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Mason Ruffner Signs With CBS

After months of speculation, negotiations and interrogations, Mason Ruffner has signed a recording deal with the mighty CBS record label. According to Ruffner, the contract calls for one album, and an option on at least two more.

"The guy who really got the ball rolling was John Birge," said Ruffner, pausing while thumbing through a roll of Ruffner catalog.

"He's really not an A&R person, he works in CBS' accounting department. A guy who had had some hits with them a few years back, Steve Forbert, had told him about me. Birge was down here in March on vacation and stopped by the Abisinthe Bar to see us. He said he liked what he heard, and asked me to send him a demo tape. I didn't even have one at the time but I put a tape together in about a week. "They really must have liked it because they started calling me just about every day. The Monday after the Jazz Fest was when they told me we had a deal, but I didn't sign anything until the other day [July 12] because I didn't have a manager or a lawyer."

"A guy named Mike Belkin from Rochester handled the contract negotiations; he called me after he heard about the CBS deal. He's handled some rock bands before like Joe Walsh and Doug Sahm. It took a long time to finalize the details — I mean the contract is 39 pages long. We had to get the budget worked out and find a producer and choose a recording studio."

Ex-rock 'n' roller Rick Derringer (his current production credits include "Like a Surgeon" by Weird Al Yanchovich) will oversee the session which will be recorded in Bogalusa at Studio In The Country. "I'm hoping that we can finish up in less than two weeks," added Ruffner. "I've never cut an album before so I don't completely know everything about it. We might add a piano track to a few numbers. I'd like to use Katie Webster maybe when we're up in New York [both Ruffner and the Texas Boogie Queen will be appearing at the Lone Star this month]."

According to Ruffner, the as-yet untitled album (it was being recorded in late July and early August) should be on the shelves by the end of the year. When the recording is finished Ruffner hopes to take things easier before returning to his regular New Orleans haunts.

—Almost Slim
Toot Toot Enters Country Charts, European Market

Just when you think you've heard it all, yet another amazing chapter in the Rockin' Sidney "My Toot Toot" chronicle unfolds. The latest chapter has Mr. Simien's zydeco opus fighting it out for space in the national country charts with the likes of Tom T. Hall, Mel Tillis, Ricky Skaggs and Lacy J. Dalton, no less.

After Sidney's version began crossing over to the country market in Houston and New Orleans, Epic leased it for a big national push. Besides the single, they also plan to release a 12" EP containing the hit and three other tunes to boot. The song debuted at the stratospheric position of number 63 in the June 22 Billboard/Hot Country Singles chart, and as of July 6 it ranks number 40 with a bullet. Interestingly enough, the Epic single credits the "Crazy Cajun" Huey P. Meaux as an additional producer, in obvious appreciation for landing the Rory Skaggs and Lacy J. Dalton, number one OnDestroy singles chart), it peaked in the mid-three-week appearance in the Black Hot 45 chart, it made a brief "dance club production ... King of the 12" EP was on the original B side), and is selling briskly.

As for the beatnik cover versions, the Jean Knight rendition at present has spent seven weeks in the Hot 100 (Pop). Although it is slowly descending (it also made a brief three-week appearance in the Black singles chart), it peaked in the middle of the charts, far exceeding the performance of any local single this decade. A Jean Knight LP has also just hit the racks.

Meanwhile, Denise LaSalle's cover of a cover has created quite a bit of action as well, primarily in the Black charts here in America. The LaSalle treatment of "My Toot Toot" peaked in the '70s during its five-week chart appearance, outpacing the Jean Knight record. Also, since adding "My Toot Toot" to the Love Talkin' album, Malaco has been able to slip it into the lower ranks of Black LP charts (currently it ranks Number 74 and has spent four weeks in the charts).

Interestingly, the LaSalle/Malaco LP sports a bright orange sticker proclaiming "contains the hit 'My Toot Toot'."

But the "Toot Toot" saga has gone well beyond the shores of America. In June all three versions were released in England, creating a national competition by a week or so and additional interest in South Louisiana, not for "My Toot Toot" but for the flip side, "Jalapeno Lena" ("My Zydeco Shoes") on the original Masion de Soul B side, and is selling briskly.

Recording News

►ABOUT FIFTY NEW ORLEANS MUSICIANS CHOOSE SEA SAINT STUDIOS for "N.O. to Hollywood!" Pete Fountain, Irma Thomas, Doug Kershaw, Clarence "Frogman" Henry, Ronnie Kole and many others performed "Give Today For Tomorrow" under the direction of Allen Toussaint with proceeds to go to the hungry and homeless in the city and abroad. Also at Sea-Saint, Jean Knight finished recording her newest album My Toot Toot, soon to be released on the Mirage/Atlantic label. Along with the hit single, the album will feature a revamped cover of her 1971 hit, "Mr. Big Stuff". Lady BJ recorded a song for an RTA commercial that is based on a popular hit song, "(Maybe What's a Bus Got To Do With It) Everybody Wants To Ride The Bus!"

►OVER AT STUDIO SOLO, IRMA THOMAS, Johnny Adams and Marcia Ball are each recording albums for Rounder Records. Solomon Burke began recording two weeks ago, and ex-Cold vocalist Barbara Menendez is finishing some solo recordings for a possible LP.

►AT STUDIO IN THE COUNTRY, OUT IN Boogie-Ilsa, King "Groove Me" Floyd finished a new album. Ex-Backbeat Paul Sanchez has been cutting a few numbers, and Bob Vernon's production of Fats Domino and Doug Kershaw's version of "My Toot Toot" was mixed and is now ready for release.

►ULTRASONIC STUDIO HAS BEEN THE SITE of the Prister Sisters' first album-making. Cousin Joe, a 78-year-old pianist, is making an album produced by John Broven, a contemporary music publication cartoonist. Cousin Joe has toured Europe with Rolling Stone drummer Charlie Watts. Liberia Kent and Trick Bag are recording with Bubby Valenito producing.

►AT COMPOSERS STUDIO, FUSIONISTS SCOTT GOUDEAU, with Tony Dagradi, Phil Parnell, Larry Seibert and Dale Anthony are each cutting albums for Broken Records. Bourre has finished working on their new album.

►THE LATEST AT PACE STUDIOS FINDS the Olympia Brass Band's new album ready for pressing. Their "45" should be out now. Thomas has been recording with Earl King and Art Neville splitting producing chores. The Socials, The Models and True Faith are making demos.

►AT BLUE SKREAK STUDIOS IN MID-CITY, Irma's son James Thomas has been putting some tracks down, and Ziggy Modeliste is recording a demo with fellow Meter-man George Porter. In other recording news, the Recording Studio Association of New Orleans has been organized with the help of veteran Cosimo Matassa. They meet at Jaegers Seafood once a month, eat shrimp, talk technical talk and now have a unified voice in Chamber of Commerce matters.

—St. George Bryan

Glen, Crayton Deaths Reported

Sadly we must report the deaths of two great blues musicians, Lloyd Glenn and Pee Wee Crayton.

Lloyd Glenn, known to have influenced Professor Longhair's playing, was known for his fine piano work with the likes of Joe Turner, T-Bone Walker and Lowell Fulson, as well as his own fine recordings. Born on November 21, 1909, in San Antonio, Texas, he began playing at the age of three. During the 1930s he played with Joe Turner's Orchestra, Boots and His Buddies, and Don Albert's Orchestra. It was with Albert that Glenn made his first recordings. The year 1947 saw him joining T-Bone Walker's unit, and it is Glenn who provided the fine accompaniment on Walker's hit "Stormy Monday." Glenn began making his own records for the Downbeat and Addin labels in the early Fifties, scoring with "Old Time Shuffle" and "Chick-a-Boo. During the Sixties and Seventies he remained busy doing session work with various R&B bands and occasionally on his own. His latest release, "Blue Lovies" on Stockholm records, combined new material with vintage sides from Downbeat. Last year he appeared in New Orleans at the Jazz Festival.

Guitarist Connie "Pee Wee" Crayton was born December 18, 1914, in Liberty Hill, Texas. A colorful guitarist, he came out of the Texas school of guitar which also produced T-Bone Walker. His first hit was "Blues After Hours" for the Modern Label in 1949. He toured nationally during most of the Fifties and continued to record for Modern and Imperial. He moved to Los Angeles in 1960, where he continued to record and perform sporadically.

His most recent contemporary albums were recorded for his own label, and Murray Brothers while European reissue labels by Blues Boy, Charly and Ace repackaged his vintage recordings.

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This Is Only A Test

Read each statement carefully. Check the appropriate box. There are no right or wrong answers.

Learning something, even at the expense of being very wrong or very stupid, is almost always worth it. No matter what anyone says, the whole world is not watching and even if the whole world was watching, how long could you keep their attention? There's always something else to do. And someone else to watch.

The rules of journalism are so much philosophical spaghetti. Tabloid editors allow self-indulgence up to the limits of libel. Ethical journalists, or writers with too much to lose by rocking the boat, must play by the rules of Deep Background, Background, Off the Record and On the Record. Deep background requires you to reveal nothing of the source, but also, to corroborate the story with an independent source.

With background, the source is again not revealed, but no quotes can be used. If your source will go off the record, you can use quotes but no names. Things like, "a high ranking official at General Motors" or "a spokesman for NOPSI" are permissible. When someone is on record, you can quote them by name, such as: "Governor Edwards admitted today, 'I enjoy being spanked with ice cold waffle irons by Swedish milkmaids who are bathing in crab boil.'"

Unless you are covering a major political figure with scores of reporters on the same trail, you have quite a bit of license. You can even make it all up. Since we are hard pressed to come up with any finite value judgments over the worth of dreams vs. reality, the morality of inventing the news is not even an issue. But media sensationalism alters our lives in subtle ways.

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WAVELENGTH/AUGUST 1985
I got sick last week. My symptoms were: fever, headache, lethargy, and aches. Most people would say I had the flu. But no, things are different now. Try going to a doctor with any sort of vague symptoms and the first thing the good doctor wants to know is if you've been 'takin' it up the ol' coal shute. Yes, Akedophobia is upon us. Now that LIFE has declared in bold print that no person is safe from AIDS, the next step will be Joan Collins dying of AIDS on a special live Dynasty. My flu is much better now.

Reliving Pop Psychology of the Fifties... I can say, without apology, that there is no science that did not have an earlier expression as an art form. Today's most vital concern is physical space as it relates to the welfare of individuals and to the growth of populations. Conceptual revolutions, once slow to develop, now come at us with alarming regularity. We are in a constant cycle of growing intellectually before returning to conceptual infancy. Very little in this world is permanent.

Sigmund Freud was Vienna's favorite rock star. He developed a terrible drug habit. Then he publicly denounced cocaine. Alas, there were no Narconon meetings for him to attend. Freud related everything to sex. So does television. So... spending an afternoon reading Freud and watching MTV and VH-1 resulted in turning up to 11.

Fifties sportswear is upon us. Now that LIFE has declared in bold print that no person is safe from AIDS, the next step will be Joan Collins dying of AIDS on a special live Dynasty. My flu is much better now.

Read each statement carefully. Check the appropriate box. There are no right or wrong answers.

1. You dream a lot
2. You are happy-go-lucky
3. You are so concerned with the future that you ignore the present.
4. When you were a child, your playmates expected you to lead.
5. You often feel grouch
6. You often feel miserable for no reason.
7. You avoid arguing.
8. You're the kind of person who is always "on the move!"
9. You are sometimes up, sometimes down.
10. You begin projects and relationships with great enthusiasm.

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Looking Homeward

Young musicians of the local new music scene take a lesson from British superstars, and turn to New Orleans for inspiration.

The young musicians of the "new music" scene here have been notorious for existing outside influences while neglecting their own local and regional roots. What has been hip in London, New York and Los Angeles becomes, a few years later, hip in New Orleans. It's happening in other cities too, of course — music videos and album-oriented radio have watered down the local brew across the country into a generic pop sound.

There is, however, a counter-current to this trend. From Austin to Athens a new generation of southern musicians and songwriters are responding to their heritage and environment. And though power pop acts are still the most successful in the new music clubs, more and more local musicians are looking closer to home for inspiration.

"Lots of people here haven't realized the heritage and cultural merit of New Orleans," says Rick Cinai, songwriter and guitarist for Reality Patio, the group that turned heads in late spring with the airplay "Empty Rooms" their very good first release, received on WTUL. "My generation was whisked into the suburbs and denied the city's natural environment."

Cinai moved back into the city, living by the river with two other band members, drummer Cary Bonnecaze and bassist Mike Williams. Rounding out the band is Kevin Otto on keyboards.

The guys spend a lot of time on the streets, often looking for transient labor. "The day-to-day of it keeps us on that creative edge," says Cinai, smiling.

And it's from the streets that the band claims to draw inspiration.

"It's getting into your environment — the water we drink, the food we eat, the way the sun shines down here!" the tentative forming of The Peccadilloes, the working title of his very good back up band comprised of Gerald McCullum on guitar, Paul Clements on bass and Daemon Sheon drums. They sound good together, and work well with Sanchez's material.

"This is the kind of music I've wanted to play for years now," said McCullum. "There's so much good indigenous music to borrow from, I can't believe more people aren't doing it. I'd like to play with sessionists, steel guitarists — have a community of musicians offering different ideas but speaking the same language."

For Paul Sanchez, it took a trip to New York to come to terms with playing in New Orleans. Sanchez, a familiar of our local music scene, became discontented with himself and the problems of playing in New Orleans and made the trek up north.

"What I found out was that in those other towns, musicians were sitting around complaining about their music scene — even in New York!"

Somewhere in New Jersey, he started listening again to Hank Williams and other country artists he had first heard at home as a child. Maybe he got homesick. He returned to New Orleans and began writing songs, "that seemed most comfortable." Though Sanchez makes no bones of any strong commitment to country music, his new material blends the twang of root sounds into an American pop sensibility. The songs flow easily on well-constructed melodic lines that stay in your head.

Sanchez started out playing these new songs solo but opted for the upscale sound of a band for an upcoming recording session. Thus the Peccadilloes, he says, is his way of arriving at the other side of the music of his region.

Reality Patio: "We like it here, we're not about to pack up for L.A."

"You hear about all these 'new' Southern rock bands but it's just that they're only now getting attention," says Fred LeBlanc, the drummer of Dash Rip Rock, a Baton Rouge-based band that New Orleans would love to call its own. Though Fred is a New Orleans boy, the other two members of the band are from Baton Rouge, where country music is a more natural part of the environment.

Coming from a strict Baptist upbringing, Bill Davis, the guitarist/singer who writes the bulk of the material, admits to "having a lot to rebel against."

"My father loves country music, just as I do," says Davis, "because it comes from the heart. Yet there is such a narrow-mindedness in the South and in its music... Faulkner put his finger on it, the South can be a really awful place and still it has so much good going for it!"

It is these ambivalent sentiments that are the core of Dash Rip Rock's music. In the song "Legacy," Davis sings: "I'm so tired of the legend, the heritage. There's no way that I can ever fill my daddy's shoes. Waking up inside a vacant town / as by no means an awakening to stir my restless soul."

The lyrics throughout all the songs ring true — it's just plain, heartfelt talk.

The music behind the words incorporates a wide variety of regional sounds with a modern blending of Sixties psychedelic rock. Fred LeBlanc keeps the rocking numbers at a blistering pace, while bassist Hoak Hickel, who is the band member straying least from his country roots, carries the melodic ballads on the thoughtful bass line.

"We're just approaching country music with a modern sensibility," says Davis. "It's music we've heard all our lives," adds LeBlanc.

Playing the music of their region is no homecoming for these guys — they've never really been away.
Critic's Choice: Joan Armatrading

On Tour ... The three members of The Police are taking time off from their beat to indulge in solo adventures. The most visible of them is lead singer Sting who launches his world tour with a three-night stint in Tokyo on August 9 before moving on to San Diego and the West Coast. Sting, touring with a jazz band, will do in excess of 30 shows across the bigger cities of the South and Midwest before ending with a string of New York dates and a European tour.

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

In The Studio ... Currently at Crystal Studios in Hollywood is Weather Report's Wayne Shorter, recording his solo album with Howard Siegel engineering and Jan McMahon assisting. At The Plant Studios in San Antonio, producer Ron Nevison has just completed the final mixes for Capitol Records' Heart LP. Huey Lewis & The News are tracking and mixing a couple of tunes for the soundtrack of Steven Spielberg's forthcoming summer movie release Back To The Future. Also, at The Plant are Journey, who are cutting some basic tracks for their next album. The Starship are also at The Plant, tracking basics for a new RCA album ... The act at Amigo Studios in Hollywood includes the completion of X's newest project. Also, The Modernaires are recording a two-day live-to-digital session of Glenn Miller's Greatest Hits ... The Blasters' singer/guitarist Phil Alvin will be ready to release his first solo album in late summer on Slash Records entitled Unseen Songs. One of the sessions for the album took place in New Orleans, where Alvin recorded with the Dirty Dozen Brass Band at Allen Toussaint's famed Sea-Saint Studio. Another session for the LP was in New York City, where the Blaster teamed up with Sun Ra & His Arkestra ... At the Complex in West Los Angeles, Greg Langsby was recently mixing a new General Public tune that will appear in HBO's new film Head Office. Stanley Clarke was also working, putting the finishing touches on his CBS album project ... Sound Image in North Hollywood has been busy with artist-producer Ron Keel who was in working with Blitzkrieg for Phoenix Records. Also, Steve Val (Alcatrazz) was producing tracks for D'A's Novo Music act Whisen ... Mixmaster John Jellybean Benitez is currently at Sigma Sound in New York, producing Elizabeth Daly's debut album for AsaM.

Top Of The Charts

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<td>Love Yourself (Eurythmics (Rolling))</td>
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<td>3</td>
<td>Shahin &amp; Barad (Robert Plant (Defiant/Berne))</td>
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<td>5</td>
<td>Brother, Where You Bound (Supertramp (A&amp;M))</td>
<td>&quot;Ruby Don't Take Your Love To Town&quot; (Elvis (Meredith))</td>
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<tr>
<td>6</td>
<td>Songs From The Big Chair (Tears For Fears (Mercury))</td>
<td>&quot;In My House&quot; (Elvis (Meredith))</td>
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<td>7</td>
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<td>Southern Accents (The Heartbreakers Capitol))</td>
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<td>9</td>
<td>The Confessor (Joe Walsh (Watts))</td>
<td>&quot;The Search Is Over&quot; (Columbia)</td>
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<td>10</td>
<td>Steady Nerves (Graham Parker &amp; The Simple Minds (Scotia Bros.))</td>
<td>&quot;A View To A Kill&quot; (Capitol)</td>
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Skankin’ In The Heat

Visit your local air conditioned record store and stock up on these cool discs from hot spots.

While a lot of people might be hiding out in their air conditioned rooms during August, braver souls are willing to venture out and enjoy our tropical weather with some great Caribbean sounds to keep you skankin’ through the heat. New Orleans record stores are flooded right now with excellent new releases as well as some sounds from Africa and the Caribbean that have never before been available here.

If it’s soca that keeps you on your feet, check Leston Paul’s Soca Invasion, newly released on B’s Records out of New York, Leston Paul, arranger and musician, is largely responsible, along with Frankie McIntosh, for the sound of today’s soca records, playing and arranging a large number of the best soca hits of the past few carnival seasons in Trinidad/Tobago, including Arrow’s 1983 international hit, “Hot, Hot, Hot”. On Soca Invasion, Leston, Paul has re-recorded his own versions of eight soca hits of the ‘85 Trinidad Carnival season, like Crazy’s “Soucouyant” (Road March Winner), Merchant’s “Rock It” and Byron Lee’s “Tiney Winey” Even though the new versions on this album don’t stray far from the originals, Soca Invasion is a good collection of hits for those who don’t own these songs by the original artists.

Soca music isn’t merely disco-fied calypso style, but a blend of influences from around the Caribbean. From the French Antilles (Guadeloupe and Martinique) comes a dance beat called cadence whose characteristic funky bass lines are now heard in soca and even a fair amount of African pop. In fact, “Cadence Mudanda”, a new release by Zaire’s Tabu Ley Rochereau with Mbilia Bel, is the latest in a long line of Caribbean-inspired African pop, following on the heels of the soca-highlife crossover hits of Nigeria’s Sonny Okosun, Zaire’s Jewel Ackah and others. The first actual cadence album that I’ve seen in a New Orleans store is now available on Globe Style Records. Dance! Cadence features a song each by eight different groups from Guadeloupe and Martinique, among which show how Carib islands like Cuba, Trinidad, Montserrat and the French Antilles have borrowed from each other. Listeners to the WWOZ Caribbean Show have heard most of the cuts from this album as well as some other great cadence by Guadeloupe’s Kasal and Haitii’s Tabou Combo, and the listener response has been enthusiastic.

A new shipment of import African albums has made it into town as well, and many of these are worth hearing. Bopol Mansiamina’s album of last year, Bopol, contains two international hits from last summer, “Afric Ambiance” and the slightly repetitious “Samedie Soir”. This record is Congolese music (Mansiamina is from Zaire) at its best. Another excellent Congolese disc, this one a 1985 release, is Les Quatre Etoiles (4 Stars). And from Senegal, but residing and recording in Paris, Toure Kunda have several albums available, including their most recent, Natalia. Recommended are their two albums, which stick close to the roots, the acoustic Casamance, Au Clair de la Lune and Toure Kunda, which combines...
Local Actor Lands Role In Eastwood Film

Graham Paul was a graduate drama student at Tulane University in 1983 when he landed the role of Luther Boggs in Clint Eastwood's "Tightrope" which was shot in New Orleans. Eastwood liked him so much that he used him again in "Pale Rider," his new Western.

Paul plays Ev Gossage, a timid homesteader forced to fight for his property. For Paul, Ev Gossage was a legitimate break, the kind many actors never get. Yet his phone hasn't been ringing off the wall with offers since the movie opened last month, and he isn't making reservations for Hollywood or New York City. In late July he and his wife Aime and their 11-year-old son David moved to Asheville, North Carolina, so Paul could direct and teach drama at little Warren Wilson College. Wilson has 500 students. "It's the perfect opportunity for me," Paul said. "It's what I've always wanted."

Before coming to New Orleans Paul had worked off-off Broadway in the Truck and Warehouse Theatre in New York City. He also worked in plays at the Washington Square Church and St. Mark's Community Center.

For ten years he toured the U.S., Europe and Southeast Asia with the Otrabanda Theater Company. Six of those years were spent touring Mississippi River communities on a raft. Otrabanda was also known as the River Raft Revue.

Says Paul about his role in "Pale Rider," "My actor friends told me 'this is your big break, you should go to Los Angeles.' But I've slogge out in New York City, and I decided that there are some things more important than my professional life."

After three weeks of shooting "Pale Rider" in Sun Valley, Idaho, Paul came away with some distinct impressions of Eastwood. "He's not Marlon Brando or Laurence Olivier," Paul said. "He's not a great actor and he's not a bad one. He plays himself and he's successful to that extent. He knows how he comes across on the screen. He also knows what he's doing. He's a professional. He has his own production company within Warner Bros. and he has been producing these movies at something like one every six months. I wonder how he keeps going. He also has the reputation of using you a lot if he likes you as an actor."

Paul found Eastwood to be shy. "I think he's naturally shy," Paul said of Eastwood, "but he doesn't do it in a rude way. He is very kind to the actors he works with. He was always asking me, 'do you need this,' or 'are you being treated well.' I tried to engage him in a long conversation, but I was never successful."

What did Paul miss the most while he was in Idaho?

"Being away from home for three weeks," Paul said. "Paul's performance in "Pale Rider" was believable, and often humorous. Yet he frequently overacted, and appeared to be forcing some of his lines. His best moment came toward the end of the movie when he sheepishly asked Eastwood's steely preacher for help in the town's battle. "Pale Rider" is predictable Eastwood fare echoing his spaghetti westerns of the Sixties. A man from nowhere saves a town in need of hope. Strictly for Eastwood fans, "Pale Rider" offers little in the way of performances or character development, though Eastwood's opening line should be a new entry into the movie quote book next to "Sudden Impact's "Go ahead, make my day."

Directed by Eastwood, "Pale Rider" confirms his commitment to the tried and true formula of loner battling system ("Hang 'Em High", "The Good, the Bad and the Ugly", Dirty Harry, Magnum Force, The Outlaw Josey Wales, The Gauntlet, Sudden Impact, Tightrope). Eastwood's character challenges viewers to do no more than observe.

Like Sylvester Stallone, Eastwood is more a media figure than an actor. Judging by his box office success, Eastwood appears to be a product of a society that demands as little as he offers. As opposed to character actors, Eastwood the actor plays himself in virtually every role. He is seldom in roles that seldom require real range or imagination.
Mad Max Beyond Thunderdome

Critics seem to be afraid to say anything negative about Mad Max Beyond Thunderdome. Not me: the first 45 minutes are impressive, the rest disappointing at best.

Silverado

Eastwood should take lessons from Lawrence Kasdan on making westerns. Kasdan, who directed, produced and co-wrote Silverado, appears to have fervently researched classic movie westerns.

Silverado contains the absolute good and bad characters of Stagecoach, the timely banding together of strangers in Who Shot Liberty Valance and Stagecoach, the moral dilemmas of Red River and High Noon and the triumph of good over evil of Stagecoach and High Noon. Shot in Santa Fe, New Mexico, it also offers a panoramic view of the West's unsouled beauty.

Silverado is what westerns used to be: action-packed and thought-provoking. It speaks of human potential and energy, resurrecting a movie genre and bringing it back to Hollywood where it belongs.

KevKline and Kevin Costner are inspired and believable as the four heroes that band together to save the town of Silverado from possible extinction, but Danny Glover runs away with the picture as Mal, the son who avenges his father's murder, Glover offers a fullness tinged with extinction, but Danny Glover runs the town of Silverado from the four loners that team up to save it.

Having a purpose is a vital part of the Mad Max series paints an imaginative portrait of a society afraid of the past and running blindly into the future.

Barter Town dispenses justice in the Thunderdome, a modern version of the Roman Coliseum, where, as the film repeatedly mentions, "two men enter, one man leaves." The city, run on pig manure, is ruled by Master Blaster — the master has the brain, the blaster has the brawn.

After subtly contrasting Barter Town justice with that of atomic annihilation, and the wheel-justice chosen at random but firmly dispensed, Mad Max Beyond Thunderdome becomes a Chuck Norris movie. Mad Max the character takes a back seat to Mad Max the fighting machine.

As Mad Max, Mel Gibson gives an average performance in a role requiring minimal acting. In her movie debut, Tina Turner is convincing as Aunty Entity, though her tendency to go for too much should disappear with more roles. This is another FTFO — for true fans only.

Explorers

Hollywood knows a winning formula when it sees one. "Kids Plus Special Effects Equals Money" has been milked all the way to the bank since Steven Spielberg's "E.T." three summers ago. "Explorers" is the latest. It concerns three kids who build a spacecraft to explore — get the title: alien worlds they have only read about. Directed by Joe "Formula" Dante, whose "Gremlins" was a huge box office success, "Explorers" doesn't take itself too seriously, and that's a relief. It offers a winning debut performance from 14-year-old Ethan Hawke as Ben, and the sobering realization that perhaps our idea of outer space is a reflection of ourselves.

Coming Attractions

Director Frank Roddam calls The Bride "an allegory for creation... a fable!" It is said to underscore the infinite boundaries of human ignorance and sensitivity.

The story of Dr. Charles Baron Frankenstein and his new creation, a female counterpart for his male creature, "The Bride" stars Sting of the English rock group The Police and Jennifer Beals of Flashdance.

As Frankenstein, Sting is reunited with Roddam, who directed him in 1979's "Quadrophenia. The Bride is Sting's fourth feature film following "Quadrophenia, Brimstone and Treacle" in 1982 and last year's "Dune." Says Roddam: "Sting has that rare combination of arrogance and style!"

In her first starring role since "Flashdance," Beals is the title character. "If someone were to fashion the perfect woman physically and spiritually," says producer Victor Drai, "she would be Jennifer!"

Beals, who won the part in "Flashdance" over 4,000 others as a Yale freshman with little acting experience, says acting is special. "It continues acting if and when the right part comes along," Beals says. "I only want to do things I truly love."
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RARE RECORD ALMOST SLIM

Hits From The North

Chris Kenner
"I Like It Like That"
Regency 863

N ormally a million seller like "I Like It Like That" can hardly be considered a rare record, but a quick investigation of this issue clarifies the situation. Originally issued on Instant 3229 in 1961, this is the Canadian release of the million seller. Regency, which was distributed by Phonodisc north of the 49th, often issued R&B hits that originated on U.S. independent labels, during the late Fifties and early Sixties. Although this was probably their only deal with Instant (leases were later assigned to

Trans World for Canadian distribution) other Regency singles originally appeared on Sue, Specialty and Fire, making them in demand.

As I recall, this record did pretty well in the summer of 1961 back in Canada, because it was on the jukebox at the bowling alley and they played it on Canadian Bandstand.

—Almost Slim

VIDEO

The Doors
Dance On Fire
MCA Home Video

A part from Elvis, no American pop idol has attracted more posthumous attention than Jim Morrison. Given the stream of "cash in" Doors memorabilia that has flowed steadily since Morrison's death, one can't help but approach this "official" video release with a little healthy skepticism. Thankfully, the surviving Doors and producer George Pajoot have assembled a loving and apt tribute to the adventurous artistic spirit of Morris's and his band.

Avoiding the morbid nostalgia that coats the King's legacy like slime, the Lizard King's scions have chosen The Doors as an on-going tradition and teen pop, they fused the libidinous energy of black blues with a primal, uniquely American mysticism. Dance On Fire faithfully and engagingly captures the spirit of the rock tradition the Doors aired.

—Alan diPerma

Randy Newman
Live At The Odeon
RCA/Columbia Pictures Home Video

T his is a solid 57 minutes of great songs and performances that epitomize Newman's self-satiric edge. He makes fun of his piano playing ("this is why I win the Playboy Jazz Poll year after year"), his lyric writing ("this part saves the song from being mediocre") and even his collaborators, as guest singer Linda Ronstadt sits down next to him on the piano bench during his rendition of "Linda" and he needles her, saying "How many houses do you have? You know, most people have only one"? But aside from the dry humor that's a part of such Newman classics as "Political Science" and "Short People," this video also does a terrific job of showing Newman's craftsmanship, attention to detail and emotion. His readings of "I Think It's Going To Rain Today" and "Christmas In Cape Town" (surely the most extraordinary song about apartheid that will ever be written) are beautiful, and Ronstadt performs a bit stiffly but well on "Texas
Siouxsie & The Banshees Once Upon A Time Sony Video EP

As the longest-surviving members of British punk's first flowering, Siouxsie & The Banshees are something of a venerable institution in the U.K. Dinosours, you might say. In the States, sadly, they have remained a cult item. This seems especially ironic when you consider that everyone from Boy George to Exene has taken a cue from Siouxsie's inscrutable cat woman style, and that The Banshees have inspired some of their less inventive offshoots. Siouxsie & The Banshees have always been more than just gothic rockers - and more than just a punk band for that matter. Playing a kind of kidie-party sensibility against nightmarish themes, their music is a hypnotic chiaroscuro that has held up well under the passing of time and fashions.

On videotape, it took a while for The Banshees to hit their stride. A collection of the band's video clips, Once Upon A Time traces their progress from the very beginning up to about 1981. The videos fall more or less neatly into three categories. We start with three well-executed but relatively staid performance clips featuring the original Siouxsie & The Banshees line-up. The next three clips correspond to the Kaleidoscope album - a transitional period during which the band was officially a trio with no guitarist. The emphasis is on performance once again, but with some important differences. Some of the sets have warped into Cubist tangles of irregular geometric shapes. Siouxsie - reticent, almost prim, in the earliest clips - has moved front and center, her features now crystalized into a Face That Launched A Thousand Bands.

The final three clips captures Siouxsie & The Banshees at a musical and visual high point: the Juju album. With their spacious feel and hallucinogenic use of color, "Spillbound" and "Arabian Nights" are among rock video's finest moments. Ending as it does, "Let's Stay Together," this high note, the collection leaves one eagerly awaiting Once Upon A Time Volume II.

—Mark Levitin

Tina Turner Private Dancer Sony 45

Tina Turner is undoubtedly one of the most visual performers in the business - stick her in front of a camera, and the lady knows exactly what to do. Small wonder then that this collection of four great tracks - "What's Love Got To Do With It," "Better Be Good To Me," "Let's Stay Together," and "Private Dancer" - packs such a punch. "What's Love Got To Do With It" is actually a second version - the first video (moody, B&W and superior in this writer's opinion) was shelved in favor of this more upbeat, "I-don't-give-a-damn" depiction of Tina. Still, if it sacrifices some of the first version's vulnerability and introspection, it also has the undeniable advantage of some great coverage of those famous legs as she confidently makes her way through the gritty streets of New York. Directed by Mark Robinson, the clip helped reinforce her image as that of a sensitive and tender woman who is also tough and assertive enough not to get stepped on again.

Tina successfully tackles another sort of role - in "Private Dancer". Here, instead of the familiar Tina Turner dancer, hair flying, hips shaking and high-heels beating a tattoo across the stage, we're introduced to a tired, resigned dime-a-dance woman of the Forties, a woman whose only escape from the banality of her existence is in flights of fancy. All in all, a great collection of clips that showcases a great package - The Legs, The Voice, The Moves - they're all here, in glorious color and hi-fi sound. Get it.

—Ian Blair
**Keeping It Cool**

Johnny J and The Hitmen
Nuclear Hayride
Niteshade NRS 88

I left New Orleans to vacation in New England three weeks ago with a tape of the Hitmen's LP on my Sony and it hasn't come off yet. Nuclear Hayride is easily the best rock 'n' roll album by a New Orleans band in recent years. What makes this debut album explosive is a volatile mixture of hot songs and terse vocal interplay, more than great instrumentation or individual performances.

The singing and songwriting on Hayride is the work of guitarist Johnny Jay and bassist Dave Clements, one of the finest songwriting teams around. Jay contributes a hard rockabilly edge to their collaborations. On "Big City Lights" and "I Don't Want To Work No More," he sings in the tense vocal style developed during his days with local rockabilly legends the Blue Vipers. Clements adds his goofy pop sensibilities and the result is a dozen original songs that go beyond rockabilly and perhaps past rock 'n' roll to just good ol' American music.

Producer Alex Chilton deserves credit for turning two hasty days in the studio into a fully realized project. Chilton contributed vocal harmonies on "Don't Treat Me Like I Treated You" and piano on "Might As Well Admit It," the album's two strongest cuts. With Chilton's production, fine drumming by Joey Torres and the sparkling teamwork of Jay and Clements, Nuclear Hayride is likely to get picked up by a bigger label or an independent distributor and put New Orleans back on the rock 'n' roll map. Get on the wagon, boys and girls, this is a hayride you won't want to miss.

—Macon Fry

Spencer Bohren
Born In A Biscayne
New Blues SB 1414

Singer/guitarist Spencer Bohren has developed his career with dedication and enthusiasm, as evidenced by his debut album, *Born in a Biscayne*. A Wyoming native, Bohren fine-tuned his musical craft through years of touring the South from a New Orleans home base. The inspiration and influences he absorbed, which range from bouncing New Orleans boogie to menacing Delta blues, come together with truly enjoyable results.

While audiences most familiar with Bohren as a solo performer, half the album features a tight, hard rockin' band, including Dr. John on keyboards, John Mooney, and Tommy Malone on guitars. Ricky Cortes on bass, Kenneth Blevins on drums, Eric Trub and Ken "Snakebite" Jacobs on saxophones, and Eric Langstaff on trombone.

Things start off with a rollicking New Orleans style on "Bohemian's Original "Straight Eight," which rocks down the highway with surging horns and Blevins kicking things right along. Dr. John and Bohren engage in a hilarious dialogue on the horn-rockin' classic "Shopping for Clothes." The doctor's sneaky, salesman's baritone is really too much.

"Broke Down Engine" and "Eloise" are showcases for Bohren's National steel guitar. He really works on these solo pieces, and his strong playing is matched by singing filled with conviction. The side closes with "In Between Friends," a
Break away to refreshing taste.

Come up to Kool.

While the lion's share of the fifty-plus events at George Wein's New York Kool Jazz Festival featured a stellar array of seasoned veterans, the "Young New Orleans" show injected a breath of freshness and much-needed creative challenge into the ten-day line-up. The packed house at Carnegie Hall was not disappointed by the parade of fledgling talent that testified to the vitality of the present-day New Orleans music scene.

The show opened with trumpeter Blanchard and saxophonist Harrison, backed by pianist Mulgrew Miller, bassist Phil Bowler, and drummer Ralph Peterson, Jr., dividing into two penetrators, Jazz Messenger-flavored originals, featuring long solos and hard driving tempos. They turned their attention to the softer side of things with "When I Fall in Love," which began with a touching duet between Blanchard and Miller, and climaxed with a dramatic high note in the alto saxophone solo. Blanchard and Harrison engaged in a clever, contrapuntal conversation on the classic Ellington melody, "Satin Doll," while riding atop Peterson's funky shuffle rhythm. They closed their set with a Coltrane-inspired piece that featured a driving intensity, expansive dynamics and complex rhythmic shifts, and was a showcase for the incredible technical proficiency possessed by these young players.

At the conclusion of the Blanchard/Harrison set, Wein rushed on stage, herbs the departing rhythm section back to their instruments and brought out flutist Kent Jordan as if his presence was an afterthought rather than a featured part of the program. Wein's introduction was the epitome of tautness but the undaunted Jordan immediately took flight on "Milestones." Peter set a brisk tempo with some flashy brushwork and Jordan delivered the tune with long, flowing lines, a smooth, well-rounded tone and fantastic breath control and articulation. It seemed the flutist had really captivated his audience, but inexplicably, one tune was all he was allowed. At the very least, Jordan should have also been able to show what he could do with a bass.

After a short intermission the Dirty Dozen came marching through the orchestra blowing a medley of "Bourbon Street Parade/Saints," all decked out in black tuxedos accented with red bowties, cummerbunds and handkerchiefs. Needless to say, it sure is a long way from The Glass House to Carnegie Hall. Although hearing them from the balcony buffers their impact, they still managed to get the whole house in a good time spirit. When they hit the stage, Jenell Marshall exulted the crowd with a big, "Hello, New York!" and they tore through things with "Second Line," "Blackbird Special," and "Go To The World's Fair" (complete with a full band, unison whistle chorus).

"Saint James Infirmary" featured heated baritone saxophone and trumpet solos. "In A Little Spanish Room" and "Mary, My Mary," followed, and they closed with an abbreviated "Feet Can't Fall Me Now." The crowd was obviously caught up in the Dozen's partying grooves, but it seemed they would have been appropriate (and perfect) for them to show what they could do on such modern jazz classics as Ellington's "Caravan," Charlie Parker's "Bongo Beep," and Thelonious Monk's "Blue Monk."

Wynton Marsalis Quartet
Dirty Dozen Brass Band
Kent Jordan
Terence Blanchard &
Donald Harrison Quintet
Young New Orleans
Carnegie Hall, NYC, June 26, 1985

The words are... well... whatever phrasal hints from Heloise than songs, the lyrics do just fine in meshing with the music to come up with many surprises and odd twists. Even some choral singing.

—Mark Bingham

George Strait
Does Fort Worth Ever Cross Your Mind?
MCA 5519

Taking small exception to Wave-length's usual disdain for modern country sounds, let's give praise where praise is due. George Strait is a great singer, he lets his band play a bit and he is playing a more roots oriented music than most of the other stuff you hear on country radio.

—Mark Bingham

Recovery Program
for R.E.M. Addicts

Are the grooves already wearing thin on your copy of R.E.M.'s Fables of the Reconstruction? Devotees of the popular Athens, Georgia group can't seem to satisfy their appetite for the unapproachable vocals, resonant bass, chiming guitars and steady percussion that characterizes the R.E.M. sound. If you have acquired this addiction there is a recovery program just for you. Last year's batch of music sound like R.E.M. are everywhere. One of the best of these groups is 1+2 (one plus two), a new band from North Carolina. Last summer this group released a four-song EP, Watercolor Haircut; this summer The Ivy Room was released on Homestead Records. Although 1+2 are often more sound more pop than R.E.M., their songs "Windows" and "Mystery To Me" could have been mistaken for obscure R.E.M. B-sides. It is interesting to note that 1+2 list sometimes R.E.M. producer Don Dixon among their acknowledgments.

Windbreakers, from Jackson, Mississippi, are another group of R.E.M. fans can get excited about. They are the most refined of this new breed of bands. Their song "Changeless" is the epitome of the R.E.M. style; acoustic and electric guitars weaving around muffin vocals.

The Windbreakers also have a long list of noteworthy associates who aided them on their latest release, Terminal. Toast, produced and engineered by Mitch Easter at his Drive-In Studio, where he helped R.E.M. record Chronic Town and Murmur. Easter has also produced R.E.M.'s Let's Active, played on the album, as did members of the Los Angeles neosymphonic band Rain Parade.

On the New Orleans scene, Reality and the "Bongo Beep" sounds as much like R.E.M. as an all local band could. Unfortunately I have not seen them live but "Empty Room" indicates that they have a lot...
of talent. The lyrics and the vocals are much like what fans have come to expect from R.E.M.'s Michael Stipe, yet Reality Patio's drums are heard much louder and they use an organ (synthesizer) in the song.

If these groups are not enough to placate you until the next R.E.M. album materializes, there are many other bands that sound like R.E.M. for you to sample. Try: the Terrible Parade, the Connels, Miracle Legion, Beauty Constant or the Meat Puppets.

—Kathy Harr

Lonnie Mack

Strike Like Lightning

Alligator A739

Lightning may never strike twice in the same place but it seems to strike Lonnie Mack wherever he goes. The cover is a simulated quad­

uple exposure of Mack playing his Flying V. The photo has been ripped to simulate lightning. Uh huh. This is ironic. Here's yet another attempt to get a good record out of one of the world's greatest rock guitarists. Mack can sing, too.

—Mark Bingham

Peter Gabriel

Birdy Soundtrack

Geffen GHS 24070

Director Alan Parker picked some old Gabriel tunes for the film. Gabriel then built the rest of the soundtrack from other existing tracks. Unlike the cynical use of this concept in Footloose, where the producers based each and every song in the film on the rhythm tracks of existing hit records, Gabriel makes new work from old, work that goes considerable distance away from the model guitar hero in here with Lon­

nie we'll sell a few records. Well it didn't work. But... Mack plays great solos and sings his ass off on this glorified demo tape from a label that should have known better.

—Mark Bingham

Lalo Schifrin

Enter The Dragon

(soundtrack) Warner Bros.

Han's thugs force Mei Lee to com­

mit hari kari to avoid disgrace. Big brother Bruce Lee goes to Han's Island for revenge and a karate tour­

nament. The music is typical blax­

ploitation fare only with Bruce Lee fighting sounds throughout. Mediocre Schifrin, but a must for diehard Bruce Lee fans.

—Mark Bingham

Roy Brown

I Feel That Young Man's Rhythm

Route 66, Kik-26 (Sweden)

T

his is the fourth Roy "Good Rockin'" Brown album to be reissued under the auspices of the Mr. R&B/Route 66 folks in Sweden. Unlike the previous LPs, this album has less direction; instead it serves as a sweeper, making available some of Brown's lesser-known tracks. That's not to say there's not some damn good music here, completists will demand this, but if you're looking for your initial taste of Roy Brown, I'd suggest the two-LP set Hard Luck Blues or the two earlier Route 66 titles.

The album opens with the mysteri­

ous "Deep Sea Diver" and "Bye Baby Bye" from the Gold Star label. Supposedly Brown's earliest ses­sion, apparently both songs were surreptitiously recorded and not issued until after his Deluxe records started to hit. Unfortunately they're not terribly exciting, sounding vaudevilian at best. "Lolly Pop Mama," which was the flip of "Good Rockin' Tonight," has a nice rhythmic swing, and so does "Miss Fanny Brown" (the Roxanne of 1947) with the guys in the band get­

ting a vocal workout too. "Rockin' At Midnight" will be familiar from the recent remake by the Honeydrip­

pers, but the original remains unsur­

passable even without an MTV video to back it up.

Get this if you want to hear the Rembrandt of R&B.

—Almost Slim

Cosmetic

with Jamalaaddeen Tacuma

Gramavision 18-1210-1

(12-inch)

A

other great cover by M and Co... Tacuma floating in a red velvet room complete with fruit bowl. The grooves are less exciting.

The wicked bass playing Tacuma is famous for taking a long, long walk somewhere and we get some truly cosmetic dance music. The title track is okay. If you've not heard The Golden Palaminoes record, where Tacuma shines and plays his real stuff, then Cosmetic may work for you as a typical dance record full of sequencing, sampling, drum machines, silly chants and late-night attitude. Best line: "She went to Paris, France... to act and to dance." Ah, New York.

—Mark Bingham

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Cutbacks or Cutthroats?
New Orleans Jazz and Heritage Foundation president Bill Roussel answers some tough questions about Jazz Fest cutbacks.

By Bob Cataliotti

What is meant by the term “non-profit”? Does it mean you’re happy breaking even or is the organization trying to make money?

We’re trying to put on a festival that pays for itself, and to make enough money so we can put on programs throughout the year. One of the things that we’ve been able to do is to utilize the income and the purposes, for the festival to give out grants to musicians, to cultural groups so that we can continue developing the talent in the city. We want to get to the point where we have an ongoing program whereby we’ll be able to employ local musicians. You’re taking money from out of town, and have them work with some of our younger people to develop their skills. Ultimately, we want to be able to be a resource base for this community, to be able to develop its heritage and keep it going. In New Orleans, for all intents and purposes, we want to produce the festival and train some of the people to come on behind.

So actually there is an effort to make money on the festival’s events?

We do as much as we can from our perspective as a board to make sure that the festival is financially viable. One of the things that happened this year, I think, that we got blamed for in this letter in the Picayune — which was a complete distortion of what actually happened — was the implication that we banned coolers in order to be able to make money off the beer concessions. The fact of the matter is the Fair Grounds makes its money off the beer concessions. The Fair Grounds has really been in existence as a legal entity, a non-profit foundation, for about ten years now. I came on the board seven years ago, and it has been a mattering process for that foundation board developing to be the entity that really runs and controls the festival. We have a contract with George Wein to produce the festival. He works for the foundation to produce the festival. He has primary control over hiring and firing within the context of the festival. His contract with us is to produce the festival, to do as best as possible to bring in a surplus which then supports the foundation.

Obviously George Wein is not a non-profit entity.

No, he’s not. We pay him a fee for putting on the festival. That fee hires him and about seven or eight associate producers, who actually run the day to day operations of the festival.

So ticket sales would have no effect on how much money Wein would make?

He makes a flat fee that we pay as a foundation board. All the various things that bring money into the festival determine whether we’re going to make a profit or not from year to year, but his fee is a set fee just paid on that basis. He won’t make more as a result of getting more ticket sales. What we pay him is a flat fee unless we decide to do, as we may well decide to do this year, hire the staff or certain members of the staff for an additional month. So what it amounts to is a bonus for the work they put into putting the festival together.

And that type of thing is at the discretion of the foundation?

The discretion of the foundation.

How about from year to year, what are the expenses like? Have they been increasing every year or have you been able to maintain?

It has ebbed and flowed based on the festival, which is an unfortunate aspect of it. If we do well, we’re able to do more things. Our basic foundation budget runs in the neighborhood of $100,000 to $150,000. That’s to pay for an executive director, secretary, accountant, all the auditing, (we audit every year so that we keep our finances straight and) for the various administrative functions of the organization itself. When we have a good year we are able to do additional things. We have a grants program. In 1983 when we made something like $300,000 off the festival, we were able to give out $100,000 in grants to musicians and groups to do the work in the community they do. We have operating programs. We had an oral history program where we collected information on some of the really noted historical figures and made that information available to the Louisiana Museum and their archives section. We publish a weekly calendar of events, the “Jolly Jazz Calendar,” which operates on a regular basis. We’re always available to provide administrative resources to persons who might be seeking grants, and they need a non-profit entity to act as an administrative body to help them get their project off the ground.

And these types of things are all dependent on attendance from the previous year?

It’s dependent upon the festival and how well it does.

It’s not just taken for granted that each year is...
bigger than the previous one because it seems that attendance has gotten greater every year?

It probably has, although this year it looks like we did better than we ever have, but from preliminary figures, it also looks like in 1979 we had more people actually come.

But how many weekends, right?

Right, that was three weekends, that was the tenth anniversary. Just in terms of numbers, we had more people but it was spread over a longer period of time. It gets bigger but we made a decision that we didn't want it to get so much bigger than it is now. Our board feels strongly that we have come up with the formula that works. We've come up with the right ambiance with the crowds that we're able to generate doing the level of programming we're doing now at the Fair Grounds site. That site is limited, it's an enclosed area in the middle of a residential neighborhood, and you can get just so many people in there and still keep a reasonable sense of security and crowd control. So our intention is not to make the festival get bigger and bigger and bigger. We want to get better and better and better in terms of quality of music that's presented and still keep pretty much the same level of crowd coming through.

Okay, just from talking to people, veteran festival goers, "grapevine" music people, some complaints about cuts, etc.

Okay.

It started an hour later; one less stage; Stage Four didn't require set up as opposed to building a wood stage; ticket prices went up; there was a parking fee? Aside from the fact that some people complained that they never had to pay to park before, I also heard that it ruined the traffic situation both because people weren't prepared to pay and it added another step in getting into the lot.

I haven't really had a chance to look at that and it's something we will look at but we decided to open up the lot and charge for parking. I think it's worth two dollars to park on the Fair Grounds.

Okay. I think again, if you're coming in a car and putting out seven dollars for a ticket, and they're still fifteen in advance, for what you're getting out there it's still a bargain. We have gone back and forth over ticket prices for years. It was our decision, and we'll take the heat if we're wrong, that a seven dollar ticket for eight stages and participation in that event out there was really a bargain. We did maintain a consciousness for people who couldn't afford seven dollars and that first Friday really had been dedicated to providing discount tickets and free tickets to senior citizen groups, to school children, to organizations in the community that deal with the disadvantaged. We have an outreach program, which this year was able to distribute close to 20,000 tickets to people who might not otherwise necessarily have been able to come out to the festival. You compare our ticket prices to what somebody pays to go to a concert and what they get out of it, I think we're still a good bargain.

The ticket prices have gone up and a lot of that just reflects the expense. Overall we went into this year's festival with a budget of $1,400,000 to put on a ten-day event, which is a lot of money to put out and hopefully this year we're gonna realize a significant portion of that money back and look at a decent surplus.

I know one thing that was definitely up front this year and George was certainlyouting was the 'Overall, we went into this year's festival with a budget of a million four hundred thousand dollars to put on a ten-day event.'
sponsors. You had what, Channel Four, Channel Six, the Gospel Tent, the Staples Show, the Sarah Vaughan Show...

One thing the board decided was that in order for us to be responsible to our responsibilities, we had to do a lot more in terms of providing some financial resources to the festival. So we started, back in September or October, actively seeking local sponsorship to really broaden the perspective of sponsorship and make it much more of a local oriented sponsorship program. In years past, we were able to get large sponsorship from beer companies. Schlitz, for at least eight years, was the primary sponsor to the tune of $100,000, $125,000, $150,000. Schlitz went out of business and was taken over by another company. We decided they were not prepared to put that kind of money out. We went one year without any beer sponsorship. As of last year we decided that we needed to orient our focus of sponsorship on the local business community. We wanted to begin to convince them that they could get tremendous promotional mileage out of participation with us in the festival, and this would really expand our support because those people who are sponsors are going to encourage other people to come out.

What about your sponsorship take? They gave you advertising dollars?

What we've done is developed a prospectus whereby there are different levels of sponsorship, and we've given dollar figures to the different levels. For example, we're talking in the neighborhood of $100,000 to $150,000. For each individual concert we have a sponsorship structure that starts at $5,000 for a single show, $7,000 for a double show, for tents out at the Fair Grounds we're talking in the neighborhood of $10,000 to $15,000. All of the attendant publicity and promotion connected with the festival is provided with the sponsors getting their due credit.

Which certainly did get.

One thing that happened, I really believe, is the media in particular learned as a result of the World's Fair that this could be promotion-wise with the sponsorship. I think the festival, which has been around for 16 years, never really got the spotlight like we did this year. We were able to do that because they learned a lot in terms of dealing with us and seeing what we were about. We had an event that has been a solid, good event for the past 16 years. So it was very easy to get them to understand what they could get out of this. My general impression is that they've been pleased with what they get out of it, and we won't have that much problem in getting sponsors in years to come.

Was the money from sponsors earmarked for promotion or did it go into the general fund?

It varied. In some instances we got in kind services, from the media, for instance, we got promotional considerations. It's a write-off on our line out budget but it was not dollars in our hands. When we got dollars, we were able to write off operating expenses and that goes into the general fund. But the media because they have connections to the broad community can trade off things for us. Last year we provided more promotional impetus than we've ever had.

Another thing I heard on the "grapevine" was that musicians were paid less.

If that's true, I'm not aware of it. I can't tell you that. It certainly does not reflect the way we treat the musicians, but I would be very surprised to find that was the case. It's something I'd have to look into. We did some streamlining this year so we could get in a position where we didn't have to do it anymore. One of the things that happened is that we were able to do a lot more promotions as a result of providing musicians, as many musicians as we possibly can, with work during the festival. I think even more importantly, the festival is ten days, if we can get this foundation program operating like we want to we'll be able to do something year round to keep musicians working and better promote the music we have here to the general community. Part of what happens with musicians is that they have to develop an audience, WWOZ, for instance, now has the most visible jazz program in the city. We'd like to see that tremendously increased, whereby people would have a lot of options for listening to jazz, around the clock, and to kind of break this whole stranglehold that the record companies have which pumps out this rhythm and blues and rock all the time, and see a greater emphasis on the music that came out of this city and jazz in general. We've had the occasion to look at greater involvement with WWOZ because it is a public station whereby we can help promote music here locally. It's something we will pursue. So, our overall perspective has a lot more to it than just the festival. We want to do the kinds of things that will assure an audience for musicians, assure them work.

How about claims that the boats were drastically overpriced?

If that was the case the fire marshals and police would have told us something. I don't know that we've been told anything. I would be interested in the source of that feedback because as far as I know we didn't have any problems with the authorities. I haven't seen the money yet but if we have more money than people that should have been accounted for, I could tell you for sure. I do know that prior to the festival opening, we sold out seven concerts out of the nine we produced.

People see these sell-outs, they see the Fair Grounds packed. In the past seven festivals I've been to the Fair Grounds 20 times and I never saw it as packed. You can't get a beer, you can't even go to the bathroom because the lines are so long. So the question arises, How can they say there's a need to cut back?

But you have to look at last year. We didn't sell out any second shows during nighttime concerts. We had a lower attendance the first weekend than we ever had. The year before is really the barometer as to what we're going to be able to do for the year coming up. We just happened to hit the right note this year, we were hot. I think the Wynton and Miles concert had a lot to do with it. But we worked hard on getting to that position and the fact that there were cutbacks was because we just didn't have the resources coming out of last year, which is why we want to get to the point where we don't have to be dependent year to year. Rain would utterly devastate us. That's the reality of the kind of event we put on but we've still got to get to the point where that's not gonna make it or break it.

So I guess it comes down to how well you did this year and whether the cuts were effective or not.

I generally think that the cuts, we as a board felt we had to do them. We tried to do it in such a way that we didn't destroy the basic fabric of what the festival is all about, and I think we did that just based on the response of people that did come out. I know that we'll have other priorities if we did well this year. One of them I know will be to provide more work, particularly to local musicians.

All year round?

Programmatically with the foundation, all year round but in terms of the festival itself, providing more work for musicians next year. I'm convinced of that.

Were you able to give out any grants from last year?

We weren't. We gave them out two years ago. We had just enough to operate the foundation. We were able to provide loan support for a couple of groups.

Well, a final complaint I heard was that, of course they had to cut back, they bought and renovated their offices on Rampart Street. Why do they do that instead of putting the money better into the festival?

Well anybody who understands real estate will understand that if you are able to purchase property, that doesn't mean that is money that isn't accessible because it also means that it is an asset that you can go and borrow on at any time. People who feel that the cutbacks were wrong, bad, or what have you, will have to continue to have those feelings. We did what we felt was judicious as a board. Part of our responsibility is to be fiscally responsible for the operation of this festival and the foundation in general. The things that did, a lot of people weren't all that happy with doing, but we if we hadn't done them we would feel we were not being responsible based on the attendance of last year and the amount of money we were able to raise. That's the responsibility you take as a board and I'll shoulder the burden. I think we had a festival that people generally felt good about. I think we did a whole lot to give a better image to the city of New Orleans, especially after the World's Fair debacle, and all the kind of scandals that are being heaped upon Louisiana at this point. We were happy to be able to put on an event people could feel proud of, one that I think has international kinds of fallout for the city in a positive way. We'll take the responsibility for that and everything else we've done.

'I make no bones about the fact that we streamlined this year. We did it so we could be assured of a profitable festival, and thereby be able to lay a base for the foundation, where we could be less and less dependent on festival revenues for our operation.'
A BLUESMAN LIVES THE LIFE
R.L. Burnside plays the blues as they were meant to be played... and lived.

By Almost Slim

R.

L. Burnside looks worried. The $200 he wired to his wife in Coldwater, Mississippi, can't be cleared, and she's just called to say she's broke and needs some money. R.L. can't figure out what the problem can be because he sent the money in care of the high sheriff back home "who can cash anything," who was to pass the money on. After a couple of exchanges over the phone, R.L. promises he'll wire $200 more that afternoon. The problem is R.L. doesn't have enough money to fulfill his promise, so he's considering pawning a borrowed amplifier to raise the cash. R.L. lays down his cheap Airline guitar next to his half-consumed pint of Black Velvet, scratches his head, and contemplates his next move. It seems life is continually presenting such situations for bluesman R.L. Burnside.

At 58, Burnside is one of the last authentic Delta bluesmen still active. While his playing is somewhat primitive, and his lyrical themes not exceedingly original, Burnside still manages to engage his audiences in his compelling performances. A quiet, simple man, who actually does live the life he portrays in many of his songs, Burnside has made a surprising number of recordings, and has been to Europe no less than 17 times. Of late, Burnside has been playing frequently in New Orleans along with white harmonica player John Nuremburg, who has been finding work for the duo — painting houses to playing blues — and generally looking out for R.L.

Born November 23, 1927, Burnside still lives close to his birthplace, Coldwater, Mississippi, which is situated 30 miles south of Memphis, where the hill country meets the Delta. Burnside grew up "always liking music," and his first instrument was the proverbial "diddley bow," a strand of baling wire nailed to the side of the barn and played with a bottle.

"My parents split up when I was young," he explains. "My daddy moved to Chicago but my mother stayed in Mississippi. There was plenty of music both places. I grew up with it. I came up listening to Muddy Waters, John Lee Hooker, Lightnin' Hopkins — that's who I like to play behind. Fact, I used to see Muddy Waters at the Club Zanzabar in Chicago. I never did play with him, but I could sit down and talk to him just like you and me are talking. Fact, he married a cousin of mine?"

It was back in Mississippi, however, where Burnside eventually picked up a guitar during the early 1950s. At the time the Delta was a hotspot for blues activity. With Memphis just a few miles away, Burnside could tune in daily to WDIA in Memphis and listen to the likes of B.B. King and Rufus Thomas. With the mere twist of the dial he could tune into KWEM in West Memphis and hear the Howlin' Wolf, who advertised farm implements and played the latest blues releases, and if that wasn't enough, each day at noon it was "King Biscuit Time" over KFFA in nearby Helena, Arkansas, where the legendary Sonny Boy Williamson played live daily along with the King Biscuit Boys.

"Oh I knew all those fellows," he claims. "Sometimes I'd visit Memphis or Helena, but they played in the Delta a lot in Tunica or Clarksdale. I'd always try and see them play."

Burnside had early aspirations to play harmonica, in the mold of Sonny Boy Williamson, but "seems like I couldn't get the hang of it."

"I liked the harp because it sounds so good. Besides if you want to play somewhere, all you need is your harps. By playin' the guitar you got to carry your instrument and your amplifier. Always seemed like a lot of work to me!"
Eventually learning the rudiments of the guitar, Burnside did so on a part-time basis, as planting and harvesting cotton on a plantation came first. "I had separated from my first wife and I was looking for something to occupy my time. I bought a cheap old guitar but I couldn't play it too good. I watched other guitar players but I couldn't get the same sound. There was an old guitar player in the Delta called Rainey Burnette who showed me a few things and I tried to work with that.

"I remarried to the wife I got now, and my brother-in-law came to stay with us because he and his wife had split up. He had a nice guitar and he could play pretty good. I got him to show me some of those chords and tunings. Some nights we'd stay up until 2 AM, him showin' me what to play. That made my wife mad too because we had to be up at sun up to pick cotton.

"After awhile he got back together with his wife, but he left his guitar. I was embarrassed to play it even in front of my wife. So the only time I would take it out to play was when she went to visit her mother.

"There was another old fellow who played at house parties and picnics around the Delta, Son Hibbler. He played at a party one night and me and my wife rode along with him in the back of a truck. People out in the country would throw parties on the weekend because that was fun for us. Well, we got there and Son played for hours and hours. Finally he got tired and put the guitar down on the bed. Well I'd had a few drinks and decided I was gonna try and play too. Well I picked up his guitar and played 'When My First Wife Left Me', 'Boogie Children', and 'Hobo Blues'. Well, the people there really got behind me and that gave me a good feeling. Son came in and said 'Who's that playin' that guitar? He sounds good.' Well that gave me a start. From then on I was gonna be a bluesman.

"I started playing country supper parties and the like. Sometimes you'd play from sundown to sunup for $5 and a bottle of whiskey. But that was okay, that's all I was interested in. A little bit of money and a good time. I was still working on the plantation drivin' a tractor during the day."

Burnside's life remained unchanged well into the Sixties. Although the blues had fallen into disfavour nationally, the Delta remained a hot spot, and Burnside stayed busy most weekends playing for friends at picnics, parties and the occasional joint. Burnside had no ambitions to record until a friend, Otha Turner, who led the Mississippi Flood and Drum Band, brought roving folklorist David Evans to visit. "They came by about two or three in the evening and asked me if I wanted to play a few numbers," he explained. "I said sure, after I finished work."

"George Mitchell had been down in Mississippi recording people like Fred McDowell and Robert Nighthawk at the time. Well, after I got off work he set up his recording equipment at my house and we must have played until 3 in the morning.

"I didn't hear any more from him for a couple of years until he came by and said 'Maybe there's something I can do with those recordings.' He paid me $200 and the next thing I know my bossman came by with an album on Arhoolie. I'd have to say that George was the man that brought me out of the woods. Then I started getting plenty of calls for work."

Burnside, whose first recordings appeared on Arhoolie 1042, Mississippi Delta Blues Vol. 11, presented him with other Delta contemporaries Rosa Lee Hill and Joe Callicott. Although the album couldn't be considered a "best seller" by anyone's gauge, it was an interesting example of Delta Blues played in the traditional slide guitar style and it managed to find its way to the right places as far as R.L. was concerned. By the late Sixties he was being invited to blues and folk festivals far and wide.

"The first call I got was from Montreal," recalls Burnside. "They wanted me to come and play with Man & His World (a summer amusement park which once hosted the 1967 World's Fair). That was the first time I got to meet people like John Lee Hooker and Lightnin' Hopkins. I saw Robert Lockwood there too, but I'd been knowin' him since when he played with Sonny Boy over in Helena."

"By the early Seventies, Burnside had made the first of many of his numerous trips to Europe. "I wouldn't have thought people over there would like the blues," he says. "They can't understand a word you're singing, but it seems like they go for the blues more there than they do here."

"Next time I go over in September it will be for five weeks. We'll be playing in Germany, Italy, Greece, Sweden, Holland and Yugoslavia. I've been to 18 different countries now playin' the blues."

Over the past few years Burnside has been extensively recorded by a number of labels, including Vogue in England, Swingmaster in Holland, and back home by David Evans at Highwater Records. "I usually get $500 for the record plus a royalty," specifies Burnside. "Most of those records from Europe were cut live so we didn't even go in the studio. Some of the things I did for Highwater were with my family band. My son Lockwood and me in Coldwater, they can play rock 'n' roll and disco too. I'm still trying to write a few things, but it seems like it gets harder and grow old.

"When I'm back home I fish for a living. We catch fish in the Tallasatchie River and sell them door to door. But I can't make the kind of money fishin' as I do going away to play music. But it's a hard life playin' blues, it keeps me away from home."
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WAVELENGTH, P.O. Box 15667, New Orleans, La 70175
Dreams of Paris

Those who chase dreams often find themselves here, even occasionally a musician from New Orleans.

Each afternoon a Parisian classroom is filled with people of a fascinating array of nationalities, all there with the hope of learning to speak French, New Orleanian Arthur McLin, Jr., among them. The professeur Beatrice (Aunt Bee, as she has fondly been dubbed behind her back by the Americans in the group) fires out a question in machine gun French. "Qu'est-ce que vous faites?" she asks, eyeing her victims, normally intelligent, articulate adults now reduced to childlike gibberish. "Arthur..." she waits. Determinedly he responds with a slow American twang, "Je suis musicien, je joue du trompette." Ah, voila!

Those who chase dreams are very often led to Paris. The French class above seems a representative slice. The beautiful, blonde Scandinavian model, a pepper-tongued Bostonian photogra-
A History of Louisiana: The Musicians

by Marcus B. Christian
Part One:

The Negro is generally credited with having introduced into the Americas the banjo and the marimba. Today's American banjo may claim ancestry with the mandola, a string instrument of the Shekeli tribe of South America, and the less similar ibeka and harp of the Bakalali. The marimba of the Balonda tribe is constructed on the same musical principle as the South American instrument of the same name. The Portuguese traders of Angola used the native marimba in their dances, which fact might account for its introduction and later popularity in the countries of South America.

The African, passionately fond of his folk music, and the tales and songs of his griots, called them into use at play and at labor, and his songs — which later became the symbol of the virility of American labor — had their origins in the jungle clearings of Africa. It was observed in Africa that:

"...toil is lightened, from being performed by the whole village in common, when it appears less a scene of labour than a gay festival. . . ."

The village musician played the lively airs; the lively music is heard on the auction block and while there applied himself to the study of vocal music, harmony and composition. His best known role as an actor were those of Anthony in the play of the same name and Buridan in La Tour de Nesle, both by Alexandre Dumas. Macarty was drawn into the popular issues of the Reconstruction Era, and being an excellent violin player, soon became a familiar and highly esteemed orator in the interest of Negro rights. He held several positions of trust under Radical administrations, among them was the position of City Administrator, to which he was appointed by Governor Warmoth in 1869. Probably due to his varied activities, Macarty's musical output was far below many of his contemporaries, and only a few of his compositions are available today. Among these are Fleurs de Salon, containing two separate compositions, (1825) La Capricieuse and L'Azalee.

Edmond Dede, author of Louisiana's most brilliant free colored composers, was born in New Orleans (1829-1903). He learned to play the clarinet in his youth, and later studied the violin under the able free colored musician, Constantin Deberque, a teacher of great skill, and one of the conductors of the "Philharmonic Society," an antebellum organization consisting of more than 100 white and colored amateur musicians. After studying under Mr. Deberque for some time, Dede continued his musical studies under L. Gabacc, who was at one period of his career chief of the St. Charles Theater Orchestra. Saving the money earned from his trade as cigarmaker, Dede took passage for France in 1851, gave up the study of composition, and later studied at the Conservatoire de Musique de Paris. He was later appointed director of the orchestra at the Theatre l'Alcazar of Bordeaux, and held this position with honor for more than 27 years. He married a French woman and spent his life in France, although his descendants returned to New Orleans and are still living in the city. He was very popular, "of unmixed negro blood," had a very fine appearance, and an amiable disposition.

Dede returned to New Orleans in 1893, and gave several concerts that excited much attention among music lovers of the city. The music critic of L'Abbeil was enthusiastic in his praise of the violin technique of the aging maestro. He died in Bordeaux in 1903. Even while attending school in New Orleans, he was noted particularly for his playing of the studies of Kreutzer. A partial list of his compositions include the Quasimodo Symphony, Le Serment de l'Arabe (written while in Algeria), two romances, entitled Patriotisme et St. Etat anus, Valiant belle Rose Quadrille, and Le Promis d'Overture. Dede says that he composed thousands of compositions of this type — "not counting his dances, and ballads." He had begun work on a grand opera, Le Sultan d'Ispahan, that was interrupted by his illness and never completed. Even while attending school in New Orleans, he was noted particularly for his playing of the studies of Kreutzer. A partial list of his compositions include the Quasimodo Symphony, Le Serment de l'Arabe (written while in Algeria), two romances, entitled Patriotisme et St. Etats, Valiant belle Rose Quadrille, and Le Promis d'Overture. Dede says that he composed thousands of compositions of this type — "not counting his dances, and ballads." He had begun work on a grand opera, Le Sultan d'Ispahan, that was interrupted by his illness and never completed.
CONCERTS
Saturday, 3
Kool and the Gang, Civic Auditorium.
Friday, 9
The Artis Shaw Band, at the Hyatt Regency Hotel, a taping place for the unit of the elegantly spoken, much married Shaw who was supremely underrated as a musician (mayo because he unleased Tony Pastor on the world); 9 p.m.

Friday, 23
The Oaks In Waggaman, 2816 Jefferson.
Saturday, 24
The Golden Boys of Brooklyn.

Saturday, 31
Bobby Rydell, about 7:30 p.m. at the Hyatt Regency Hotel.

FESTIVALS
Festivals are listed as follows: the date followed by the name of the festival, its location, and the phone number or address of the contact.

Friday 2 through Sunday 4
Seventh Annual Mangelines Seafood Festival, Fortmadi in the Old 901 Bar, 3 p.m. until 9 p.m. until 9 p.m.

Tuesday, 13
An Evening Under The Oaks, at Oak Alley Plantation in the city of St. James Parish, with John Bergeron, Cajun Jimmy and Tony Pastor on the world; 7 p.m.

Sunday, 28
The Golden Boys of Brooklyn.

OUTTATOWN
September 14 and 15
11th Annual San Francisco Blues Festival, at Ft. Mason Great Meadow in S.F., from noon until 9 p.m.

September 19 through October 20
Twentysix artists from the Arthur Roger Gallery will have their work exhibited at the Exhibition Space in Soho on the dates below. (not including the Surprisingly, the elegance of the Hamlet; etc., etc., etc.): good exposure for the artists; good stuff for the lucky Knickerbockers to open an eye at; included in the traveling show are a monumental glass sculpture by Gene Koss and a 10’ installation by Gerald Cannon. We wonder what those bright folks on the Upper Lower East Side will make of DuBois’ model of hipstal.

French Market Concerts, schedule unavailable, but always Saturdays and Sundays at midday and returning until around sunset.

Want some seafood, mamal Shrimpers and rice, they’re very nice—oh, you know the rest of it. The (lucky) 7th Annual Mandeville Seafood Festival, Fri.2 through Sun.4.

Haymarket, 2444-2437, R&B, Sundays.

New Orleans Jazz Band, 880 Canal St. R&B.


Chez Trigg, 1825 Louisiana Avenue. A new and Sat. "Perfect Strangers."

Markey & the Boys, 1060 Franklin Ave. 282-9138.


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Chez Trigg, 1825 Louisiana Avenue. A new and Sat. "Perfect Strangers."

Markey & the Boys, 1060 Franklin Ave. 282-9138.
Capetown To Uptown: The New Orleans-Apartheid Connection, a locally produced video chronicle on the South African uranium trade, will air Mondays through August 9 at 9 p.m. on Cox Cable Channel 6. For more information about the show, created by graduates of the Community Access Corporation, call Lance Hill at 366-7030.


Music City, in return through the summer, check Fri and maybe your EDD while you're about it. NOVA, 2010, Montreal, 324-8626, offers continuing programs and classes in editing, camera operation, etc. Call for information.

Rain IN My Heart: A Blues Message, Fri 2 at 8 on WLAE-LV, Channel 32, featuring Moses Wherber's! Smith on the harmonica, and Silas Herson, Arthur Guitar Hall, Henry Gray, Tiffany Thomas, Chris Kennedy, and Buddy Boy.

ART

A Gallery for Fine Photography, 5437 Magazine, 891-1002. Through Thursday 15: photographs by Anna Stein who was noted for his treatment of Harlem life in the Forties and his studies of graf-fiti.

Aaron-Hastings, 3814, Magazine, 891-4685. Group shows through the warm months. Arts Center, 522-AKT, a telephone number which dispenses information about local art events of some currency.

Beauregard, 1600; Hastings Place, 525-7689. Call for month's shows.

Davis Gallery, 3904 Magazine, 836-8700. New acquisitions from West Africa.

Galleria, 818 Baronne, 524-1071. Mixed media works on canvases by Isabell Ermanusen.

Galerie Simonne Sten, 518 Julia, 529-1116. An inventory sale (lost their regular dealer got the flu?)

Gasperi Folk Art Gallery, 331 St. Peter, 324-9637. A group show of gallery artists.

Lettre Memorial Library, 5150 St. Charles Avenue. Through Nov. Four, memorable of silent film star Marguerite Clark and her husband, flying ace Harry Williams, who inhabited the house long before movies learned to talk and planes overturned sound.

Longue Vue Gardens, 7 Bamboo Road, 868-5489. Fri 15 through Wed 21: Over 100 pieces of painted porcelain displayed by the New Orleans Porcelain Art Guild. Fri 23 through Fri 30: Paintings by Texas artist D. L. Werteberg.

Louisiana State Museum, on Jackson Square and elsewhere. From Sun 7 through the beginning of November: Naturally Louisiania, a show with botanical watercolors by Margaret Storrs, floral art by Sally Irene, and a collection of painted views of the museum's collection, at the Mint; Martha Griss in New Orleans and New Orleans Jazz, an exhibition of music and dance; Mario Villa Gallery, 3588 Magazine, 865-8731. A group show of gallery artists.


Roscoe Villa Gallery, 3626 Magazine, 865-8731. A group show of gallery artists.

JIMMY'S

JIMMY'S

Joe King Carrasco

Party Bullet

Jr. Walker & The All-Stars

Friday 16th

WWOZ Benefit Party

Saturday 17th

Uncle Stan and Auntie Vera

Tuesday 20th

Joe King Carrasco

Friday 2nd

Bachman Turner Overdrive

Saturday 4th

Insight

Thursday 15th

Jr. Walker & The All-Stars

Saturday 17th

Cine Western

Tuesday 20th

Uncle Stan and Auntie Vera

Thursday 22nd

La Roy Bros.

Friday 23rd

Raiders

Saturday 24th

Jonathan Richman

Tuesday 27th

Assassins

Saturday 31st

Coming Sept. 3rd

Jeffrey Lee Pierce

Wednesday 14th

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John Cale

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Tidwell-Foley, 4115 Magazine, 897-5900. Group show of gallery artists including Davis Keith, Sonnier, Alladno, Barre, Wilmot, Gary Panter and Shirley Master.

Towering above the grimy and meatless airlines of a near-great Southern City, WWNO-FM gives birth to a multiplicity of benefits this month.

THEATRE

Bonparte's Dinner Theatre, in the Quality Inn, 3900 Tulane Ave., 486-0625. For performance times, check WWNO-M. Joey Chrese's famous fantasy about a middle-aged fed and his six-feet-tall invisible rabbit pal, at the Thalian Hall, Civic. Joey Chrese's famous fantasy about a middle-aged fed and his six-feet-tall invisible rabbit pal, at the Thalian Hall, Civic. Joey Chrese's famous fantasy about a middle-aged fed and his six-feet-tall invisible rabbit pal, at the Thalian Hall, Civic. Joey Chrese's famous fantasy about a middle-aged fed and his six-feet-tall invisible rabbit pal, at the Thalian Hall, Civic. Joey Chrese's famous fantasy about a middle-aged fed and his six-feet-tall invisible rabbit pal, at the Thalian Hall, Civic.
HOT STRINGS
Hire New Orleans favorite string group for your wedding or party. Call 837-3633.

DRUM STUDIO
Jazz drumming techniques and concepts. Traditional to avant-garde. Professional instruction by George Shaw. Call Drum Studio, 523-2917.

Boogie Woogie, Blues, R & B piano lessons. 486-3500.

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BLOCK, the Dutch blues mag, Dutch language but lots of photos as well as worldwide listings of new blues albums in every issue. Send $1 or 3 IRC's for sample copy. Yearsub (4 issues) is $10 (airmail delivery); Ben Weise, P.O. Box 244, 7600 AE Almelo, The Netherlands.


Mega-Set

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August 1985/Wavelength 33
L
ots of moments, good and awful, at the Live Aid concert, but one of the highlights for New Orleans music lovers must be Branford Marsalis' moving set with Sting early on Saturday morning. With one-and-a-half billion people watching, can we ever say that New Orleans jazz gets little exposure? The ex-Police, with Marsalis, will be in concert in New Orleans in September. (Remember: 1-800-LIVEAID.)

Uncle Sam and Auntie Vera opening for Power Station last month, got a taste of the big time as the band afterwards. Saxophone player Elizabeth Bennett of USAF will open for the Satre play No Exit produced by Reuven Proctor at Townhall, opening August 6. See Listings for details...

Scott Goudeau was in fine form and fine company on his The Secret Life of Children, a jazz venture with Tony Dagradi, Mike Pellera, Jim Markway, Noel Kendrick, Mark Sanders and Jay Griggs. The work is available on cassette only through Broken Records, 5120 Perrier, NOLA 70115.

New Orleans and Louisiana stars abound at the Lone Star Cafe in New York this month. Those visiting the Big Apple include The Helilith Jazz Band, The Dirty Dozen, Webster, The Bluesrockers, Irma Sanders and Jay Griggs. The work is available on cassette only through Broken Records, 5120 Perrier, NOLA 70115.

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New Orleans Music Awards, Inc.

The New Orleans Music Awards was initiated to pay tribute and honor to persons who have made outstanding accomplishments in the music and communication industries. The Award will not only honor the top artists, but will provide national recognition as we promote The New Orleans Sound around the world.

I am highly honored and take great pride in being the Director of this organization. I am extending a special thanks to the first year's winners and committee members of The New Orleans Music Awards, Inc. friends and everyone who played a role in making this event a success.

I would also like to extend open arms to suggestions, membership, and co-sponsorship of the music industry, National Promotional Advertisement Agency and the General Public.

I would like at this time to announce that we have chosen the Accounting Firm of Alexander Grant & Company to be the official balloting company to this year's Music Awards.

Ballots will be published in newspapers citywide.

Sincerely,
Edward J. Cross, III
Director

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You've got what it takes.

Salem Spirit

Warning: The Surgeon General has determined that cigarette smoking is dangerous to your health.
Eventually learning the rudiments of the guitar, Burnside did so on a part-time basis; as planting and harvesting cotton on a plantation came first. "I had separated from my first wife and I was looking for something to occupy my time. I bought a cheap old guitar but I couldn't play it too good. I watched other guitar players but I couldn't get the same sound. There was an old guitar player in the Delta called Rainey Burnette who showed me a few things and I tried to work with that.

"I remarried to the wife I got now, and my brother-in-law came to stay with us because he and his wife had split up. He had a nice guitar and he could play pretty good. I got him to show me some of those chords and tunings. Some nights we'd stay up until 2 AM, him showin' me what to play. That made my wife mad too because we had to be up at sun up to pick cotton. "After awhile he got back together with his wife, but he left his guitar. I was embarrassed to play it even in front of my wife. So the only time I would take it out to play was when she went to visit her mother.

"There was another old fellow who played at house parties and picnics around the Delta, Son Hibbler. He played at a party one night and me and my wife rode along with him in the back of a truck. People out in the country would throw parties on the weekend because that was fun for us. Well, we got there and Son played for hours and hours. Finally he got tired and put the guitar down on the bed. Well I'd had a few drinks and decided I was gonna try and play too. Well I picked up his guitar and played 'When My First Wife Left Me,' 'Boogie Children,' and 'Hobo Blues.' Well, the people there really got behind me and that gave me a good feeling. Son came in and said 'Who's that playin' that guitar? He sounds good.' Well that gave me a start. From then on I was gonna be a bluesman.

"I started playing country suppers parties and the like. Sometimes you'd play from sundown to suit up for $5 and a bottle of whiskey. But that was okay, that's all I was interested in. A little bit of money and a good time. I was still working on the plantation drivin' a tractor during the day.

"Burnside's life in the Sixties was a bit improved well after the Sixties. Although the blues had fallen into disfavor nationally, the Delta remained a hotspot, and Burnside stayed busy most weekends playing for friends at picnics, parties and the occasional just for fun. Burnside had no ambition to record until one night "On One Track" led the Mississippi Fife and Drum Band, brought roving folklorist David Evans to visit. "They came by about two or three in the evening and asked me if I wanted to play a few numbers," he explained. "I said sure, after I finished work.

"George Mitchell had been down in Mississippi recording people like Fred McDowell and Robert Nighthawk at the time. Well, after I got off work he set up his recording equipment at my house and we must have played until 3 in the morning.

"I didn't hear any more from him for a couple of years until he came by and said 'Maybe there's something I can do with those recordings! He paid me $200 and the next thing I know my bossman came by with an album on Arhoolie. I'd have to say that George was the man that brought me out of the woods. Then I started getting plenty of calls for work."

Burnside, whose first recordings appeared on Arhoolie 1042, Mississippi Delta Blues Vol. 1, presented him with other Delta contemporaries like Fred McDowell and Roben Lockwood there too, but I'd been knowin' him since he played with Sonny Boy over in Helsinki.

"By the early Seventies, Burnside had made the first of many of his numerous trips to Europe. "I wouldn't have thought people over there would like the blues," he says, "They can't understand a word you're singing, but it seems like they go for the blues more there than they do here.

"Next time I go over in September it will be for five weeks. We'll be playing in Germany, Italy, Greece, Sweden, Holland and Yugoslavia. I've been to 18 different countries now playin' the blues."

"Over the past few years Burnside has been extensively recorded by a number of labels including Vogue in England, Swingmaster in Holland, and back home by David Evans at Highwater Records. "I usually get $500 for the records plus a royalty," specifies Burnside. "Most of those records from Europe were cut live so we didn't even go in the studio. Some of the things I did for Highwater were with my family band. My son played with me back in Coldwater, they can play rock 'n' roll and disco too. I'm still trying to write a few originals, but it seems like it gets harder as I grow old.

"When I'm back home I fish to make a livin'. We catch fish in the Tallahatchie River and sell them door to door. But I can't make the kind of money fishin' as I do going away to play music. But it's a hard life playin' blues, it keeps me away from home."