Michael Majonos, guitar; Michael Cunningham, singer; Chuck Booksh, bass; George Piazzo, keyboard, guitar, vocals; Jon Morley, drums. With Musso's track record, this is a band to watch.
BY JOHN DESPLAS

I t was late afternoon and I had tuned in to NPR's "All Things Considered" to catch up on the latest installment of Olillie's Folies. I was sitting at the kitchen table, the heat and the humidity -- surely if God had intended us to live in N'Awlin's He would have given us gills — slowly and steadily fogging up my consciousness. As I nodded off so want to curse the gods one last time sounded like a heavenly choir. Had I "the good, the bad, and the ugly." Some time later I recall hearing what sounded like a heavenly choir. Had I gone gently into that good night? I did so want to curse the gods one last time before I died. But wait a minute, I...same table, up and attempted to orient myself.

"La Bamba, and indeed, they had been singing a chorus of..." the Mormon Tabernacle Choir, and...same table, same nasty cat, same Sony ghetto blaster. It turns out the heavenly choir was the Mormon Tabernacle Choir, and indeed, they had been raising their voices on high to the tune of what I knew as the old Ritchie Valens hit from the late Fifties, yep, "La Bamba."

An interviewer was now speaking with a fellow named Tom Miller who has been collecting versions of "La Bamba" and he was playing a selection of the more curious renditions: a punk version by a group called The Plugs; one full of bombast by Mr. Bombast-aka Neil Diamond; a fizzy, pop rendition by Buddy Holly's old band, The Crickets (sans Buddy); and a Chubby Checker reading with a limbo twist. Forget your collection of twelve interpretations of "La Bamba" and he has managed to track down some 70 odd pressings to date. With a couple of books that sound vaguely anthropological in nature to his credit, Mr. Miller appears to be less crazed fan than obsessed scholar. He explained there are three theories scholars offer as to the origins of "La Bamba." (No, Ritchie Valens didn't do the original version.)

Theory One has it that slaves brought the basic rhythm from Africa to Mexico in the 1600s (MMBBA) where a Caribbean flavor was tossed in. Others believe that right after original strain is out of Africa it arrived in the New World via Puerto Rico. The third theory, if I got this correctly, states that "La Bamba was a..." that was transformed into a bow uniting the dancers in the course of some highly choreographed moves. And the word "La Bamba" is meaningless except as the name of a dance, as in "La Jitterbug." All of this fascinating minutiae is by way of letting the public know that Columbia is releasing a film based on the life of Ritchie Valens, the 20th century popularizer of the folk classic, "La Bamba.

You can't but compare this latest entry in rock hagiography to "The Buddy Holly Story" and not simply because Holly and Ritchie Valens died in the same plane crash. Both films are rudimentary as to film making technique, each is modest in scope and scale, and each strives to evoke the early days of rock 'n' roll. Where the paths diverge is at the pivotal point of character. Gary Busey had a reputation as a naturalistic actor when director Steve Rash cast him as the legendary Buddy Holly. He had been "playing dues" for some time in thankless parts in forgettable pictures — with the notable exception of Dustin Hoffman's eponymous pal in "Straight Time" — before he got his first starring role. Though he's been knocking around for a few years, Lou Diamond Phillips has little acting experience and, an equally important liability, has no screen presence. If that weren't enough, writer-director Luis Valdez ("Zoot Suit") has made a strategic miscalculation in juxtaposing Ritchie as a nice Hispanic boy who wants to play rock 'n' roll, buy his adoring mother a house in the suburbs, and be accepted by his WASP girlfriend Donna. He's a likable kid all right, but it's brother Bob who is a rebel. So whether he plays the guitar in a rock 'n' roll band or not, Bob is the real rock 'n' roll hero; he's the embodiment of the James Dean credo "Live fast, die young, make a beautiful corpse." Ritchie dies young, but it's a quirk of fate. Bob is still alive, but his rebellious spirit places Dean's mantle on his shoulders.

I brought up this point with Rosana DeSoto, the actress who portrays Connie Valenzuela, Ritchie's mother, during a recent interview. I thought that perhaps Esai Morales who plays the older brother Bob might have lent his own appealing personality to the characterization. "No, that's just how Bob is," I met him, and the entire Valenzuela family, during the filming, and I can tell you that's exactly how Bob is." Because Bob is so charismatic a character, Connie Valenzuela's almost total lack of attention to him tends to alienate the audience from her. Rosana didn't quite see it that way. She gave a stirring defense of the mother as a woman who is too busy playing off both her mother and father to her children to indulge them with lavish attentions. Perhaps so, but in the movies you can't let your audience warm to a character and then expect them to accept another character who treats him or her with indifference at best. "You may have something there," she reluctantly nodded. "You see, Bob is really the alter ego of Luis..."

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Valdez, the director. That’s what he’s like, they both share that macho masculinity. I wanted at least one reaction shot so that we could let the viewer know that Connie has some genuine feeling for Bob, that not everything is for Ritchie. But he nixed it. So I guess it is likely that people will leave the theatre with negative feelings toward Connie. She’s a woman of great strength, though. I admire her immensely.”

Afterwards, I thought about Buddy Holly and God knows he wasn’t “macho” anatomy is destiny, especially with those glasses — not even as Gary Busey played the role. And I thought about that scene where Buddy is getting on a bus and his old girlfriend is giving him a hard time and he turns to her with quiet defiance, bobs his head up and down ever so slightly and tells her “Well, boola-boola!” Both times I saw the film the audience laughed and cheered. In his non-macho way, this Buddy Holly was a rebel.

If Luis Valdez does identify with Ritchie’s older half-brother, he either was unaware of its effect on his script or indifferent to the violence it does to the Ritchie Valens legend. In a luxuriously masochistic fashion, he filmed The Bob Morales Story. Le Bummer, for he wallows in Bob’s self-destructive behavior with a sensuousness that is missing from his portrayal of Ritchie Valens. Instinctively he must know that the rebel, no matter how self-destructive his ways, is the stuff of rock ‘n’ roll legends. His attention to Ritchie becomes perfunctory, his fascination with Bob obsessive.

Bob Dylan? There are those who say that it would have been a wise career move if the old troubadour had died in that motorcycle accident. Instead of moviebios of Buddy Holly and Ritchie Valens we might be watching Everybody Must Get Stoned, the Bob Dylan Story. And instead of sequined jumpsuit tributes to Elvis in Lake Tahoe we’d be treated to tie-dyed gypsy-garbed appreciations to Dylan at Caesar’s Palace. Anyhow, 20th Century-Fox is releasing in November Hearts of Fire, a movie with Bob Dylan playing a washed-up rock star. Life imitates art imitates life... an infinity of mirrors... This month Columbia will release Jim McBride’s (David Holman’s Diary, the remake of Breathless) The Big Easy, originally shot in N.O. almost two years ago under the title Nothing But the Truth. It had been languishing on the shelf for awhile after Universal dropped plans to distribute. McBride has been taking it out on the festival circuit where good word of mouth has been building.

Finally, David Puttnam, the new head honcho at Columbia, saw it at Telluride and snapped it up for a late summer release. A publicist recently expressed concern that New Orleanians might be offended by the film because it depicts the city as a place where corruption is rampant and out of control. I assured her that, at least locally, Columbia has a monster hit on their hands.
I was at work the other day when the phone rang. Being not too terribly busy at the time, and not knowing any better, I picked it up. "How'd it come out?" I was greeted by a female voice.

"Hello?" I asked, bewildered.

"How'd it come out?" I repeated. I figured if the voice was going to play the repeating game, I could too.

"You know, the article. For Wavelength. About the Phantoms. How'd it go?"

"Hub? Nobody had told me anything about an article. I'd never even heard this person's voice before. "Who is this?"

I wasn't even listening to the reply. I won't say my job is hard, but when you're talking on the phone to a total stranger, you can get behind which can be a real pain to catch up sometimes. So I tuned her out and just managed to catch the first and last few words and the overall high points of what she said. I didn't catch her name.


"What?" Like a cocker spaniel at a cocktail party I had heard my name in there somewhere as well. "What article?"

She went on to repeat herself again and the same inaudible monologue; this time I gleaned that she was the editor. "Phantoms. Interview. Article. Tour. How's it go?" she warbled. I could do nothing but make apologetic cocker spaniel faces at my girlfriend while our pasta and vegetables got cold.

From there it turned into a bad dream. Telephones were always ringing everywhere I went, and it was always her. It was like a nightmare you would have after eating cold pizza on a Saturday night and falling asleep watching Vincent Price in The Tell-Tale Heart. In restaurants I would get called to the telephone, at the airport I would get paged; it was always her persistently manic babbling on the other end. I would be standing at the

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bus stop and the pay phone next to me would ring. She followed me. It was straight out of a Spielberg movie.

Finally, I tracked down the secretary and got a hold of the tape. “She’s been calling here every day,” she said accusingly as she handed over the tape.

I took the tapes home (there was a cassette and a self-titled video) and decided to check them out. The video featured four of the tallest, skinniest looking guys I have ever seen, with long hair flopping in their faces doing the worst job of lip-syncing I have ever witnessed (including the time I sat through a whole episode of *Solid Gold* to watch Chuck Berry — after twenty minutes of Christopher Cross and the Captain and Tennille singing along with their records he comes out with a big red guitar and a wild Hawaiian print shirt and an amplifier with knobs like on a ’57 DeSoto, one of the few artists to ever actually play live on that show). The tape is a whole lot better. It’s basically stripped-down, overdriven garage punk, high on energy but low on content, structure, or any of that other stuff. None of that artsy-fartsy conceptual stuff for these guys. Just turn it up and crank it out. But on video these guys are a worse nightmare than their PR department. They look like Aerosmith on a low clothing budget. They must be really good live if they can stay sober enough to keep from tripping over their guitar cords and unplugging them. Their music is a powerful brand of straight-ahead, no-frills, Stone Age psychedelic punk that’s raunchier than anything most so-called “neo-psychedelic” bands could ever come up with. And yes, they really do play incredibly cool teardrop-shaped Vox phantom guitars straight out of the Sixties.

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The Saints
ALL FOOLS DAY
TFT Records
In 1977 the Saints introduced Australia to punk rock with their international hit "I'm Stranded." Since that time it seemed that the band was indeed stranded, going through numerous changes in sound and personnel before a 1981 breakup. In 1991, however, lead vocalist Chris Bailey re-emerged with a new band of Saints and actively began to experiment with the more pop-oriented sound he had introduced on the Saints' last records.

All Fools Day is happily the "pop masterpiece" Bailey has long aimed for. With the vocal prowess of Mick Jagger, the rock and roll sound which was largely defined by rhythm guitarist Kim Salmon. Full of new and exciting sounds, this album is a sturdy album of rockabilly numbers on their issues is preceded by one of his most influential albums, "The Truth." This album captures the essence of the early 1950s rock and roll era, with its distinct sound and style.

Steve Dankner
TECHNO-ROMANTIC
Dankner is a college music teacher who has self-produced this cassette of music generated by the Korg 250 synthesizer. The musical language is a jumble of classical, jazz, Latin, and rock elements, sometimes very witty, sometimes simply strange. Not all of these sounds work, but Dankner's hidden voice in this traditional city is worth investigating.

B.B. King
ONE NIGHTER BLUES
Ace 231
If album jackets are an indication of what's on the inside, then this one can't miss. A live shot of B.B.'s R&B adorns this LP, with his imposing stage presence and imposing stage presence and exotic act. This is a sturdy album of rockabilly numbers on their issues is preceded by one of his most influential albums, "The Truth." This album captures the essence of the early 1950s rock and roll era, with its distinct sound and style.

Duke Robillard
SWING
Reeder 3183
Sleepy LaBeef
NOTHIN' BUT THE TRUTH
Reeder 36X2
Here are two albums of "roots" guitar from Reeder, Robillard is well-known through his work with the Pleasure Kings and Roomful of Blues; his journey here into the world of Jay McShann and Charlie Christian is mostly successful. If this playing doesn't have the urgency of his later blues repertoire, it's nice anyway to hear a good musician break out of the old I-IV-V once in a while. The prolific new-swingster Scott Hamilton plays fine tenor sax here.

Sleepy LaBeef is always urgent, which is important if you're a rockabilly guitarist. The man is 6'6" and has a voice a shade higher than B.B.'s, those who've caught him at Tiguica's can attest to his imposing stage presence and exotic act. This is a sturdy album of rockabilly numbers on their issues is preceded by one of his most influential albums, "The Truth." This album captures the essence of the early 1950s rock and roll era, with its distinct sound and style.

RARE RECORDS

Dixieland, Fifties Style
Tony Almerico & His Dixieland Jamboree Allstars 'You Cooked Your Goose With Me'/"Ding Dong Daddy" Crescent City Records 104

V ivid what a beautiful label this one has! Almerico is best known for his version of "Bourbon Street Parade," recorded for Imperial. However he did record for other labels, including this Crescent City signature. The vocal on "You Cooked Your Goose With Me" is taken by the band's female singer, Joy Palo, while Almerico of course is the "Ding Dong Daddy." Like other releases on Crescent City this is very good dixieland dating from around 1950. "Ding Dong Daddy" is especially interesting as everyone in the band gets to take a short instrumental break. This label could have possibly been associated with the J&M Studio, as the sequence numbers on their issues is preceded by JM. Interesting.

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Terrance Simien is talking about the Canadian leg of his last tour. "We hit one of the worst blizzards in 23 years," says Simien. "It dropped five feet of snow in five days. Our first day in Canada was 32 degrees below zero. They were flashing on TV, 'Unprotected skin will freeze in one to three minutes. So you had to wash yourself.'"

Why was this 21-year-old zydeco accordionist from South Louisiana's subtropical environment crossing Canada just as winter kicked in? Because Simien is everywhere these days.

"My biggest accomplishment on this last tour was crossing the Rocky Mountains in Canada, from Calgary to Vancouver. I went through some 50 odd miles of mountains in the wintertime,"

Crossing the Canadian Rockies during winter in a camper wasn't the only thing Simien and his band, the Mallet Playboys, accomplished on the tour. As they made their way up the East Coast, across the Midwest, through Canada, down the West Coast and back to Louisiana ("just in time for a big boucherie," says Simien of his homecoming), the group of young zydeco musicians also won over hundreds of fans with their hard-driving R&B-charged style.

"Everywhere we went it was a standing ovation. Most of them hadn't heard zydeco before. In Calgary people were doing aerobics to zydeco. It was a strip joint we played in. They would strip during the day and zydeco at night," he laughs.

In the nearly four years since he began playing zydeco with the Mallet Playboys, young Simien has built up an impressive set of musical credentials: He has cut a record with Paul Simon; he played before a star-studded audience at the Lone Star Cafe in New York City the night before Live Aid; and he and his band performed two songs in the major motion picture, The Big Easy, filmed in New Orleans and to be released this month. One of the songs, "Closer To You," Simien co-wrote with the film's male lead, actor Dennis Quaid.

After the 1987 Jazz Fest, Simien and the Playboys opened a series of shows in Switzerland for Fats Domino and the group recently opened shows on the East Coast for Los Lobos.

The Swiss Alps are a world apart from Simien's hometown of Lawtell, Louisiana, one of a number of small villages that dot the coastal prairie near Opelousas in St. Landry Parish. In this area zydeco has been played for generations, first at "house dances" and later in nightclubs. Here Simien grew up listen-
ing to zydeco and went to the zydeco dances with his parents. They used to have zydeco dances as a benefit to raise money for our church," Simien recalls. "I would go with my mom and daddy. It was a family thing — go out and dance and have a good time. Then I stayed away from it. I used to feel it wasn't the thing to do. I got into the popular scene. It wasn't cool to go to the zydeco dances.

"I'd go to the clubs where they had bands that would play funk or whatever. And it was this uptight atmosphere where you had to dance a certain way and you had to wear a certain type of clothes, you gotta act and talk a certain way. Now with zydeco, it was just total chaos. They were wild. They were having a good time. And I wanted to be a part of that, and the results were the next day. They just went out and parted.

"One time I went with my daddy to a zydeco dance and I saw a lot of people my age there getting off to it and having a good time," he remembers. "I felt right in from then on. I just started dancing and going out and meeting people. I wasn't playing the accordion yet. I was just getting off to what was happening. I was playing the trumpet in the school band and my dream in school was to have a band that could go into the clubs and jam for the people.

Simien's schoolboy dreams were soon realized when in the fall of 1983 he joined the Mallet Playboys. "This other dude started a band and we called ourselves the Mallet Playboys. That fell apart," says Simien. "I guess I really wasn't ready to get off into it like I wanted to. I wanted to go all the way with it — taking it out of just playing in the local halls; do something with it where you could make a living and see things.

The band had little trouble getting gigs on the thriving local zydeco scene. For awhile Simien continued to lay bricks with his father during the week and played local clubs, like Slim's Y-Ki-Ki in Opelousas on weekends. ("They keep their Christmas lights up year around," notes Simien.) A major turning point in the band's career came in New Orleans in the summer of '84.

"At the World's Fair in New Orleans we saw where we could entertain the people enough to travel, cause we were getting crowds of 2,000 to 3,000 people a day," Simien says. "They'd stop and listen to us, too. This is what the dude said when they were gone: They're gonna have about 10,000 people coming through the gates everyday. And he said, 'Don't start playing until you see the whites of their eyes.' I said, 'This is a joke.'

"But then these people started coming on us. We were on this stage, the Wonderwall Three stage, and the people started coming on us like ants. We couldn't believe it. I started getting nervous. But then again, I started getting excited and really going crazy on stage, doing all kinds of stupid stuff, stuff I wouldn't do around home. I said, 'Man, I'm far away from home. Nobody knows me. I'm just gonna get wild. So we got wild. My accordion player was right with me; every step I'd make he was right there. We'd get in the audience and do crazy things like the goose walk and they'd eat it up.'

One of the people in the audience eating it up was a promoter who helped the band book dates in Washington, D.C. and Baltimore. After playing a few shows on the East Coast, Simien and his band came back to Louisiana, word of the young band's potent zydeco rhythms and Simien and rubboard player Earl Sally's audacious stage antics started to get around, Lafayette's musical matchmaker Dickie Landry had been scouting some of the local zydeco talent for Paul Simon. So was interested in reviving some of the bands, and Simien and the Mallet Playboys caught Landry's attention.

In May of 1985 Landry had Simien and company play for Simon in a local recording studio and Simon liked what he heard. Simien and the band recorded a cover of the Clifton Chenier standard, "You Used To Call Me," with Paul Simon singing back up vocals, and the song was released as a single on Landry's Grand Point Records label.

A couple of months later Simien and his band traveled to New York City for the first time, where they opened up for Lonnie Mack at the Lone Star Cafe. It just so happened that it was the night before Live Aid and Paul Simon, Mick Jagger, Keith Richards and Bob Dylan were a few of the celebrities who showed up to watch Lonnie Mack and Simien and his band.

"We didn't expect it at all," Simien says of the turnout. "This was our first time in New York and we drove from Lawtell to New York. When we got there on August 13th, Paul Simon was on the stage plus had to wait six hours for a change of vehicles in Knoxville, Tennessee. That was 40 hours straight without sleep. You know, you don't sleep in a car; you stay awake. You might be resting on an ice chest then you hit a bump and almost knock yourself out with a concussion.

"I hadn't slept and I hadn't taken anything to stay awake. But after I left that club, he recalls, "I felt like I could stay up for weeks.'

Not long after the Lone Star Cafe gig, Simien was playing at a night club in Lafayette when a set designer for a movie being shot in New Orleans was in the audience and was impressed by what she heard. She told Simien after the show that they might use him and his band in the movie.

"After we got a call about this movie and they said they might be interested in us," says Simien. "So Dickie sent them some demo stuff, and bam, they got us to do a movie called The Big Easy with Dennis Quaid and Ned Beatty.

A few months later, Dennis said, "Man, I like your style. I wanna know more about it. If you ever come to New Orleans and meet me in New Orleans and maybe we can write a song together for the movie." I said, 'That sounds cool to me.'

The result of their collaboration was a song called "Closer To You," recorded in New Orleans with an all-star cast: Cyril Neville on drums, Art Neville on keyboards, Daryl Johnson on bass, Dickie Landry on sax, Simien on accordion, Quaid sang and played guitar. Talking Heads' David Byrne helped mix the song in Los Angeles." Simien says it came out "pretty live." Probably.

For young Simien, big things have happened fast lately, but the easy-going musician seems to realize he still has a tough road ahead. He thinks about those snowbound Canadian Rockies every now and then. "That last tour was 15,000 miles with two drivers: me and my soundman. And my soundman couldn't drive in the city! When it got to the chaos part, I had to take over," says Simien. "I'm thinking about that now, but I don't think about it too much. It brings you back to what you were doing and you look at the future and say, 'Oh no, I gotta do this again!'

"But you have to go out and get yourself established in different areas and take the hard way before you can get to the easy way," Simien says, as if to himself. A broad smile crosses his face. "Right now, I'm on the hard road. But I know one day it's gonna come easier."
NOW that "Cajun's hot," more and more people are beginning to discover firsthand the rich culture of Acadiana and its people. Truth is, Cajun has always been hot — the food, the music, the summers. Only now, Cajun has become hip, which is great for tourism, and, in turn, not bad for Acadiana's depressed, post-oil boom economy.

Regardless of tourists, oil prices and trends, however, the people of Acadiana will continue to do what they have done for generations: work hard and play even harder. There is something about this area that seems to animate its inhabitants to live life to its fullest.

The following is a guide for visitors to Acadiana, specifically, the social and economic hub of the region, Lafayette. This list of accommodations, restaurants and nightspots is by no means meant to be comprehensive, but it will provide the weekend visitor with more than enough places to go and things to do.

Accommodations
The Lafayette area has too wide a variety of hotels and motels to list here. Two of the finer hotels, the Lafayette Hilton Inn and Towers and The Hotel Acadiana, sit on either side of the Vermilion River on Pinhook Road and both offer reasonable rates and attractive weekend packages at certain times of the year.

Bed and breakfast homes have become popular with weekend travelers, and they offer a more rustic stay than the standard sheetrock cubicle at the local motor lodges. The Cobbler's House (circa 1850) in Grand Coteau (about ten miles north of Lafayette) is one of the 70 structures in this small, historic village that is included on the National Register of Historic Places. The quaint Cajun-style cottage is just off the Grand Coteau exit of Interstate 49 and is the most reasonably priced bed and breakfast home in the area. For reservations and information, call (318) 662-5264.

Closer to Lafayette is Ti Frere's House (circa 1880), located at 1905 Berot School Road (La. State Hwy. 339). This beautiful old plantation home was constructed of native cypress and handmade brick and is furnished with period antiques. A "plantation-style" breakfast is included in the rate and guests are greeted with complimentary drinks. Call (318) 984-9347 for information.

Further down Highway 339, towards the town of Erath, is the A la Bonne Veille Guest House. Located about ten miles south of Lafayette in a quiet country setting beside a duck pond shaded by century-old live oaks, this authentically restored mid-19th Cen-
Rayne & Crowley:
Shawn's: Take I-10 Exit 92 - at jct. of Hwy. 90 & Hwy. 724; E. of Duson; small place; Fri., nights from 8:30-12:30.

Koolsie's: in Rayne on Hwy. 90; Wed., Fri., & Sat. nights; small dance floor, older crowd.

Quarter Pole: in Rayne; Take I-10 Exit 87 S. and go 2 mi. E. on Hwy. 98 & 75 to racetrack; Sat., F., and Sun. 4-8; large dance floor; tel: (318) 334-9902.

Belaire's: in Crowley; Take I-10 Exit 90 S.; Cajun music every night except Tues.; Open M-F (11-10), Sat. 6-10:30; Sun. 11-12; Music M-W-Th (1-10), F & Sat. (8-12), Sun. (4-8); nice restaurant; large dance floor; no cover; tel: (318) 789-2580.

Opelousas:
Washington Campground: On Hwy. 182 just N. of bayou; Sat. nights 8-12; older crowd; no cover; tel: (318) 829-9987.

Slim's Y-K-R: N. of Opelousas on Hwy. 182; zydeco music every Fri. and every Sat. 9:30-11:30; small crowd; $4 cover; tel: (318) 942-9980.

The Plantation: W. edge of Opel. on Hwy. 190; Sheryl Cormier every other Sat. morning from 9:30-11:30; live radio broadcast (1230 on AM dial);

Richard's Club: 4 mi. W. of Opelousas on Hwy. 190; zydeco music every Fri. and Sat. night 9:30-11:30; sometimes on Sun. afternoon; black crowd; $4 cover.

Guidry's: in Lewisburg; 8 mi. S. of Opelousas; Sat. & Sun. 6-10; older crowd.

Bourgeois' Club: in Lewisburg; 8 mi. S. of Opelousas; Sun. 6-10; older crowd.

Boiling Point: 1/2 mi. S. of Church Point on Hwy. 35; Sat. 11-3 and radio broadcast from 11-1; small dance floor.

Happy Landing: E. of Opelousas; 5 mi. S. of Hwy. 190 on Hwy. 74; Sat. 8-12; large dance floor, older crowd.

Ville Platte:
Nook's Bar: Cajun music Sat. nights 8-12; large dance floor; older crowd.

Floyd's Record Shop: 434 E. Main St. (U.S. Hwy. 167, one-way going S.); Open M-F (8-5) and Sat. (8-5); excellent selection of Cajun and zydeco records, tapes, etc.

Eunice:
Savoy's Music Store: E. of Eunice on Hwy. 190; Cajun jam session every Sat. morn. from 9-12; no dance floor; musician's haven.

Cozy's Blue Goose: One block W. of Hwy. 13 near RR tracks; Sun. only from 7-11.

Lakeview Campground: On Hwy. 13 between Eunice & Mamou; Dewey Ball or Nonc Alle every Sat. from 8-12; $2 cover; large dance floor; older crowd.

Mamou:
Fred's Lounge: Sady Courville & Mamou Cajun Hour Band every Sat. morn. from 9-11; radio broadcast from 9-11; live music from 9-11 (1450 on AM dial); Roy Fontenot's band follows Sady Courville from 11-1; small dance floor; no cover; a must to see.

Basile:
Fontenot's Main Street Lounge: Cajun music Sat. 5-9-11; jam session every Thurs. at 6:30; Cajun French Music Assoc. meeting and jam session on first Sun. of month, 3-7; $1 cover; tel: (318) 432-5959.

Ivy's Lounge: 2.5 mi. S. of Hwy. 190 on Hwy. 97; Cajun bands on Sat. nights from 8-12; jam session every Wed. at 7.

Traveler's Tips:
New Orleans to Lafayette: 125 miles
Baton Rouge:
Catfish Town: Downtown near Mississippi River bridge; Tour Par Tout on Fri.; 7-10; Free; tel: 1-346-8888.
Quarter Note: Near Sherwood Forest Mall; Cajun bands occasionally.
Chimes: Near LSU at Highland and Chimes; Beausoleil usually one Sat. per month; $3 cover; tel: 1-333-1754.
K. of C. Hall: Mammoth Dr.; Mitch Landry or Baton Rouge Playboys once or twice per month.
West Baton Rouge Community Center: Port Allen; Mitch Landry or Baton Rouge Playboys first Sun. of each month; 6:30-9.

Breaux Bridge:
Mulate's: Take I-10 Exit 109 to Hwy. 94 and go W. 1 mi.; live Cajun music 7 days a week for lunch (noon-2) and dinner; open M-Th (7 a.m.-10:30 p.m.), Fri. & Sat. (7 a.m.-11 p.m.), Sun. (11 a.m.-11 p.m.); Music M-Th (8-10:30), Fri. & Sat. (7:30-11), Sun. (7-11); Mon. Les Freres Michot; Tues. Cantkion Express; Wed. Jambalaya or Wayne Toups; Thurs. Beausoleil; Fri. Dewey Balfa; Sat. Hector andOcta; Sun. File; world's most famous Cajun restaurant; no cover; tel: 1-332-4648.
Harry's Lounge: Take I-10 Exit 109 and go S. 1/2 mile; Sun. only from 5-9; large dance floor, older crowd; $2 cover; tel: 1-332-5180.
La Poussiere: On Hwy. 347; Walter Mouton & Scott Playboys every Sat. 9-1; open some Sun. 4-8; large dance floor, older crowd; $2 cover; tel: 1-332-1721.
Kaiser's Place: Y2 mile west of Mulate's; Cajun bands on most weekends.

Lafayette:
"Downtown Alive": Street dance on Jefferson St. in downtown Lafayette on Fri. from 5-8 in spring and fall; large crowds; Free.
Grant Street Dance Hall: Zachary Richard and Rockin' Dopsie on some weekends; young crowd; $3 or $4 cover; tel: (318) 237-8513.
Randolf's: Located in SW Lafayette. Take I-10 Amb. Caffery Exit 100 and go S. 5 miles then turn left on Kaliste Saloom for 1/2 mile; great family restaurant and live Cajun music 6 nights a week; Tues.-Sun. 8:30-10:30; Les Freres Michot and Jambalaya on weekends; no cover; tel: (318) 981-7080.
Pigeon: 2 miles N. of I-10 on 1-40 (Exit #3); nice restaurant, small dance floor; Cajun music 5 nights a week from 7-10; no cover; tel: (318) 896-3247.
Rainbow Club: In Cade - 10 miles S. of Lafayette - Take Hwy. 90 S. to Hwy 182 and go 3 mi.; large dance floor, older crowd; Cajun Band Sat. 8-12 and some Sun. 5-9; $2 cover; tel: (318) 234-0724.

Eratth:
Smiley's Bayou Club: On Hwy. 14, Cajun music on Sat. nights from 9-12; large dance floor, older crowd.
Carpet Room: On Hwy. 14 between Delcambre and Erath; music Fri. & Sat. 8-12 and Sun. afternoon; large dance floor.
Food

There is certainly no shortage of great restaurants in and around Lafayette. In fact, the only problem is deciding which one to choose. The establishments listed here were chosen not only for their superb food, but for their atmosphere as well. A little lagniappe.

When the editor of this magazine discussed this story with me, she said, “Think of places that you would bring a friend visiting Lafayette for the first time.” One place came to mind right away: Mulate’s Cajun Restaurant in Breaux Bridge (Hwy. 94). The place has great food at reasonable prices, the best Cajun bands, lively dancing and a warm, down-home atmosphere. Despite the occasional tourist bus and the national media attention Mulate’s has received, it’s still one of the most popular eateries with the local folks. Coming in at a close second to Mulate’s is Randall’s Seafood and Restaurant (2326 Kaliste Saloom Road). With its own seafood processing plant (don’t worry, there’s no stinky fish smell) on the premises, Randall’s takes a different approach to serving boiled crawfish and crab: they don’t really boil them at all. The tasty little crustaceans are steamed, then simmered with cayenne pepper. Talk about hot! Like Mulate’s, Randall’s has live Cajun music every night and a rather large dance floor, all in a greenhouse atmosphere. Their key lime pie makes a fabulous dessert.

Prejean’s Restaurant, located just north of I-10 (5400 U.S. Hwy. 167 North/I-49), also features live Cajun music seven nights a week, as well as seafood, steaks and alligator dishes, including alligator soup and fried alligator. For seafood lovers, The Riverside (1504 W. Pinhook) is one of Lafayette’s oldest and best-kept secrets. The Riverside, which has been run by the Hurst family for 55 years, features the best in fresh seafood dishes, including the best broiled (not baked!) flounder in Lafayette. For oyster lovers, the oyster dinner is a must — oyster prepared seven different ways. The Riverside may be a bit hard to find, but your search will be duly rewarded. Another seafood restaurant popular with locals, and one that rivals the Riverside in longevity, is Don’s Seafood and Steakhouse (301 E. Vermilion). For more formal dining, Café Vermilionville (1304 W. Pinhook) located a few blocks from the Vermilion River in a stately old antebellum-style home, is well-known locally for their meticulously prepared food and elegant Sunday brunch. In the town of Broussard (about 5 miles south of Lafayette), Vive la Difference (101 E. 2nd) offers continental cuisine, as well as seafood, steaks and sinfully rich desserts. The beautifully ornate Victorian-style house which houses the restaurant adds an extra touch of class.

Much less formal, but no less satisfying are the competing oyster shops in nearby Abbeville, Dupuy’s (108 S. Main) and Black’s (311 Perc Megre). Within a stone’s throw of each other, both are usually packed on Friday and Saturday evenings. If you don’t get there early enough to be seated right away, a cold beer or two will make the wait seem shorter. Both Black’s and Dupuy’s close during the “off” months. And if you really dislike standing in line, make sure you get to Richard’s Seafood Patio (1516 S. Henry), also in Abbeville, a bit early. Nevertheless, the line moves rather quickly. And once inside and they set a steaming tray of crimson mudbugs in front of you, garnished with onions, potatoes and shrimp, you will understand why no one complains about the wait. Because Richard only serves crawfish from the swamp, instead of pond crawfish, his restaurant is only open from early winter to late spring. Also popular in Abbeville is Vernick’s Seafood Patio (N LaFayette Road).

If you want to grab a quick plate lunch while in Lafayette, Dwyer’s Cafe downtown (323 Jefferson) has some of the best homecooking this side of mom’s kitchen. Chris’ Po-boys, with four locations scattered around Lafayette, serves some of the best New Orleans-style po-boys in the city. And for boudin, you’ll want to stop by Comeaux’s Grocery and Market at 1000 Lamar Street.

At Mulate’s the dance floor is small but you can two-step between the tables, as great food is served to the outlookers. Bring the family — no cover, and full bar.

Edwin Broussard, age 85, from the Breaux Bridge area comes to Harry’s Club every week, dancing with “any brave woman who’ll volunteer.” Harry’s has a big dance every Sunday from 5-9 p.m. ($2 cover) usually featuring Johnny Sonnier’s Band. Bring your own partner and wear your Sunday clothes.
At the Lakeview Campground on Hwy. 104, between Eunice and Mamou, the Glide Rite (or cornmeal) on the giant dancefloor insures a smooth Cajun waltz for the 200 or so dancers who show up every Saturday night (8 p.m. to midnight). There’s no cover and plenty of parking, with a different band every week. Serves hi-balls and beer—no food, IDs checked.

After you’ve had your fill of local cuisine at one of the area’s restaurants, you can work off those extra calories that you’re feeling guilty about by spending the evening two-steppin’ with the locals. Of course, if you’ve had too much to eat you can always just sit, soak up the sounds and sip a cold brew.

The good thing about a place like Mulate’s or Randol’s is that you don’t ever have to leave your table to hear some of the best Cajun musicians and you don’t have to leave the restaurant to dance the night away. But there are some other nightspots worth checking out. (See map, page 16.)

One of the best ways to start a weekend in Acadiana is to get here in time for Downtown Alive! on Friday evenings in the spring and fall. Basically, Downtown Alive! is an excuse for people to meet downtown, on Jefferson Street, right after quitting time on Friday evenings so that they can listen to music, swill beer and dance in the street; in other words, to start the weekend off right. A different band is featured each week of the season and the music ranges from zydeco to rock, from Cajun to R&B.

After the music stops on the street (about 8 p.m.) the crowd begins to migrate up and down Jefferson Street and in and out of the bars that run along the main drag. Each bar usually has a band performing after Downtown Alive! At Chris’ Po-boys (631 Jefferson) you can munch on one of their delicious po-boys while checking out one of the local bands. Across the street from Chris’ is Papa’s Downtown (632 Jefferson). A bit further down the street is Marcello’s Bar (100 E. Vermilion), located in the majestic old Gordon Hotel. For years Antlers was a haunt for the local art crowd. And while you still may find an occasional group of artists who have drifted in from the nearby Artist Alliance Building on the corner of Vermilion and Buchanan (which is worth checking out in its own right for its displays of local works of 20th-century art), many of the “old Antlers” denizens say the place, with its art deco interior, just isn’t the same since new owners took over and renamed it Raymond’s at Antlers (555 Jefferson).

The music starts a little later at George’s Jefferson Street Tavern (209 Jefferson), which usually books rock ‘n’ roll and reggae acts. Within shouting distance of George’s—across Jefferson Street and a parking...
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If your tastes run more towards zydeco, Hamilton's Club (1808 Verot School Road/Hwy. 339) hosts zydeco dances nearly every Saturday night. Occasionally the dances are private, church-related affairs (like a recent Saturday night when Sampy...
Paula Birch

and the Bad Habits played a benefit dance for a group from Catholic Church, but well-behaved visitors are tolerated.

For a few years Hamilton's hosted a "honky night" on Wednesday evenings, but the tradition died off about three years ago. Local promoter Danny Boyd is trying to revive the "honky night" and has presented August 15, 1989

The Gumbo Shop

Caters

Seafood Okra Gumbo

Jambalaya

Chicken Andouille Gumbo

Blackened Redfish

Crawfish Etouffee

and much more

Summer Sizzles

At Riverwalk

Aug. 1 The Summer Sizzle Concert Series presents a weekend of Cajun Classics featuring ITCHEFALAYA at 7:00 p.m. on Spanish Plaza

Aug. 2 The Summer Sizzle continues with LAISSEZ FAIRE at 2:00 p.m. in Bon Fete

Aug. 8 The Summer Sizzle Concert Series celebrates the Music of New Orleans with HEART & SOUL at 7:00 p.m. on Spanish Plaza

Aug. 9 The Summer Sizzle continues with SEDUCTION at 2:00 p.m. in Bon Fete

Aug. 15 The Summer Sizzle Concert Series presents a weekend of rhythm and blues featuring MIGHTY SAM McCLAIN at 7:00 p.m. on Spanish Plaza

Aug. 16 The Summer Sizzle continues with TOMMY RIDGLEY AND THE UNTOUCHABLES at 2:00 p.m. in Bon Fete

Aug. 22 The Summer Sizzle Concert Series goes South-of-Border with RITMO CARIBENO at 7:00 p.m. on Spanish Plaza

Aug. 23 The Summer Sizzle Concert Series presents THE PHIL PARNELL TRIO at 2:00 p.m. in Bon Fete

Aug. 29 The Summer Sizzle Concert Series celebrates traditional Dixieland Jazz featuring THE BLUES SERENADERS at 7:00 p.m. on Spanish Plaza

Aug. 30 The Summer Sizzle concludes with a traditional Dixieland Jazz Jam at 2:00 p.m. in Bon Fete

The Outsiders' Guide to Acadiana

Restaurants

Refuge

Restaurant

630 St. Peters
525-1486

Catering

Summer Sizzles

At Riverwalk

August 15, 1989

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The annual Zydeco Festival in Plaisance, in St. Landry Parish, takes place on the Saturday before Labor Day and has been the festival for zydeco since its inception a few years ago. If you plan to attend, be sure to bring an umbrella; the festival is held in a soybean field and there are no trees on the festival site.

Lee Manuel, president of the Cajun-French Music Association of Louisiana, tells us that on August 2 the Fourth Annual Cajun Music Festival will begin indoors at the Northwest Community Center in Eunice 10 a.m.-6 p.m. Eight different bands, one per hour, $2 admission, food and refreshments. The festival is held the first Sunday in August every year.

As festivals go, the Festivals Acadiens, a conglomerate of individual festivals (the Cajun Music Festival, the Bayou Food Festival, and others) held every third weekend in September in and around Giroud Park in Lafayette, is the cultural event of the year in Lafayette, a weekend filled with music, dancing, art, food and general bon temps. Lately it seems as if there is a festival every weekend. But even when there isn't a festival going on, somewhere in Acadiana you can always find a good time.
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**AUGUST CONCERTS**

**Saturday 1**  
A Surf Party with SST recording artists Lawdaw, These friendly guys play their fun surf-pop tunes at Carrolton Station, 3140 Willow. around 10 p.m. New Orleans harmonizers the Odds will open.

**Sunday 2**  
Air Supply sing their adult contemporary hits at the Senator on Canal Street. Tickets are being sold by Ticketmaster.

**Thursday 6**  
New Model Army march to Jimmy's Music Club, 8200 Willow. The Subtunneers open. The show starts around 10 p.m., as always.

**Saturday 8**  
Woody's Pub, the punk oriented music festival, happens in Opryland, stage at the VFW Hall. This 12 member, blue influencer band share the bill with No FX and Subcubture. The Tailgaters, an Austin band who play rock with a passion, appear at Tipitina's, 501 Napoleon, around 10 p.m.

**Sunday 9**  
Seduction harmonize on the river at Spanish Plaza near 7 p.m. for a second night at Tipitina's, 501 Napoleon. It's fun! Meanwhile, back at the hospital, some of the entertainers dropped by to visit the ESP program and meet some of the kids. Scattered among the children (left to right): Barbara Ronota, parent volunteer, entertainers Leslie Smith, Charmaine Neville, Lisa McSweeney, Alton Young, and Project Coordinator John Hill. Charmaine and the children really hit it off. "The kids love me because I'm just as crazy as they are. I'm a big kid at heart." We'll see you there.

---

**Wednesday 26**  
Stanley Jordan and Michael Franks jazz up the Spanish Plaza, Poydras Street at the river, around 7 p.m.

**Friday 28**  
Dash Rip Rock and our local heroes, play at the Boot, 1035 Broadway, around 10 p.m.

**Saturday 29**  
Dr. John appears at Tipitina's again tonight.

**Sunday 30**  
CBS and Dash Rip Rock Rush to Jimmy's, 8200 Willow, to catch these energetic bands. Start off the school year right!

---

**FESTIVALS**

**Saturday 15**  
Toddy Bear Affair. Join my bear S.B.B. and I as we visit his furry cousins at the Audubon Zoo. This annual event offers half-price admission for people — the bears get in free — and includes activities such as face painting, paw reading, and contests. Phone 901-3537.

**Saturday 22**  
Ecology is the theme this weekend at the Louisiana Nature and Science Center in Lake Forest. Recycling will be a main event, with pickup also at the Lakeside Shopping Center. Newspaper, aluminum cans, eyeglasses, and Mardi Gras beads are all accepted. Also, the center will show a film at 2 p.m.

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Friday 21 through Sunday 23
Calculation Cajun Fest. Call (318) 397-3823 and ask for Jan McColhan if you're interested in attending this Sulphur, LA event.

Saturday 29, Sunday 30
Bal de Maion. Bands winning the competition at the Fele des Acadians will compete with others at this festival in Lafayette. Phone (318) 232-3785 if you have any questions.

Lafitte's Blacksmith Shop, 541 Bourbon, 523-0006. Everynight: Miss Lily sings show tunes and relaxing old hits from 10 p.m.

Le Guitare, in the Hotel Meridien, 614 Canal, 525-0906. The Creole Party Trio, 11 a.m. to 3 p.m. on Sundays.

Gazabo, 1018 Decatur, 522-0662. Peeters Sutera every other weekend, alternating with Chris Burke's New Orleans Jazz. Thursdays through Sundays at 7 p.m. John Magre plays ragtime piano before shows, as does Nora Winkler. Confused? Phone the Gazabo, they'll tell you what's up.

Hilton Hotel, Canal St. at the river. In Le Cafe Courtyard, the Hilton Opera Singers, Saturdays from 7 to 9 p.m. Placet Adams' Jazz Band. Sundays from 9:30 in the morning until 2:30 in the afternoon. In Cabby's, Eddie Bayard and his N.O. Classic Jazz Orchestra, Friday and Saturdays, after 8 p.m. Also, in the French Garden, weekdays 10 to 11, and weekends 10 to 12. Sandy Cash and the Big Easy.

Hotel Intercontinental, 525-2206. In the Lobby Lounge, Joel Simpson, 5-8 p.m. and Theresa Kelly from 8-11 p.m.

Hyatt Hotel, 561-1294. The Courtyard, third floor; Sundays: Crook, Credo Inc. performs traditional New Orleans jazz from 10:30 to 2:30. In the Misty Mau PNG catch the smooth sounds of Nora Winkler and Band Fridays, 4 to 8 p.m. In the Aficionado, Sunday and Mon evenings, the Herb Tassin Trio.

Le Jardin Restaurant, 100 Iberville Street, 566-7006. Monday through Saturday: Sat Neres pays piano from 3 to 9 p.m. Tuesday through Saturday, Karen Ferris and associates perform standards from 7:30 p.m. to close.

Landmark Hotel, 541 Bourbon, 524-7611. Piano music: Mondays: Bob Sicane at 4 p.m., followed by Mike Burns at 9. Tuesdays: Terry Lee at 4, Mike Burns at 9. Wednesdays: Terry Lee, Bob Sicane at 4, Mike Burns at 9. Thursdays: Bob Sicane and Terry Lee. Weekends: Bob Sicane at noon, Terry Lee at 4 p.m. and Mike Burns from 9 p.m. to 2 a.m.

Mahogany Hall, 300 Bourbon, 529-5595. Live piano every weekday at 8:30. Mondays through Thursdays: Dukes of Dixieland play jazz at 9 p.m.

Maison Bourbon, 541 Bourbon, 522-8318. Tuesdays: Eddie Bayard and the Bourbon Street Five. Weekends: Armond Kaye plays jazz, also.

Correction:

Last month we incorrectly stated that the Maple Leaf Bar on Oak Street was closed on Sundays and Mondays. All of you who frequent Everette Maddox's poetry readings at the Leaf know that the bar is open on Sundays — and Mondays, too.

Tuesday through Saturday, Wallace Davenport plays from 7 to 12:15. He also plays Sundays from 7 to 11 p.m.

Maison Dupuy Hotel, 100 Toulouse, 586-8000. Thursdays 10 to 12: Daphney Mustin sings Fri. and Sat. 2604 Reins is featured. Sunday brunch, 11 to 2:00: vocalist Barbara Short. Come flinching, pianist, accompanies all the singers.

Marie Laveau's, 329 Decatur, 525-9655. Fridays and Saturdays: cabaret show. Also, jazz piano players are often featured in the evenings.

Mediterranean Cafe, 1000 Decatur St., 523-2002. Sat and Sun until 6 p.m. Scotty Hill's French Market Jazz Band, with piano music before and after. Also, weekdays from 1 to 4 p.m. live jazz music is featured.


Old Opera House, 521 Bourbon, 522-3265. Thursday through Sunday, Dixie plays 2 to 8 p.m., followed by the Connection Band, 8 to close.

Carlos Owens, Bourbon at St. Louis, 523-8400. Ms. Owens performs her tasteful blues show at 10 and midnight. Monday through Saturday, Papa Joe's Music Bar, 600 Bourbon, 528-1723. Monday through Sunday: music from 2
**REGULAR FEATURES**

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Country music Mondays, Wednesday, Fridays and Saturdays : Mississippi South. Call for concert updates and directions.
1891 Club , 1861 Stumpf Blvd ., 367-9670, Mahogany, Thursdays from 9:30 and Saturdays from 10, Wednesdays from 9:30, Up in Uo.
Emergency Room West, 4001 Laplace Blvd ., Marrero, 347-8439, Live music every Sunday!
Fat Cat's, 565 Gretna Blvd ., 392-0988. Mondays, Tuesday, Thursdays through Saturdays: the Groove Band with Jimmy Siren.
Rincoc de la Vieja Guardia , 7255 Hancock St ., Gretna, 387-6733, Latin big bands.
Marine Whale, 5353 Paris Road, Chalmette, 277-8215, Thursdays through Saturdays from 9:00. Frank Dallas.
Old Man River's , Highway 90 in Avondale, 436-3917. Occasional live music including some big name rock acts. Please call for their July schedule.

COMEDY
Punchline Comedy Club , now located at 1200 S. Carrollton Parkway, phone 734-947, Open Tuesday through Saturday. Through Saturday 2:
Jeff DeHart, an impressionist, with Brian Regan and Tim Kelly. From Tuesday 4, Louisiana native Carl Rayne, with Lewis Novak and Greg overton. From Tuesday 11: Charles Viracola, who can
AUGUST - Wavelength 27
Committed to professionals, sensitive to beginners

Bayou Dinner Theatre, 4040 Tchoupitoulas Avenue, 486-4545. Performances are Thursday through Sunday, showing through September 6: Black Comedy, a play by Peter Shaffer. Kenner Community Theatre, Riverview at 4th and Minor, 468-7230, Weekends only. Saturday 1 and Sunday 2: South Pacific, the Rodgers and Hammerstein classic, starring Vicki Mason and Ron Daoz. Friday 14 through Sunday 20: Jersey, the Hit Show, a musical for children performed by children.

Minneapolis' Dinner Theatre, 227 Coon Street, 643-6001. Friday 28 through September 13: Southern Repertory Theatre, 861-6183. Through Sunday 2: Don't Mind Goodbye and Goodbye Dance, Wednesday 12 through Sunday 16: As You Like It, the Shakespearean comedy adapted to the post-civil war south.

Tulane University, St. Charles Avenue at Audubon Park. Saturday 1, Sunday 2: Anything Goes; a Savoy Lyric production featuring the music of Cole Porter. Phone 882-4690 for tickets. Saturday 9 through Sunday 10: Attaboo and His Wonderful Lamp, a play for children, 865-5301. Through Saturday 12: Loof, a play by Joe Orton is performed in the Albert Lupin Theatre at Tulane's Center Stage group. Call 865-5301.

CINEMA


Loyola Film Buffs Institute. Bibel Hall. Summer films begin at 7:30 p.m. Tuesday 4: Through a Glass Darkly, the 1961 film by Swedish director Ingmar Bergman, who made the most compelling films ever seen. Wednesday 5: Paths of Glory, an early Stanley Kubrick movie.

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Bergen Gallery, 703 Royal. All month: displays by gallery artists, including works by Ettie, Imogene and Robin Morris.

Bill Cossin's Gallery, 319 Royal. Peter Bannister’s paintings and many 19th century bronze. Carol Robinson Gallery, 457 Magazine, 885-6100. Open Tuesday through Friday, 11 a.m. to 6 p.m. Artists on display in the rotating summer exhibit include: Edward Malta, Dave Coeckeln, Beatrice Hill, Gal Paradi, Wanda Bouchet, Edwin Cymadow, Francis Artp, Dale Hack, and Zep Aram.

Davis Gallery, 394 Magazine, 897-8780. Open Monday through Saturday, 10 a.m. to 5 p.m. All month: commerce pastiche. Also, gallery artists, including Robert Reiner, Chris Burkholder, David Gregor, Tom Lachaud, Tom Secret, Isabelle Edmondson, Joan Benney, Nancy Harr, France Pavy and Melon White.


Gaspain Folk Art Gallery, 831 St. Peter. Gallery artists on display this summer include: Howard Fitness, David Butler, Clementine Hunter, St. Gertrude Morgan, Walter Anderson and Pappy Kichunas.

Lafouix Garleries, 506 Pelican Avenue, Algiers Point, 351-1725. All month: Art display this summer includes: Tony Green, Mary Lee Gaff, Dennis Penn, Margo Manning, Ric Robson, Kate Myers, and Charles Plotter.

LSU Union Art Gallery, LSU Campus, Baton Rouge, 388-5117. Louisiana State Museum: The Cabildo, Jackson Square. Louisiana History through art and artifacts. The Presbytère, Jackson Square. Open Wed. through Sun. Starring Louisiana: a romance of the real and the real. This exhibit of more than 700 interesting remnants of feature film include: in or about Louisiana includes scripts, photos, props and more. Also, for the month of August only, the Presbytère hosts Liberty: the French-American Slave in Art and History, an exhibit which celebrates the Stature of Liberty's centennial.

New Orleans Art Museum of Art, 1400 Meeting Street, 400 Espaniolas Exhibitions on Carnival, jazz and the history of black workers show each weekend.

Lucullus, 601 Charters, All month: food related art.

New Orleans Museum of Art, City Park, 488-2631. The museum is free to the public on Thursdays. Summer exhibits include: Jazz by Matisse and Emerson Wolden's recent collages. Also, through September: "The Splendor of Sources," an exhibit of the famous French porcelain, is displayed. Artist lovers will be delighted to learn that through September 30, NOMA will also feature three exhibits of animal art, including glass and photography displays.
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Kids, it's History Lesson Time! There was once a black Louisiana man named H. Rap Brown, who, behind blue-tinted sunglasses, warned America that not all its black citizens would conform to Hindu pacifism in their quest for equal rights. America was very afraid of Rap and his vision of the future twenty-five years ago; today, the nation likewise fears the threat of rap.

From coast to coast, there are reports of "rap riots" wherein gangs of rap fans murder each other, destroy property (public and otherwise), utter obscenities and engage in various dreadful activities which would not be proper to mention in a respectable journal. Now if this sounds like the plot from a bad movie, circa 1955, starring Troy Donahue as the misunderstood delinquent rock 'n' roller, don't blame us; it's just that ol' life-imitating-art thing again.

Not to be outdone by other, less rhythmic cities, New Orleans and the immediate vicinity have had recent rap encounters. After a rap recital was shut down at a downtown hotel, the young rapsters went cruis­ing down Canal Street, smashing plateglass windows and "taking" (as opposed to downright "stealing") whatever Fila high-tops or Rolex watches happened to be in their path. A week later, the City of Lafayette, shooting for the big time, metropolitan­wise, arrested a rap artist on stage, charging him with being too nasty, which is a little bit like accusing Madonna of being too voluptuous or fault­ing Motley Crue for wearing too much black leather.

Councilman-at-Large Dorothy Mae Taylor, who attended one local rap concert and returned shocked and furious by what she experienced, is spearheading the drive to enforce curfews and hold promoters responsible for what is rapped at their concerts. This sort of thinking can degenerate into true silliness, such as Ozzy Osbourne getting the blame for teen suicide or Charlie Manson claiming that the Beatles commanded him to orchestrate the slaughter of Sharon Tate.

Slapping rap is not the answer. The city's problem is black youth with no skills and no education and no future, except for the occasional courtroom date at Tulane and Broad, versus innocent tourists such as Patricia Lobaugh, murdered while she strolled through Armstrong Park. Contemplate the ironies: a black neighborhood destroyed to create a park in honor of a black musician who was arrested at the age of 13 for firing a gun in the streets of New Orleans, one year later, a tourist from Ohio visits the park and gets shot in the face by a black youth, who is wearing a stolen football jacket from Oklahoma. Has anybody thought to consider that he might've been listening to a rap song immediately before the incident? Or maybe he was watching TV. Maybe he was drinking a glass of milk. Maybe he was reading a book. We fear that it's all a lot deeper than music—even rap music.

Pirogue Publishing, located in Paradise, Louisiana, seeks "local writers of quality and skill whose work does not have the blockbuster appeal of a James Michener." The firm's first publication is a collection of poems, "Body and Soul," by Julie Kane, a technical documentation specialist at the Waterford III nuclear plant. Hey! That gives us a terrific idea for a book: there's this woman, see—a deadringer for Meryl Streep—and she's a technician at this nuclear plant, upriver from New Orleans and instead of minding her gadgets, she's always sitting around, dreaming up poetry. And one day, there's a nuclear meltdown while she's trying to figure out a word that rhymes with "panegyric" and a huge nuclear cloud starts floating down River Road except just before it hits Ken­ner. Hurricane Arnold blows in from the Gulf and sends the cloud flying towards Baton Rouge. Everything above Gonzales is destroyed, New Orleans becomes the new state capital, casino gambling (black tie only) is legalized and radioactive alligator eggs, weighing eighty-five pounds apiece, are discovered near Pass Manchac by a handsome marine biologist with a mysterious past.

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### August

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

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<td>🛌 AUGUST 30</td>
<td>🎨 A Fais Do-Do with BRUCE DAIGREPONT'S CAJUN BAND 5-9 p.m. Free Red Beans &amp; Rice</td>
<td>🎨 PIANO NOCT with JON &quot;KING&quot; CLEARY</td>
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