THE NATION WAS EMBROILED IN CIVIL WAR, AND THAT MEANT CHOOSING SIDES... WHETHER YOU WANTED TO OR NOT.

THE NATION WAS EMBROILED IN CIVIL WAR, AND THAT MEANT CHOOSING SIDES... WHETHER YOU WANTED TO OR NOT.
"I'm not sure, but I'm almost positive, that all music came from New Orleans."
—Ernie K-Doe, 1979

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Conference On How To Research Black Music To Be Held Here

Historical research can be an exciting business. It’s a slow and laborious process, but anyone who has spent time studying source material knows the thrill of discovery as a picture starts to form amid a plethora of documents. Sometimes the picture is rather blurry, and not exactly what you expected, and this is where the real problem begins because it’s the interpretation of the blurs which separate the historian from the writer of mere “potted” histories. The National Conference on Black Music Research, which meets at the New Orleans Sheraton Hotel October 15-17, probably won’t of itself make historians of any of us, but it will offer valuable knowledge of some of the nuts and bolts of research into Afro-American music.

This will be the second conference organized by the Center for Black Music Research of Columbia College, Chicago. (They held their first one two years ago in Washington, D.C.) This year’s meeting will describe methods and tools of researching black music in the New Orleans area including black religious music, jazz (both in New Orleans and during the Chicago migratory period), zydeco, Creole and Cajun music, rhythm and blues and late Nineteenth Century black concert music. The final presentation will be particularly intriguing for researchers: a new computerized data bank of black music which draws material from six Chicago-area institutions, and which one day is likely to become a national repository.

Of added musical interest, and running concurrently with this conference, will be meetings of the College Music Society and the American Musicological Society. Numerous concerts are scheduled, plus discussions on Louisiana's musical culture.

A lot of this may seem academic to the casual music listener. However, if Afro-American music is ever to be fully recognized as the great and pervasive force that it is, detailed documentation needs to be done. Biography, history and critical analysis are needed on the level so long enjoyed by European music. The National Conference on Black Music Research promises help to those of us who aspire to record this black contribution. It will advise us on the use of the many source materials. After that we're on our own.

—Andy Ridley

Schedule of Papers

The following is the schedule of papers to be delivered at the National Conference on Black Music Research and subsequently published in Black Music Research Journal.

Thursday, October 15
1-3 p.m., Registration, Exhibits, Demonstrations
3:30 p.m., Session 1, Researching Black Religious Music in New Orleans
10:30 a.m., Session 2, Researching Jazz in New Orleans
2 p.m., Session 3, Researching New Orleans Chicago Connections
3:30 p.m., Session 4, Researching Late Nineteenth Century Black Concert Music in New Orleans

Saturday, October 17
9 a.m., Session 5, Researching Creole and Cajun Music
10:30 a.m., Session 6, Researching Zydeco Music
2 p.m., Session 7, Researching New Orleans Rhythm and Blues
3 p.m., Session 8, Using the CBMR Bulletin Board for Researching Black Music

Further information about the conference can be obtained from Dr. Farron at Tulane University's Music Department, or by writing to Gail Scholler at Columbia University, 2409 Broadway, New York, New York 10027.

Beausoleil: Music In Flux

The first question to raise about Beausoleil's Bayou Boogie is one of purity vs. wider appeal — just how easily can the group's earnest Cajun/zydeco sound exist alongside its newfound rock element?

Leader Michael Doucet was expecting that one. "I consider myself a traditionalist who experiments," Doucet said. "I will never, ever, come close to selling out. There's too much schlock in our culture right now. Fifteen years ago, when I was very adamant about preserving the acoustic sound, all you heard was electric sounds. Now you hear mediocre acoustic sounds that are supposed to be traditional.

Actually Beausoleil's use of electric guitars and keyboards has a precedent. Doucet was in Coteau, which during the period 1975-77 was termed "the Cajun Grateful Dead." Doucet said it was really more of a melting pot of Louisiana styles, and the same goes for Bayou Boogie.

"On some songs on the record, we don't wear — we play acoustic instruments," he said. "But on other songs, it's from that Coteau era. It has a different drumbeat. I think it shows the music of Louisiana and the different styles that have been nurtured here — swamp-pop, older traditional songs, traditional songs with a twist, and new songs written by Sonny Landreth and me."

While Beausoleil simply reached into an early form of itself for some of its electric sounds, Doucet was quick to remind us of how the music has come to employ what has become the "accepted" Cajun music instrumentation.

"The music has always grown. You got to understand, when the Cajuns first played the accordions, it was a big shock. This music did not include the accordion until around 1800. It was an instrument totally out of our culture. It is now representative of our culture. In 1979, a traveling Spanish writer went to Opelousas where he heard a guy...

Discovered At Last

Local songwriter Margaret Harshman, 80 years young, and her son, John Frentz, president of the Louisiana Songwriters' Association (Margaret is past vice-president), are the authors of "Mardi Gras," a song chosen by the U.S. Navy Steel Band for their upcoming album. Now retired and living in the Wynhoven Apartments in New Orleans, Margaret was thrilled "to be discovered at last" through one of her more than 2,000 songs she has been writing since age 16. Son John serves as the administrative assistant to the pastor of the St. Louis Cathedral. "Mardi Gras" was written in 1956 and has been played for 17 years at the meeting of the courts of Comus and Rex and in a jazzy calypso form by the U.S. Navy Steel Band since 1965.

—John Frentz, president of the Louisiana Songwriters' Association

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4 Wavelength • SEPTEMBER
To the Editor:

I just read Rick Coleman's Reissues section in your July issue in which he comments on, among other things, the Aladdin and Imperial doo wop albums that I helped put together for EMI-America. He made a couple of observations that I’d like to elaborate upon.

First, I am the one who wrote the liner notes for both albums, even though the coordinator, Steve Robinson, alias Steve Brigati — put his name on both of them along with mine. (See attached letter copy.) I take full blame for the gaffe about Dave Bartholomew’s association with the Ellington band. I picked it up somewhere, but I’m assuming that Rick Coleman’s knowledge of New Orleans R&B surpasses mine.

Second, when I turned in my acknowledgments, I included Lynn Abbott’s name. After all, I did “plunder” his research. But again, Steve Robinson alias Brigati undermined me by removing several of the names I turned in and adding a couple of his own (including his brother, Tim Robinson, who had nothing to do with either project.)

I was working on a third album (Thurston Harris) when I discovered that Robinson/Brigati had defrauded me and pocketed $300 of liner note money. I left the project at that point, and Robinson/Brigati remained despite my complaints to EMI-America management.

Recently, EMI-America merged with another company and all the people involved with the rhythm and blues reissuing were dropped — poetic justice, I suppose, although I’m sorry to see a worthy enterprise go down the toilet.

I just wanted to set the record straight.

Jim Dawson
Hollywood, California

To the Editor:

I lived in New Orleans for almost three years while attending Tulane and always made sure to grab a Wavelength copy every single month (I’ve got quite a good collection!), however since I left N.O. in 1983 I never had the chance to read it again.

Browsing through some back issues I found out you accepted foreign subscriptions, I felt really happy about it and now I only would like to confirm that regard and the current foreign subscription fees (I read it was $20. U.S. foreign but that was back in 1983.) I’m very much fond of New Orleans’ musical heritage and most of the South’s to say the truth, I particularly love the blues and good R&B.

People like: Muddy Waters, Guitar Slim, Irma Thomas, Albert King, Earl King, Buddy Guy, etc. I mentioned all those Chicago blues scene guys like A. King and Waters because, to me, the blues is the South’s own property, it’s the birthplace, where it’s really rooted and felt. Where the feeling and inspiration come from.

However, I must recognize Chicago and thank Chicago as the perfect showcase for an art form which was very much depicted by the recording down south.

I’d also like to ask you to give my best regards to Mason Ruffner (yeah, that white blues dude from Fort Worth, TX) and maybe tell him to write a couple of lines to this old fan of his. Well, this is all for the moment, hoping to read from you soon I’d like to remain:

Luis A. Barrero, Jr.
Merida
Yucatan, Mexico

To the Editor:

Enclosed please find a check for a first-class subscription to your magazine.

I’m a native New Awlinian forced to move to St. Louis because of my job. I find your magazine very helpful when planning my frequent visits back home.

Louis Manito, Jr.
KSDK-TV
St. Louis, Missouri

Vincent Fumar

To the Editor:

Your wonderful magazine...
In Search of the Local Bijou

From the heart of deepest darkest CBD to the asphalt jungles of Metairie come the moviegoers.

BY JOHN DESPLAS

Unless you are fortunate enough to summer abroad, you may still find the best way to beat the heat in the Big Easy is at the local Bijou...except there is no more local Bijou, or for that matter, Roxy, Strand, Imperial, Escorial, or Rivoli. Instead, it's Cinema One thru Ten. (In L.A. there is now a Cineplex Odeon 18.) But the main attractions remain: plenty of air-conditioning and escapist movie fare. In the spirit of a back-to-school essay, a riff on "How I Spent My Summer Vacation," I've gathered some rich thoughts on both the suburban moviegoing experience (the new Galleria) and what remains of the downtown alternative (the Downtown Joy).

Sports fans who regularly attend events at the Superdome are psychologically more prepared for the task of negotiating admittance to Metairie's newest multiplex, the AMC Galleria 8. You don't just hop out of the car and dash to the box office to purchase a ticket for the feature that begins in thirty seconds. Indeed, for those who pride themselves on Making an Entrance as the house lights dim, the Galleria is a formidable challenge. If you're coming from Orleans Parish, there's an obstacle course that must be mastered before you gain admission to what in another time was a temple of the Muse and today is Screen One.

First there are the hairpin turns off the interstate and onto the service road. A wrong turn and you're at the Super Store. In the best of all possible worlds, Harry Lee would have crews painting green lines from the Causeway South exits to the parking entrance to the Galleria and red lines leading from the exits to the on-ramps at Bonnabel and Causeway. This is the kind of public works project that the Eighties call for.

Once you've entered Oz, new tasks

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loom. The first six levels or so are parking area. While there is ample space, timing is everything. If the previous feature is letting out at the moment of your arrival, you may have to wait till the traffic clears; on the other hand, if you arrive too early you may need to send scouts ahead to search out an empty spot. One solution is to switch your moviegoing night from a Saturday to a Monday. I also have difficulty remembering pre-

Merely Hughes has taken the summer off, and Carl Reiner, who learned his ABCs from McGuffy, is taking his place in Summer School. Demonstrating that the old methods were best, he doesn’t take the kids as seriously as they are wont to take themselves (vide The Breakfast Club). Yes, class, you have your problems but turn in your homework and then you can fight-for-your-right-to-
party. Reiner dispenses with the Adolescent Psychology stuff in a brisk and cursory manner — e.g. teen pregnancy should be avoided because young girls are not ready for such responsibilities, OK? — and then gets on with the business of displaying nubile flesh and tossing out scatter-shot yocks. The Deep Meaning of All This is that your teen years are the time to be, in John “Pink Flamingos” Waters’ felicitous phrase, “young, rich, nude, and stupid.” Sigh. It makes for a surprisingly fizzy ninety minutes, the movie equivalent of a frisbee. Even Mark Harmon, erstwhile sexiest man alive, is agreeably goofy. Empty calories, but not harm-

Summer School

Joy

Rene Brunet has been "in exhibition" since Lassie was a pup (never mind which Lassie). A jolly sort, Mr. Brunet has a wide, toothy smile that would do the Cheshire Cat proud. He is the last of the old-time showmen, and his theatres, the Downtown Joy and the Downtown State — retain some of the quirky individualism that characterized movie houses when there were "naborhood theatres" as opposed to shopping mall cinemas. On the Loyola Avenue side of the Joy, on a small segment of the marquee visible only to pedestrians walking toward Canal Street, are the words OH WELL. Can you imagine an AMC or a GCC or a UA allowing such an existential statement?

For any moviegoer who believes there can never be too many trailers (movie biz jargon for "coming attractions" or "previews"), the Downtown Joy is a motherlode. During late spring I saw almost a dozen trailers in one seating, a preview of half the summer’s film releases.

Recently the Joy’s lobby had a facelift that greatly simplified the entrance to the three different screens, and fortunately, the downstairs auditorium still has the large screen from the glory days of downtown movin-
going. It was here while waiting for an afternoon performance of the new James Bond film, The Living Day-
lights, that I overheard one of the more memorable exchanges in a movie theatre. Two teenagers were chatting about their friends when the older, a girl around seventeen years old, remarked to her companion, a boy, probably a couple of years younger, that he was “going through a stage” and several months from now things would be different. After brief-
ly considering her words, he seemed to buy into her theory of "stages."

"You know, you’re probably right. Last year I was really into skateboards, doing all kinds of fancy tricks to show off. But I’m past that stage now. I only use my skateboard for transportation."

And what about the new James Bond? Well, Timothy Dalton was an inspired choice and he created some excitement about a new Bond flick after twenty-five years of formulaic SPY vs. SPY. Unfortunately, Dalton is the only thing that’s new, and he can do only so much to revive the Bond character within the confines of the same numbing special-effects sequences. Though Living Daylights has more explosions than I can remember in a single film, the vio-

ence is of the old school: there are no lovingly depicted scenes of guts and gore, just lots of bang-you’re-dead. I couldn’t, for the life of me, figure out what the hell was going on during the protracted finale in the desert; it might as well have been random footage. But I understand the film has been breaking box office records through-
out the world so expect twenty-five years more of the same. What kept the afternoon from being a total bust was the kids going through their stages and the half-dozen or so trailers that flickered across the wide screen.

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SEPTMBER • Weawlength 7
What Cajuns Are Made Of
- Pigmeat and rice with pepper for spice?

BY STEVE ARMBRUSTER

Mansura is a small farming community about the size of Mamou. Most of its inhabitants still speak French, as they have ever since their town was founded by former soldiers of Napoleon. Although the region is Cajun to the core, it is often overlooked by books about that culture. This is probably because it lies so far north, almost to Alexandria. People don't think of Acadiana as going that far. They seem to think it ends around Ville Platte somewhere. They fail to see Mansura as a repository of vital customs and Cajun technologies. They do not realize this town is both the "cochon de lait capital of the world" and also the home of "the Cajun microwave."

In the 1960s the Cochon de Lait Festival was a major celebration. It ranked right up there with the Breaux Bridge Crawfish Festival as one of this state's biggest events. People came from far and near to take part in the fun, but especially other Cajuns came. To them, most of whom have still never tasted a piece of blackened redfish, cochon de lait was their "national dish." This was the food they might have for their Thanksgiving, along with dirty rice, sweet potatoes, zydeco (snap beans), baked macaroni, and pecan pie. This was a dish their ancestors had brought with them from France, one they maintained over generations.

The name implies that this food, which is made with milk-fed, young pig. "Lait" means milk, "cochon" is pig. This part of the prescription is rarely followed. The crucial thing is how the pig is cooked. First of all, the pig is whole; secondly, it is charcoal roasted. This has normally been done over a pit. A large pile of wood is shielded on three sides by sheets of corrugated tin. The pig, enfolded in a piece of metal fencing, like a press, to keep it intact while it roasts, is suspended just in front of and above the glowing embers. It spends some time hanging down nose-first and some time reversed. The tin sheets help direct the heat toward the pig. It may have been vigorously rubbed down with salt and pepper and riddled with slices of garlic cloves, or it may be left unseasoned until after roasting. That depends on the roaster.

The good news out of cochon de lait country is that the festival is back. It was stopped for a long time because it had gotten out of hand. Too many people. The locals could not handle it. Hippies everywhere. People sleeping in the Catholic church. Even the Hell's Angels showed up. Shut it down, they agreed, only they said it in French. Now it has resumed. Happy days are here again. (Ed. note: This year it will be held in October.)

The other big news is the "Cajun microwave." It is a technological advance that has trimmed the cooking time and removed most of the work of a cochon de lait. Young entrepreneurs from Marksville to Calcasieu are making small fortunes with this revolutionary new device. It is a wooden box large enough to hold a pig. A metal pan for holding hardwood briquets fits down over the entire top. When lighted, the heat from the charcoal will radiate through the thin metal and roast the meat. The entire process can now be finished in about four hours. The box can last for years, and most of the proceeds go to some local high school.

The fact that more junior achievement groups make "Cajun microwaves" than crabtraps should suggest a key fact about many Cajuns and their diet (or, "cuisine," if you prefer). The vast majority of them are farmers, and they eat mostly what
they raise. Seafood can be a staple for those who live near the coast, but the larger numbers of Cajuns who live inland would traditionally use shrimp, oysters, or saltwater fish only on rare occasions. A seafood store near Eunice is far more likely to offer alligator gar and casburgot, a.k.a. “goofish,” than red snapper or speckled trout. The folks who live there or near, say, Plaquemine or Goudeau would thus be more familiar with garfish boulettes or goofish in white gravy than with broiled flounder stuffed with crabmeat.

Most familiar of all, however, would be the products of the farm: chickens, hogs, cattle, sugarcane, corn, rice, crawfish from the rice fields, vegetables, pecans, and sweet potatoes. Add to this list of foodstuffs whatever game country people might hunt and trap and you can make a complete Cajun menu. All you would lack is a beverage.

A popular joke still making the rounds will ask you, “What is a seven-course Cajun meal?” The answer is, “A six-pack and a boudin.” What really makes it funny is that it contains more than a few grains of truth. Boudin is a soft sausage of cooked pork, pork liver, onions and other seasonings and rice stuffed in casings. It is made throughout the Cajun farm country, and it is very popular. Beer is also very popular, but it is not now made commercially in Acadia. It must be imported from Milwaukee, St. Louis, Texas, and even New Orleans.

Coffee is another staple beverage, and it is also imported. Cajuns begin their day with coffee, even before the sun has fully risen if they are farmers; and it is usually the finish to their evening meal. If you are a child accompanying your parents on a visit to some of their friends or relatives and you are anxious to go home to watch television of maybe go to Walmart, you will constantly run up against these halting words: “Just wait ‘til we finish our coffee.” And Cajuns do not drink their coffee very fast.

It is often said that the distinction between New Orleans style and Cajun-style cooking is the difference between city and country. One has sauces, the other makes gravies. One uses herbs as seasonings, the other does not. Each has ingredients the other has not. Each shares words that have different meanings.

“Grilledades,” in New Orleans, are pounded rounds of beef or veal stewed in a reddish sauce and served over grits. To a country Cajun, the term means the heart, liver, spleen, and small intestines of a hog cooked in a black iron pot and served with its gravy over rice. (It is said to be very tasty.)

In New Orleans, “la boucherie” is the name of a barroom in the French Quarter. To a Cajun, “la boucherie” is a work party where folks came together to put up meat for the winter. One or more hogs are slaughtered, the meat is cut and portioned, sausages are made, lard is rendered, cracklins are fried, backbones are cooked into a fricassee, and everybody takes some food home with them.

Cajun country is a place where andouille and tasso are very familiar. New Orleans is a place where these are relatively new items in the grocery stores. Cajun country is a place where people from New Orleans can go to discover what boudin, churice, and chaudin (stuffed pork stomach) are really like.

Highly recommended for such an experiment would be a trip to Poche’s Meat Market at Poche’s Bridge. If you were to be driving along Highway 31 from New Iberia through St. Martinville to Breaux Bridge, you would simply continue a few more miles north. Or, putting it another way, you could start at Mulate’s, come back towards New Orleans a hundred yards or so to the corner, and then take a left. Go until you get there. You will find Poche’s on the banks of the Bayou Teche.

Everything there will taste good. The boudin is as good as I have ever had. The andouille is bigger around than most you may have ever seen; the meat is coarsely chopped like it is supposed to be, and the smoke is most agreeable. The tasso is lean. The stuffed pork chops gigantic.

Floyd Poche now heads this family business. He told me he smokes his meats with pecan wood. Of course, this makes perfect sense. It is abundant and gives a good flavor.

Inside the store, Floyd has a large cooler to display his products. Nearby shelves also hold a combination of basic groceries and some local specialties like homemade hickory smoked and pickled quail eggs. A small steam table keeps some items hot: stuffed pork roast, potatoes fried in lard, stewed vegetables du jour. Tables dot the back room, allowing you to sit down and enjoy a meal there if you choose.

Every Sunday Floyd also hosts a bar-b-que dinner. Starting around 9:30 and going all day, he cooks chicken, beef, and pork on the grill. You can get a plate with his special bar-b-que sauce, rice dressing, and potato salad for $4. Crabs are boiled during the season and served for $8 per dozen, and etouffee’s are available on occasion.

Poche’s is on the cusp between the coastal/seafood country and the prairie/farming country; you can enjoy the best of both worlds. And, as everywhere in Cajun country, the hospitality is genuine, abundant, and free.

(P.S. Poche’s will deliver via UPS. Phone 318-332-2108, or write c/o Route 2, Box 415, Breaux Bridge, LA 70517.)
Zouk — At Last

After reaching Europe, Africa, and the Caribbean, Zouk music can be heard here.

GENE SCARAMUZZO

Last year at this time I was raving about a music coming out of the French Antilles islands of Guadeloupe and Martinique called zouk which was sweeping across the francophone world. Since then, zouk has infiltrated the music of Africa, Europe and the Caribbean. Records coming out of Haiti, the Dominican Republic, Guyana, Montserrat, Ivory Coast, Cameroon, Zaire, Congo-Brazzaville, Burkina-Faso and elsewhere are employing zouk musicians, covering zouk hits, directly imitating the sound, or at least borrowing touches of the zouk magic.

In Europe, this past summer saw England and France zouking away with Antilles groups at numerous concerts, many of which were broadcast live on radio and TV.

Amazingly, one year later, this sound has still not reached American ears, due mainly to the fact that zouk records are nearly impossible to find here. Those who are always on the alert for new sounds from the African diaspora have become instantly hooked on zouk, but the discovery has turned out to be a mixed blessing. On the one hand, zouk provides a new thrill full of the best possible blend of African, Caribbean and European influences, with a joyful lightness that can only come from economically advantaged Caribbean islands like the French Antilles.

The other hand is the frustration that arises from not being able to buy or hear zouk records. Until recently, the curious and the addicted had to rely on mail order or trips to West Indian sections of major U.S. cities like Miami, New York and Washington, D.C. But there are signs of the very beginning of a change that should eventually bring zouk records and bands to our shores.

Increasing demand for this music has prompted several domestic record labels to begin carrying a few discs by Kassav', the undisputed ruling family of zouk. Celluloid Records, which are available in many New Orleans record shops, has re-issued two early Kassav' discs that would provide an excellent introduction to the group. These Celluloid re-issues are being distributed by Rounder Records also, increasing the likelihood that Kassav' records will start to pop up in New Orleans record store bins.

I highly recommend that anyone wondering what all the fuss is about over zouk music take this opportunity to pick up the Celluloid re-issue of Kassav' with Georges Decimus (CEL6131). This record does not represent the 1987 Kassav' sound because some of the personnel has changed since 1982. Nonetheless, this record is one of the best that has ever been produced by the Kassav' musical family, featuring very strong Antilles roots drums (called gwo ka in Guadeloupe), funky bass and technological wizardry courtesy of Jacob Desvarieux.

The other Celluloid Kassav' re-issue, Kassov No. 5 (CEL6130), is from the same time period, featuring basically the same lineup of musicians. It contains two excellent cuts, "Sa Pa Ka Gade Mwen" and "Anki Nou," but falls short as the perfect introduction to Kassav' (and zouk in general) because of the lp's unevenness. Those who are already beyond introductions will probably want to...
check out Kasav' No. 5, though, since it still ranks up there as a good Kasav' lp, having a very similar sound to the Kasav' alter ego records of the same period called Soukoue Koo Ou.

In the meantime, while more of us in America get turned on to zouk, Celluloid is contemplating re-issuing more discs from the early Kasav' catalog, making it more likely that other zouk artists will follow shortly afterward. But even bigger news is that Island Records has just finalized a contract with Kasav' that is likely to result in the group's first American tour. The band has never really debuted in the U.S. They performed several relatively unannounced gigs in Brooklyn last year for the annual Caribbean Carnival, but their real debut, complete with heavy advertising, at New York's Roseland Ballroom last November, fell through ignominiously. This fiasco, of which the band was apparently unaware, left a bad taste in many mouths, especially in Brooklyn last year for the annual Caribbean Carnival, but their real debut, complete with heavy advertising, at New York's Roseland Ballroom last November, fell through ignominiously. 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Island Records' involvement this time will assure a first-class tour by this first-class band.

Other hot zouk news centers on two recent releases by Kasav's strongest competition, Pier Rosier and Gazoline. Martiniquan Rosier's songwriting skills have proven to be a perfect match for the highly advanced technical creativity of the Guadeloupean group, Gazoline. Gazoline is heavy on gwo ka, bass and synthesizer, with a polished studio sound equalled only by Kasav'. Their latest release, untitled (Moradisc MGP 4021), while not breaking any new ground, follows hot on the style of their previous two albums...no small feat considering how great those were. Cuts from their second album, especially "Makina," "Bail Gas," and "Aie Doudou," were solid on the Antilles hit parade through the summer and winter of 1986. "Console Mwen" and "Obsession" are likely to be the hits from the newest albums. A special touch to the new lp is the guitar work of Zairean Diblo Dibala, adding a light, acoustic Congolese guitar touch to the power driven Gazoline sound.

The other album of note is called Mousaké by Lucien Robert, which features songs co-written by Pier Rosier and musical duties performed by Gazoline. With a lineup like this, Robert can do no wrong, although the album does tend to lean a bit heavily towards the French disco sound. Highlights from this disc include the title track and "Amin." Unfortunately, the above mentioned discs are available only through mail order. As mentioned many times, the best selection and most reliable source for zouk presently is the Original Music catalog. In fact, they've expanded zouk coverage to include a number of very recent releases like the newest from Malvol, Joselyne Beroard and Dede St. Prix. Original's catalog is available by writing R.D.1., Box 190, Lasher Rd., Tivoly, NY 12583.

In addition, free weekly doses of zouk can be heard on the New Orleans airwaves on WWOO 90.7 FM. The Caribbean Show (Tues., 11:30 A.M. til 1 P.M. and Sat., 8:30 til 10 P.M.) gives heaviest emphasis to the latest in zouk, but it can also be heard on The African Journey (Wed., 10 P.M. til midnight) and the Sunday Kitchen Sink (10 P.M. til midnight).
Ah! A Capella!

The New Orleans tradition of a capella music continues with the First Revolution Singers.

Methods of artistic expression have a way of reappearing, in revised form, over the years. Benjamin Britten’s vocal settings, for example, owe much to the seventeenth-century composer Henry Purcell; William Morris used forms from the Middle Ages and Pablo Picasso found inspiration in earlier modes, such as primitive sculpture.

Perhaps one of the oldest forms of musical expression is the unaccompanied human voice. Over the years it has passed back and forth between the folk tradition, religious performance and the concert stage. Like many other places, New Orleans has enjoyed an a capella tradition, both secular and sacred. We know that a capella groups sang on New Orleans streets early this century and that one such group included a young Louis Armstrong singing tenor.

The First Revolution was formed in 1972 when Larry Bell and Harold Miller, both fresh out of the Army, began rehearsing with a few friends from the Thirteenth Ward, in the uptown section of the city. They started working with rhythm and blues material, but becoming dissatisfied with this they switched to gospel, and in that same year they made their first radio broadcast over WBOK on the Golden Chain Gospel Show. Shortly after this the two guitarists with the group left and the singers decided to continue unaccompanied. The group made a shaky start, however, in the a capella style. Larry Bell remembers it this way:

"A lot of times folks would let us sing at church musicals, but it was just because we happened to be there, and not really because they liked what we were doing. I can understand that though, because at that time we really couldn’t sing anyway!"

"I saw the need for more training so we started rehearsing three or four nights a week. Then, in 1976, we decided to come into the French Quarter and sing on the streets, and see what the people there thought about it.

"I remember at that time we had Harold Miller, Elvin Dabney and myself. Elvin is the nephew of Ernie K-Doe and a fine natural tenor. It was just the three of us and none of us had a steady job. Harold had an old beat-up pickup truck and we would go around and pick up trash. We used the money we made to buy tuxedos and we thought we were really ready to go places!"

Unfortunately, this optimistic period proved short lived. The group suffered personnel changes, the members started going their different ways and this was due mostly to the other groups or to become as Lester Young once put it a "pencil repeater," but rather to appreciate what the older men were doing and to find out just why they did them so great!"

The First Revolution continued unaccompanied. The group sometimes included a young Louis Armstrong singing tenor.

Other members of this particular group had such intriguing sobriquets as Big Nosed Sidney, Little Mack and Red Happy. Little Mack and Red Happy later became drummers, and like Armstrong moved into other musical styles. A capella music continued in the city, though, and today it is possible to hear at least one unaccompanied group singing on New Orleans streets.

The First Revolution Singers did not intentionally set out to preserve this style, but as things worked out they have achieved a blend of harmony, union and rhythm within the a capella tradition.

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Unfortunately, this optimistic period proved short lived. The group suffered personnel changes, the members started going their different ways and finally they split up. It wasn’t until 1980 that they decided to reform, and this was due mostly to the promptings of bass singer Earl Manning.

"In 1980 we sang a benefit for the First Revolution Pantheon as the Pilgrim Travellers. As Bell’s interest in the style grew he listened more and more to recordings by such members of the gospel pantheon as the Pilgrim Travellers. He studied not in order to plagiarize them but rather to appreciate what the older men were doing and to find out why they did them so great."

The First Revolution continued unaccompanied. The group sometimes included a young Louis Armstrong singing tenor.
The First Revolution Singers: Achieving a blend of harmony, unison and rhythm in a capella, a tradition that dates to the beginning of this century, and includes a young Louis Armstrong, who sang in an a capella group.

resulting broadening of the group's sound was further increased when Jimmy Reilly brought his talents to the group as musical director and first tenor.

“What Jimmy did was to take all the raw talent and bring it out,” says Bell. They returned to the French Quarter and from the tips they earned were able to pay for their first recording, “I’ve Been Changed,” and “The Lord Will Make A Way.”

During the 1984 World’s Fair, held in New Orleans, they performed a six-week engagement at the Storyville Jazz Hall. They performed a number of times that year on television and made numerous radio broadcasts.

The group’s current line-up is Jimmy Reilly, first tenor and musical director; Cornel Coulon, second tenor; Lynwood Bell, baritone, second tenor and lead; Larry Bell, baritone, bass and lead; Harold Miller, second baritone and lead; and Earl Manning, bass, baritone and lead.

Their music, which is frequently heard in neighborhood churches as well as on the streets, is an interesting mix of traditional gospel songs interspersed with group originals. Listening to them soar emotionally on “I’m Gonna Fly Away,” or “Heaven Is My Goal,” one is reminded of the words of gospel composer Thomas Dorsey, who said, “When a person is filled with troubles this music makes his worries fly away.” There is a strong shout of joy in these unaccompanied voices, a direct emotional exuberance which swings with the pulse of one of the great mid-western territory bands. “We’re hoping to keep this a capella style alive a few more years,” concludes Larry Bell. “Because in a traditional town like New Orleans this style should never die.”
Mojo Nixon is everywhere. He's on the radio, on records, on television. He's even at the local go-cart track. During his recent stop in New Orleans with co-conspirator and washboard man Skid Roper for their August performance at Tipitina's, Mojo was overheard mumbling, screaming, hollering and honking his unique brand of homespun philosophy at virtually anyone who happened to be within earshot of his somewhat hoarsened but still room-filling voice. In an interview heard on radio station WTUL, and as well as throughout Tipitina's before the show, Mojo proffered his strong and often controversial opinions on a wide variety of topics, including videos, talk shows, the FCC, Nancy Reagan, tallywhackers, and of course, the King himself.

Mojo Nixon on Elvis: "Elvis is everywhere, man. He's in everybody, everything. He's in your cheeseburger... He's in Nutty Buddy... Elvis is in your Mom... Everybody except one person, the evil opposite of Elvis... The Anti-Elvis... Michael J. Fox has no Elvis in him... Elvis is in Joan Rivers, but he's tryin' to get out, man.

Mojo on video: "We made a video for our new song, 'Elvis is Everywhere', right before we left on this tour. We shot it at a go-cart track. The best part about it was that we rented the go-cart track for three hours, but it only took two to shoot the video, so the last hour we just had a big race. It was like Darlington or Charlotte..."

Mojo Nixon on Elvis Again: "Me and Lee Ving (of the band Fear) were both incarnations of Elvis also... Me, I was Louisiana Hayride Elvis. Lee was ugly. He couldn't help it. He was the Vegas Presley. The ugly Elvis. The picture of Elvis you put on your refrigerator to remind you what happens if you open it too much... That's right, too many cross country flights for Twinkies, and then you get that Dunlop tire on your belt, like your stomach done lopped over, you know..."

Mojo on Elvis and Extra-terrestrials: "People from outer space, they come up to me: they don't look like Dr. Spock, they don't look like Klingons, all that Star Trek jive: they look like Elvis... because, you see. Elvis is the perfect being... we're all moving to perfect peace and harmony towards Elvis-ness. Soon, soon all will become one with Elvis... Why do you think they call it 'evolution', anyway? It's really 'Elvisution'!"

Mojo on the New Album Bo Day Shuts!: "It's a rockin', screamin', sweatin' drolin', booger-flyin' thing, it is... Hopefully when you listen to it, boogers will shoot right out yer nose... can we say 'boogers' on the radio? Mr. FCC, I hope you get so many boogers in your nose when you hear my record on the radio, you can never breathe again."

Mojo on Elvis once again: "The Big E is inside of you and me."

Mojo Nixon and Skid Roper

BY JAMES LIEN

U.S. INDIES

BO DAY SHUS!!!

Elvis is everywhere — and Mojo Nixon is everywhere.

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Mojo Nixon and Skid Roper

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U.S. INDIES

BO DAY SHUS!!!

Elvis is everywhere — and Mojo Nixon is everywhere.
Rip Records was owned and operated by the Creole entrepreneur, Rip Roberts. The label operated during the early 1960s and was responsible for over a dozen singles. With a roster that also boasted Bobby Mitchell, Eddie Bo and Reggie Hall, as you’d expect most of his recordings were great examples of New Orleans R&B. Rip had a rather confusing, numerical system — there were three singles issued as 154 — causing many sleepless nights for discographers. Rip’s top seller was of course Reggie Arthur Alexander’s “SOLDIER OF LOVE”. The horns at times are quite abrasive but overall it’s a pretty decent record. Longhair cut one other record for Rip “Something On Your Mind”/“Everybody’s Twisting” which as you’d expect is also quite good.

**REVIEWS**

Arthur Alexander
**SOLDIER OF LOVE**
Ace 209

While this LP doesn’t nearly measure up to Alexander’s stunning debut on Ace, A Shot of Rhythm and Soul, it’s still a welcomed follow-up.

Alexander, of course, is best known for the hits “A Shot of Rhythm and Blues”, “Anna” and “You Better Move On”, all collected on the previously mentioned LP. Instead this volume collects “the hits that missed,” and an assortment of unreleased tracks.

Perhaps the best exponent of country-western (there’s plenty of that here), Alexander’s plaintive voice is perfectly suited to ballads like “After You,” “Call Me Lonesome” and especially “Love Me Warm and Tender.” Although slow tunes predominate, Alexander can still raise some sand as “Keep Her Guessing” and “Whole Lot of Trouble” display.

My only real complaint concerning this album is the abundance of covers found here — I counted at least four. Although he delivers perhaps the definitive version of “Detroit City,” I still get the feeling Ace had to do some digging to get this one together.

— Almost Slim

File
**Cajun Dance Band**
**Flying Fish Records, Inc., 1304 W. Schubert. Chicago, IL 60614**

File has been one of the favorite bands of the Cajun dance scene in New Orleans for several years now. When they played on the West Bank they drew dozens of dancers across the bridge every week, now that they play at the Maple Leaf every Thursday, their old Alpines Point venue is almost deserted and the restaurant has put a picture of a starving child on their new advertisements begging for business.

Cajun Dance Band, File’s first widely distributed album, is a splendid effort in several ways. File has always been noted for their tight, danceable rhythms and their ability to rock Cajun music. The strong beat present throughout the album makes it a great introduction to Cajun music for novices, and it is a good dance album for house parties. The sound is smooth and well mixed, and there are none of the high register vocals or “chancy-chank” that bothers some people.

Serious Cajun music fans should take note also, “Alons Rock & Roll,” “The Catamaran Stomp,” “Point de Vue” and “Alons Alors Chez Fred” are all recorded on this album, and they are probably not in your collection yet. “Alons Rock & Roll” was the flip side to Lawrence Walker’s greatest hit, “It’s Vieux-Carre” and is still available on his La Louisianne reissue LP, but I’ve never heard the others on record before.

“Alons Alors Chez Fred” is a signature File tune, and it’s a great song to sing between Lafayette and Mamou at 6:30 on a Saturday morning.

This is a required album for all New Orleans fans. Buy one copy for yourself and send one to those out-of-town friends who don’t know what they’re missing on Thursday nights.

— David “Steelhead” Clark

Boozoo Chavis
**"LOUISIANA WOMEN LOVE UNCLE BUD": "DEACON JONES"**
Kornday 304

This single gets my nod as being one of the best zydeco efforts in some time. However, due to its XXX-rated lyrics: you won’t see it in too many stores, and you sure won’t hear it on the radio. Both sides are stompers for sure, with the A-side explaining just why Louisiana women do love Uncle Bud. "Deacon Jones" — currently WWOZ deejay Billy Delle’s unplayable pick-up — is a tale concerning the sexual prowess of one particular clergy member. The lyrics are just outrageous and there’s plenty of Boozoo’s wailing accordion. Worth finding.

Note: available from Floyd’s Records Shop, P.O. Drawer 10, Ville Platte, LA 70586.

— Almost Slim
Saturday Sept. 19 at Jimmy's
8200 Willow

'OFF the CUFF'

Charles Wehr
Steve Hill
Bob Laprime
Mike Brown
José Martinez

Bookings 895-1561
Vic and Nat'ly's 
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Ya Guides

Vic

Nat'ly

Da Pope!!
Da Republicans!
Ev'rybody's
Comin' ta Nawlins!

An' dere all gonna need uh map!!

UH map?!
Dey betta stay in dere hotel rooms...

...an' stay outta trouble!

Ya know wot dat
Judge said—
People dat give
Tourists maps dat
Lead 'em inta
dangerous territory
Could be held liable...

Ah—doan
Be such uh
Spurtspoit!

© 1987: Bunny Matthews
YA CAN'T SIT IN NO HOTEL ROOM AN' SEE NAWLINS... YA GOTTA HIT DA STREETS!!

WE GOT MUSIC, AWT, ARKYTECKCHA ... WE GOT CULTCHA BO-COOP!

DA MOS' FAMOUS STATUE IN NAWLINS—GEN'L. JACKSON ON HIS HOSS—IS MADE OH MO' DEN 40 SEP'rit PIECES, AS FRANKSTAS HAV DISCOVAD.

AROUN' EV'RY CORNA IS ANUDDA REV-A-LATION...

"THE UNION MUST AND SHALL BE PRESERVED"
IN NAWLINS, EV'RYTHING AIN'T ALWAYS WOT IT SEEMS...

TAKE DA CASE UH DEESE 2 GENTS—DEY BOTH WOIK AT DA SAME DOWNTOWN BANK...

MARDI GRAS  ASH WEDNESDAY  MARDI GRAS  ASH WEDNESDAY

YEAH—IF YA DOAN KNOW WHERE YA AT, NAWLINS CAN BE UH TOTAL DISASTA!!

I'LL SIT... I'LL SIT RIGHT DOWN BY THE RIVER—I'LL JUST DRIVE, I'LL DRIVE MYSELF INSANE!
Give Your Car
The High Fidelity
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Alterman Audio's commitment to high fidelity doesn't end at home. Our newly expanded car high fidelity department now includes Sony, Pioneer, Denon, Alpine, and Boston Acoustics. If you are considering a new car stereo, or want to upgrade your present system, sound out Alterman Audio - the high fidelity experts.


BOSTON ACOUSTICS CAR SPEAKERS. Known the world over for their high quality home speakers, Boston Acoustics car speakers deliver mobile sound that is precise and lifelike. A wide variety of sizes make them an easy addition to any car's high fidelity system.

Professional Car Stereo Installations at Freret.
Liszt's one bag or another. But with his burning new album nearly every type of music since, has got more than a handicap didn't keep little Fird from getting into New Orleans. At nineteen months he was left broke.

Finally! Black because he was a he was named after Baby his father bought him. He listened to big bands on the acoustic guitar with an electrical pick-up that his imitate the sounds he heard by plucking strings on.

remembers Eaglin as an impressive prodigy. "Rag" that I used to try to get to teach me guitar. And he to have to go to his house to get him to play and get.

Earl King, no mean blues guitarist himself, knew that he was a teenage group called the Flamingoes with Allen and James Jackson re-titled it for his biggest hit "Snooks to his "Lonnie You;"[Augustine] knew 'cause [Smith] was heavy into that. He wasn't too heavy real popular, the Hawketts and Allen Toussaint's were two young groups in New Orleans that were
didn't have that much work till and we did the album from that. "I did some current things, you know, commercial things, but he wanted me to get some stuff from old records. I went home and dug up all the old '78s and started working — 'Rock Island Line' by Leadbelly and all that stuff."

Snooks recalls that Oster woke him up at five a.m. (after he had just gotten home from a gig) to do the session for "Rock Island Line." Even half-asleep and with a hangover, Snooks performed a legendary version of "High Society" in which he played all the parts of a brass band on his guitar.

Convinced he had a find, Oster followed with sessions through October 1959. New Orleans Street Singer, the first of several albums, was released in May 1958 on Folkways.

Of course, Snooks was not a street singer and the entire folk concept was a sham. The album included two songs each recorded by Fats Domino, Amos Milburn, and Lil Green, along with hits by Lowell and all the stuff." " Snooks explains, "At that time Ray Charles was hittin'. [Allen] was heavy into that. He wasn't too heavy into the other stuff, but he was right on Ray.

In 1949 Snooks' musical rambunctiousness paid off when he won $200 playing "Twelfth Street Rag" on O.C.W. Taylor's "Negro Talent Hour" broadcast from Hayes' Chicken Shack on WNOE.

Earl King, no mean blues guitarist himself, remembers Eaglin as an impressive prodigy.

"Snooks used to be around with Huey [Smith] and Victor Augustine. As a matter of fact I think that's how they did 'Would You,'" cause [Augustine] wrote that song.

"Snooks was a fantastic guitarist from comin' up. As a matter of fact, I think Snooks was playin' more then, I guess because he was more ambitious than he is now. He takes it kind of easy now. He was something, man. He always sounded like two or three guitar players playin' at one time."

Eaglin recorded a gospel record with "Doc" Augustine around 1952 as "Blind Guitar Ford" on which he backed four female vocalists almost audibly in the background. Eaglin recalls "Cosimo had to holler at Doc to keep the wine bottle down!"

In the early Fifties Snooks joined Eddie Bo's group with Wilbert ("Lee Diamond") Smith on tenor, his brother Joe Fox on drums, and Bill Senegal on bass playing at a club on the corner of Amelia and Tchoupitoulas. After a gig promoted by WBOK DJ Okey Dokey in Slidey with Ray Charles Okey Dokey brought Leonard Chess to Eaglin's house. Chess had Snooks sit in with Sugarboy Crawford's group in 1954, replacing Irving Bannister on the Mardi Gras anthem "Jock-a-Mo."

"We went in there ten o'clock that morning," says Eaglin, "and we didn't come out till seven that night. We didn't do no session all day. We just fooled around talkin' and sat around and ate. It sounds good, but to me it wasn't together. The tempo was dropped on 'If I Loved You Darling' and I broke a string right in the middle of the set. You can tell it's missing on 'You Call Everybody Sweetheart.' It was a country and western tune. But at that time they wouldn't accept blacks as country and western artists, so I had to change it around.

Eaglin sang "You Call Everybody Sweetheart" and "If I Loved You Darling," which were apparently also recorded forWonder earlier. One person who liked the latter song was Dave Bartholomew, who re-titled it for his biggest hit 'Would You' in 1957, and had Snooks re-record it in 1961.

Prior to the session Eaglin had joined another teenage group called the Flamingoes with Allen Toussaint (piano), Benjamin Gregory (tenor), Alexander Dunbar (alto), Walter Lang (trumpet), Ferdinand Biju (trombone), Frank Morton (tenor, clarinet), Alvin Lang (trombone), and James Jackson (drums).

"It was a powerful band when I got in it," says Eaglin. "Before I sat in with them, they weren't too up to par. They didn't have that much work till I joined the group. We started playing all these big school dances — Xavier Prep, Cypress Grove in Lutcher, Cohn in New Orleans, the Pimlico Club on Broad Street.

"We used to do things similar to what I did with Bo, but we had a powerful backup — like 'Lawdy Miss Clancy,' 'Mary Joe,' 'Daddy Loves Baby,' 'Dream Girl,' 'Cherry Pie,' things by Shirley and Lee."

The Flamingoes also had two of the most talented Ray Charles disciples imaginable in one group. Eaglin explains, "At that time Ray Charles was hittin'. [Allen] was heavy into that. He wasn't too heavy into the other stuff, but he was right on Ray."

In 1956 Art Neville described to Ray Topping the battle of the bands in the Fifties. "Eventually there were two young groups in New Orleans that were real popular, the Hawketts and Allen Toussaint's group the Flamingoes. Between us we had the city sewn up."

What Art didn't mention was that the real star of the Flamingoes was the vocalist and guitarist, Snooks Eaglin, a fact that, according to Eaglin, chafed Toussaint.

"Allen, after he progressed, decided to leave and go for something bigger," recalls Snooks. "He was crying about the money. I was making more money, why didn't he get nothin'? He did a thing with Billy Tate on Peacock for Don Robey. They wanted to record me, but the money wasn't satisfying. He did a thing for RCA called 'Happy Times.' He did that album right after he broke from us.

At about the same time Eaglin began a curious side career as a "folk" bluesman when he was discovered by LSU professor and folklorist Harry Oster in 1958.

"We were in Donaldsville at Champ's Honkydrippers says Snooks. "I'll never forget that. It was New Year's Day and he came by the hotel and made a tape. He came by my house the week after, and we did the album from that."

"I did some current things, you know, commercial things, but he wanted me to get some stuff from old records. I went home and dug up all the old '78s and started working — 'Rock Island Line' by Leadbelly and all that stuff." 

Snooks recalls that Oster woke him up at five a.m. (after he had just gotten home from a gig) to do the session for "Rock Island Line." Even half-asleep and with a hangover, Snooks performed a legendary version of "High Society" in which he played all the parts of a brass band on his guitar.

Convinced he had a find, Oster followed with sessions throughout 1958 and 1959. New Orleans Street Singer, the first of several albums, was released in May 1958 on Folkways.

Of course, Snooks was not a street singer and the entire folk concept was a sham. The album included two songs each recorded by Fats Domino, Amos Milburn, and Lil Green, along with hits by Lowell and all the stuff." "

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1958 on Folkways.
While the group was falling apart, "Fat Man" Matthews of the Hawks brought Dave Bartholomew by Snooks' house. On April 25, 1960, Snooks recorded three Smiley Lewis songs and Pee Wee Crayton's "Yours Truly," with the guitar-bass-drums combo of Ernest McLean, Frank Fields, and June Gardner. A simple sentimental song, "Yours Truly," showed off Eaglin's fiery guitar licks, and became a regional hit.

"We had a big show," remembers Snooks. "— Sam Cooke, Dakota Staton, Ernie K-Doe, Chuck Carbo & the Spiders, Gerri Hall. It was a good show all the way. We went to different parts of the country — Texas, Mobile, Pensacola, Miami Beach, Florida..."

Eaglin was also heavily booked locally at Lincoln Beach, the Autocrat Club, the 5-4 Club, and at the Sands, usually as "Lil Ray Charles."

The comparison to Charles is certainly understandable when listening to Snooks' powerful recordings of "By the Water" and "See See Rider." Eaglin recorded a handful of sessions with Bartholomew from February 1961 to April 1963, first with Justin Adams, Robert French, Frank Fields, and Warren Myles, and later in less spontaneously bluesy recordings with Warden Quezergue's Royal Dixies of Rhythm orchestra.

When Imperial was sold in late 1963 Snooks was in the midst of three-year gig at the Playboy Club, sometimes playing with the club's musician director Al Belletto. Snooks had made another jazz connection earlier when he filled in for Roy Montrell on a recording session with Harry Oster.

Things slowed down for Snooks in the mid-Sixties, though he recorded on unissued Eddie Bo and Oliver Morgan sessions for Doc Augustine's Sun label. Eddie Bo produced Snooks' 1965 record on Fun with the hilarious "Choo Choo" (pre-dating Ray Stevens with the line "swinging through the trees in his B.V.D.'s") and "Sweetness" with a pumping horn arrangement. Eaglin even got together with old rival Art Neville to recreate the Hawksters for a time before Neville hooked up with another former Hawkster, Men Toussaint, to redefine funk, with the Meters.

In 1969 Eaglin and his wife Doretha moved to the town of St. Rose outside of New Orleans. The following year he appeared at the Jazz Festival doing blues with Percy Randolph, with whom he had recorded for Harry Oster in 1959.

"This is the Modern Age!"

The year 1971 marked the return to two New Orleans legends from obscurity wailing full-blaster into the modern world. The clarion was sounded at the Jazz Festival at Beauregard Square where the combination of Eaglin's guitar and Professor Longhair's piano wailing full-blaster into the modern age.

Unfortunately, the album saw only limited release, though the next session that Snooks did would not even be released until 1987. Sessions that Snooks recorded with Fess in Baton Rouge and New Orleans were a funk summit between the New Orleans masters of the guitar and the piano. The summit was complete in a session in Memphis featuring the powerhouse drumming of Zigaboo Modeste. Snooks and Wig seem to be the driving force in a session that brought Longhair back to his peak, as is evident in a still-unreleased killer version of "Big Chief" and in the explosive "G Jam."

While in Woodstock, New York, an incident that added to Snooks' legend occurred when he couldn't sleep because he heard snow falling! Snooks elaborates, "I said, 'How can I fall to sleep through this junk?' All night — 'Ta-ta! Ta-ta! Ta-ta! They had one of them tin roofs in the house where we was staying. And that snow was payin' off, boy! I woke 'em up. I had 'em up eatin'!!"

After contributing a flaming wah-wah guitar to the Wild Magnolias' album in 1973, Snooks made a trip to London with Professor Longhair, Willie Tee, the Wild Magnolias, and the Olympia Brass Band but was not recorded again until 1977 when Sam Charters returned to New Orleans. This time Charters was determined to record Snooks as he conceived him, as a strictly R&B performer. Fortunately, to recreate the New Orleans R&B of the Fifties, which was built upon session musicians who played together for years, Charters spent two days. Snooks sums up the consensus on the result: "I liked the album. In a way I think it's like having a kid's new boogie craze, circa 1940. Then suddenly Snooks' album opens with the fierce metallic chords of John Lee Hooker's "Boogie Chillen" and Snooks relating Hooker's tale of momma and papa okaying the kid's new boogie craze, circa 1940. Then suddenly Snooks announces: 'This is the modern age! This ain't the old time age!' and goes into the story of how funk was born. He does equally magnum funk versions of Al Page's "Drive It Home," "Lucille," "Good News," and his showstopper "Funky Malguen." The album also gives Snooks' romantic streak full bloom, with impressively gorgeous versions of Junior Parker's "Who's Loving You Tonight?" and Louis Armstrong's "I Get the Blues When It Rains," and Ben E. King's "Young Boy Blues.

Charters, who had been an important element in succeeding Snooks' first album on his Folkways label in 1958, obviously wasn't pleased with the result, as he wrote in the liner notes, 'In his own way Snooks has all the tough independence of the most aggressive rock performer, for insisting on doing what he wants, the way he wants to do it, despite the people around him who would like to see him doing something else.'
Hammond Scott says the idea to record Snooks probably germinated in his mind the first time he saw him — at the 1970 Jazz Festival with Professor Longhair, but didn't really come together until after his sessions with Earl King last year.

Scott based his personnel on the drums-bass-sax-keyboards line-up of Sam Charter's last Sonet album. Erving Charles (bass) and Smokey Johnson (drums) had long impressed him with Frogman Henry and Fats Domino, but didn't really work with Earl King last year.

Earl (rhythm guitar) to fit into any situation ... There's a sound that runs the album is the sound, which is essentially evident on "Profidia." Ron Levy and David Lastie contribute a fantastic smiley blues tone with their fills and flavorings, without overpowering Snooks' guitar. David Lastie, who played with Snooks in the Cha Paka Shaweez as early as 1952, contributes some of the best solos of his career. "You should've seen him dancin' in the studio," says Scott. "You know you're getting a good record when you see the guys physically doin' wild things. You know you're getting the ample amount of fire at that point."

A sound that runs the album is a slight jazz flavor, on the blues ballads (especially Percy Mayfield's "Baby Please") and in the blues shuffle "Guitar Slim's" "You Give Me Nothing But the Blues" and the title song by Slim's protege Earl King. Scott explains, "That's part of what makes Snooks unique. He gets that really dirty sound, yet he also gets that acoustic guitar sound with a bluesy tone. But the chords he uses, the voicings, are very sophisticated."

Fans of Snooks' rocking R&B will definitely dig his versions of the Four Blazers' "'Mary Joe,'" his own "Sweetness," and Eugene Church's "Pretty Girls Everywhere," in which he pays homage to Billy Delle at the beginning with the "Aah-ah!" which Delle uses in his radio show.

The great interplay between Snooks and the rhythm section is especially evident on "Profidia." Ron Levy and David Lastie contribute a fantastic smiley blues tone with their fills and flavorings, without overpowering Snooks' guitar. David Lastie, who played with Snooks in the Cha Paka Shaweez as early as 1952, contributes some of the best solos of his career. "You should've seen him dancin' in the studio," says Scott. "You know you're getting a good record when you see the guys physically doin' wild things. You know you're getting the ample amount of fire at that point."

**Snooks Eaglin Discography**

**SINGLES**

Blind Guitar Ford and the New Orleans Wonders

1952? Jesus Will Fix It for You/Traveling On

Wonder 7606

Ford Eaglin

1960

Yours Truly/Nobody Knows

Imperial 5671

That Certain Door/By the Water

Imperial 5692

1961

If I Could Guess Who

Imperial 5736

Travelin'/Mood (My Head Is Spinnin')

Imperial 5765

Going to the River/I'm Slippin' In

Imperial 5802

1962

Don't Slam That Door/Nothing Sweet As You

Imperial 5823

I've Been Walking/Will You

Imperial 5857

People Are Talking/Reality

Imperial 5886

Long Gone/Wilie Lee

Imperial 5900

1963

Cover Girl/Little Eva

Imperial 5946

Little Snook

1965

Cheeta/Sweetness

Fun 303

**ALBUMS**

1958

New Orleans Street Singer

Folkways 2476

Storyville 119

1960

Presence Up a Simmon Tree

Folk-Lyric 107/Atholite 2014

1961

That's All Right

Prestige/Bluesville 1046

? Blues from New Orleans Vol. 2

Storyville 140

? Portraits in Blues, Vol. 1

Storyville 146

? Snooks Eaglin/Robert Pete Williams

Rural Blues Fantasy 24716

1972

Legacy of the Blues, Vol. 2

Sonet 10002

1979

Down Yonder — Snooks Eaglin Today Sonet 752/Crescendo 10023

1987

Little Snook

Sundown 709-04

1987

Baby, You Can Get Your Gun

Black Top 1037

**OTHER ALBUMS ON WHICH EAGLIN IS FEATURED**

1959

The Music of New Orleans, Vol. 1

Folkways 2461

1974

The Wild Magnolias

Polydor 6026

1976

Sugarboy Crawford

Chess 427007/9215

1987

Professor Longhair — Houseparty New Orleans Style:

The Lost Sessions 1971-1972

Rounder 2057

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Bruce Daigrepont's

‘Stir Up the Roux' or

"Hometown Chunky-chank Goes Vinyl!"

It gets to be a regular thing. Dancers swirling swiftly and gracefully across the floor, like figures on a carousel, smiling, propelled by a chunky-chank beat. Onstage, Bruce Daigrepont and his band are playing Cajun music as they did every Thursday night at the Maple Leaf for five and a half years and as they now do at Tiptina's on Sunday evenings. Most of the crowd are regulars, and they are passing a very good time.

Although New Orleans is not itself part of Cajun country, it harbors many residents with Cajun roots and borrows freely the treasures of its neighbors and ancestors. Bruce himself is one of those transplanted Cajuns. His parents raised him in the house near Canal St. where he and his wife, Sue, live today. But the Daigrepont family tree grew up in the northernmost tip of the Acadian triangle, Avery County Parish. In the central part of the state, just below the Red River, this farming country still has parts of it which are eighty to ninety percent French-speaking. Here Bruce's grandparents have an old-fashioned farm. Bruce heard a lot of Cajun music. He did not, however, learn to play this music until much later.

Once Bruce had become a fixture on the local music scene, many of his fans pressed him to make an album. He was serious in his refusal, figuring it was all a matter of time.

"At first, everything had happened too fast," he recalls. "I had only bought my first accordion in September '79 and by July '80 I already had my own band. I could have made an album right away, just to sell to tourists, with what I call the Cajun top fifties: "Jambalaya," "Jolie Blonde," "Diggie Diggie Lo," "Lache Pas la Patate," or "Toot-Toot." Things everybody else has already recorded twenty times. I didn't see the point. I wanted to do a record that would represent me."

And now he has.

'Stir Up the Roux' by Bruce Daigrepont is being released this month for nationwide distribution on the Rounder record label. The hometown crowd has been hearing about it through Bruce's newsletters and seeing copies for sale at his gigs. Early response has been very favorable, suggesting Bruce has been successful in achieving his goal, which was "to make an artistically unique, good record."

The old guard seems to agree. Ti Bruce Broussard has had a Cajun music show in Port Arthur, Texas, for twenty-five years. He reported being swamped with requests for "Le Two-Step de Marksville," one of Daigrepont's originals, after he first played it.

Back across the border, Carney Doucet, a fellow musician as well as a deejay for Abbeville station KROF (short for KROFish, I suppose), was so impressed with the album he took time to write Bruce a note of congratulations. Just to the north in Ville Platte, Floyd Soileau, the deejay for KRVS in Lafayette, jumped on the song and "played the hell out of it." He has also found it to be one of his most requested performance pieces.

"I've sort of gotten known for it, it's a trick of the way a quarterback sets up a defender. Having anchored side two with Richard's "Lonely Night," Daigrepont is primed for a final sprint.

"Frisco Zydeco" is a familiar Queen Ida song. Three years ago Bruce made a demo tape with his former band, Boured. He remembers how college station KRVS in Lafayette jumped on the song and "played the hell out of it." It has also found it to be one of his most requested performance pieces.

Some critics have complained that recorded Cajun music can all sound the same. Without the fun of dancing in a live setting, the sameness of the rhythms becomes apparent. So goes their argument. His year's performing has taught Bruce how to avoid this morass. He varies his rhythms as much as possible, mixing fast and slow Waltzes with two-steps, reels, and zydeco. He changes keys. He sets the audience up for his next song, the way a quarterback sets up a defender. Having anchored side two with Richard's "Lonely Night," Daigrepont is primed for a final sprint.

"Frisco Zydeco" is a familiar Queen Ida song. Three years ago Bruce made a demo tape with his former band, Boured. He remembers how college station KRVS in Lafayette jumped on the song and "played the hell out of it." He has also found it to be one of his most requested performance pieces.

"I've sort of gotten known for it, too, because not that many people play it. Just me and Queen Ida."

For his version, Bruce uses the Cajun accordion. This instrument does not have the piano keys and three-row buttons of its zydeco cousin. It does have quite the same sound, and it can only play whole notes, not sharps and flats like the zydeco accordion.

Daigrepont surprised a lot of people with his ability to achieve that hard-rocking, blues/zydeco effect with the Cajun accordion. Partly it is a trick of technique.

"A lot of people play with one finger, and some of your better players use two fingers to play octaves. On that song I'm playing with three fingers at a time."

The album closes with its title track, "Stir Up the Roux." It is the only song entirely in English, although two others ("Frisco Zydeco" and "Les Filles Cadillques") have some English verses. It is a rock 'n' roll number with lead guitar and saxophone, what we have come to label as "swamp pop." It manages to maintain the pace set by the previous
sizzler. With the fun-loving skill of the band and the vocal tricks of their leader, Stir Up the Roux comes to a wonderful finish.

Interestingly, Bruce does not use any zydeco accordion on the album, but he has just started performing this title song with that very instrument in concert. As his own roadie/equipment man, Bruce decided it was “too much of a hassle” to carry an electric guitar just for one or two songs. Instead, he and takes down his equipment, and promotes the record, organizing songs . He

writes his own material, as well as taking the accordion off to sleep. Again it is a question of time. He

finds time to practice and to write

songs . He

wants to make a statement about the condition of Cajun music. The fact that it can be fresh, fun, and appealing to an everwidening and mostly young audience, while remaining faithful to its old forms, shows the music to be both vibrant and current.

Bruce recalls that what really inspired him to start playing was seeing their friend Terry Huval with his band Jambalaya “at the 1976 Festival des Acadiens.” “Up until that time, Cajun music had seemed like the old people’s music. All of a sudden I see these guys 22 years old pulling on accordions and singing in French, and that had a big impact on me, more than if it had just been the older guys.”

The youngsters also brought their talent and good production values into the arena. Case in point: Kenneth Blavins, whose impeccable drum work is a solid asset to this album. His study of the Cajun rhythms began seriously about the same time.

Kudos must also go to Scott Goudeau, who served as engineer at Ultrasonic Studios in New Orleans, where the album was recorded. A fine musician in his own right (Scott is a jazz guitarist), he had the work ethic needed to match Bruce’s perfectionist drive.

Scott, Bruce, and Bruce’s dad spent countless hours mixing. “We might have listened to the same song thirty or forty times a day. What most people might have kept I said, ‘No, that’s not quite right.’ And Scott would say, ‘Well, let’s do it again.’ We did it that way because we wanted to make the best record possible.”

Apparently Rounder agreed. After receiving the tape in the mail, they decided it could be pressed into an album without even so much as a remix. All they had to do was get Wavelength photographer, Rick Olivier, to join the band at Sid-Marc’s in Bucktown for a few candid snapshots. Then their art department did some accompanying layout work to complete the cover. Bruce supplied translations for those of us who do not “parler Cajun.” And all we have to do is listen and enjoy. (Note: to get on Bruce’s mailing list, write to 725 Hesper Ave., Metairie, LA 70005.)
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After my first visit to New Orleans in May of '85 I wrote: "In an architectural era when gingerbread seems the most-used building material, New Orleans is an honest-to-goodness city of historic rock and iron wrought with character. Every night thousands of whoopee-worshiping tourists do their best to emasculate this urban stud, and every morning New Orleans wakes up hard."

Austin is currently waging a similar battle against the forces that loom with intent to sap from our metro area the very thing that brought them there in the first place. We've been discovered, and history shows what routes discoveries can be. Our major export.

Every so often something will happen to reinstate Austin as a city with soul, with a verve that humbles power lunches and wrinkles satin jackets.

By Michael Corcoran
Austin is still a great town for music. and Moonlighting the Blues

next to legislation and college degrees, has long been underachievement that you can dance to. But now our lazy, groover's paradise has been infiltrated by record company dogma and its bewitching assortment of platinum carrots and grease dotted lines. Bands that once played for free beer and the pleasure of their music, now only get excited when A&R patsies are at their gigs. The most-asked question at the bar is not "what sign are you?" but, rather, "how close are you to signing?" New groups form with the intent to get a record deal, not for the old-fashioned reasons of wanting to drive the neighbors crazy and wanting to get laid. They play the same dives that Timbuk 3, the Howlers, Nanci Griffith and Steve Earle played less than two years ago and it doesn't take long for them to figure that, well, who knows, maybe they're next. They're all dressing much better these days.

 Physically as well as mentally, Austin is sprawling outward, with franchise eateries winking at weary commuters enroute to their suburban dream homes where they've been living for two years but still have to read the sign to make sure that street is theirs. We're no longer a sleepy liberal town we're most compared to is Athens, Georgia, and its wealth of curly-haired guitar-slingers out to show that they can slur their lyrics as easily for two years and still have to read the sign to make sure that street is theirs. We're no longer a sleepy liberal outpost. But every so often something will happen to reinstate Austin as a city with soul, with an inherent verve that humbles power lunches and wrinkles satin jackets. For me, such an inspiring instance raised its glorious head at Antone's recent week-long 12th anniversary celebration.

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This is the sort of thing that gives Austin a heapin' helpin' of top notch singer/songwriters like Butch Hancock, Darden Smith, Jimmy Gilmore and tons of others who keep slipping their tapes to Joe Ely. We're home for the Killer Bees, the top U.S. reggae band. And here come the Wagoneers and Tony Perez to aim a silver-tipped boot at the sagging posterior of the local country scene. We've got the bosses that transcend the bosses, and they're in reach seven days a week, usually for very low cover, if you have to pay at all.

Because of the small town inbreeding and reciprocal back-washing that is rampant in Austin, guest lists are usually written on rolls of butcher paper and it's not out of the ordinary for a packed club to contain as many freeloaders as paying customers. But this is an occurrence that meets with little protest. The clubs make their money at the bar, as the privileged many usually buy more drinks to quench the thirst their ego has after being waved through customs: the bands get to perform to bigger crowds, and won't the A&R people be impressed? And scenemakers with no money don't have to stay home, where they run the risk of becoming addicted to TV, which would eventually crimp the disposable income of hairdressers, which would subsequently cause the local Royal Crown distributor to send his kids back to public school. And we don't want that.

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CONCERTS

Saturday 5
Third World play at the Treme Fest, along with reggae artists Mikey Dread and the Shepherd Band. The show starts in the Municipal Auditorium at 8 p.m. Call 367-1313 for ticket information.

Ima Thomas celebrates the anniversary of the Riverwalk in the Spanish Plaza around 8 p.m. Fireworks also mark the occasion. Free.

Alex Chilton, formerly of the Box Tops and Big Star, performs at Tipitina’s, 501 Napoleon, at 10 p.m. The John Thomas Griffith Band opens.

Wednesday 9
The Replacements had the number one record on the college radio charts all summer. They plan to show up at Tipitina’s around 10 p.m. Dash Rip Rock opens.

Thursday 10
WOZ Benefi. The Storyville Jazz Hall, 1103 Decatur, will host this party to aid our community radio station. Phone 586-1238 for more information.

Saturday 12
Mick Taylor. The guy who played guitar for the Rolling Stones in the early 1970s will play at Tipitina’s. Phone 897-3943 for details.

Sold Out: The Pope. Yes, Pope John Paul II in concert, so to speak, at the Louisiana Superdome in the afternoon, and at the UNO Lakefront Arena in the evening. Fans may phone 866-POPE for advice as to where one may glimpse the pontiff. Others may call 529-5027 for a schedule of demonstrations.

Tuesday 15
Red Kross and Shot Down in Ecuador, Jr. appear at Storyville around 10:30.

Wednesday 16
Suicide Tendencies and Shell Shock invade Storyville. This is the club’s first hardcore show, so go easy on them!

The Meditations play reggae at Tipitina’s from 10:30. Phone the concert line at 897-3943.

Friday 18
Grand Funk Railroad, featuring Mark Farner, perform at Jimmy’s, 820 Willow Street. Koko Taylor and her Blues Machine come to Tipitina’s, 501 Napoleon. The show should start around 10:30.

Sam and Dave play at Storyville, 1103 Decatur, around 10 p.m.

Friday 25
Dash Rip Rock, our local boy wonders, play at the Boot, 1935 Broadway. These guys play fantastic rock n roll, and their album is being played on alternative radio all over the country.

Friday 26 and Saturday 27
The Neville Brothers grace the Tipitina’s stage both nights at 10 p.m.

Monday 28
18,000 Maniacs and the Balancing Act appear at Tipitina’s, 501 Napoleon, at 10:30. Both groups have had recent progressive radio hits.

Tuesday 29
David Bromberg plays his “dawn jazz” at Tipitina’s around 10. Phone the Tips concert line at 897-3943 for more information.

Wednesday 30
The Paladins come to Tipitina’s, 501 Napoleon. Music starts around 10 p.m.

Sunday 20
Poetry Night. Nancy Harris reads at the Maple Leaf at 3 p.m.

Wednesday 23
Candidates Debate. Five men running for Governor of Louisiana have it out at Tulane University. Phone 805-5400 for details.

Saturday 26
Recycle New Orleans. Help clean up our corner of this earth. The Louisiana Nature and Science Center sponsors this pick up at 11000 Lake Forest Blvd. Phone 247-5872 for details.

Sunday 27
Poetry Reading. Works of William Faulkner are read. Open mike, too, so head on over to 8316 with your poetry!

Monday 28
Toumex. The Fourth Annual Virginia Slims of New Orleans opens at the UNO Lakefront Arena. Chris Evert has entered. For tickets phone 888-8181.

FESTIVALS

Labor Day Weekend Blues and Gospel Festival. On Saturday 5 and Sunday 6 the old driving range in City Park will host the Popeye’s Blues and Gospel Festival. There will be food and crafts as well as music on four stages. Talents who will appear include Albert King, Gatetown Brown, Lonnie Mack, Johnny Adams, the Zion Harmonizers, Gospel Soul Children, and more. All artists will perform both days. For tickets, phone 866-7074.

Church Fair. Mardis, Louisiana holds this traditional party at St. Paul’s Church. Rides, food, and music will be offered all weekend. Phone (318) 964-2921 for directions.

Rock For Mi Reason is an alternative music festival to be held in Bloomington, Indiana. Over 50 bands will perform, movies will be shown, and food will be eaten. Phone (912) 533-6917 if you’d like to go see the Raunchettes, Rickie Lee Jones, No Exits, Antagonists, Toxie Reason, the Industrial Waste Barrel, and more.

Shrimp and Petroleum Festival. I’m not kidding! Head to Morgan City to check out this industrial display in the Municipal Auditorium or just to eat seafood and scan the crafts. Music goes Saturday 5 and Sunday 6 until 11 p.m.

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Friday 11 through
Sunday 13
Ouachita Riverfest. Forsythe Park and Old Town
in Monroe is the place to be for street dancing,
food, fun and continuous music on two stages.
Call (318) 387-2372 for details.

Vesu John Paul II will be in New Orleans over
the weekend. He will fly in on Shepard One Friday,
visit the Superdome, UNO and Xavier University
in New Orleans over the weekend. Those
interested in details may call 866-PPEF. Those
who wish to protest must phone 529-5027.

Cajun Day. Church Point hosts this celebration of
the culture of south Louisiana Saturday and
Sunday. Call Theresa at (318) 684-2739.

Sunday 20
New Orleans Bicentennial. Fireworks and an
outdoor symphony performance mark this
celebration in Jackson Square.

Friday 25 through
Sunday 27
Cajun Festival. St. Andrew's Church in Arnelia
is the site for this party. Call the rectory if you
need directions.

Thursday 3
Auditions for the Jefferson Symphony Chorus
will be held at 7:00 PM. Phone 834-5727 for an
appointment.

Monday 7
Free Concert. The New Orleans Symphony's an-
nual free concert is held at 7:00 p.m. in Lafreniere
Park. Phone 524-0404.

Friday 18
Ballet opens. Rosashoda, a comedy set at a masked ball, will be performed
Friday and Saturday at 8 p.m. and Sunday at 2.

Friday 25
Benefit Run. Phone 861-2537 to participate in
the race to aid the symphony. Things begin at 6
p.m. at the Audubon Zoo.

Wednesday 30
Oprhans opens the opera season at the Theatre of
the Performing Arts. Performances Wednesday
and Saturday at 8:00 p.m.

LIVE MUSIC

Bayou's Jazz Alley, 701 Bourbon, 524-9200.
Jazz Unlimited every night from 8.
Bayou Bar, Pontchartrain Hotel, 2031 St.
Charles, 524-0381. Thursday, Friday, Saturday:
Carl Franklin plays from 8 to 12.
Bayou Jean Lafitte Riverboat, 586-8777.
Boarding for the hour cruise departs at 6:00.
Visit the Mississippi.

Blue Room, in the Farina Hotel, 520-7111.
Thursday through Saturday. Emery Thompson and
the Jazz Preservationists. Tuesday through Saturday:
Dennis Olympia Bandleaders. Tuesday
22 through October 4: Allen Toussaint.

Bottle Top, Alcof the Jackson Brewery, Decatur
St. Saturdays and Sundays, 3 to 7. Blues & Jazz
Band. Fridays: the Backslider play Rhythm and
Blues to 7:00 p.m.

Brew House, Jackson Brewery, Decatur St.,
525-5843. Louisiana Lightning, oldies and hits,
Sunday afternoons.

Cafe Da De Ville, 95 French Market Place, 524-
8106. Sunday 4 to 8 p.m. - Dino Kruse, a rock
and soul band.

Cafe Panama, 208 Magazine, 522-2233.
Fridays, 10 to 12: Tequila.

Cafe Saison, 1011 Decatur, Sunday Brunch:
noon to 3 with Lil' Queen and Amos Miller.
Also, pianists nightly from 8:30 to 11:00.
Monday and Wednesday feature Amsa Miller.
Sunday, Cynthia Chan. Thursday through
Saturday: Fred McDowell.

Cajun Crawfish House, 501 Bourbon, 524-
4236. Saturday through Thursday from 6 p.m.,
Saturday and Sunday from 10 p.m.: Lasserie,
M. and Steve Band. Wednesday from 6 p.m.,
Friday and Saturday. 6 to 10 p.m.: The Boogie
Boys.

Charlie's Medallion, 1500 Esplanade, 524-
6153. Thursday through Saturday: Emery
Puttock, a blues band. Friday and Saturday,
10 to 12: Tequila.

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Blues Hall's Society Creole Bobby Marchan and the Big Throwdown Cont nursement. Saturdays dixieland jazz bands premises at 9 p.m. most nights at Wednesdays the Famous Door Five occupies the 3 p.m. on Sundays. Gazebo, from 7 to 9 p.m.: Placide Adams' Jazz Band, the weekends before shows, as does Nora Wixted. Confused? floor: Sundays Hotel Intercontinental, 525-5566. Lounge, Hyatt Hotel, 561-1234. The Courtyard, third Mint Le Jardin Restaurant. Mike Bunis. Thursdays: Bob and relaxing followed Malson Bourbon, 641 Bourbon, 522-8818. at 4 p.m. and Mike Bunis from 9 p.m. to 2 a.m. to 11 p.m. piano players are often featured in the evenings. Saturday: Karen Ferris and associates perform from 7 to 12:15. He you what's up. piano from 3 to 6 p.m. Tuesday through Canal St. Jazz Orchestra. Friday and Saturday: Papa Joe's Music Bar, 600 Bourbon, 529-1728. Monday through Sunday, music from 2 p.m. to 2 a.m. featuring Freestyle, Scarab, Just Us, and E.J. Preservation Hall, 726 St. Peter, 523-8839. Sunday, Harold Dejan and the Creole Brass Band, Monday and Thursday, Kid Thomas Val­ estine, Tue and Fri: Kid Sheik Colar. Wed and Sat: The Humphrey Brothers. Prouts, 732 N. Claiborne, Fridays: Bobby Love and Wille West play tunes from Love's records, along with Angelo Tarentelli and others. New Orleans-style music. Royal Sonesta Hotel, 300 Bourbon, 580-3000. In the Mystic Delic, Tuesday-Saturday, Nora Lenoir, from 10 p.m. Ryan's 500 Club, 441 Bourbon, 560-1597. From 9 p.m. nightly, the Celtic Folksingers. Seaport Cafe and Bar, 585-0981. Tuesday through Thursday. Sally Towne and Luther Kent, 30 to midnight. Fridays and Saturdays: Sally Towne. Also, Saturdays, from 3 to 6 p.m., Sally Towne hosts a jam session with some of this city's finest Freestyle guests. Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ ton, Luther Kent, Sam McClain, Phillip Mar­ tion of this calendar for details. From 9 p.m. to 1 a.m., Beauxsoleil teaches you all the basic steps to folk dancing as done in the heart of Acadia. Randy Speyer, native of Opelousas, LA and one of the country's foremost Cajun dance instructors, gives you a step-by-step approach to make Cajun dancing fun and easy. Order your copy today and learn one of America's fastest growing folk dances - a must for your dance repertoire!

Kelly's, 1311 Lyons. This small neighborhood bar often features free live music. Cyril Neville's Uptown Allstars play here often. Pass by and explore. Located near Pythian, where Lyons splits.

Maple Leaf, 8316 Oak Street, 886-LEAF. Every Sunday and Monday the Maple Leaf holds late box night. Each Thursday you can catch the Fats Cajun Band. Most shows start around 10 p.m.

Tipitina's, 500 Napoleon, 887-3943. See calendar for complete schedule for this historic club. Tipitina's features local groups and sets of international fame. Tuesday 1: Tabula Rasa, with New Orleans 4-4 Band. Saturday 5: Alex Chilton with special guests the John Thomas Griffith Band. Wednesday 9: the Replacements, whose latest release topped the alternative radio charts all summer, appear with Dash Rip Rock.

Soled America, 1200 Prytania, 897-3943. For this historic venue, call for complete schedule.

The Normal, 1311 St. Ann, 889-7026. Wednesday 17: Amasa hep. Thursday 18: Live music every Saturday from 10 p.m.

Tipitina's features live music every Tuesday and Thursday from 10 p.m.

The Subterraneans, and Abstract Illusions.

The Subterraneans, and Abstract Illusions.

The Subterraneans, and Abstract Illusions.

The Subterraneans, and Abstract Illusions.

The Subterraneans, and Abstract Illusions.

The Subterraneans, and Abstract Illusions.

The Subterraneans, and Abstract Illusions.
Saturdays: authentic German music, 7:30 to 10:30 p.m.
Cafe Ma' Matches, 7129 Mistletoe, 737-5964.
Most weekends: The Original But Goodness Band.
Cajun's Cafe, 4740 Rye Street, Metairie, 455-8802. Fridays and Sundays: Billie Bell and the Dominos, 11 p.m. to 5 a.m.
Chesterfield's, 3213 Kingsman, 888-5964. Thursday through Sunday: soft rock and pop bands, top 40, oldies, etc. 9 p.m. to close.
Cubby's, 87100 Edgewater Blvd., 241-9709.
WEDNESDAYS
Busch Night, 750 Olden Arbor, 454-5910. Wednesday through Sunday: Create Cockin and Tomato, 10 to 2.
Highway Lounge, 5901 Airline Highway, 733-8864. The newly remodeled club opens on August 15. Harvey, Jesus and Fire will play and others, too. Call for the exact schedule.

Cafe Brasil, 2100 Chartres.
FRIDAYS
Music on weekends.

N. Peter's.
THURSDAYS
Music on weekends.

Gigi's, 17001 -10 Inn, 467-1300.
SATURDAYS
La Medley, 3124 Loyola Drive, Kenner, 467-6403. Music on weekends.

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THURSDAYS
Busch Night. 750 BUSCH
Longmecks, 9 p.m. - 11 p.m.

FRIDAYS
Free Oysters. 5 p.m. - 9 p.m.
50¢ Draft, 6 p.m. - 11 p.m.
SATURDAYS
Rotating Import Beer Specials
SUNDAYS
$1.50 Bloody Marys, 11 a.m. - 6p.m.

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Boat Lounge, Gulf Boulevard, 947-9386. Live music weekend nights.

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Bayou Dinner Theatre, 486-4545 . Performances are Thursday through Sunday. Performances are Thursday through 8:00 PM. Performances are Thursday through Sundays at noon. All month Albee Together, a comedy by Lawrence Romanus.


THEATRE

CINEMA

Bayou Dinner Theatre, 4040 Tulane Avenue, 435-4043. Performances are Thursday through Sunday. Showing through September 6: Black Comedy. Thursday 16 through October 8: Perfection, a musical comedy based on the life and work of Frank Loesser. The Bayou Plaza's Bamboo Room also features theatre, so phone 436-7513.

Chianti's Dinner Theatre, 4241 Veterans Blvd., 883-PKAY. Performances are Thursday through Saturday, from 7:30 to 10:30 p.m. Sundays at noon. All month Albee Together, a comedy by Lawrence Romanus.


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music every night from 8:30 to 11. Check the graffiti in the bathroom!

The Blue Python, 938 Ponce de Leon, 947-3948. Sundays: poetry from 4 to 6.

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CINEMA

LISTINGS with the band guide are 25¢ a word. $1.00 each bold word. Send money and listing to W.L. Band Guide, P.O. Box 15667, New Orleans, LA 70175.

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September - Wavelength 37
Imagine the Last Page with no jokes! What you'd get would be lists of local folksingers who have recently performed in Abita Springs and the vital information that "Fats" Domino is a smash in Monte Carlo. Who needs a magazine to tell 'em that?

Despite our best intentions, the occasional reader — probably because his or her boss yelled at them or because they were bottle-fed as infants or because they are too insensitive to maintain long-lasting relationships with members of the opposite sex (or the same sex, if that is their inclination) — is offended by one of our little jokes. The sillier the joke, the more they freak.

A reader from Atlanta got upset when we said that no record had ever been made in that city. That's because the really cool place to make records nowadays is at this abandoned drive-in movie in South Dakota. Atlanta musicians have been going there for years — Springsteen, Bob Jovi, all of 'em! Atlanta — wait a minute ... we thought the reader was from Atlantic City! How ignorant of us!

Then another person thought we were making fun of poetry. Ridiculous! As children, we used to hide under the covers at night with our flashlights, reading the glorious verse of Burns and Shelley and Swinburne and Yeats. Our parents thought we were reading Gent — or worse. To us, poetry is serious business. It's so serious, we rarely mention it on the Last Page. What we don't understand is that poets ought to be pretty tough-skinned individuals, given that anyone declaring himself a poet in this age should be prepared for some ribbing. Recall the words of William Butler Yeats:

"O heart! O heart! if she'd but turn her head.
You'd know the folly of being comforted.
New Orleans' most popular band (without a doubt), the Neville Brothers ensemble, is the recipient of almost constant reportage in this column. As we have detailed the trials and tribulations of the family, we have tried to temper the triumphs and tragedies with comedy. Was that not the method of the late James Booker?

This month, however, — no jokes about the Nevilles. We have, instead, an excerpt from a recent interview with Cyril Neville, conducted by Austin writer Greg Stephens. Cyril performed with the Killer Bees at the Tenth Anniversary Sunsplash festival in Montego Bay, Jamaica on August 21 and prior to his departure, he explained his indocrinination into reggae and Rastafarianism: "What I did was learn everything I could about Bob Marley as fast as I could. One particular album, Natty Dread, I sat in a room with that album for about 15 days and actually purged myself of some bad habits I had at the time — by knowing I would have something when I came out of the room. It's hard for me to talk about. But when I heard Bob Marley, I knew then what I was gonna be doing for the rest of my life. I was gonna be writing and singing reggae music. I was gonna be a totally different person from when I went into this room with Natty Dread. It was a spiritual experience."

About the reggae-fication of the Nevilles sound: "You can take people out of Africa, but you can't take Africa out of the people. Regardless of what kind of machines we hook up around us, we are still the Neville Brothers and our roots are still in Africa. Even on a song like "Shek A Na Na," John Magnie's latest experiment is the accordion, to be heard in the pianist's collaboration with Tommy Malone, Johnny Allen and Steve Amedee, collectively known as the Subdudes. Several women have fainted upon hearing Tommy's slide guitar in the 'dudes' rendition of "Down In The Boondocks." Actually, they didn't really faint. They were light-headed for a moment, sat down, had a glass of water and felt much better. Then the Subdudes played "Love Oh Love (Ain't No Love Like The Love at Home)" — that's when the ladies fainted.

---

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DATE: Sept. 26, 1987

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38 Wavelength • SEPTEMBER
COMING IN OCTOBER
Sun 11 Tip's Gumbo "Cook-Off"
Thurs 19 Flora Purim & Alito
Fri 16 Jerry Lee Lewis
Thurs 23 The Stix w/The Roots Radics
Fri 30 Junior Walker & The All-Stars

Sunday Monday Tuesday Wednesday Thursday Friday Saturday
6 A Fab Do-Do with
BRUCE DAIKON'S
CAJUN BAND
5-7 pm
7 CLOSED
8 GONE FISHIN'
9 THE REPLACEMENTS
w/ special guest
DASH RIVER ROCK
10 JR. MEDLOW
AND THE BAD BOYS
11 RICHARD &
THE ZYDECO ROCKERS
12 THE MICK TAYLOR BAND
former lead guitarist w/ Rolling Stones
13 A Fab Do-Do with
THE JAMALAYA
CAJUN BAND
5-7 pm
Free Red Beans & Rice
14 Piano Night w/
JON "KING" CLARY
15 N.O.B.D.
(N.O. Blues Dept.)
16 THE MEDITATIONS
17 Marshall
Crenshaw
(Tentative)
18 KOKO TAYLOR
& HER BLUES MACHINE
19 THE RADIATORS
20 CLOSED
21 THE BACKSLIDERS
22 AMASA MILLER & HIS
WOMEN
w/ THE MARKS SISTERS
CHARLMAR NEVILLE
& LIL QUEENE
23 CHALICE
24 MIGHTY SAM
MCCLAIN &
THE THUNDER
BLUES REVUE
25 THE NEVILLE BROTHERS
26 OCTOBER 2, 3 & 4
27 A Fab Do-Do with
BRUCE DAIKON'S
CAJUN BAND
5-7 pm
Free Red Beans & Rice
28 10,000 MANIACS
w/ special guest
THE BALANCING ACT
29 DAVID BROMBERG
30 THE PALADINS
w/ special guest
JOHNNY & THE HITMEN
31 THE SONG DOGS

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SEPTEMBER
Calendar of Events

STORYVILLE
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FREE PIG ROAST
9 P.M.

Sunday  Monday  Tuesday  Wednesday  Thursday  Friday  Saturday

6  Nora Wilted  2 p.m.
   Dino Kruse  9 p.m.

7  DARK

8  Traditional Jazz  8 p.m.

9  Traditional Jazz  8 p.m.

10  WWOZ Jazz & Gospel Benefit
    Olympia Brass Band
    St. Monica's Choir
    Dr. Frank Minyard

11  Traditional Jazz  8 p.m.
    Luther Kent & Trick Bag midnight
    Luther Kent & Trick Bag midnight

12  Cajun Connection  2 p.m.

13  Nora Wilted  2 p.m.
    Dino Kruse  9 p.m.

14  Traditional Jazz  8 p.m.

15  Traditional Jazz  8 p.m.
    Redd Kross
    w/ Shot Down in Equador Jr.
    10:30

16  Traditional Jazz  8 p.m.
    Suicidal Tendencies
    w/Shell Shock
    10:30

17  Traditional Jazz  8 p.m.

18  Traditional Jazz  8 p.m.
    New Sam & Dave Revue
    10:30

19  Cajun Connection  2 p.m.
    Traditional Jazz  8 p.m.
    Oopum Boopum & John Thomas
    Griffith Band  10:30

20  Nora Wilted  2 p.m.
    Dino Kruse  9 p.m.

21  Traditional Jazz  8 p.m.

22  Traditional Jazz  8 p.m.

23  Traditional Jazz  8 p.m.

24  Traditional Jazz  8 p.m.
    Mighty Sam McClain
    midnight

25  Traditional Jazz  8 p.m.

26  Traditional Jazz  8 p.m.
    Special Events:
    9/15 - Tues. Red Kross
    $1.00 Beer & Schnapps
    9/16 - Wed. Suicidal Tendencies
    $1.00 Beer & Schnapps
    9/17 - Fri. Sam & Dave
    9/25 - Fri. Micki Honeycutt

27  Nora Wilted  2 p.m.
    Dino Kruse  9 p.m.

28  Traditional Jazz  8 p.m.

29  Traditional Jazz  8 p.m.

30  Traditional Jazz  8 p.m.

Coming In October...  Holly Near  Maynard Ferguson  Big Twist & Mellow Fellows
                      From Chicago

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