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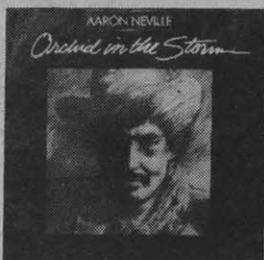
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- C/CD 331 J'AI ETE AU BAL (I WENT TO THE DANCE) Vol. 1 (Soundtrack) (The complete musical selections from this classic film by Les Blank, Chris Strachwitz, & Maureen Gosling: The Cajun & Zydeco Music of Louisiana. For Video release—see flyer with details. An abbreviated version will be seen on PBS this fall entitled: "French Dance Tonight")
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Wavelength

ISSUE NO. 115 • MAY 1990

"I'm not sure, but I'm almost positive, that all music came from New Orleans."

—Ernie K-Doe, 1979

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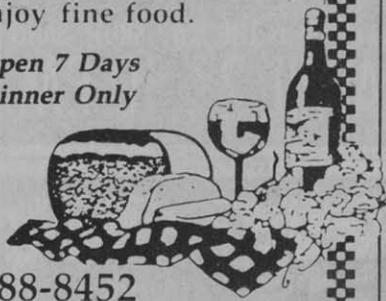
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NEWS

JAZZ FESTIVAL ESTABLISHES MUSIC HERITAGE SCHOOL

The late Allan Jaffe's dream of a Music Heritage School for youngsters became a reality last month when the Jazz and Heritage Festival announced the establishment of its new **Heritage School of Music** for interested youngsters.

Edward Kidd Jordan, local jazz musician and educator, is the director of the school. Classes will meet weekly at the Southern University in New Orleans Music Department. Initial classes will focus on fifth and sixth grade students and encompass the basics of music instruction.

Policies and curriculum for the school have been set over a series of monthly meetings by the governing committee, which is composed of traditional jazz musician **Danny Barker**; instrumentalist **Harold Battiste** of the UNO jazz program; **Alvin Batiste**, founder of the Southern Univ. Jazz Lab Band; singer **Germaine Bazzle**, director of Xavier Prep Choir; pianist **Ellis Marsalis**, director of the UNO jazz program; Mr. Jordan, director of the SUNO jazz Lab Band; and **Wali Abdel-Ra'oof**, director of education, **Sister Clara Muhammad School**, and member of the Jazz Fest Board.

Students interested in applying to the Heritage School should call Kidd Jordan at SUNO Music Department.

THE DUKE-A- PADUKAH & BB NEW ORLEANS FIFTIES SHOW

To explain the Duke A Padukah and BB to visitors to New Orleans would take more room than we have here, so let's just say come out and see for yourself the WWOZ legendary dj duo, together with just about anyone who's anyone in New Orleans R&B, and in the process help our community radio station, truly one of a kind on this planet, out of some mone-

tary problems. The show will be at Jimmy's (8200 Willow) over two nights.

Monday April 30 features Joe Clay, Frogman Henry, Irma Thomas, Bobby Cure, Joe Barry, Jean Knight, N.O. Chiffons, Oliver Morgan, Ernie K-Doe, Jimmy Elledge, Al Johnson, Algiers Brass Band, and Barbara George. Tuesday features the Olympia Brass Band, Frankie Ford, Johnny J, Chuck Carbo, Tommy Ridgley, Eddie Bo, Al Farrell, Esquires, Roland Stone, & the Rhythm Express.

LOUIS NELSON PASSES

Trombonist Louis Nelson died on April 4 in New Orleans, from injuries received in an automobile accident. He was 87. Nelson was believed to be the oldest active jazz trombonist in the world. His style comprised the essential New Orleans tailgate sound, with lusty smears and growls, and an obvious strain of the swing-era style.

After studying with bandleader Claiborne Williams in 1915, Nelson took his first job with the Joe Gabriel Band of Thibodaux. In the 1920s he played in New Orleans with Kid Rena and Kid



Mr. Ernie "Mother-In-Law" K-Doe is like so many talented New Orleans musicians, not only an entertainer, but an entrepreneur on the side. Here we see K-Doe at the site of his latest business venture.



Louis Nelson: Putting away his horn for the last time.

MATT ANDERSON

Harris before going on a 15-year stint with Sidney Desvigne. During the Great Depression he served in the WPA Big Band, and during World War II he served in the Navy as a musician First Class.

Nelson first recorded in 1949, for the jazz scholar and critic William Russell. But much of his international reputation came from his being part of Punch Miller's band when that group became the first to be featured at Preservation Hall. Throughout the 1960s he appeared at Preservation Hall and Dixieland Hall, usually with George Lewis, Billie and

DeDe Pierce, Kid Sheik and Kid Thomas. In the 1970s he was a member of the Legends of Jazz.

Nelson performed several times in Europe, Australia, South America and Japan, either as a sideman with Lewis or Kid Sheik, and as leader of his own group, the New Orleans All-Stars. The latter group was formed for a 1987 Japanese tour, and had been appearing regularly at Palm Court Jazz Cafe on Decatur Street. Nelson's last performance was at Palm Court just days before his death.

-Vincent Fumar



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BLUES, THE CORE OF JAZZ

**If we don't understand blues,
how can we possibly understand jazz?**

William Barlow, *Looking Up At Down, The Emergence of Blues Culture*, Temple University Press, (hardback).

Mary Ellison, *Extensions Of The Blues*, Riverrun Press, \$29.95 (hardback).

Miles Davis with Quincy Troupe, *Miles The Autobiography*, Simon & Schuster (hardback).

To correctly understand jazz, one must understand the culture which gave birth to jazz and which jazz reflects: the culture of the blues. This unique blues culture is a national identity which distinguishes African Americans (in the USA) from other people of African descent.

While many Euro-centric scholars (of whatever race they might happen to be) have viewed the blues as a "melancholy" expression of slave submission, the truth is the blues actually represented cultural resistance as well as artistic innovation, even though this is not immediately apparent to those who analysis the blues simply by listening to the mumbled lyrics of down-trodden men, strumming old battered guitars, singing about how bad they feel. Fortunately, although this may be the prevalent view, there are other views which better help us understand the blues culture, its musical importance and its relationship to jazz.

It is not simply that jazz came from the blues, but rather that the dominant characteristic which makes jazz distinctive is the blues. Every major era and innovation in jazz has been achieved by a reintroduction of blues. Indeed, jazz was born when a blues musician named Buddy Bolden began to play the ragtime and parade music of his era with a blues orientation.

From the legendary father of jazz, Buddy Bolden, down through Louis Armstrong and Jelly Roll Morton, Duke Ellington, Charlie Parker, Miles Davis,

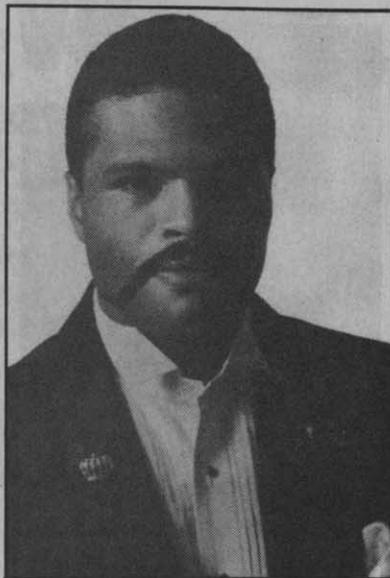
Ornette Coleman, and John Coltrane each of these innovators were blues based even as they created "new" developments. If we then, do not understand the blues, how can we possibly understand jazz? This is why my analysis of the '80s includes an appreciation of the blues.

Extensions Of The Blues attempts to demonstrate the far reaching effect that the blues has had on all of the arts in America. Although I strongly sympathize with Mary Ellison's thesis, I hesitate to fully embrace her selective reading of the American arts. Ellison offers a broad survey more than an in-depth analysis, but it is a survey that points the reader in the right direction of understanding the pervasive importance of the blues on the whole of American culture. In that sense, I recommend this book to everyone who is interested in deep research on the blues.

On the other hand, I recommend *Looking Up At Down* without reservation. William Barlow's book is a masterpiece of scholarship and the most informative and insightful general introduction to the blues ever written. While other blues scholars argue like the five blind men each describing a different part, William Barlow not only shows us the immensity of the blues in its entirety, he also puts the blues into its proper context. "The blues have always been a collective expression of the ideology and character of black people situated at the bottom of the social order in America. The blues originated as a folk music on the cotton plantations in the South during the 1890s and came to fruition in the tenderloin ghettos of urban America over the next four decades."

Although it is common to think of the blues as the music of slaves, the fact is, as Barlow expertly documents, the blues were not created until after Reconstruction. Indeed, while many like to characterize the blues as the father of

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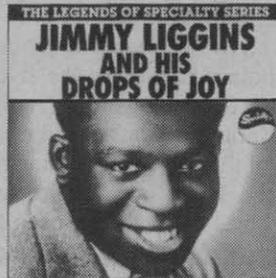
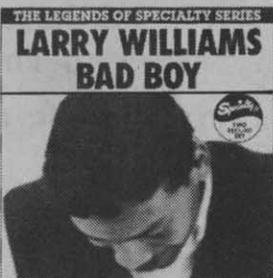
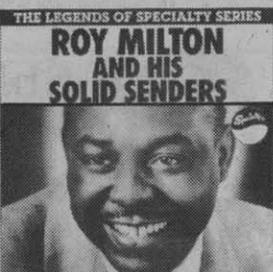
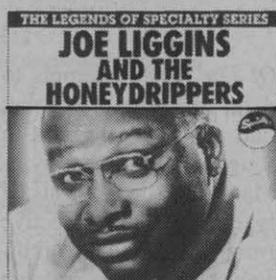
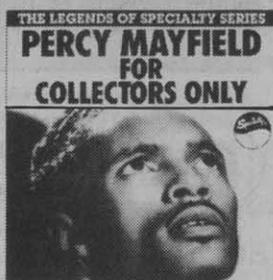
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jazz, these two unique musical creations really might more accurately be thought of as siblings with the blues being the elder by only ten or fifteen years.

Barlow's book details the two main branches of the blues (rural and urban) in great detail by both region and performer. Professor Barlow also offers insightful descriptions and analysis of the social and economic context within which the blues were created. His chapter on the blues and the recording industry, including race records, ought to be required reading for any one interested in the music business.

The whole business of recordings is particularly germane to any understanding of jazz. The recording industry developed at roughly the same time jazz did. Initially jazz recordings both preceded and out-sold blues recordings, although, unlike the ODJB (who cut the first jazz recording in 1917), none of the early blues artists were whites. If there is a major distinction to be made between the two musical forms as far as recordings go, we must consider that jazz was always integrated both from the standpoint of performers and audience, whereas the blues, for the majority of its life, was primarily performed by and marketed to African Americans.

Another important difference between recorded blues and jazz, is that most of the major innovators in jazz have been recorded and their documents quickly broke down regional differences in the music, so that jazz coalesced into a national artform while the blues was still regionalized. Which is not to say there were no regional differences, but rather that early on, the road to acclaim as a jazz artist led to New York, which is where the ODJB first recorded and which is where Louis Armstrong moved once he had made his mark in Chicago with his Hot Five and Hot Seven recordings.

To be a major force in jazz requires a jazz artist to innovatively utilize the blues and to make important and influential recordings. This is the main criterion I used in determining the major jazz artist of the 80s.

Although I had put off reading it for months, *Miles The Autobiography* is an insightful book that however must be taken with a grain of salt because Davis is too often self-serving and self-contradictory. I also think that because of the conversational tone there is an al-

most inevitable redundancy which would have required a kind of editing that Miles Davis would never allow. It is entirely in keeping with his position in jazz that Miles Davis' 1989 autobiography helps us analyze the current condition and future of jazz. What is painfully obvious in this book is that after the break-up of his last great jazz quintet (the Tony Williams / Wayne Shorter / Herbie Hancock / Ron Carter aggregation), Miles effectively gave up on jazz and moved on to pop music.

The immediate effect was to popularize fusion (at least rock based fusion — trumpeter Donald Byrd had already pioneered R&B based fusion, but since the majority of record buyers were whites, Miles' rock direction had a greater impact than did Byrd's Black working class R&B orientation). From "Silent Way" on, the jazz content begins diminishing as Miles works on a "jazz influenced" approach to pop. "We changed what Joe had written on 'In a Silent Way,' cut down all the chords and took his melody and used that. I wanted to make the sound more like rock."

"Nineteen sixty-nine was the year rock and funk were selling like hotcakes... And jazz music seemed to be withering on the vine, in record sales and live performances. It was the first time in a long time that I didn't sell out crowds everywhere I played." (page 297) Later on, summing it up Miles says, "It was with *On The Corner* and *Big Fun* that I really made an effort to get my music over to young black people. They are the ones who buy records and come to concerts, and I had started thinking about building a new audience for the future. I already had gotten a lot of young white people coming to my concerts after *Bitches Brew* and so I thought it would be good if I could get all these young people together listening to my music and digging the groove." (page 324)

Throughout it all regardless of whether his music was jazz or pop oriented, Miles retained his blues approach to his horn sound even when his soloing wasn't predominantly featured or when the blues elements of the music were diminished in favor of other forces. Over and over in his book, Miles refers to a blues feeling. Of all the jazz autobiographies published so far, Miles is one of the better at helping people grasp the implications and essences of what was happening with post-bop jazz, even

though, well before the 80s, Miles had abandoned jazz.

Although his 1985 recording *Aura* (which was not released until 1989) won a 1990 Grammy for best jazz record, the truth is Miles Davis' post 70's impact on jazz is negligible, especially if one makes a difference between jazz and fusion (whether rock or R&B oriented). Those who tout Miles as the major mover on the contemporary jazz scene often do so out of a two-fold desperation. One: they are looking for a heroic figure and, two: they are trying to avoid dealing with the profound influence of Wynton Marsalis, whom some deprecatingly refer to as "Miles with glasses" even though it is well known (and in *Miles* the book, well documented) that the two don't get along).

The carping by critics and fellow musicians who feel offended by many of Marsalis's sometimes harsh opinions notwithstanding, no other jazz artist of the 80s has produced as steady a stream of influential recordings as has Wynton Marsalis. From the popular ballads with strings *Hot House Flowers*, to the startlingly original readings of standards innocuously titled *Standard Time*, to the damn the torpedoes blow-out of *Live At Blues Alley*, on to the quintessential announcement of maturity of *Majesty Of The Blues*, and Mr. Marsalis's hip bow to classic creators Jelly Roll Morton and Duke Ellington on *Crescent City Christmas Card*, Wynton Marsalis has created a body of work which both stands the test of time as well as comparison to the 80s recordings of his jazz colleagues. Although Wynton Marsalis has yet to create any recording as substantial as Miles Davis' *Kind Of Blue* or Coltrane's *Giant Steps*, Marsalis is still far ahead of any other jazz artist of the 80s with respect to the quality of his recordings. *Majesty* and *Christmas Card* in particular are so steeped in innovative blues voicings that it is hard to find any comparison among other recordings of the 80s to these achievements.

But there is more, Wynton Marsalis has also successfully championed acoustic music at a time when both electronic instruments and multi-tracking studio recording techniques have diminished the importance of acoustic music.

Concurrently Wynton Marsalis has also encouraged a profound respect for and serious study of the classical creators of jazz, i.e. Morton, Ellington, Bird, Col-

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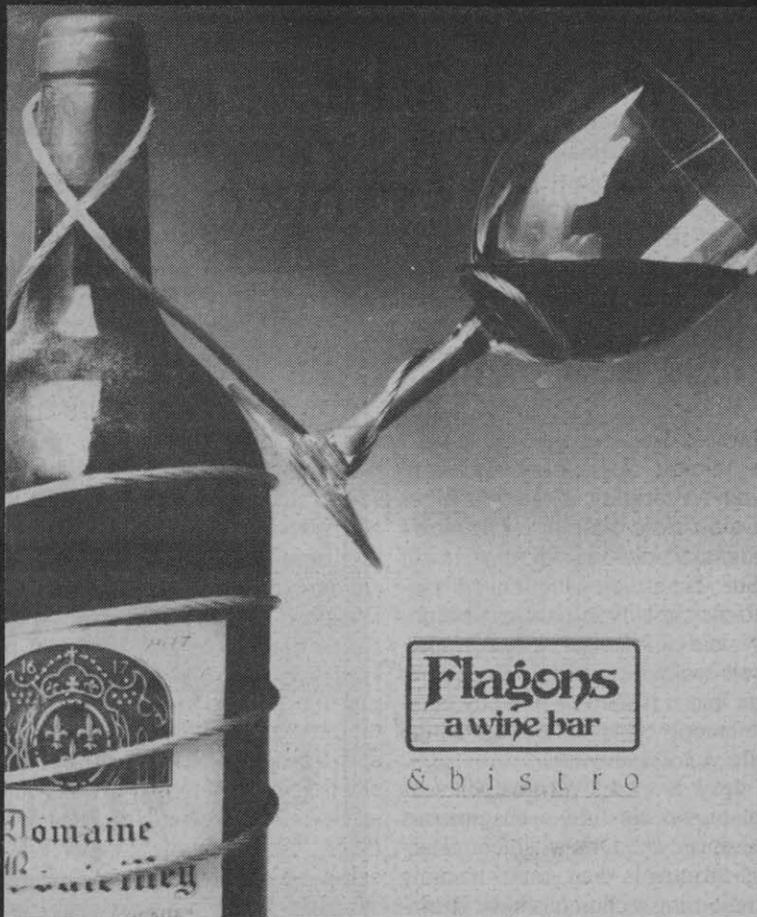
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trane and others. While others, such as Miles talk about the need to teach jazz ("Look at what's happening to our kids, how they have gone so far into drugs, especially black kids. One reason for this, at least among black kids, is that they don't know about their heritage. It's a shame the way our country has treated black people and our contributions to this society. I think the schools should teach kids about jazz or black music. Kids should know that America's only original cultural contribution is the music that our black forefathers brought from Africa which was changed and developed here." — Page 405), Wynton

Wynton Marsalis has not only reached young Blacks with authentic jazz, he has persuaded many of them to pursue it.

Marsalis goes to high schools, colleges and community centers across this country and organizes workshops and student bands. Additionally, he serves as the artistic director for an important commemorative jazz concert series at Lincoln Center.

Wynton Marsalis, not Miles Davis, has not only reached young Blacks with authentic jazz, Wynton Marsalis has also persuaded significant numbers of them not only to pursue jazz but also to take a serious and historically sound approach to their study. While some might argue that Art Blakey has been the major teacher of young jazz musicians, not even Art Blakey reaches as many young people as does Wynton Marsalis.

Although it is popular to snub Wynton Marsalis in some sort of reverse reaction to the lavish praise that was heaped on the young trumpeter when he was playing both jazz and classical music, anyone who is the least bit objective in their assessment of Wynton Marsalis' accomplishments will acknowledge the profound impact he has had on jazz in the 80s.

The third and final installment of this series will feature an exclusive interview with Marsalis discussing his recording career. Stay tuned.

— Kalamu ya Salaam

LOUISIANA'S MUSIC COMES FULL CIRCLE

From a hard-edged honky-tonk growl to the sweetest voice in Louisiana, the rich music of the bayou is brought to you courtesy of the U.K.



Charles Mann
Walk Of Life
Gumbo CD002

Swamp pop, Louisiana's least recognized indigenous music, has finally arrived on CD here by way of British import. *Walk Of Life* is a thirteen track mixture of newly recorded accordion and fiddle tinged rockers, and stirring swamp pop ballads. Mann has been playing the Lake Charles lounge scene since scoring a regional hit in 1969 with his version of Neil Diamond's "Red Red Wine." In the rough world of Southwest Louisiana bars Mann has developed a hungry honky tonk edge on his voice that makes these the most vibrant new recordings from a South Louisiana swamp pop artist that I've heard in years. Mann has to stretch a bit to keep up with covers like "She's About A Mover" and "Hey Baby" but he waltzes away with lilting belly-rubbers like "Don't Tell Me Tell My Heart" which features the aptly names Sammy Harp on harmonica. My pick of this crop is "My Life Is A Lonely One" penned by producer Lee Lavergne. A wailing Hammond B-3 sound accompanies Mann's perfectly

homely delivery on this soulful ballad. Mann just got back from a ten day tour of England where his new disc is generating considerable airplay and press. In fact, it is included on the NME Independent LP Chart along with Mudhoney, the Buzzcocks and Dub Syndicate! Over the pond writers are calling this music everything from Cajun country to Cajun Cabaret and Cajun soul. It is all of these and more. Highly recommended.

Various Artists
Zydeco Blues And Boogie
Gumbo CD 001

Lee Lavergne's Lanor record label is best known for its swamp pop releases by Charles Mann and Elton Anderson and Cajun by Shirley and Alphee Bergeron but this disc has opened my ears to the wealth of excellent zydeco and blues coming out of this tiny Church Point studio. *Zydeco* is primarily dance music but the wide variety of styles on this 13 track disc make it captivating for just plain listening or partying to. The best known song here is the regional jukebox hit from last year, "She Kept Chewing Gum" by Donald Jacob. This is a hilarious lament by a guy whose girl keeps chewing gum while they are getting it on. There are three fine Clifton Chenier style zydeco blues numbers by Roy Carrier featuring some wild accordion by his son Chubby. The stand outs on this collection are the two previously unissued swamp blues numbers by Dalton Reed. The brooding "Strange Things" is a real powerhouse with a churchy organ driving it along. Although many of the names on this collection will be unfamiliar, it is easily the most enjoyable of the four or five zydeco collections currently available on CD.

Various Artists
Another Saturday Night
Ace CDCH 288

This is an aptly titled disc; a compilation that brings together the kind of honky-tonk Cajun music and R&B that might have been heard on a Saturday night in South Louisiana in the mid to late Sixties. The biggest hit on-board is Tommy McLain's "Sweet Dreams," but there is a whole boat load of regional jukebox favorites like "Don't Mess With My Man" by Margo White, "Opelousas Sostan" by Rufus Jagneaux and Johnny Allan's accordion fueled rendition of "Promised Land." A couple of tracks are pretty obscure. My faves are Carol Fran's melodramatic reading of "The Great Pretender" and a bluesy swamp pop track by Gary Walker that is chocked full of unison horn riffing. If you are only going to buy one or two South Louisiana CDs this one joins the Rhino disc *Alligator Stomp* at the top of the recommended list.

Tommy McLain
Sweet Dreams
Ace CDH 285

Tommy McLain may have the sweetest voice in South Louisiana. It is a voice that can cascade from an ethereal Phil Everly tenor to a Percy Sledge soul-whisper in less than a breath. There were three chart versions of the title track to this disc in the United States but none were as popular as McLain's which reached #15 on the Billboard Pop Chart in 1966. This is a collection of McLain's best recordings for Floyd Soileau's Ville Platte based Jin Records, cut during the mid-sixties with the great Boogie Kings in support. The Boogie Kings, with Clint West on drums, Berlin Fontenot on sax and Johnny Giordano playing the Hammond B-3 organ were the ultimate white R&B band. On this disc they move easily from swamp pop classics like "Before I Grow Too Old" and "Think It Over" to New Orleans R&B "Goin' Home" and "Just Because." Aside from "Sweet Dreams" the strongest material here may be the McLain originals "I Can't Take It No More" and the louny but lovely "I Need You So." McLain's voice is one in a million and so is this CD.

- Macon Fry

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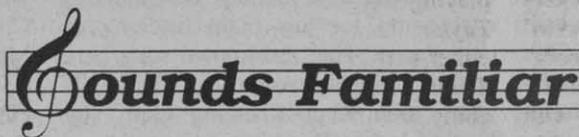
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Esquerita

*Esquerita; Capitol Collectors Series
Capitol CDP 7918712*

At first glance and first listen a lot of people mistake Esquerita for Little Richard. Actually Esquerita outdoes Richard hands down when it comes to pounding piano and pompadour. The liner notes to a 1978 Capitol Records French reissue of Esquerita put it succinctly: "For the most stompin' all out Rock'n'Roll Esquerita takes a back seat to no one, in fact he takes no seat at all – he stands, crouched and weaving over his piano..." The recordings on Esquerita exactly duplicate those available on that 1978 album, encompassing all 28 of his frantic and pounding rockers recorded for Capitol in '58 and '59. Esquerita lacked the high pitched machine gun pace of Richard Penniman but he was no slouch at screaming and had a lower register that was like a bomb dropping. Just hear him bellow "there's a hole in my heart and the love leaked out!" He could write some tough rockers and absolutely zany stuff like "Rockin' The Joint," "Esquerita And The Voola" (very weird) and the out-of-work classic "Laid Off." I am most impressed with the steam roller job he does on Buddy Holly's playful "Maybe Baby." If Holly's rendition is one of a rejected lover writing a thoughtful missive, Esquerita creates an image of a jilted lover waving a gun and screaming "Maybe baby you'll have me." If you aren't familiar with Esquerita just dig Little Richard's comments: "He was one of the great pianists and that's including Jerry Lee Lewis, Stevie Wonder or anybody I've ever heard...He really taught me a lot." (from the *Life And Times Of Little Richard*, by Charles White, Harmony Books.) This comes from a man who does not gener-



Esquerita: "One of the greatest."

ally lavish praise or credit on anyone but himself. This CD finds Capitol setting new standards for domestic reissue projects. It is complete, well packaged and annotated with over an hour of music. Rock and roll doesn't get any better than this.

– Macon Fry

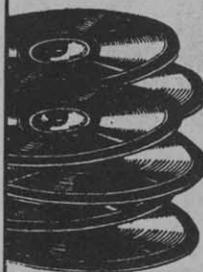
Ray Campi

*Ray Campi, Taylor Texas 1988
Bear Family BCD 15486*

This disc is packed to bursting with the enthusiasm that has separated Campi from the tired revivalists and pretenders ever since his recordings for Ron Weiser's pioneering Rollin' Rock rockabilly label back in the early '70s. Not that this is rockabilly. When Campi is at his best, as he is here, he is blending styles and tonking so loose that the result is an exuberant mixture of just about every music that has ever been played in a beer joint on Saturday night. Perhaps he has kept the music super-charged by only playing songs he really cares about. On *Taylor, Texas* Campi gives us 13 titles either performed or recorded by fellow Texan country, honky tonk and rockabilly star of the '50s Jimmy Heap. Heap and his band The Melody Masters are best known for their original hit recording of "Wild Side Of Life" but the ones Campi really takes a hold of are the bouncing swing and honky-tonkers like "Love For Sale," "Honk Your Horn" and the fantastic "The Woods Are Full Of Them Now." On the latter Campi instructs not to be blue when the car dies and the woman leaves "'cause the woods are full of 'em now!" These are Campi's best recordings since the '70s sides he recorded at Rollin' Rock. Even if he hadn't cranked out some of the most played-to-death records in my collection

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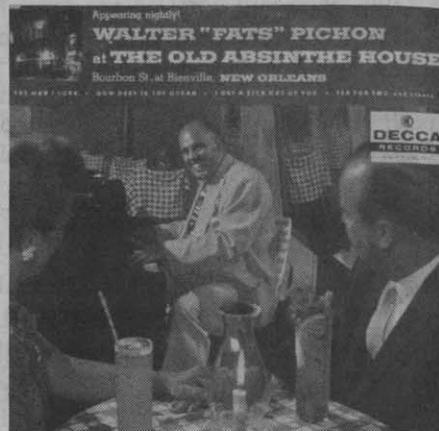
A SOUVENIR OF A PIANO MASTER

Walter "Fats" Pichon
at *The Old Absinthe House*
Decca 8380

One of the masters of New Orleans piano, Fats Pichon got his start playing at LuLu White's place on Basin Street in the 1920s. An extremely versatile musician, he was able to switch from blues and boogie woogie to popular standards at the drop of a tip. Legend has it he was also an excellent arranger and bandleader although there are few recorded examples.

Pichon made a couple of 78s in the late 1940s in the R&R field on Raymac — once covered in this column — and DeLuxe which are extremely rare. However for the most part he missed out on New Orleans R&B boom, perhaps because his music was deemed too sophisticated for the jukeboxes.

Some still recall Pichon's lengthy tenure at the Old Absinthe House which lasted from the late 1940s until his death in 1957. This album is somewhat of a



souvenir of that tenure. Although the cover indicates that the LP was recorded live in the Absinthe House, it was done in a studio — probably Cosimo's — in 1956. However, the material Pichon covers — "Tea For Two," "Mack The Knife" — probably made up a standard set. Yes, it's rather cocktailish but Pichon does manage to embellish the performances with some fine playing.

Historically this LP is of interest for two reasons. First of all, it is one of the few examples of Pichon's work and secondly, it represents one of the few major label forays into New Orleans. The cover is most amusing as well for obvious reasons. Found this one in the flea market not long ago.

— Almost Slim

continued from page 13

(of which this is sure to become one) I'd still have to say, "Thanks Ray" for giving us the music of Jimmy Heap and Jimmy Skinner again.

— Macon Fry

Katie Webster
Two Fisted Mama
Alligator Records

On her debut record with Alligator, Katie Webster demonstrated that she could not only sing and play the piano, but mix and match the fermenting flavors of New Orleans music as well as anyone.

Her second album, *Two Fisted Mama*, continues in this tradition, as Webster, who got her first big break touring with Otis Redding and has since proven herself as "a musician's musician" on the

New Orleans music scene, blends soul, blues, gospel and a razor sharp voice that hits every note on the jaw. Yet as you listen to the album you also realize that many of the touches that made her first album gel — the guest appearances by the likes of Kim Wilson and Robert Cray, the aside, boogie-woogie piano licks, and especially the touch of local music history, are missing from this recipe.

Webster's honey-tinged voice still shines on songs like "Never Let Me Die," "Pussycat Moon," and "I'm Still Loving You," demonstrating that her vocals are indeed in the class of Koko Taylor, Etta James, etc.

Her piercing, gospel rendition of Mark Knofflers "So Far Away," puts the shoe on the other foot, as she takes a song written by a young, white Englishman and turns it on its ear.

But the record contains too few of these touches, and too many songs like "Two Fisted Mama," "Red Negligee," "Money Honey or Hush Hush," which push the tough, mean mama cliches too far, and limit the musical dexterity and voice of a true artist.

— David Witter

Roy Rogers

Blues on the Range
Blind Pig Records

Looking at the cover of this album, which features a wide open sky, grazing sky, grazing cattle, and a cowboy hatted Caucasian by the name of Roy Rogers, your average music fan would file this one under country.

Us knowledgeable blues critics however, know that this particular Roy Rogers is a member of John Lee Hooker's band who produced his recent masterpiece, *The Healer*. A closer look at this Blind Pig release also reveals covers of blues standards like "Hellbound On My Trail," and "Ramblin' Blues," by Robert Johnson, Muddy Water's "Baby Please Don't Go," and the blues classic "Black Cat Bone."

In listening to these songs there is a trace of Johnson's slide guitar licks, and Hooker's banging phrasing, but streaks of The Allman Brothers, The Marshall Tucker Band, and even Hank Williams Jr. run a heck of a lot stronger.

Singing in a strong, high yodel, Rogers belts out Johnson's "Ramblin' Blues," as well as "Hellbound On My Trail," in a tone reminiscent of Marshall Tucker. There are faint traces of The Neville's on "Crawfish City," and "Black Cat Bone" features the low, grumbling runs reminiscent of Hank Jr.'s "Country Boy Can Survive." In doing so, Rogers apparently is trying to prove how close some country is to blues, and scores heavily on this point.

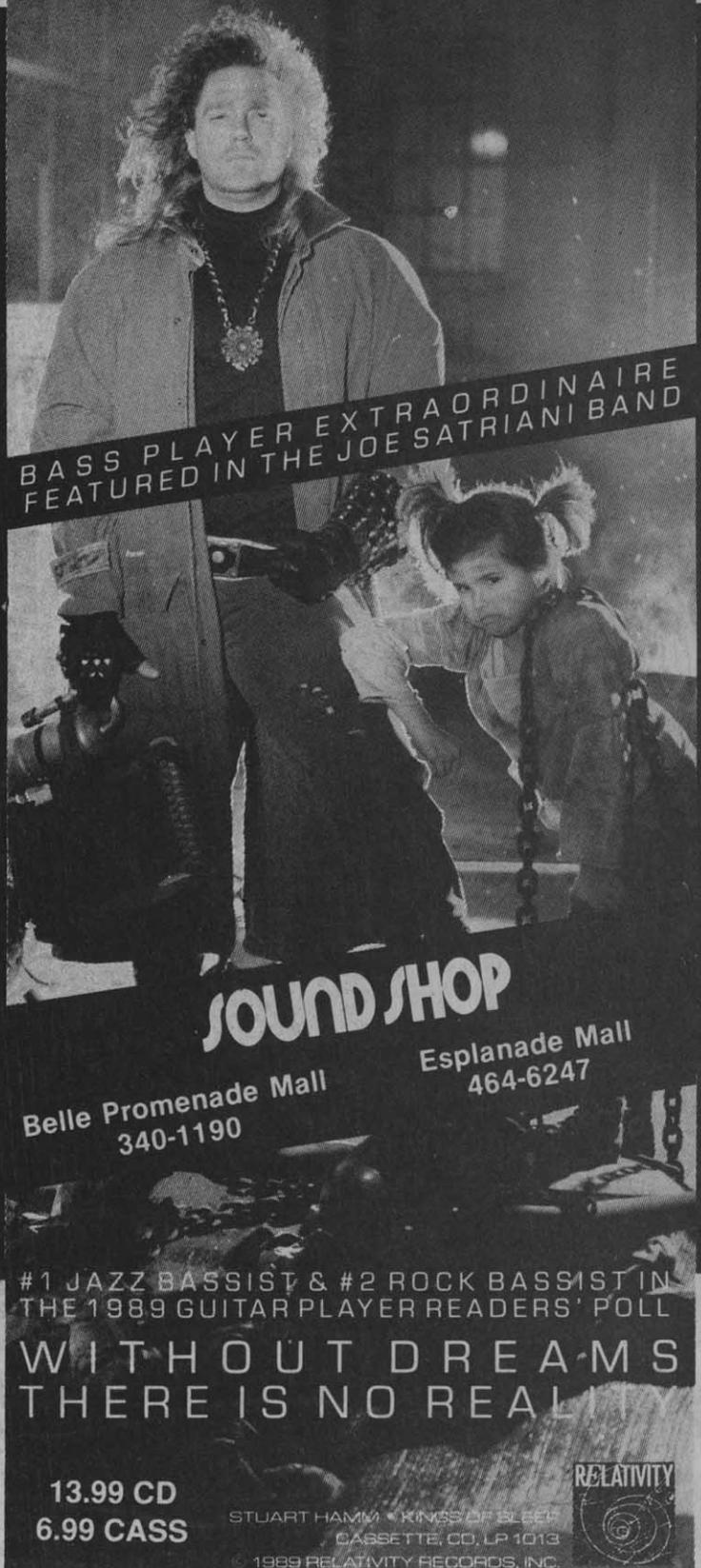
Other songs like "Spanish Blues," and "Dreamin' At The Juke," add a little South of the border and honky tonk flavor to the record, which is obviously some kind of experimental exercise that Rogers devised, that could actually be of some value if it were to be used in a class on the roots of American music.

As an album however, it merely passes as a noble effort that, instead of coming out smoking like a back alley pistol or gunfighter's six-shooter, merely moses by like a cow on the range.

— David Witter

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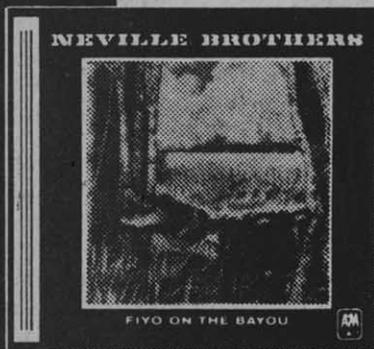
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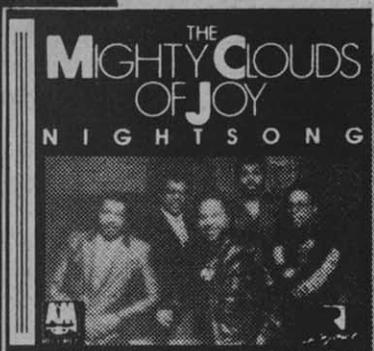
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CRAWFISH

“Hundreds of places in New Orleans sell crawfish, so why make the two-hour drive to the Lafayette area to eat them?” Only those who have never eaten crawfish as they are served on the Cajun Prairie just west of the Atchafalaya Basin would ask this question.

The Basin is America's largest fresh water swamp and home to millions of “wild” crawfish. It follows that the surrounding parishes with their thousands of acres of man-made crawfish ponds are the heart of crawfish country. What most people don't realize is that since seafood processors began carefully grading their crawfish a few years ago, the biggest “select” critters never leave the area. These crawfish are sold to restaurants and patios that serve the huge crustaceans boiled. Some of these craws check in at seven to the pound and more closely resemble small lobsters than the puny mudbugs sold at corner groceries and seafood places around New Orleans.

Size, of course, is not the only consideration in seeking the ultimate crawfish; cleanliness, seasoning and preparation are also important and vary widely among the boiling points in South Louisiana. Cleanliness of the crawfish is perhaps the most important factor and the hardest to predict. Most places wash the outside of the craws but few bother to soak or purge them to remove the dirt inside. How clean they are inside depends on the water and food quality in the area they have been foraging. Although many places around the Basin proudly advertise “Deep Water Crawfish” (Basin crawfish), more restaurants are now seeking the ones harvested from flooded rice fields. These pond crawfish seem to have a cleaner vein and yellower “fat” (actually the liver). This clean fat can be scooped out of the crawfish “head” with a probing finger and is the perfect accompaniment to the sweet tailmeat. Most places boil rather

The Boiled Crawfish Hall of Fame: The Top 5

1. HAWKS
2. GUIDING STAR
3. JUNGLE DINNER CLUB
4. GATOR COVE
5. D.I.'s

than steam their craws in water seasoned with cayenne and salt. A few add the seasoning to the outside after cooking.

A good place to begin “studying” the finer points of crawfish consumption is at the Crawfish Festival in Breaux Bridge, Louisiana. Breaux Bridge is less than two hours west of New Orleans on Interstate 10, a route that traverses the Atchafalaya Basin causeway, the most expensive and one of the most spectacular stretches of interstate highway ever constructed.

The festival is a veritable crawfish orgy featuring events like a crawfish parachute drop (tiny plastic crawfish are airlifted onto the crowd with prizes going to those lucky enough to catch one), a crawfish race, and a peeling contest. There are plenty of crawfish to eat boiled, in pies, etouffees, and any other preparation you could imagine. To gauge how serious the eating is, consider that the winner of the 1988 contest consumed 54 pounds in one hour! Cajun bands and carnival rides are featured in Parc Hardy making the daytime events family type fun.

Things get a bit wilder at night when activity shifts to the town center. Band-

stands are set up on street corners with music by pop-country and Cajun metal groups like Sneaux. This

Cajun cacophony does little to interfere with the main form of evening entertainment, which is beer drinking.

If yet another festival is not what you're looking for, there are a multitude of spots in the heart of crawfish country (within an hour of Lafayette) that serve beer trays heaped with three or four pounds of steaming select crawfish for around two dollars a pound. Some are old “boiling points” that have sinks in the dining area for hand-washing, and plastic tablecloths, while others are full service restaurants that have built their reputations on delivering the best boiled “bugs” around. These spots offer a chance to drive out and enjoy the natural beauty of the prairies and bayous. The following is a guide to the best and best known (not always the same) places to get boiled crawfish, beginning with my own “Top 5” list.

ROBERT'S COVE (North of Rayne):

1. Hawks: Hawk Arceneaux serves the largest crawfish ever offered for human consumption but it is not the size that most distinguishes the crawfish here; it's the sweet flavor. Hawk describes the secret to his crawfish in one word: “purging.” Most restaurants wash the mud off the outside of their



crawfish. A few add salt to the wash water to try and clean the inside. According to Hawk, "That just makes them sick! The only way to truly purge a crawfish is to keep it in fresh water for 24 hours." No one else goes to such lengths as Hawk to deliver a clean craw. Behind his restaurant are freshwater holding tanks from which his chefs dip and boil up to 1500 pounds a night. Many people don't like the fact that most of the seasoning here is on the outside. Others complain that the craws are actually too clean and they miss that "swampy" flavor. To me these are the ultimate. Hawks is open Wed.-Sat., 5-10 p.m. (seasonal). The location is truly obscure but only 35 minutes from Lafayette. Take I-10 west to the Rayne exit. Go north about 50 yards and make a left on Rt. 367. Go about 7 miles and make a left on 1110. At the S-curve look for the Hawk's sign on the left and follow that road until it ends.

NEW IBERIA:

2. The Guiding Star: Owner and boil chef Ralph Schaubert seasons his water with Tabasco mash, purchased in casks from the McIlhenny company in New Iberia. The usual cayenne and salt are added for what may be the perfect blend of strong and hot seasoning. The crawfish here are big and tender. Schaubert uses only select rice field craws when they are available. The tail meat pulls easily from the shell and the heads are laden with golden fat. The Guiding Star had a reputation as a "wild place" at their former location (an old dance hall over on Rt. 14). There are a couple of pool tables in a side room at the new place but everything else is pure boiling point decor, from the sinks to the dining area to the plastic tablecloths and cement floor. Open 7 days from 3-10:00. The Star is located in a small cinderblock building on Rt 90, a couple miles west of Rt 14 in New Iberia, 25 minutes east of Lafayette.

VILLE PLATTE:

3. The Jungle Dinner Club: The Jungle has not some of the most uniquely seasoned, but also the hottest crawfish anywhere, should you decide to order the "Extra Super Hot." I worked my

way up through the mild, hot, and super hot before attacking the final pinnacle of flame. Unless you have something to prove, or really want the Honorary Cajun Certificate that comes with eating an order of the E.S.H., don't order them. In fact, manager Wendel Manuel conveyed how hot these were in his simple warning, "Take out your contacts first!" The real reason you should not get the super hot is so you can better appreciate the other seasonings, which seem to include a little sugar and vinegar. The water running off the crawfish was so tasty, I found myself moping it up with the tail meat, boiled potatoes and corn, as a sauce. The Jungle Dinner Club is about an hour from Lafayette but is a great place to eat if you are visiting Floyd's Record Store in Ville Platte to shop for the latest in zydeco, swamp pop, or Cajun recordings. In fact, the Jungle has a musical history of its own. During the Sixties, this was the most popular bandstand in the area, featuring acts like Fats Domino, Dale and Grace, Clint West, Tommy McLain, Johnny Allan, and many others. Open 7 days, 5:30-11:00, Sun.-Thur. and 5:30-1:00 a.m., Fri.& Sat. From Lafayette, take Rt 49 north to Rt 167. Take Rt 167 to Ville Platte. The Jungle is located on west Main Street.

LAFAYETTE:

4. Gator Cove: These are the best crawfish in Lafayette and some of the biggest I have ever eaten. They are pond raised, remarkably clean, and filled with a bright yellow fat as sweet as creamery butter. These crawfish are seasoned for the local palate, boiled with cayenne and salt, then dusted with pepper again after cooking. The Cove has a broad menu of fried seafood and a few pot dishes but the two sinks in the dining area mark it as a true boiling point. During a busy week they serve as many as 10,000 pounds of crawfish! This is a fine family place, and if you have a couple of whippersnappers along that don't eat seafood, they can order BBQ from the adjacent Henderson's Barbeque Lodge. Open 7 days, 5-10:00. From Lafayette, go east on Rt 90. Gator Cove is just past the airport motels on the left, behind Henderson's Barbeque Lodge.

BASILE:

5. D.I.'s Cajun Seafood Restaurant: D.I.'s makes the top 5 on the basis of their unique seasoning and large, perfectly cooked crawfish. Owner, manager, and boil chef D.I. Fruge wouldn't divulge the secret of his seasoning but in addition to the usual cayenne and salt, his crawfish have an aromatic flavor that might be nutmeg or allspice. A popular side dish are the boiled potatoes, which are quartered, brushed with butter, and dusted with a faintly sweet pepper mixture. D.I.'s is one of those places that looks like God just tossed it out on the prairie. It stands amidst endless acres of crawfish ponds but didn't start boiling until 1979. Since then he has moved the boiling pots from his barn to a lounge down the street and finally, to the present location which doubled in size last year. This is a full service restaurant now with Cajun dances on Tuesdays, but the main attraction is still the boiled crawfish. D.I.'s is a short drive from Eunice, and the Saturday afternoon Cajun Rendez-Vous. On Saturday nights Ivy's Lounge, located just north of D.I.'s on Rt 97, has a Cajun band. The last time I was at Ivy's, they also had a wrestling bear between sets. Open at 5:00, Tue.-Sat. About 50 minutes from Lafayette. Take I-10 west to Rt 97 north (Jennings Exit). Go about 12 miles.



Crawfish Guide:

ABBEVILLE:

Richard's Seafood Patio: This is about the most relaxed atmosphere for dining you will find. Tables are covered in plastic, and the unadorned white painted wood walls give this place a sort of "front porch" ambiance. Outside, Richard's looks like a low roofed barn. This is a classic boiling spot. Everything on the menu, shrimp, crabs, crawfish and vegetables, is boiled. The crawfish are medium to large, seasoned with cayenne and salt, and reasonably clean. Some diners arrive by boat, traveling up the lovely Vermillion River which borders the only road leading in to Richard's. If you need an excuse to make the half hour drive to Abbeville, get there early and explore the old buildings and shops on the old town square. Richard's

is open 7 days (seasonally), 5-9:30 Sun.-Thur., 5-10:30 Fri.& Sat. From Lafayette take Rt 167 south. Follow the signs towards Rt 14 business. Turn right on Rt 335 (s. Henry Street) and look for Richard's about 3 miles down on the right.

Vernick's Seafood Patio: Vernick's was listed in Playboy Magazine's guide to the top regional eateries in the country where it "just missed" the top 25 list! I would disagree. Although the squat cinderblock building has all the earmarks of a serious boiling joint; plastic on the tables, cement floors and sinks in the dining area, the crawfish were tough and oversalted, causing the meat to stick to the shells. Vernick's is open 7 days a week (seasonally) from 5-10:00. From Rt 167 in Abbeville take Rt 14 by-pass east. Turn left on North Lafitte Rd. Vernick's is one mile up to the left.

ERATH:

Big John's Seafood Patio: The crawfish were clean and tender here, but a bit puny. A few stuck to the shells. Perhaps the greatest attractions of this place are the old wood frame building, the end of the road location and the proximity to a couple of lively night spots. The Wild Wild West is just around the corner on Rt 339 with "oldies" bands on weekends and a Cajun band on Sunday from 6-10:00. Less than a mile away on Rt 14 is Smiley's Bayou Club. This place attracts a lot of old-timers and some good bands for their Saturday night dances. Big John's is open 7 days, 5-10:00 weekdays and 5-11:00 on Sat & Sun. Take Hwy 14 to Erath. Go north on Rt 339. Make a left on Broadview and follow it to the end, 45 minutes from Lafayette.

HENDERSON:

Crawfish Town USA: For a place that was built with the tourist in mind and seats 400, I was genuinely surprised by how good the crawfish were here. The crawfish were all big (but not the "largest in the world" as proclaimed on their billboard) and they were very clean with plenty of fat. On a Friday during Lent there was a double line out the door. I went back on Sunday afternoon and enjoyed an order at the bar. I ordered the "strong" but found them

underseasoned. The jukebox had plenty of spice though, with a great selection of swamp pop, Cajun and zydeco. Open 7 days from 11-10:00. Located just north of I-10 at exit 115.

Pat's Fisherman's Wharf: Pat's is not a boiling spot at all, but the oldest and most famous (also most expensive) seafood restaurant in Henderson. I sampled all of Pat's seafood dishes and the highlight was the "camp-style" etouffee, which was a simple saute of crawfish tails and large chunks of onion and bell pepper in butter. Owner/manager Pat Huval cultivates a casual atmosphere with plastic tablecloths and porch seating. There could hardly be a more lovely place to dine than the porch at Pat's, which overlooks the slowly moving waters of Bayou Amy. My advice is to grab a window seat and order something other than the boiled crawfish. Pat's is open 7 days 10:00- 11:00. Take exit 115 south. Make the first left on Rt 352. Pat's is at the end of the road between Bayou Amy and the Basin levee.

Robin's Seafood Restaurant: Like Pat's this is not a boiling spot but one of the area's best known seafood establishments. Also like Pat's, I would recommend steering clear of the boiled crawfish in favor of a prepared dish like the delicious, brazil nut colored crawfish bisque. Robin's is a bit less expensive than Pat's, but puts linen and real butter on the tables. Everything at Robin's is made on the premises, including some delicious desserts. There are four flavors of homemade ice cream, of which I highly recommend the smooth and rich Belgian chocolate. There is also a bread pudding made with French bread and served with lemon sauce. The surface is lightly browned at places giving the pudding a delightful combination of chewy and soft parts. Robin's is open 7 days 11-10:00. Located on Rt 352, a couple blocks west of Pat's.

LAFAYETTE:

Don's Seafood: Don's is one of the oldest restaurants in Lafayette. Although they have a full menu and are known for specialties like red snapper stuffed with crab meat, they also have a reputation as one of the first places to serve crawfish. I got there for lunch and had a crawfish platter, from which I can highly recommend the bisque and craw-

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fish pie. I did not get the boiled crawfish because they do not begin boiling until 5:00, but I have heard that they use purged pond raised craws so this place is worth trying. Open 7 days 11:00-10:00. Located just off Johnston St. at 301 E Vermillion in downtown Lafayette.

The Old Icehouse: Some of the worst, most bland, warmed-over crawfish I have ever eaten. I mention this place only because someone might end up there having read about them in the recent A Gourmet Magazine story, or might otherwise have been misdirected there.

Lagneaux: Some of the dirtiest and most difficult to peel crawfish I've ever eaten. This place used to have a reputation for great crawfish. Something happened.

MAURICE:

Soups Restaurant: This just missed my top 5 list. The crawfish were large, clean, and perfectly cooked with a very straight forward seasoning. They were also a bargain at four pounds for \$6.50. Soups was the last place I ate before writing this guide, and it is a good thing. Not only were their crawfish superb, but their seafood gombo was full of fresh crab meat and the crawfish bisque was the best I have eaten. The restaurant is run by Rachel Hebert and her six sisters who took over from their mother a few years ago. Lord! These girls can cook. It is quite rare to find a homestyle restaurant in this area that serves game dishes, and I can't wait to get back and try the quail and sausage gumbo, fried rabbit and chicken fried quail. Soups is open Mon-Thur. 9-9:00 and Fri 7 Sat. 9-10:00. From Lafayette take Rt 167 south about 12 miles. Only 10-15 minutes from Lafayette.

NEW IBERIA:

Boiling Point: The name says it all. Crawfish and crabs seem equally popular here and they do a great job on both. There's sinks in the little dining area, plastic on the tables, and on most weekend nights a big line going out the door. Open 7 days 10:00 Mon-Fri., and 3:30-10:00 Sat & Sun. Take Rt 90 east from Lafayette. Boiling Point is on the right a couple of miles before New Iberia. Twenty minutes from Lafayette.

Some people think music is simply organized sound—ordered vibrations created by musicians using instruments. Such people will never understand New Orleans—here music is morning light and midnight darkness, it is both the essence and the necessity of life. Steel Pulse's verse is Big Easy's motto: "Life, without music, I can't use it."

New Orleans music is unlabel-able. As a category, this music is as big as your consciousness; how deep you get into the music depends on how much of your lifetime experiences you can remember, carry and project. Can you remember yourself as a 16-month old child riding your uncle's shoulders at a secondline or as a wide-eyed 6-year old sitting in a pew listening to your mama calling the holy ghost (and hearing the spirit answer!), or bouncing in the back seat of your daddy's car, joy jumping to the radio sounds of K-Doe's sacred stutter or Jessie Hill's "talking-in-tongues" whooping utterances? Those are just some quick references which might help a listener understand what Henry Butler is up to with his new release.

For the first time in his recording career, Henry Butler the vocalist is out front — although Henry Butler the keyboardist is also on the case on both acoustic piano and synthesizer. Although Henry Butler is clearly most formidable as an instrumentalist (as even a cursory listen to any of the massive, thick-textured, rhythmically complex, pounding acoustic piano solos will demonstrate), Mr. Butler is also a commanding vocalist, and this release gives us the opportunity to check out that side of his talent.

Joining Henry Butler are Chris Severin on bass, Leo Nocentelli (of the Meters) on guitar, and Henry's former classmate from Southern University, Herman Jackson on drums. Those who expected (wanted!) another jazz album will be surprised but not disappointed. There is jazz here, but there is also blues, and pop, and classic R&B, and the full gamut of sounds that one can hear any day of the week in Big Easy. When asked, "Why do a New Orleans album?" Henry Butler's answer was straight to the point.



HENRY BUTLER

Those who expected another jazz album will be surprised but not disappointed. There's jazz here, but also blues, pop, and R&B—a New Orleans LP.

"I've been doing straight ahead jazz for the last 23 or 24 years. There comes a time when you want to do something a little different but not unmusical. I had been playing New Orleans music all my life. I did a lot of it when I was here and I figured it was time for me to do something like that. This is what I feel I want to do right now and it has nothing to do with anything but that."

Although *Orleans Inspiration* does not sound like a pop album to me, I wanted to hear Henry Butler say what his musical intentions were. Furthermore, even if he intended to make a pop album, I could understand that too. I know how very, very lonely and difficult it is to work at a career for 20 or more years without receiving popular acclaim, not to mention it can be financially untenable. So mustering all the diplomacy and tact I could, I asked, "Henry, is this your attempt at a pop album?"

"Oh, no. This is my document of how I feel and how I realize New Orleans music. New Orleans music covers a lot of ground, so when people say that they hear a pop direction, they may hear it because a lot of that is in New Orleans music. There's a tune, "Hey, Little Girl," that's kind of a neo-Fats Domino tune. When I played my first draft of that tune for one of the guys at the other record company I used to be with, the first thing he said was, you know that could go anywhere. He was right. What he meant was that could have been a pop tune or whatever, the thing is though that it's really a New Orleans tune. When some of the people from the company that I'm with now heard "Dixie Walker" they felt that it could be considered a country tune. But we used those elements in New Orleans. If you listen at Professor Longhair he uses a lot of country in his playing with Caribbean influences."

In the context of 20th century American popular music Ernie K-Doe is on to something when he says, "I'm not sure, but I'm almost positive, that all music came from New Orleans." Really, not only came from, but, more importantly, came to and through New Orleans: the first opera house, African drumming via Congo Square, blues from up country, gospel, ragtime, German brass music, martial music (e.g. J. P. Sousa), vaudeville, medicine shows, you name it, it all came here at one time or another, and unlike other places New Orleans doesn't lose any music that comes here. The wooden houses on narrow streets soak up the sounds and pass them on to the occupants who come running out with all kinds of crazy combinations. So, we don't really create new music, we just recreate old music.

If music is food, New Orleans can make a meal more ways than any other city in America. Although we ain't hardly known for potatoes: I bet they don't make french fries-sandwiches or potato salad sandwiches in Idaho like they do here. That's what I mean by New Orleans' musical inventiveness. It's not that the basic ingredients are so different, it's just how we season our stuff with roots and herbs.

Actually, whereas in other areas the musical retentions have been diversified

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and diluted, in New Orleans the root musics are still very strong. These are the same root elements which all of America drew on to develop its popular musical culture. You can trace it through modern pop, as in how Motown drew on New Orleans, or you can look at the country and western artists such as Hank Williams who were listening to what was going on and took part of that and developed it in their own way. The difference is that in New Orleans those root elements have remained contemporary, they are not just historical.

Henry Butler agrees, "yeah, and they're still very raw here. There's no secret as to why people like Paul McCartney and Glen Campbell hung out with Allen Toussaint and worked in his studio. It's no secret why they were interested in his music. And it's no secret why groups like Little Feat have adapted New Orleans influences. New Orleans music works, it sells and it's musically interesting."

In a different light, Henry Butler's new release also has a lot of acoustic piano ringing through it: with James Booker and Professor Longhair being dominant. Even though some of the songs employ a synthesizer, almost all of Butler's solo work was done on the acoustic.

"There are a couple of reasons for that. The solo piano stuff called for acoustic piano. That's the way those songs were conceived."

You mean you couldn't do those on a synthesizer?

"No, I mean, I didn't want to do them on a synthesizer. I have a thing about not forcing the issue, not taking something outside of its nature territory. There are some pieces which I think work well with a little synthesizer work, and there are pieces that I may do in the future that call for more synthesizer work or less. But I hope that I am always able to avoid forcing the issue — I don't ever want to make something artificially electric."

The acoustic piano is not only a melodic and harmonic instrument, it's also a percussive instrument, plus it has the advantage of dynamics: if you hit it harder it will make a louder sound. The electronic instruments, no matter how hard you hit them, you have to turn the volume up, except maybe for a couple of the more expensive synthesizer.

"Yeah," Mr. Butler affirmatively responds, "and even with the touch sen-

sitive thing that some synthesizers have, it still doesn't work naturally as well as the acoustic instruments. That's why I like the piano. I started out on drums. The percussive and rhythmic awareness always stayed with me, and I always, unconsciously or consciously, tried to make that work on the piano."

But more than the technical aspects of how he plays, this album is also psychologically revealing — one hears more of Henry Butler on this than on all of his three other releases combined. For example, even on what would be a straight blues piece, such as "Going Down Slow," one can hear gospel elements.

"Again, that's part of my roots. I played in churches down here. In fact, we brought the first Catholic gospel choir to Catholic University in Washington in 1969. I enjoyed doing that. The way I am, I will throw any type of music anywhere I think it will fit. I enjoy "Going Down Slow" as a straight blues — you know Ray Charles did a great job on the number, but I'm not Ray Charles, so I have to put a little Henry Butler in it. Henry Butler realizes, when he plays, that he is the sum total of all his experiences — gospel, blues, jazz, rhythm and blues, classical, whatever. You know, if you listen closely to that piece you will hear some progressions in there that come out of a classical experience. They go right into something else, so it may not be readily recognizable, but, it's there and it's me. A musical experience should be just that. Just because a person is playing straight ahead jazz doesn't mean that he has to limit himself to the harmonic progressions of a certain period."

In New Orleans you have all this music — much of which would normally be called roots music — in a contemporary setting and the various genres are neither isolated from each other nor frozen into one particular historic form. All of the music is alive, coexisting side by side, and you get to hear it all, sometimes within a single set on a single night.

"This is a great place to get a foundation in people music. Most of the people whom I know here who are the great musicians, they play everything. You just never know what's going to happen next."

I told Henry Butler what happened when I played some of the pieces for my daughter and asked her what she thought. She said she liked it all right. I then asked

her would she think that the vocalist had a master's degree in classical voice. She was surprised and immediately said, "no, he sounds like a barroom singer."

"That's great!" was Mr. Butler's chuckled response.

Butler's vocal sound is rough and ready, but when you listen closely you hear subtle modulations that let you know that Henry Butler knows what he is doing. The key is that Henry Butler has avoided the trap of education being a thing unto itself which negates everything outside of itself. Instead, Henry Butler viewed his voice training as simply a tool that allowed him to express more and more of all the things he heard and hears inside himself.

"The reason I think I didn't fall into that trap — and it is a trap — is because I started out as a pianist first and then went into voice. I went into voice with the realization that I didn't want to fall into the trap that most vocalists I had heard had fallen into. First of all, I could read music before I went into voice. I could make my own scores and everything. That made a difference philosophically. I knew what I was looking to get out of my education and I also knew that being in Louisiana and being a Black person that the market for being a true classical musician was very limited. I understood that and dealt with it. I knew that I was going to earn my living as a pianist before using my talents and training as a vocalist."

Here was the crux of the musical challenge. In a certain sense, Henry's voice, even more so than his piano work, epitomizes the New Orleans characteristic of taking in whatever influences and training that exist without negating any of the root elements that were there as cultural birthright.

"Exactly, I was able to get with some of the best teachers and coaches. The philosophy and teaching that I got from Alvin Batiste and before him, from Edwin Williams at the school for the blind, basically they had the same approach: learn everything that you can learn and use it. Don't just learn it— use it and make it work for you. Whether it's in teaching or performing, classical or any of the other idioms. I don't negate or rule out any of my talents or training in whatever idiom I happen to be dealing with at the time. As long as I can make it musical. If I see that it can't be musical then I don't want to deal with it." □

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CULTURAL ECHOES

African and Caribbean groups at the Festival provide interesting glimpses into traditions similar to New Orleans culture.

Although it may not seem like it at first glance, this year's Jazz Fest will provide plenty of opportunities to experience Caribbean and African music. As mentioned in last month's column, the schedule is short on Caribbean pop sounds like soca, zouk and reggae, but is virtually overflowing with Latin bands. And several traditional groups will also provide interesting glimpses into Caribbean traditions and their similarities to New Orleans culture.

The only scheduled reggae performer actually from Jamaica is the legendary **Toots Hibbert** (of Toots and the Maytals). A veteran performer whose career spans three eras in Jamaican musical history (ska, rock steady and reggae), Toots is sure to be a crowd pleaser on the first Friday. Let's hope he includes in his repertoire many of the soul covers that appeared on his recent excellent LP, *Toots In Memphis*. (In addition to his stage appearance, Toots is also scheduled to be interviewed in the Heritage Tent at the fairgrounds on Friday at 2:30 P.M.)

An American-based reggae band of international fame, named **Moja Nya**, will also be appearing, scheduled for the last Sunday. Early in their career this band made a successful appearance at Tipitina's, and since then have gone on to make quite a name for themselves. In fact, a few years back, Cyril Neville mentioned his friendship with members of Moja Nya as being a major influence on his decision to pursue reggae music. Cyril's roots reggae band, the Uptown Allstars, doesn't seem to be scheduled to play at the fairgrounds, but is sure to be playing somewhere around town during the week and is worth finding. Other local reggae/ska bands on the Jazz Fest bill include **Plantation Posse** (the first Friday), the **Shepherd Band** (the first Sunday) and a fairly new group called **Algorithms** (the second Friday).

For good vibes and fun under the sun, a group of local drummers who call themselves **Percussion, Inc.** should definitely be checked out. The group includes plenty of reggae in their repertoire, especially when teamed up with three female singers named **Cultural Voices**, but also branch out into other types of Caribbean and African rhythm experimentation. (Percussion, Inc. performs on the first Saturday and Cultural Voices on the second Sunday). Also recommended is another troupe of local drummers and dancers, the Brazilian-esque **Casa Samba**, who will appear on the second Sunday.

The only chance to hear soca music, the uptempo offshoot of calypso, will be at the final night concert, May 5 at the River Tent, when **Arrow** of the island of Montserrat returns to the Crescent City. His first appearance here, at Tipitina's last summer, was a huge success that had the crowd sweatin' and winin'. On the same bill with the Neville Brothers and South Africa's **Ladysmith Black Mambazo**, this

should be one of the most exciting of all this year's Jazz Fest events.

Moving to the full bill of Latin music groups, for the second year in a row there will be **La Noche Latina**, a night concert at the River Tent. Once again this year, the music will lean to the traditional...short on synthesizers and heavy on horns and vocals. The featured acts are the one and only **Celia Cruz**, **Jose Alberto "The Canary"** and his **Orchestra**, **Luis Enrique** and his **Orchestra**, and the local **La Banda Blanca**. Tops on the Latin music list at the fairgrounds is the annual appearance (the second Saturday) of Cuban film and music star **Ruben Gonzalez**, for which he traditionally fills out his band to include an expanded horn and percussion section that never fails to deliver. **Hector Gallardo & the Songo Allstars** (first Sunday), as well as **Ritmo Caribeno** (second Sunday), are two other local Latin acts that should not be missed. Rounding out the schedule are other good local acts like **El Grupo**



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Mahlathini & The Mahotella Queens appearing at Jazz Fest April 29th and at Tipitinas May 1st.
Ladysmith Black Mambazo appearing at the river tent May 4th.

TOWER RECORDS

Maya (first Friday), Paky Saaverdo & the Bandidos (first Saturday), Sensacion Latina (second Friday), La Banda Blanca (second Saturday) and Los Sagitorios (second Saturday). And for some excellent Latin/Brazilian jazz, don't miss the multi-talented Santiago on the second Sunday.

Surprisingly, this year's schedule boasts three African/Caribbean drum and dance troupes that should be of great interest to those who enjoy exploring the traditional roots underlying today's pop musics. From New Orleans comes the **Kumbuka Dance & Drum Collective**, a group that continues to get better and better as the years go by. In keeping with their strong commitment to educate the youth of our city, Kumbuka will appear both at the Kid's Tent and at the Congo Square stage on the first Sunday.

A Haitian dance choreographer named Louines Louinis will be bringing his **Haitian Dance Theatre**, based out of NYC, to the fairgrounds on the second Saturday. This is one of the wild cards on this year's schedule, with the only certainty being that the lineup will include many handdrums, percussion and dancers in elaborate costumes.

The third dance troupe, the **National Dance Company of Senegal**, comes with more advance information. They promise to deliver a wide range of cultural traditions of the Wolof and Mandingue peoples of the Sene-Gambia/Mali/Guineau-Bissau region of West Africa, utilizing not only dancers but also many of the wonderful musical instruments created by these peoples...the 21-stringed kora, the marimba-like balafon and a variety of handdrums. These instruments and accompanying rhythms form the foundation of the pop music of several Senegalese musicians who have impressed audiences here, such as Youssou N'Dour and Super Diamano, so I feel that the Dance Company will be of interest to many.

The above mentioned kora, truly one of the most beautiful of all instruments, will also be presented by a Malian griot, **Toumani Diabate**, who is scheduled to perform on the first Saturday. Diabate is a member of one of the ancient griot families of the Malian empire, a culture steeped in tradition, and his playing will astound listeners both for its level of technical accomplishment and its amazing ability to communicate. I have

spoken often in this column of the grace and tranquility of the sound of the kora, and in an outdoor setting like the Jazz Fest, Toumani Diabate's performance should be inspiring. Don't miss this one.

African pop music of South Africa comes full force this year. The mbube or isicathemiya (a capella choral style) sound will be presented by the most accomplished of all such groups, **Ladysmith Black Mambazo**, led by Joseph Shabalala. If the name rings a bell, it's because this is the man and group that assisted Paul Simon with his *Graceland* LP, and they also performed at Tipitina's in the summer of '88. Unfortunately, Ladysmith's only Jazz Fest appearance will be at the aforementioned May 5 night concert; unless there is a schedule change, they are not slated to appear at the fairgrounds.

Last month's column was devoted entirely to the Jazz Fest appearance of, another South African act, destined in my opinion to be the highlight of the festival for those interested in African and Caribbean music. The style is called mbaqanga, and the allstar cast consists of a "groaner" (deep male vocalist) named **Mahlathini**, with a female trio named the **Mahotella Queens**, all backed by the ace mbaqanga band, Makgona Tsohle. Besides their appearance at the fairgrounds on the first Sunday, they are also booked to do a gig at Tipitina's on Wednesday, May 1. Whatever you do, don't miss this act. And for more details, refer to last month's *Wavelength*.

A last-minute addition to the schedule is, believe it or not, still another South African artist. This time the music is jazz, featuring the **Darius Brubeck/Victor Ntoni Quartet** (also known as

Afro-Cool), and anyone who is familiar with other S.A. jazz artists like Dollar Brand, Dudu Pukwana and Hugh Masakela will know that this this should be tremendous.

I'm running out of space and there are yet still more African/Caribbean artists that haven't been mentioned. The Bahamas are sending up something a bit different this year from the regular fare of Junkanoo gangs. This year they're billing the entourage as **Bahamas Rake & Scrape** and **Bahamas Folkloric Troupe**, scheduled to perform both Saturday and Sunday of the first weekend. From what Bahamian artist Exuma has mentioned in the past about rake and scrape bands, there's a good chance we'll see similarities with New Orleans Mardi Gras Indian gangs. We'll call this one another wild card since it's uncertain as to what this will be, other than that we can bet it will be plenty of dancing and homemade percussion.

And from Africa comes two more wildcard artists, **Ephat Mujuru** of Zimbabwe and **Anouar Brahem** of Tunisia, both scheduled for the second Saturday. All I can say is...take a chance.

Last, but not least, several local artists must be mentioned who are devoted to working with the young children of our city, teaching them their culture through storytelling and theatre. All can be found in the Kid's Tent on the second Sunday. They are **Mama Linda Eubanks**, **'Della 'Della the Storytella**, and the **Chakula Cha Jua Theatre Company**. Chakula and company will be performing an original play with drug abuse awareness theme entitled "The Big, Mean, Green Drug Bug." Bring your children. And have a great Jazz Fest, everyone.

- Gene Scaramuzzo

Champion Jack Returns...Honest!

One of the rare disappointments of past jazz Festivals is the absence of the legendary Champion Jack Dupree. Years ago Champion Jack, one of the greatest of the New Orleans keyboard players, settled in Europe and although scheduled to

play in the past, illness and other setbacks postponed his triumphant return. This year we have been assured by his associates and the festival that we won't be disappointed. Do not miss him, he passes this way not that often...

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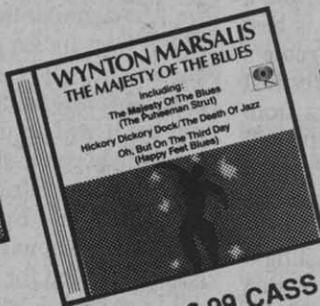
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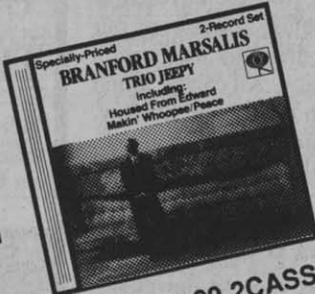
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THE ULTIMATE FESTIVAL FOOD

Creole's stuffed bread is great with beer, and easily managed in one hand while the other is free to clutch a can - or a partner.

Just as surely as popcorn is movie food, a weenie belongs in a ball park, and a toasted marshmallow is best by the campfire, **Creole's Stuffed Bread** is the ultimate festival food. The good news is, the folks from the Creole Lunch House in Lafayette will be back at the Jazz and Heritage Festival selling their spicy concoction again this year. Merline Herbert has surpassed the "sausage on a stick" folks in creating a simple, yet truly ingenious dish. A rich filling of Creole sausage, meat, cheese and peppers (optional), is wrapped in homemade French bread dough and baked to a crusty perfection. Not only are they great with beer but they are easily managed in one hand while the other is free to clutch a can, a dance partner, or a second line hanky.

After sampling (O.K., I'll admit to pigging-out) on Herbert's at last year's festival I determined to make the drive over to Lafayette and try the other food at her Creole Lunch House. The best advice on going to the Creole is to go hungry! A good idea is to take a friend so you can split some bread and have room for Herbert's down-home specialties like stuffed baked chicken (stuffed with spices and herbs) served with dirty rice. Herbert also fixes a mouth-watering plate of black-eyed peas served with sweet cornbread. They are seasoned enough to warm the palate and put a fog of condensation on the forehead. Another spicy dish is the sausage Creole which comes in a sauce picante over rice, accompanied by a corn muffin.

By the time I finally made it up to Lafayette to visit the Creole Lunch House, there were three locations to choose from! Merline Herbert opened the first location at 713 12th St. six years

ago when she retired from her job as a public school principal. (If they had put her in the cafeteria no one would wanted to graduate.) The 12th Street location is still the best one to visit. Situated in a wood frame house just a few blocks east to the Evangeline Throughway (Rt 167), this place has grown from a neighborhood joint to a favorite spot among students and downtown office workers who often drive past the Johnston Street location to sit on the patio, or enjoy the intimacy of the tiny four dining area.

If you want to eat supper, or a Saturday meal at the Creole, you will have to visit the new Northgate Mall location. At Northgate Ms. Herbert, her husband or son can be found serving the same spicy dishes in a restaurant that leers across the shopping promenade at the General Nutrition Center. Health con-

scious folks can stop and pick up some vitamins and wheat germ before hammering the fried pork chops, dirty rice and stuffed bread!

This location does have the notable advantage of being only a minute off I-10 on the Evangeline Throughway (Rt 167 S.). They are in the mall directly across from the new visitor's center. Ms. Herbert really puts her foot in everything she serves; I mean this is real home-style cooking, South Louisiana style. The price is down-home, too. If you spend over five bucks, plan on carrying a bag of food home.

Creole Lunch House at Northgate Mall is open 11-7:30 Mon.-Sat. Other locations are open 10:30-2:00 Mon.-Fri. 237-2451, 232-9929.

Creole's Stuffed Bread, at the food booth, Heritage Fair **-Macon Fry**

ELEANOR ELLIS RETURNS

The Jazz Festival is a homecoming for Eleanor Ellis, who will be at the Musical Heritage tent Saturday 28 from 11-12. The blues guitarist and vocalist was born in New Orleans, and grew up in Amite. She began her career at the Jazz Archive at Tulane University and since 1975 has played clubs and festivals all along the East Coast and Europe.

Her dynamic style encompasses the music of Robert Wilkins, Mance Lipscomb and Chuck Berry.



She has been compared to Rory Block, Bonnie Raitt, and Koko Taylor. A must-see.

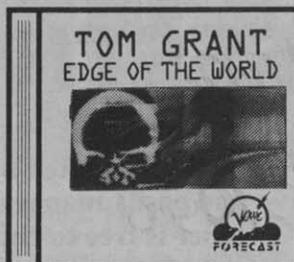
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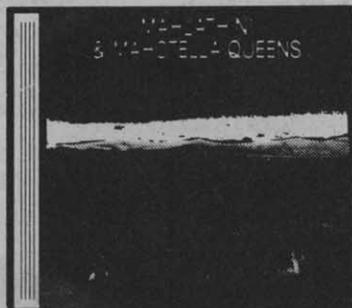
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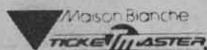
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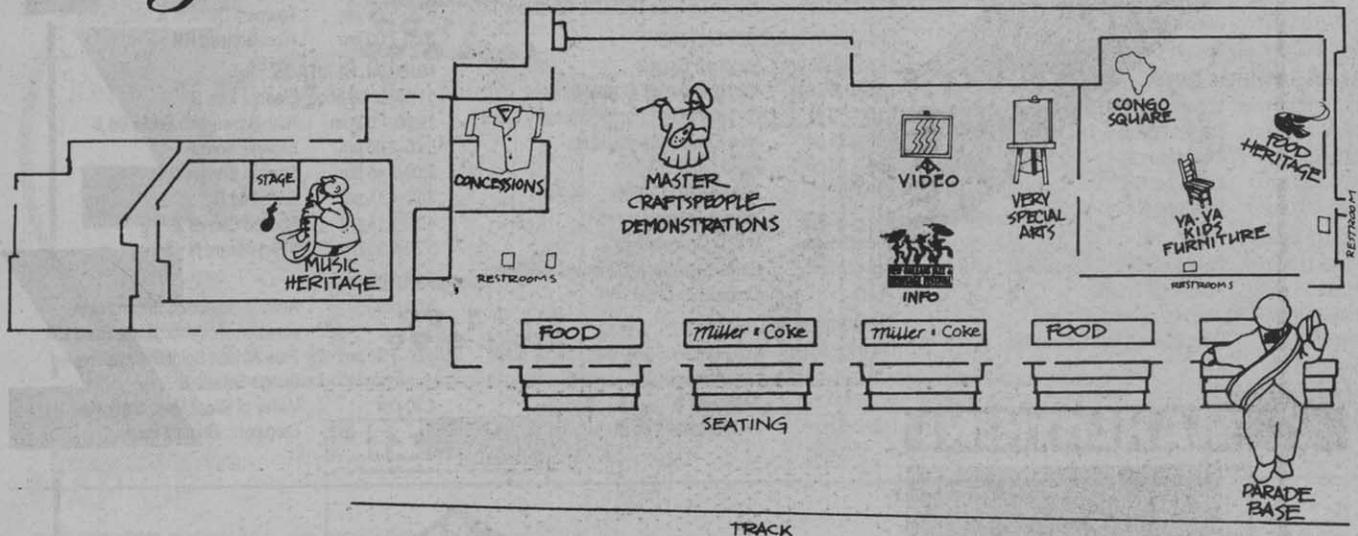
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COMPLETE HERITAGE FAIR SCHEDULE

*Jazz festival
grandstand
guide 1990*



N = New Orleans R&B; M = modern jazz; T = traditional jazz; B = blues; C = cajun; Z = zydeco; BB = brass band; I = Mardi Gras Indian; RR = rock'n'roll; CA = Caribbean; A = African; G=gospel; CO = country; L = latin; R = reggae; P = local percussionist

FRIDAY, APRIL 27, 1990

STAGE 1 WVUE/WNOE

- 11:30-12:15 pm Strawberry Jammers, Hammond State School Performers
12:40-1:45 pm Kenny Bill Stinson CO
2:10-3:20 pm Wayne Toups & Zydecajun Z, C
3:45-4:55 pm Clarence Gatemouth Brown B
5:25-6:40 pm Elvin Bishop RR

STAGE 2 WDSU/TV6

- 11:20-12:10 pm Backsliders B
12:30-1:30 pm Steve Riley & The Mamou Playboys C
1:45-2:45 pm Al Ferrier with Ronnie Brunley and Foxfire CO, C
3:10-4:00 pm Edward Brown & The Zydeco House Rockers Z
4:20-5:20 pm The Subdudes RR
5:45-6:45 pm John Delafosse & Eunice Playboys C

STAGE 3 WWL/RAY BAN

- 11:20-12:15 pm Loyola University M
12:40-1:30 pm Tribe Nunzio RR
2:00-3:15 Bobby Cure & Summertime Blues with Robert Parker N
3:45-5:00 pm Ernie K-Doe with Eddie Bo and New Orleans Magnificent 7th N
5:30-6:45 pm Toots and The Maytals R

STAGE 4 FAIS DO DO

- 11:30-12:30 pm The Beat Doctors RR

- 1:00-2:00 pm Shot Down in Equador Jr. RR
2:25-3:35 pm Charles Jacob Blues Band B
4:00-5:00 pm Harlan White with Fresh Young Minds
5:30-6:30 pm Bluerunners RR

CONGO SQUARE STAGE

- 11:25-12:15 pm Xavier University M
12:40-1:30 pm Julio & Cesar & Grupo "Kaibil" L
1:50-3:00 pm Plantation Posse R
3:25-4:15 pm Kid Johnson
4:40-5:30 pm Guardians of the Flame I
6:00-7:00 pm Y'Shua Manzy P

ECONOMY HALL

- 11:20-12:00 noon Allegra, New Orleans String Band T
12:20-1:10 pm Milford Doliolo Jazz Band T
1:30-2:20 pm Eagle Brass Band BB
2:40-3:30 pm Val Barbara's Jazz Band T
3:50-4:40 pm Sammy Rimington Band T
5:00-5:50 pm John Brunious T
6:10-7:00 pm Original Camellia Jazz Band T

RHODES/WYLD GOSPEL TENT

- 11:45-12:20 pm Humble Travelers Group
12:30-1:05 pm Charles Jackson & The Jackson Travelers
1:15-1:50 pm Danneel Pre-Vocational Choir
2:00-2:35 pm Abramson High School Choir
2:45-3:20 pm Happy Action Singers
3:30-4:05 pm Leviticus Singers
4:15-4:50 pm Alcee Fortier Sr. High Choir

- 5:00-5:35 pm The Dynamic Smooth Family
5:45-6:20 pm Fairview B.C. Choir

MARS INC JAZZ TENT

- 11:40-12:30 pm Theron Lewis & Unit 7 B
12:50-1:45 pm Nicholas Payton M
2:00-2:50 pm Mark Sterbank M
3:10-4:00 pm Michael Ward M
4:20-5:20 pm Larry Seiberth M
5:45-6:45 pm Freddie Hubbard with Ellis Marsalis Band M

LAGNIAPPE TENT

- 12:00-12:50 pm East Jefferson
1:15-2:15 pm Joel Simpson T
2:40-3:40 pm Phil DeGruy T
4:00-5:00 pm Max Sunyer Trio T
5:25-6:25 pm Hurley Blanchard T

MUSICAL HERITAGE

- 12:00-1:00 pm Jesse Thomas
1:00-2:00 pm Milford Doliolo (Interview)
2:30-3:30 pm Gene Scaramuzzo (Interviewer) with Toots Hibbert R
4:00-5:00 pm Eleanor Ellis (Interviewer) with Jesse Thomas B
5:15-6:00 pm Eddie Bo (Interview) N
6:00-7:00 pm Reggie Scalon with Ben Sandmel and Boogie Bill Webb B

PARADE

- 4:15 pm Jr. Olympia Brass Band with Blue Monday and Philadelphia Four

JAZZ FEST 1990

SATURDAY, APRIL 28, 1990

STAGE 1 WVUE/WNOE

12:00-12:45 pm New Orleans Chiffons
 1:15-2:10 pm Clarence Frogman Henry N
 2:50-3:30 pm Ruth Brown B
 4:00-5:00 pm Doug Kershaw C
 5:30-7:00 pm Frankie Ford with Dixie Cups N

STAGE 2 WDSU/TV6

11:40-12:40 pm Tim Laughlin M
 1:00-1:50 pm Ernie Cossé & Boogie Band CO
 2:10-3:10 pm Bruce Daigrepon Cajun Band C
 3:30-4:30 pm Allen Fontenot & His Country Cajuns with Al Rapone CO, C
 4:50-5:50 pm Jean Knight N
 6:10-7:00 pm Boozoo Chavis Z

STAGE 3 WWL/RAY BAN

11:15-12:00 noon U.S. Navy Steel Band CA
 12:30-1:30 pm Rockin Dopsie & The Zydeco Twisters Z
 2:00-3:10 pm The Meters N
 4:00-5:25 pm Little Feat RR
 5:45-7:00 pm B.B. King B

STAGE 4 FAIS DO DO

11:45-12:45 pm Paky Saavedra & Bandidos L
 1:15-2:15 pm Force of Habit RR
 2:45-3:45 pm Wild Magnolias I
 4:15-5:20 pm Betty Lewis & The Executives
 5:45-6:45 pm Filé C

CONGO SQUARE STAGE

11:30-12:30 pm Health Unit RAP

12:30-1:30 pm Atmosphere 90 RAP
 1:50-2:45 pm Bahamas Rake & Scrape CA
 3:00-4:00 pm Percussion Inc. P
 4:30-5:30 pm Dan Del Santo A
 6:00-7:00 pm James Rivers Movement N

ECONOMY HALL

11:30-12:15 pm Local International AllStars T
 12:35-1:35 pm Teddy Riley & Jazz Masters T
 2:00-3:00 pm New Leviathan Oriental Foxtrot Orchestra T
 3:20-4:20 pm Onward Brass Band BB
 4:40-5:40 pm "Tribute to Jellyroll Morton" with Michael White T
 6:00-7:00 pm Kid Sheik & his Storyville Ramblers T

RHODES/WYLD GOSPEL TENT

11:45-12:20 pm Landrum Singers
 12:30-1:05 pm Mighty Imperials Gospel Singers
 1:15-1:50 pm St. Luke AME Church Sanctuary Choir
 2:00-2:35 pm New Orleans Spiritualettes
 2:45-3:20 pm Pentecost B.C. Choir
 3:30-4:05 pm New Day B.C. Choir
 4:15-4:50 pm Crownseekers
 5:00-5:35 pm WYLD Gospel Choir
 5:45-6:20 pm Samuel Berfect & Dimensions of Faith Community Choir

MARS INC JAZZ TENT

11:20-12:10 pm Tony Bazley Sextet with special guest Curtis Peagler M
 12:25-1:15 pm Sean Holt M
 1:25-2:00 pm Willie Metcalf Trio M

2:15-3:00 pm Steve Masakowski & Mars M
 3:15-4:05 pm Al Belletto Quartet M
 4:25-5:25 pm Earl Palmer M
 5:50-7:00 pm Charles Lloyd Quartet M

GAZEBO

1:15-2:00 pm Uganda Roberts P
 2:30-3:15 pm Gray Montgomery
 3:45-4:30 pm Uganda Roberts P
 5:15-6:15 pm Gray Montgomery

LAGNIAPPE TENT

12:00-1:00 pm Richwell Ison/Kirk Ford Experience B
 1:20-2:20 pm Moses Rascoe B
 2:45-4:00 pm John Mooney & Bluesiana B
 4:20-5:20 pm Toumani Diabate A
 6:00-7:00 pm Woodenhead RR

MUSICAL HERITAGE

11:15-12:00 noon Eleanor Ellis B
 12:00-1:00 pm Ruth Brown with Eddie Bo B
 1:00-2:00 pm Brownie Ford F
 2:00-2:45 pm Samuel Berfect G
 3:30-4:15 pm B.B. King B
 4:30-5:15 pm Boozoo Chavis Z
 5:30-6:30 pm Al Broussard N

PARADE

2:00 pm Avenue Steppers, Second Line Jammers, Majestic Brass Band BB
 4:00-4:30 pm Free African Spirit Stilt Walkers - Congo Square B
 4:30 pm Valley of Silent Men, Storyville Stompers, Original Four

SUNDAY, APRIL 29, 1990

STAGE 1 WVUE/WNOE

11:45-12:35 pm St. Augustine Jazz Band M
 1:00-1:45 pm Dash Rip Rock RR
 2:15-3:20 pm Flaco Jimenez MEX
 3:50-5:00 pm Zachary Richard C, RR
 5:30-6:45 pm The Radiators N, RR

STAGE 2 WDSU/TV6

12:00-1:00 pm Sweetwyne
 1:30-2:25 pm Mississippi South CO
 2:45-4:00 pm Nappy Brown, Lovey Lee, Snooky Pryor and The Shadows B
 4:25-5:25 pm Russ Russell & The Russlers with Phil Meeks CO, C
 5:45-6:45 pm Bryan Lee & The Jumpstreet Five B

STAGE 3 WWL/RAY BAN

11:10-12:00 noon Southern University of Baton Rouge Jazz Band M
 12:20-1:10 pm Robert Robinson & Touch of Fire N
 1:30-2:20 pm Johnny Adams N
 2:45-3:45 pm Allen Toussaint N
 4:15-5:15 pm Peabo Bryson
 5:45-7:00 pm Linda Ronstadt with Aaron Neville RR

STAGE 4 FAIS DO DO

11:30-12:15 pm Original Yellow Jackets
 12:40-1:40 pm Snooks Eaglin, George Porter Jr., Bunchy Johnson NO
 2:00-3:00 pm Cajun Brew C, RR
 3:25-4:15 pm Hackberry Ramblers CO, C
 4:45-5:45 pm Dewey Balfa & Friends C
 6:10-7:00 pm Hector Gallardo & His Songo AllStars L

CONGO SQUARE STAGE

11:20-12:20 pm The Shepherd Band R
 12:40-1:40 pm Mc J' Ro' J & Gold Rush Crew, Gregory "D" & D.J. Mannie Fresh RAP
 2:00-2:50 pm Kumbuka Dance & Drum Collective P
 3:10-4:00 pm Bahamas Rake & Scrape CA
 4:25-5:15 pm Dr. Maurice Martinez & Rhythm Plus
 5:45-7:00 pm Mahlathini & The Mahatolla Queens A

ECONOMY HALL

12:00-1:00 pm Wendell Brunious T
 1:20-2:10 pm Michael White Quartet, Barbara Shorts T
 2:30-3:20 pm Ronnie Kole T
 3:40-4:20 pm Tribute to Louis Nelson T
 4:40-5:40 pm Jeannie & Jimmie Cheatham & The Sweet Baby Blues Band B
 6:00-7:00 pm Danny Barker & His Jazz Hounds with Blue Lu T

RHODES/WYLD GOSPEL TENT

11:45-12:20 pm Coolie Family
 12:30-1:05 pm Southern Bells
 1:15-1:50 pm Friendly Five Gospel Singers
 2:00-2:35 pm First Church of God in Christ
 2:45-3:20 pm New Zion Trio + One
 3:30-4:20 pm Mighty Clouds of Joy
 4:30-5:05 pm Soulful Heavenly Stars
 5:15-5:50 pm Inspirational Gospel Singers
 6:00-6:35 pm Holy Hill Gospel Choir

GAZEBO

1:15-2:00 pm Alfred "Uganda" Roberts P
 2:30-3:15 pm Washboard Leo P
 3:45-4:30 pm Alfred "Uganda" Roberts P
 5:15-6:15 pm Washboard Leo P

MARS INC JAZZ TENT

11:30-12:20 pm WBYU Radio Orchestra
 12:40-1:30 pm Walter Payton & Ballet File M
 1:45-2:35 pm Alvin Batiste M
 2:55-3:50 pm Germaine Bazzle, George French Band M
 Ramsey Lewis M
 Dirty Dozen Brass Band BB

LAGNIAPPE TENT

11:30-12:15 pm Mardi Gras Chorus
 12:30-1:15 pm Creole Wild West I
 1:35-2:45 pm Rev. Leon Pinson & Elder Roma Wilson, Old Morrisville Brass Band BB
 Toumani Diabate A
 3:05-4:00 pm Hot Strings T
 4:20-5:20 pm Willie Metcalf & The Academy of Black Arts Performers M

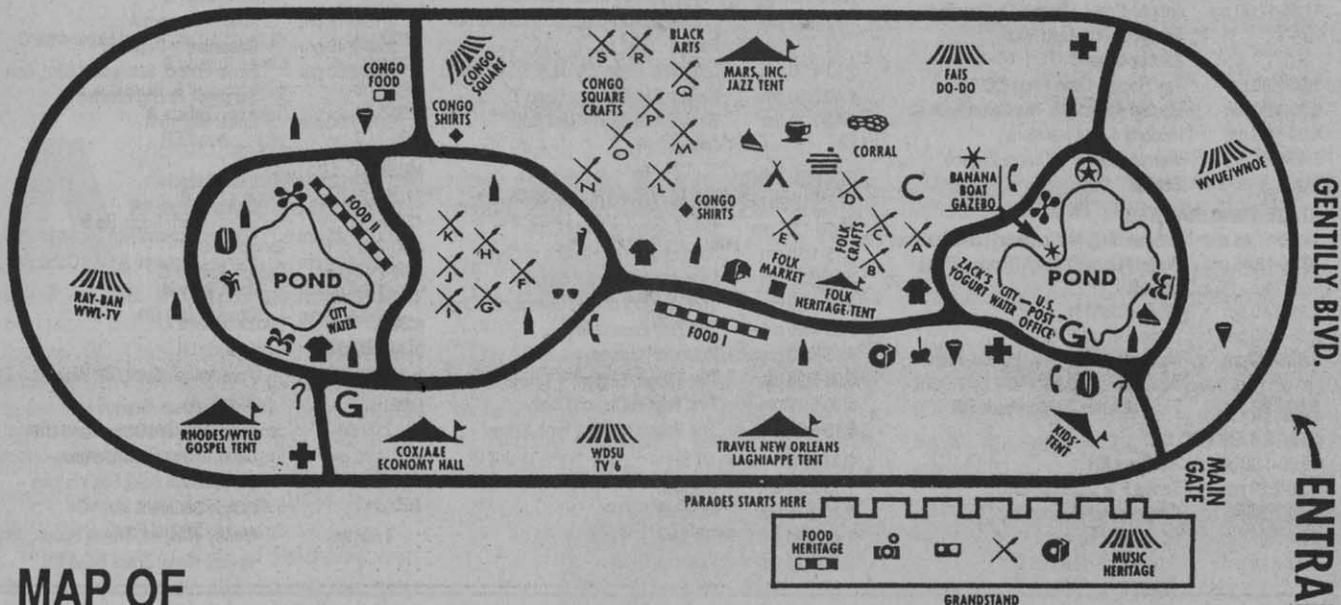
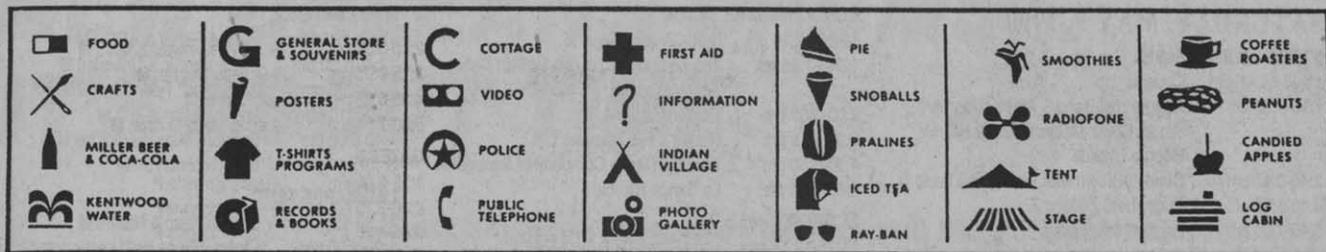
MUSICAL HERITAGE

11:30-12:15 pm Rev. Pinson, Elder Roma Wilson
 12:30-1:15 pm Flaco Jimenez MEX
 1:30-2:30 pm Germaine Bazzle M
 2:45-3:30 pm Michael White Jerry Brock (Interviewer) T
 Danny Barker T

PARADE

1:00-1:30 pm Free African Spirit Stilt Walkers - Grand Stands A
 2:00 pm Doc Paulin Brass Band, Olympian SA & PC, Ladies Zulu BB
 4:30 pm Treme Brass Band, Fifth Division Rollers, Devastation SA & PC BB
 5:15-5:45 pm Free African Spirit Stilt Walkers - Congo Square A

JAZZ FEST 1990



MAP OF HERITAGE FAIR

FRIDAY, MAY 4, 1990

STAGE 1 WVUE/WNOE

- 11:30-12:50 pm U.N.O. Big Band/U.N.O. Combo
- 1:20-2:20 pm Bobby Marchan & Higher Ground N
- 2:45-3:45 pm Percy Sledge with Blue Eyed Soul Revue B
- 4:10-5:40 Benny Spellman, Al Johnson, Chuck Carbo, Tommy Ridgely & The Untouchables N
- 6:00-7:00 pm John Prine F

STAGE 2 WDSU/TV6

- 11:15-12:00 noon The Fate Brothers
- 12:20-1:10 pm Evangeline F
- 1:30-2:30 pm D.L. Menard & La. Aces C
- 3:00-4:00 pm Tabula Rasa RR
- 4:25-5:25 pm Les Freres Michot C
- 5:50-6:50 pm Jude Taylor & His Burning Flames Z

STAGE 3 WWL/RAY BAN

- 11:45-12:45 pm Jo "Cool" Davis G
- 1:15-2:15 pm Terrance Simien Z
- 2:45-3:45 pm Mason Ruffner B, RR
- 4:15-5:15 pm Marva Wright & Her Soulful Revue Blues Band N
- 5:45-6:45 pm Bo Diddley with Jim Satten Band RR, B

STAGE 4 FAIS DO DO

- 11:45-12:45 pm Zoo Winner (Entourage)
- 1:15-2:15 pm Troy Turner & Third Gear B

- 2:40-3:30 pm Guitar Slim Jr. B
- 3:50-4:50 pm Larry Garner & The Boogaloo Blues Band B
- 5:10-6:30 pm Henry Gray & Brian Bruce, Tabby Thomas Blues Box Revue B

CONGO SQUARE STAGE

- 11:45-12:45 pm Dillard University Jazz Band M
- 1:10-2:00 pm White Cloud Hunters I
- 2:30-3:30 pm Algorithms R
- 4:00-5:00 pm Theryl & The Real Life Band B
- 5:00-6:45 pm Eduardo Rey & Sensacion Latina L

ECONOMY HALL

- 11:15-12:00 noon Bob French T
- 12:20-1:10 pm Chris Clifton's All Stars T
- 1:30-2:30 pm Sumpens Swingsters T
- 2:45-3:40 pm Anthony Lacen with Lady Linda T
- 4:00-5:00 pm N.O. Classic Jazz Orchestra T
- 5:15-5:45 pm David Paquette T
- 6:00-7:00 pm Sam Alcorn T

RHODES/WYLD GOSPEL TENT

- 11:45-12:20 pm St. Theresa Gospel Choir
- 12:30-1:05 pm Gospel Soul Survivors
- 1:15-1:50 pm Headstart Angels
- 2:00-2:35 pm McDonogh 35 S.H. School Gospel Choir
- 2:45-3:20 pm Aline White Co.
- 3:30-4:05 pm Gospel Ecclesiastes
- 4:15-4:50 pm Kennedy High School Choir

- 5:00-5:35 pm R. Lee James Choral
- 5:45-6:20 pm Revelations featuring Juanita Quincy

GAZEBO

- 2:00-3:15 pm Whitstein Bros.
- 5:15-6:15 pm Whitstein Bros.

MARS INC JAZZ TENT

- 11:20-12:10 pm Victor Goines
- 12:30-1:20 pm Ed Perkins
- 1:40-2:30 pm Charles Neville M
- 2:50-3:45 pm Rick Margitza Quartet M
- 4:10-5:15 pm Delfeayo Marsalis & Crescent City M
- 5:45-6:45 pm Tribute to Albert Ayler with Kidd Jordan M

LAGNIAPPE TENT

- 12:00-1:00 pm N.O. Jr. High All City Jazz Band
- 1:30-2:15 pm The New Dance Co.
- 2:45-3:45 pm Bobby Brooks Trio
- 4:15-5:15 pm John Rankin G
- 5:45-6:45 pm "Cool Lou" Ford Sextet

MUSICAL HERITAGE

- 11:30-12:30 pm D.L. Menard C
- 1:00-2:00 pm Freddie King, Percy Randolph B
- 2:30-3:15 pm Tabby Thomas (Interview) B
- 3:30-4:15 pm Troy Turner (Interview) B
- 5:00-6:00 pm David & Roselyn F

PARADE

- 4:15 pm Prince of Wales, Controllers, All Star Brass Band BB

JAZZ FEST 1990

SATURDAY, MAY 5, 1990

STAGE 1 WVUE/WNOE

11:45-12:45 pm Cousins
 1:15-2:30 pm Reggie Hall Band & Albert "Dogman" Smith, Oliver Morgan, Jessie Hill, Mr. Google Eyes N
 2:45-3:45 pm Charles Brown with Fred Kemp Band B
 4:10-5:10 pm Buckwheat Zydeco Z
 5:45-7:00 pm Ashford & Simpson

STAGE 2 WDSU/TV6

11:45-12:30 pm Johnny Creel, Metro N.O. Square & Round Dance Assn. with Johnny Creel C
 1:00-2:00 pm Tay Hogg & Dixie Pride CO
 2:30-3:30 pm Blackie Forester & The Cajun Aces C
 4:00-5:15 pm Mudboy & The Neutrons
 5:45-6:45 pm Warren Ceasar & Creole Zydeco Snap Z

STAGE 3 WWL/RAY BAN

11:00-11:45 am Greater N.O. McDonalds H.S. Jazz Ens.
 12:00-12:45 pm Walter "Lightnin'" Bug" Rhodes Blues Band B
 1:10-2:10 pm Deacon John N
 2:35-3:35 pm Daniel Lanois F, RR
 4:00-5:20 pm Marcia Ball, Lou Ann Barton, Angella Strehli B
 5:50-7:00 pm The Fabulous Thunderbirds RR

STAGE 4 FAIS DO DO

12:00-1:00 pm Murmurs RR
 1:20-2:20 pm Tanya P & D.J. Jup, ERC
 2:50-3:50 pm Porgy Jones Quartet B
 4:20-5:20 pm Los Sagitorios L
 5:45-6:40 pm Golden Star Hunters I

CONGO SQUARE STAGE

11:25-12:15 pm NOCCA Jazz Band M
 12:45-1:45 pm Troupe Louines Louinis Haitian Dance Theatre CA
 2:00-3:00 pm Golden Eagles I
 3:20-4:10 pm Ruben & His Salseros L
 4:30-5:30 pm National Dance Company of Senegal A
 6:00-7:00 pm La Banda Blanca L

ECONOMY HALL

11:25-12:15 pm Lady Charlotte & Jazz Men T
 12:30-1:30 pm Young Tuxedo Brass Band BB
 1:50-2:50 pm Placide Adams Original Dixieland Hall Band T
 3:10-4:10 pm Louisiana Repertory Jazz Ensemble T
 4:40-5:50 pm Harlem Blues & Jazz Band T
 6:10-7:10 pm Banu Gibson & Her Hot Jazz Orchestra T

GOSPEL TENT

11:45-12:20 pm Greater Bright Morning Star Y.A.C.
 12:30-1:05 pm New Beginning Mass Choir
 1:15-1:50 pm John Lee & The Heralds of Christ
 2:00-2:35 pm International Gospel Singers
 2:45-3:20 pm To The Glory of God Community Choir
 3:30-4:05 pm The Zulu Ensemble
 4:15-4:50 pm Rocks of Harmony
 5:00-5:35 pm The Tillman Singers
 5:40-6:10 pm First Baptist Church Choir
 6:15-6:50 pm The Voices of Fairly High School

GAZEBO

1:15-2:00 pm Rooster
 2:30-3:15 pm Kokomo Joe P
 3:45-4:30 pm Rooster
 5:15-6:15 pm Kokomo Joe P

MARS INC JAZZ TENT

11:20-12:20 pm Patrice Fisher & ARPA M
 12:40-1:30 pm Clyde Kerr Jr.'s Univision M
 1:50-2:50 pm Alvin "Red" Tyler Quartet M
 3:10-4:10 pm Improvisational Arts M
 4:40-5:50 pm Branford Marsalis Quintet M
 6:10-7:10 pm Earl Turbinton Jr. M

LAGNIAPPE TENT

11:30-12:40 pm Carl LeBlanc & Nature M
 1:00-2:00 pm Clancy "Blues Boy" Lewis with Sheba Kimbrough B
 2:15-3:15 pm Anouar Brahem A
 3:40-4:40 pm Casselberry-Dupree F
 5:00-6:00 pm Steve Fuencnt, Sunnyland Slim, Ben Sandmel, Erving Charles B
 6:15-7:00 pm Ephant Mujuru A

MUSICAL HERITAGE

11:00-12:00 noon Little Rascals
 12:00-12:45 pm Daniel Lanois RR
 1:00-1:45 pm Charles Brown/Allen Toussaint N
 2:00-3:00 pm Marce Lacouture & Inez Catalon F
 4:00-5:00 pm Jon Cleary N
 5:30-6:15 pm Doug Duffey RR

PARADE

1:00-1:30 pm Free African Spirit Stilt Walkers - Grand Stands A
 2:00 pm Westbank Steppers, Algiers Brass Band, Taylor Bunch, Algiers Steppers
 3:00-3:20 pm Free African Spirit Stilt Walkers - Congo Square A
 4:30 pm Money Wasters, Treme Sports, Jolly Bunch, Royal Brass Band BB

SUNDAY, MAY 6, 1990

STAGE 1 WVUE/WNOE

11:00-11:45 am Southern U. of New Orleans Brass Band BB
 12:20-12:50 pm Charmaine Neville N
 1:10-2:10 pm Earl King N
 2:35-3:35 pm Beausoleil C
 4:00-5:00 pm Boz Scaggs RR
 5:45-7:00 pm Stevie Ray Vaughn & Double Trouble RR

STAGE 2 WDSU/TV6

12:15-1:20 pm Santiago Jazz Fusion L, M
 1:45-2:45 pm T. Black & The Zydeco Machine Band B
 3:10-4:10 pm Kenny Neal Z
 4:35-5:35 pm Gary Brown & Feelings B
 6:00-7:00 pm Ritmo Caribeno C

STAGE 3 WWL/RAY BAN

11:00-11:45 am Herman Jackson & Red Stick Revue B
 12:05-12:55 pm Herman Jackson Band, Katie Webster B
 1:20-2:20 pm D.J. Chenier & The Red Hot Louisiana Band Z
 3:00-4:00 pm Dr. John N
 4:35-5:35 pm Irma Thomas and The Professionals N
 6:00-7:00 pm The Neville Brothers N

STAGE 4 FAIS DO DO

12:00-1:00 pm Mojo Nya R
 1:25-2:15 pm Ninth Ward Hunters I
 2:45-3:45 pm Joan Duvalle Magee & The Foundation Band
 4:15-5:30 pm Asian Pacific American Revue F
 6:00-7:00 pm Bois Sec and Canray French Band Z

CONGO SQUARE STAGE

12:00-12:45 pm Cultural Voices R
 1:00-2:00 pm Ephant Mujuru A
 2:00-3:00 pm Casa Samba Brazilian Drum & Dance P
 3:25-4:15 pm White Eagles I
 4:35-5:35 pm Troupe Louines Louinis Haitian Dance Theatre CA
 6:00-7:00 pm National Dance Company of Senegal A

ECONOMY HALL

11:25-12:15 pm Tommy Yetta's New Orleans Jazz Band T
 12:35-1:25 pm Frank Federico & His Medicare Madcaps T
 1:45-2:45 pm Wallace Davenport T
 3:00-4:00 pm George French - The New Orleans Storyville Jazz Band T
 4:30-5:40 pm Al Hirt T
 6:00-7:00 pm Percy Humphrey & His Crescent City Joymakers T

RHODES/WYLD GOSPEL TENT

11:45-12:20 pm Friendly Travelers
 12:30-1:05 pm The Veal Family
 1:15-1:50 pm The Sunshine Connection
 2:00-2:35 pm New Rising Sun Soul Specials
 2:45-3:20 pm Sherman Washington & The Zion Harmonizers with special guest Aaron Neville
 3:30-4:20 pm The William Brothers
 4:30-5:00 pm St. Francis Desale Golden Voices
 5:05-5:35 pm Concert Choir
 5:40-6:10 pm Raymond Myles & The Rams with guest Christine Myles
 6:15-6:50 pm Gospel Soul Children

GAZEBO

1:15-2:00 pm Rooster
 2:30-3:15 pm Kokomo Joe P
 3:45-4:30 pm Rooster
 5:15-6:15 pm Kokomo Joe P

MARS INC JAZZ TENT

11:20-12:10 pm Angelle Trosclair & The New Relics M
 12:35-1:30 pm Astral Project M
 1:45-2:35 pm Fred Kemp M
 3:00-4:00 pm Harry Connick Jr. N, M
 4:25-5:25 pm Darius Brubeck/Victor Ntoni Quartet & Afro-Cool A & M
 5:45-6:45 pm Ellis Marsalis M

LAGNIAPPE TENT

11:15-12:00 noon Nicholls State Sax Quartet M
 12:20-1:15 pm Hazel and Delta Ramblers CO
 1:40-2:45 pm Champion Jack Dupree B, N
 3:00-4:00 pm Lil' Queenie and Amasa Miller N
 4:15-5:15 pm Anouar Brahem A
 5:45-6:45 pm Philip Manuel M

MUSICAL HERITAGE

12:00-12:45 pm Champion Jack Dupree, Allen Toussaint (Interviewer) B, N
 1:00-1:45 pm Dr. John N
 3:30-4:30 pm ReBirth Brass Band BB
 4:30-5:15 pm Yellow Pocohontas I

PARADE

2:00 pm Just Steppers, Society Brass Band, Scene Boosters, Fun Lovers
 4:30 pm Olympia Brass Band, Calliope High Steppers, Lady Bucks, Mens Buck
 6:15-6:45 pm Free African Spirit Stilt Walkers - Congo Square A

NEW ORLEANS DRUMS... IT'S ABOUT TIME

Zutty Singleton never liked the high hat. Bill Phillips was known as Big Foot. Charles "Hungry" Williams was left-handed. And James Black liked to call himself "the Mission Impossible drummer."

Apellations and idiosyncrasies aside, it is impossible to play down the vast role that the New Orleans drum style has played in the world of popular music and jazz. Ever since the days when George W. Cable described large and small drums in Congo Square being played by men who "beat them on the head madly with fingers, fists and feet," the New Orleans drum style has been characterized by emphatic drive, eccentricity and good humor.

From the press rolls of Paul Barbarin and Cie Frazier to the knock-and-slap techniques of Hungry Williams and Joseph "Zigaboo" Modeliste to the smart fills of Earl Palmer and Ed Blackwell, all New Orleans drummers acknowledge their antecedents. And some gladly talk about them. But as much diversity as common threads can be found among Baby Dodds, Singleton, Barbarin, Dave Oxley, June Gardner, Chester "Three Knocks" Jones, Freddy Kohlman, Louis Cottrell Sr., Tony Bazley, Bob French and John Vidacovich, to name a few on the honor roll.

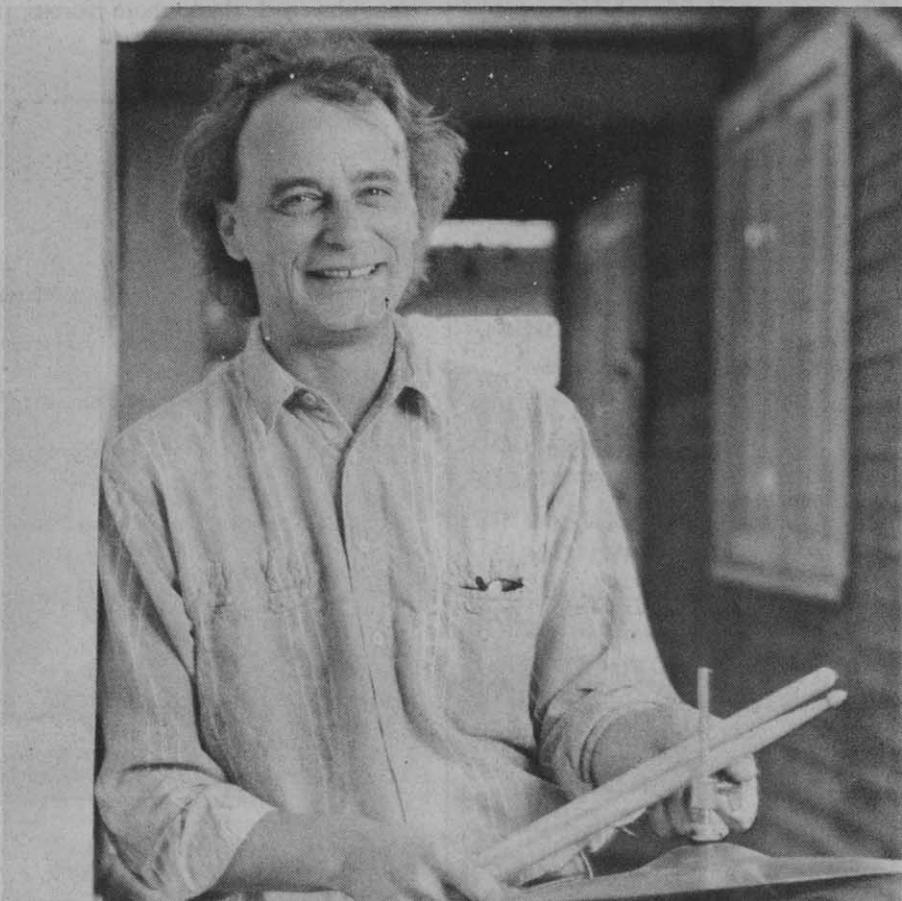
Because it is about time (and accent), the New Orleans drum style has been institutionalized without much damage. Consider, for instance, the non-New Orleans drummer, separated by decades and cultural bias from the style's originators, that intellectualizes a parade-style bass-drum afterbeat or a snare shuffle. Can his style not be elevated by such practices?

In Max Weinberg's book *The Big Beat*, Ringo Starr recalled, "...in Liverpool I saw the George Lewis Traditional Jazz Band in the Fifties, and these little old guys made up the band. The drummer had a snare, a cymbal, and a

bass drum. It was great because every time he came to tom-tom stuff, he would just duck down and do it on the bass drum! It blew me away. What showmanship!"

And in the same book, the Who's Kenney Jones offered this account: "The first time I was in America, I went to New Orleans to a place where they were jamming away. I couldn't believe it. All the musicians would do a solo. And there's this big black drummer,

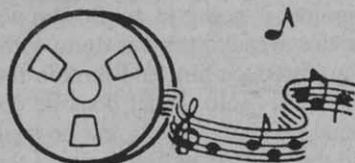
about 60, just sort of keeping the beat. About 20 people have already taken solos, and I'm wondering what the drummer is going to do. So I'm waiting for this whacking great drum solo, and they introduce him and motion for him to take his solo. What does he do? He sings! he kept playing, but he sang and had the most incredible voice. I thought it was great, because as a drummer you have to do something they don't expect."



John Vidacovich: "I like to think melodically."

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SIX NEW ORLEANS DRUMMERS PHOTOS BY SEAN SMITH

Life for the New Orleans drummer differs only according to the gig, not necessarily the equipment. The sampled six that follow talk about what they use and what they think of their styles.

JOHN VIDACOVICH

For some 20 years Vidacovich has been the local Mr. Everything on drums, in the studio, on the stage or on the corner.

ON STYLE: "I think in linear terms, more lyrical as opposed to being harmonic or rhythmic. I know I'm a rhythmic player. I think more across, as

opposed to up and down. I like to think melodically."

EQUIPMENT: "My snare drum was made by a guy named Dale Fortune. He made nine of them and I got the ninth before he went out of business. It's a custom-made drum. I use a relatively new Gretsch bass drum and a Gretsch floor tom. I use an old black Paiste cymbal, an old Zildjian pang type and a cracked 14-inch Paiste high hat.

FAVORITE DRUMMERS: Paul Motian and Brian Blade.

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Tony Bazley: "Lately I've been talking to my drums."

TONY BAZLEY

Bazley goes back to the days of Ed Blackwell and Plas Johnson, when more jobs could be had through the Dew Drop than through the union. Besides the Tony Bazley Quartet, he also has been heard lately accompanying pianist Carl Franklin.

ON STYLE: "Lately I've been talking to my drums. In a state, you know. I'm learning different African languages, and sometimes I talk in Senegalese, Nigerian or Ghanan. Some people think it's mumbo-jumbo, but I'll say things like 'hello' or 'How are you doing.'"

EQUIPMENT: "I use Ludwig drums and Paiste cymbals — Billy Higgins gave me a whole set of Paistes."

FAVORITE DRUMMER: Billy Higgins.

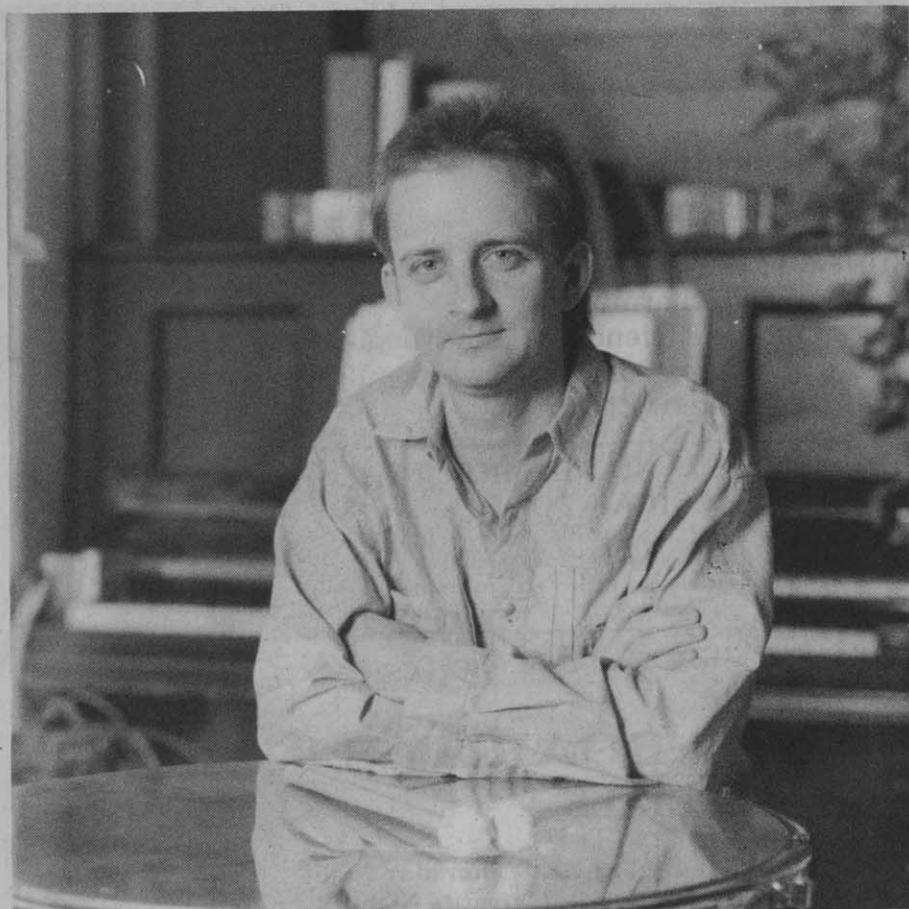
JEFF BOUDREAUX

Whether with Charmaine Neville or the Symphony, Boudreaux keeps his hands busy and his mind open to whatever the gig requires.

ON STYLE: "It's a melodic style. Which doesn't set me apart from the guy that's probably the most melodic of all drummers, Johnny Vidacovich."

EQUIPMENT: "I use Gretsch drums and I have a mixture of cymbals, from K Zildjian to A Zildjian to Sabian to Paiste. What determines what I use is the style of the music and the size of the band. If it's jazz, or if the band is fairly small I use a small set. If it's rock, I use a large set. It's not necessarily in the number of drums but in the sizes of drums."

FAVORITE DRUMMERS: Jack DeJohnette, Vinnie Colaiuta, John Vidacovich.



Jeff Boudreaux: "The style of the music determines what I use."

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BOB FRENCH

French has been heard by millions, and not just from his years on the French Quarter jazz scene. French was the session drummer for Earl King, Snooks Eaglin and Fats Domino during Imperial Records' early 1960s period. The son of banjoist Papa French and the brother of bassist George, Bob can be heard regularly at Maison Bourbon and Preservation Hall.

ON STYLE: "My thing is support. I'm a bit freer with my own band at Maison Bourbon. At Preservation Hall I'm more in the pocket. I'm not looking for a drum solo on every other tune. I think drum solos have their place, but I think they can be overdone. It is an instrument you can solo on, but I don't think it's necessary to get too busy. My job is to support the horns, the piano and the bass."

EQUIPMENT: Yamaha drums and Arabian cymbals.

FAVORITE DRUMMERS: Louis Barbarin, Max Roach, Philly Joe Jones, Art Blakey, James Black.

Bob French: "My thing is support."



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STANLEY STEPHENS

Stephens has done stints with "One Mo' Time" and seemingly most of the traditional-jazz groups in town. The grandson of drummer Alfred Williams, Stephens proudly admits that drums are in his blood.

ON STYLE: "I try to play within the melodic structure of the tune, and structure my solos the way a horn player would. I play similar to the way my grandfather played. He played with the Eureka Brass Band, A.J. Piron and Louis Nelson. Now I'm playing with Louis Nelson.

EQUIPMENT: "I use some Ludwig, some Gretsch and Carter. Equipment varies for me because I'm always traveling. My personal choice is Ludwig. I have a set of 1965 Ludwigs and some old Zildjian cymbals from my grandfather. And a snare drum I got from him.

FAVORITE DRUMMERS: James Black, Smokey Johnson, Freddy Kohlman, Frank Parker, Joseph "Zigaboo" Modeliste.

Stanley Stephens: "I play like my grandfather played."



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DAVID LEE

Lee's background includes stints with Sonny Rollins and Earl Turbinton. Now he teaches jazz percussion at UNO and plays with Ellis Marsalis.

ON STYLE: "A lot of guys play time behind the soloist and stay on the snare. But I try to incorporate the snare, the tom-tom and the bass drum. I like to play the complete set."

EQUIPMENT: Remo drums and Zildjian cymbals.

FAVORITE DRUMMERS: Elvin Jones, Art Blakey, Max Roach, Philly Joe Jones.

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SEAN SMITH

SITTING IN WITH FRANK PARKER

From Roy Brown's band
to Preservation Hall,
he's kept time after time.

A back view of Frank Parker is seen framed by a Preservation Hall window—orthodox grip, bass-drum foot at the ready, no wasted motion. It is an unambiguous portrait, this glimpse of Parker the time-keeping shepherd, and in a simple line drawing it would serve well any drum textbook.

Parker hasn't always drummed on the traditional-jazz scene, nor has he always been part of the local scene. When life began in the 2800 block of Cadiz, Parker was on the turf of Alvin Alcorn, Tuts Washington, and the Humphreys, Willie and Percy. Ahead of him lay stints with Roy Brown, Louis Jordan and Earl Bostic, and alternating stays in New Orleans and Los Angeles.

"I played with the Gin Bandits when I was five years old, on snare drum," Parker said over an afternoon drink at Palm Court. "They were called the Gin Bandits because they stopped at certain

barrooms and drank gin. I followed the drummer because I knew he was going to be out of it. Then I would take the snare drum, and that would be a job for me every Carnival, because this guy was still drinking. From there I went to McDonough No. 6, where Willie Humphrey's cousin was a music teacher. I was a snare drummer, and in the band was Israel Augustine on clarinet and Bobby French on tuba."

Those with recent memories may recall Parker working at the Marriott, the Fairmont and the pit band of One Mo' Time before settling into Preservation Hall in 1970. But there was a time when he felt he'd never return to New Orleans, and wasn't even playing drums.

"In 1945, I was living in Los Angeles and I happened to see Count Basie's band, with Papa Jo Jones on drums," he said. "I was a welder in a shipyard at the time. After seeing Jo, I decided I wanted to play drums again. I bought a set of drums and joined Local

767, the black local until they merged with number 47. I'm a life member of 47. I was in L.A. for 16 years."

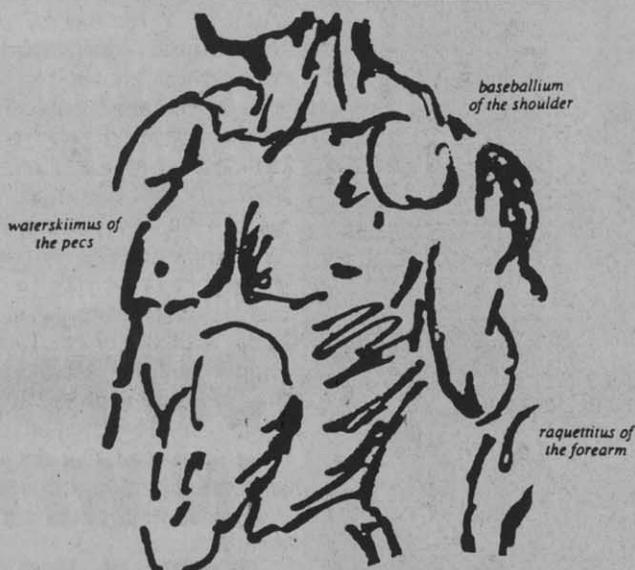
Back in New Orleans, Parker was given the nickname Yogi by Red Tyler and Earl Palmer, and he soon hooked up with the great Roy Brown. "I went out with Roy in 1950," he said. "I joined Roy in 1949. Universal Attractions had a tour set up for Roy. Teddy Riley was the straw boss of the band. Roy was the hottest thing around. We had top billing over Charlie Parker at the Apollo Theater. It's hard to believe, but it happened."

Parker's recollections were pleasantly interrupted by the passing presence of Tony Bazley, who sat long enough to have a glass of iced water.

"I used to bug him to death to show me how to play a rumba," Bazley said. "He used to play in Hollygrove and I had never heard anything like that."

Parker smiled and said, "That was in Dave Bartholomew's band. You used to

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help me carry my drums when we were working at the Greystone."

"I still play that rumba today," Bazley said. "I used to watch this guy and Ed Blackwell when they were going to Booker T. Washington," Parker recalled. "My daughter was a majorette, and I used to stand by the fence and listen to them practice. The things they were doing on snare drum are things you hear today."

Parker's dapper attire and easy manner carry over onto his drum style. With the Preservation Hall bands, the basic style only occasionally calls for something fancy. "I came through all these styles," he said, "but the things I played with others I can't always play with Preservation Hall. I have a Ludwig kit. I also have Slingerlands set up at my house. I use Zildjian and Sabian cymbals. I bought some Sabians last year

"When I get the chance to sit in, I'll play with others. I don't want to lose track of what's happening, and I don't want to get stamped as a single-style drummer. I listen to any other musician with something to say. I listen to a lot of rock drummers."

because the airline lost my cymbals and snare on one of the trips. The ride cymbal I lost was one I'd had since 1947.

"When I get the chance to sit in, I'll play with others. I don't want to lose track of what's happening, and I don't want to get stamped as a single-style drummer. I listen to any other musician with something to say. I listen to a lot of rock drummers. Most of my work is snare, cymbal, and fill-ins. Just to hang out on the floor tom-tom is something I never do unless I'm adding it to a solo.

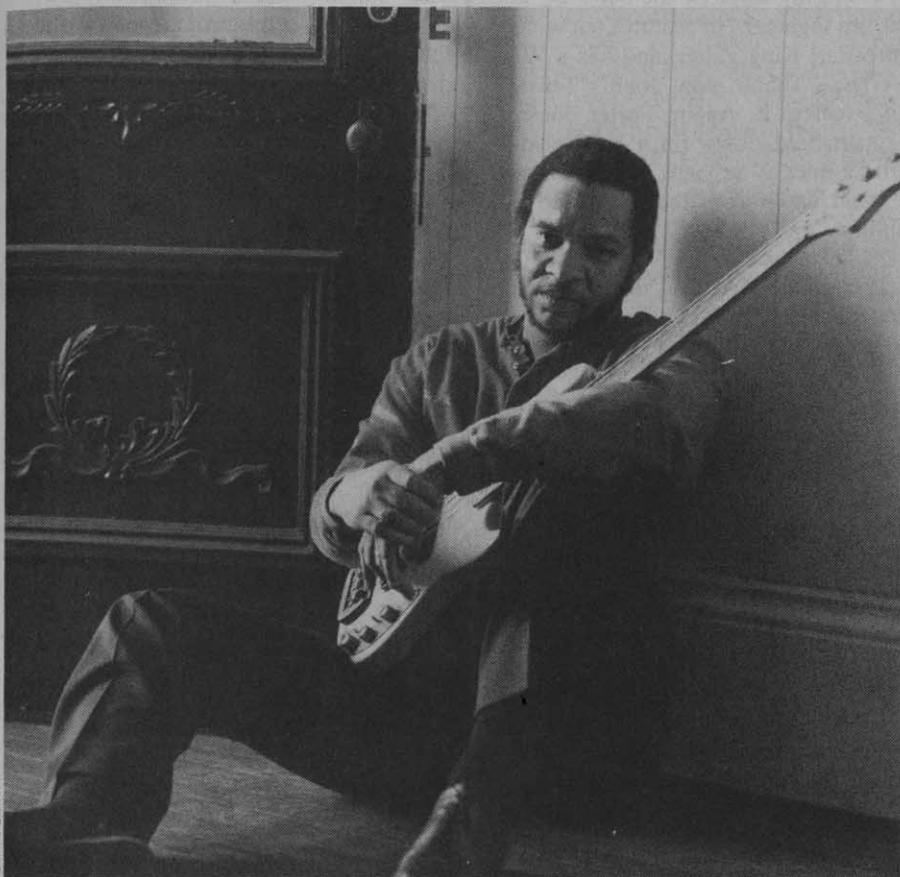
"With this type of music at Preservation Hall, it's easier to sit and push that time. That's the main thing, but time can vary. A drummer can easily get carried away. So, sitting in with others is the secret to being well-rounded, because when you get stuck in one bag, you're in a world of trouble. You get flexible by listening. When you quit listening, you can forget it." □

by Michael Swindle

at getting out of the slammer at the moment - Porter has for years been his New Orleans counterpart. He is, of course, best known for his affiliation with the Meters, considered by many to be the funkier band ever - he's even billed on the new album as George Porter, Jr. "(of the Meters)." His studio work with Allen Toussaint during the 1970s is legendary. A (very) short list of the big names he has worked with includes Dr. John, Paul McCartney, Patti LaBelle, Lee Dorsey, Robert Palmer and the Rolling Stones. The man has surely played in every music venue in the city at one time or another, not counting the private parties and fraternity gigs he has done with a day and a half's notice to put a band together.

"I can remember playing with Earl King and Benny Spellman when I was 15, 16 years old," Porter says. "Irma Thomas. There was a key board player down here called Ching Ching - I mean he was a monster. Then, there was the one and only James Booker. I was a grown man when I got to play with Professor Longhair. Well, not really quite a grown man, but we had already been discovered as the Meters before I got to play with Fess. I was living upstairs here, and Fess used to pass in front of the house all the time. That was just after he'd gotten out of incarceration. My wife, Ara, knew him, because she had lived around this neighborhood for a long time. She'd call me and say, 'Look, there goes Professor Longhair!' He'd be riding his little bicycle in front of the house just about every day. I'd always say, boy I'd sure like to get a chance to play with this guy. So on that first day the Jazz Fest moved to the Fair Grounds, Zig (Modeliste, former drummer with the Meters) called me up and said 'Hey man, how'd you like to close the Fair Grounds this year with Professor Longhair?' Man, I said YEEAAHH! It was like a dream come true, y'know, finally getting to play with the Fess."

Porter's old pardner (we'll stick with George's spelling here) Earl King wrote two of the songs on *Runnin' Partner*, the opening tune "Rough Spots" and "Don't Make Me Act Ig'nunt". King not only showed up to play guitar on these two tunes, but brought along the great - though neglected in recent times - piano player, Edwin Bocage, better known as Eddie Bo.



SEAN SMITH

HALF-FRETTIN' WITH GEORGE PORTER

Says New Orleans' funkier bassman:
"Bass players and drummers are the New Orleans sound."

That old trickbag full of "good news - and bad news" opened up for George Porter, Jr. back in March. The good news was that "the funkier bass player in New Orleans" had his first album as a leader coming out, *Runnin' Partner* on Rounder Records (RNR-2099), co-produced by himself and Ron Levy. The bad news was that the record company had misspelled the title.

"Yeah, well," Porter tells me, with a laugh, over coffee in the living room of his Baronne Street home, "I guess it's upstate Boston, y'know. I had more of a

cowboy spelling, I guess. Kind of a Ninth Ward attitude about it. I spelled it "Pardner", with a "d", and they spelled it with a "t" on the record. My mom also went through some changes when she first saw it written out. She said, 'You spelled the word wrong.' I said, no, that's the way I want it. It's like one of the songs, 'Don't You Make Me Act Ig'nunt.'"

It would take up far less space here to list the people George Porter HASN'T played with, than to list those with whom he has played. If James Brown was the hardest working man in show business - he's only working hard

"Rough Spots" sets the tone of the album and establishes right off the bat that Porter's reputation on the bass is, to understate things, well grounded. This is New Orleans funk thicker than fog rolling in off the Mississippi River, with lyrics like "I went to see the gypsy in the shopping mall/She couldn't find your face in her crystal ball/She couldn't find your sign in the horoscope/I couldn't find your love with a microscope." But not to worry. "Dance all night", Porter exhorts, "we're gonna iron out all the rough spots in the road." With the help of King, Eddie Bo, Kenny Blevins on drums, Bruce McDonald on guitar (who played with Porter in his Joyride band and co-wrote a couple of the songs on *Runnin' Partner*), Ron Levy on organ and Craig Wroten (who's played with Dr. John) on additional keyboards, Porter and partners for damn sure iron out all the rough spots in the groove.

The same lineup is on hand for "Don't Make Me Act Ig'nunt", where the singer's girl is trying his patience with some low-down ways, and his upbeat plea is the song's title. The

underlying message of the song is "get your life together." It features some signature Earl King guitar, and has a Willie Tee, "Thank you John"/"Teasin' You", feel to it. Again, Porter doesn't so much hold down (in a full-nelson) the bass line, as he leaps out in front of the band and forces them to keep up with him.

On "Concentrate on Work", written by Porter and Wroten, the following pushed-rhymed line is "if you want to stay out of the dirt", and features some tasteful guitar and organ work from McDonald and Levy. The song admonishes the listener to stay off coke, and refrains with "things ain't what they used to be." It's an anti-drug song, but without a trace of preachiness. Porter's answer to "sitting around" stoned is to "call up your pardners/and jam, jam, jam", which they certainly do on this song.

Things "ain't what they used to be" for Porter, who kicked addictions to drugs and alcohol over a year ago. His new album, aside from being the second album in six months dedicated in part to the late New Orleans vocalist and gui-

tarist, Alvin "Shine" Robinson (Dr. John's *In A Sentimental Mood* is the other), is "further dedicated to all recovering alcoholics and addicts."

"From me being clean and sober," Porter says, "I see a lot of anguish going on in the community. Drugs and alcohol and stuff. I now make a point to bring up that, man, there is something on the other side that's much better than where we're at. I feel sorry when I see so many young people strung out. Anytime I can, I try to make a statement that I hope may help these young people see the light. If they thought they were doing drugs because George Porter was doing drugs, well, he ain't doing drugs - or alcohol - no more. I been clean a year and a half. September'll be 2 years.

"Looking over the past 25 years, I am surprised I'm here alive, and can walk to the front door and still do things. The last 25 years was a living hell. Now, I can definitely say there was some really good moments in there. I made some statements that will live forever. At the time, the use and abuse wasn't considered to be a problem. It was only a problem the last couple of



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years of my life when I wanted to get away from it, and found out I couldn't. That last year and a half I was fighting with trying to quit was when I was ready to drop off the closest bridge. I used to just sit on my couch over there. If there'd been a gun around, it would have been over with, 'cause I'd had enough of it. That's the scariest thing about being sober. Thinking about how close you were to killing yourself. Goddamn, that's scary! When you see other people getting murdered and shit like that, that doesn't affect you as much as thinking about doing it to yourself. To escape from something you were doing to yourself. 'Cause you know the dope is going to kill you sooner or later.

"I tried blaming everything for my juice, my abuse, but that was ME. All I can say to young folk who've already started is, man, jump off the boat, 'cause that boat is sinking."

Since getting clean, Porter is, indeed, singing "A Happy Song", the title of my personal favorite tune on the album, co-written with Bruce McDonald and Ken Blevins. It's the only cut with a full-on Caribbean treatment, soulfully urging

"Don't let the madness get you, don't let the sadness get to you". I have the distinct feeling you could hear this song as many times as you've already heard Bobby McFerrin's "Don't Worry, Be Happy" and still GET SOMETHING from it.

A sober Porter has also taken his own advice from "Concentrate On Work", and done just that. One of his recent credits includes playing on the recently released Earl King album, *Sexual Telepathy*, on Blacktop. At the end of last year, he recorded some material with Snooks Eaglin for an upcoming release. He not only co-produced his own album, but also the new disk by Bo Dollis and the Wild Magnolias, *I'm Back At Carnival Time!*, for Rounder Records. He's looking to go into the studio as a producer again to work on a Marva Wright recording, some sessions with Snooks Eaglin and pianist Henry Butler, and with a local group, Rosy Rosado and Nuclear Rhythms. To keep his visibility even higher, Rounder is getting ready to release two new albums of old and unreleased Meters tunes that were recorded in the late 60s up to

1977. There are also plans for an album of new Meters material (without drummer Modeliste, who is pursuing litigation over ownership of unreleased Meters music).

Runnin' Partners is aptly titled, because of the array of musical partners Porter uses on the album. Besides those already mentioned, he leads his current band of Russell Batiste and Hurley Blanchard on drums, Tommy Carlton on guitar and John Autin on piano and synthesizer on the title cut (the one with the strongest eye on radio play), "Without Your Love" (a rock tinged song with Porter's strongest vocals, and a tune Cyril should definitely cop for the Neville Brothers), "More BTU's" (a groove-time offering reminiscent of the Meters), and "I Wish" (a ballad that to my ear gives a nod and a wink to Richie Havens). Horn work on the album is handled by Charles Brently, soprano and alto saxophones (who lays out a killer solo on "D.T.P.", a jazzy number with traces of Miles and Jack de Johnette); Ward Smith, tenor sax; Chuck Easterling, trumpet; Eric Langstaff, trombone; Tony Dagradi and Alonzo

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Bowens on soprano and tenor saxes; and Brian Graber on trumpet and soprano saxophone.

"New Orleans has a lot of really good musicians," George says, "and I can remember when the Meters were recording back in those days, it was like if you weren't in the studio clique, you didn't get a shot. So a lot of good musicians got overlooked, because of that 'We've got a formula that's working, so let's keep this formula' attitude. A lot of folks I had a great deal of respect for - still do - the industry totally didn't give those guys a shot. I didn't want to do that. If there's some new talent out there, and I can expose it, I'd like to do it."

Since George had brought up the subject of New Orleans musicians, I asked him about what has almost become a cliché - the idea of a sort of mystical bond players from the Crescent City have with each other, whether they have ever played together or not.

"I hear that all the time," he answers, laughing, "and it's not easy to explain. You can get a lot of really great musicians from around the world and put them on the stage together and it don't

happen. But you can get a bunch of New Orleans guys who've never played together before and stick them on the stage and it just happens! I don't know! I have no idea what that is! I guess it's the crawfish or the mud or the red beans. Must be the water, whatever's coming down the river! (LAUGHS) I've seen it happen a bunch of times. I've seen a lot of these programs come in, HBO and Cinemax with their things at Storyville. They'll put together these great musicians on one stage and it just doesn't gel. You feel like these guys oughta be reading. You hear the right notes, but something ain't there. You can go uptown and get two guys, go to the 9th Ward and get two guys, go back of town get two guys, go out front get two guys and go across the river and grab one or two, and put them all on stage, man!, and it happens!"

Porter says he feels good about his "debut" album, although in the early stages of recording there were some moments of trepidation. When he first went into the studio, according to Porter, "there was a certain air...a couple of songs took on a different

kinda feeling than what I wanted, y'know. I thought that they might be opening a can of worms that I wasn't necessarily into. A couple of the cuts got this commercial feel about them. I really didn't want to get a record out there that was commercial, then all of a sudden I gotta be like everything else you hear on the radio. I was worried about that, but some of the other tracks we were working on starting taking on a very nice air, They weren't commercial songs, but they felt good, they danced good and they could be new commercial songs. So then I started feeling a little safer, not like 'God I'm gonna have a Top 40 record.'

"Course, the record company would love for me to have a Top 40 record. My wife and everybody else who's gonna spend the money I make. I've always been afraid of being a Top 40 artist, because I don't like Top 40 music. It seems too programmed. There's a sameness to it. Now, my daughter and them, they can tell who these people are, but to me it's all the same. I'm always asking them 'Who's that?' I know Luther Vandross when I

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hear him, Aretha Franklin. When Etta James hooks up, I know that! But the rest of them just sound alike to me."

Though Porter's more hard-core fans may find a few cuts on *Runnin' Partners* a little too commercial for their taste, there isn't a cut on the album that isn't more listenable than 95% of what is played on your average radio station. Porter's bass playing is just too New Orleans, too down-in-the mud for a discerning listener to resist for long.

The ironic thing about Porter's playing is that he didn't start out to be a bass player. He began his career as a guitar player and drummer.

"The guy who probably influenced me the most on the bass," says Porter, "was Benjamin Francis, who nobody knows, a guy who stayed down in the 9th Ward around Desire St., or Law St. I always knew him as Papeete, but I think every ward in New Orleans had their own 'Papeete'. His mentor was George French, who played on all that early New Orleans R&B, with Earl King and all those guys. So George French, I guess by proxy, got to be who I kinda got my bass playing concept from. Papeete

played George French note for note. So when I learned Trick Bag, I learned George French, 'cause that's the way it was. It was years later that I heard any of those records. I learned all that music, and all the Fats Domino, Benny Spellman stuff from rehearsing in the band room. As far as upright bass players, there was this guy named Chuck Beatty, who played jazz.

"The bass was more like a hobby. In fact, the first bass gig I played was in the sanctified church. I would play guitar and Papeete would play bass. He was having so much fun, I said 'Man, let's swap out!' The music was real simple, y'know, so that's where I really developed playing bass."

However he came to the bass, Porter is THE MAN in New Orleans, and he is both reflective and expansive when talking of his style of playing.

"I tend to think that the sound I've been getting on electric bass," he says, "even on records, is that somehow I developed that feel for playing what I call it half-frettin' it. Half-frettin' it means where I can get a sound like it's a upright bass. I think that's what New Orleans

bass players are all about. I mean in the old music there was the upright bass player, so there was that DOOM, DOOM, DOOM. So I play more notes now, but the notes don't ring into the next beat. They just stop. I think that's something I employed and helped bring electric bass players into a new community of awareness that said the upright bass doesn't have to be an upright bass. It can be played on an electric bass without using mutes and all that kinda stuff.

"At one time, years ago, the Gibson basses had these felt mutes in back of the strings, back by the bridge. The Fender bass used to have that little cup thing that sits on top, with the mute inside it. I'd pull those suckers off and expose the whole strings, y'know. I used to always take that stuff off. That was the first thing came off the bass, was those mutes. Guys would say to me, 'You gonna mess up your warranty. I said 'man, that's OUT!

"I've always had a certain feeling about bass players and drummers in New Orleans. Like, the drummers - even though they play rock or something like that - they always seem to be able to

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"I think that's the sound all over the world, though, not just in N.O. Without a bass player and a drummer, that tightness, that bottom end of a sound is missing. If you want to dance, you need a bass and the drums. Even the accordion music - I used to listen to a lot of the Cajun things - the accordion had that bass sound in it. They didn't have a bass player, but that guy had that left hand playing bass lines. The triangle was the percussion end of it, the drummer. It's the relationship between percussion and the bass player that's the bottom of the music that allowed everything to be thrown on top - salad dressing!"

Amen, G.P. Pass the Romaine lettuce and the crudites - and pour it on! ☐

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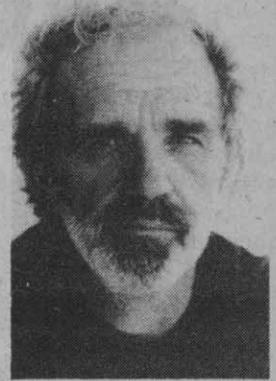
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6 BLACK TOP BLUES-A-RAMA '90 <i>featuring</i> EARL KING, SNOOKS EAGLIN, JAMES "THUNDERBIRD" DAVIS, BOBBY RADCLIFF, GRADY GAINS and many others	7 CLOSED (Gone Fishin')	8	9 GIL SCOTT-HERON and the AMNESIA BAND Shows at 8 p.m. & 11 p.m. Tickets at Ticketmaster	10 CLOSED PRIVATE PARTY	11 ROBYN HITCHCOCK (Solo) Tickets at Ticketmaster	12 JOHNNY ADAMS Show and Revue
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20 DESTINATION: THE NEW JAZZ AGE 1-4 p.m. plus JAMBALAYA CAJUN BAND 5-9 p.m.	21 The 'TULBox <i>presents</i> THE CHILLS <i>plus</i> special guests (Live on WTUL) 25c Draft	22 THE IGUANAS	23 DASH RIP ROCK	24 THE WAILERS Tickets at Ticketmaster	25 ZACHARY RICHARD (Record Release Party)	26 KATIE WEBSTER
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 The Radiators at Jimmy's.
 The Producers at the New Orleans Music Hall.
 The Neville Brothers at Tipitina's.
 N.O. Jazz Band, Sensation Jazz Band (Canada) at Fritzel's
 NOBD at Benny's.
 Matt Smith Band at the Howlin' Wolf.
 Melanie Hammet at Cafe Brasil.
 John Delafosse and the Eunice Playboys at the Maple Leaf.
 The Revelations at the Bourbon Street Gospel and Blues Club.
 James Rivers in "Tyler's at Ernst Cafe."
 Teddy Riley on trumpet at Hotel Inter-Continental.

Saturday 28

Cyril Neville at Muddy Waters.
 Ellis Marsalis at Snug Harbor.
 Dash Rip Rock at Jimmy's.
 Woodenhead at Carrolton Station.
 Matt Smith Band at the Howlin' Wolf.
 The Meters at Tipitina's.
 The Radiators at The New Orleans Music Hall.
 The Backsliders at Benny's.
 Rockin' Dopsie at the Maple Leaf.
 Creole Rice Band 3-7, N.O. Jazz Band 9-1 at Fritzel's
 Hot Ice featuring Cynthia Blend at Mr. B's.
 Danny Barker on guitar at Hotel Inter-Continental.
 Lee James Chorale at the Bourbon Street Gospel and Blues Club.

James Rivers in "Tyler's at Ernst Cafe."

Sunday 29

Johnny Adams at Muddy Waters.
 One Drop Plus and the Shepherd Band at Jimmy's.
 J Monque'd Blues Band at Benny's.
 Rockin' Dopsie at the Maple Leaf.
 The Neville Brothers at Tipitina's.
 Creole Rice 3 p.m., Crawfish Party 7 p.m., N.O. Jazz Band
 9 p.m. at Fritzel's.
 Zion Harmonizers at the Bourbon Street Gospel and Blues Club.
 Rick Marguitza with Steve Masakowski, Bill Huntington
 and Jeff Boudreaux in "Tyler's at Ernst Cafe."
 Germaine Bazzle at Hotel Inter-Continental.

Monday 30

Cyril Neville and the Uptown All-Stars at Muddy Waters.
 Paula and the Pontiacs at Benny's.
 All-Star N.O. Jazz Concert at The Palm Court Jazz Cafe. Call
 for more info.
 Dixie Flyswatters, Wild Chopping Tools and Dr. Guitar at
 Cafe Brasil.
 Piano Nite at Tipitina's featuring Allen Toussaint, Eddie Bo,
 Jon Cleary and many others. To benefit the Professor
 Longhair Foundation.
 Benefit for WWOZ Radio featuring Irma Thomas, Clarence
 "Frogman" Henry, Ernie K-Doe and more at Jimmy's.
 Trad jazz jam session at Fritzel's 9 p.m.

MAY

Tuesday 1
 Jumpin' Johnny and the Blues Party at Benny's.
 Ellis Marsalis Quartet at UNO Sandbar Club. \$3 cover.

Maple Leaf Bar

MAY
 8346 Oak Street
 866-LEAF



April

Friday 27
 John Delafosse & The Eunice Playboys
 Saturday 28
 Rockin' Dopsie
 Sunday 29
 Rockin' Dopsie
 Monday 30
 Jumpin' Johnny's Blues Party

May

Tuesday 1
 Iguanas
 Wednesday 2
 Sunpies R&B Revue featuring Eddie Bo
 Little Barbara Geroge & Chuck Carbo
 Thursday 3
 File Cajun Band
 Friday 4
 Marsha Ball
 Saturday 5
 Beausoleil
 Sunday 6
 The Basin Brothers Cajun Band
 Tuesday 8
 Paula And The Pontiacs
 Wednesday 9
 N.O.B.D.
 Thursday 10
 File Cajun Band
 Friday 11
 Rockin' Dopsie
 Saturday 12
 The Unknown Blues Band
 Wednesday 16
 The Hurricanes
 Friday 18
 Rockin' Dopsie
 Tuesday 22
 Paula And The Pontiacs
 Wednesday 23
 N.O.B.D.
 Friday 25
 Rockin' Dopsie
 Thursday 24
 File Cajun Band
 Saturday 26
 The Hooligans plus Bruce And Carolyn
 And Tom And Jan And Paul And Diana
 Wednesday 30
 The Hurricanes
 Thursday 31
 File Cajun Band

SUNDAYS
 CAJUN MUSIC at 9pm





Marva Wright and her Soulful Blues Revue

- | | | |
|--------|----|--|
| Wed. | 2 | Snug Harbor |
| Fri. | 4 | Jazz Fest (day) 4:15-5:15
Stage 3
Bourbon St. Gospel and
Blues Club |
| Sat. | 5 | Muddy Waters |
| Sun. | 6 | Bourbon St. Gospel and Blues
Club |
| Wed. | 9 | Snug Harbor |
| Fri. | 11 | Snug Harbor |
| Mon. | 14 | Muddy Waters |
| Wed. | 16 | Snug Harbor |
| Fri. | 18 | Snug Harbor |
| Sat. | 19 | Jubilee Jam - Jackson,
Mississippi |
| Wed. | 23 | Snug Harbor |
| Sun. | 26 | Muddy Waters |
| Wed. | 30 | Snug Harbor |
| Thurs. | 31 | Tipitina's |

Please Check Bourbon St. Gospel and
Blues Club for Listings

The Soulful Blues Revue are:
Breeze, Dave "Strings" Panneck, Keys,
"Wild" Billy Gregory, and Kerry
"Sticks" Smith

For Booking information
and T-Shirt orders [\$12 (+\$3 p&h)]

call :
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(504)522-9753

or write:
Marva Wright Enterprises
P. O. Box 871193
New Orleans LA 70187

Charmaine Neville at Snug Harbor.
First Annual Jazz and the Heartache Festival featuring **Dirt, Skinsect and Bigger than God with Joe Christ, Victim's Family (S.F.) and Carpethead** at Muddy Waters.
May First Jazz: Creole Rice 3 p.m., **Borderland Jazz Band** (Germany) 9 p.m. at Fritzel's.
Russ Taft at UNO Lakefront Arena.
Benefit for WWOZ Radio featuring the **Olympia Brass Band, Johnny J. & the Hitmen, Frankie Ford** and more at Jimmy's.
Second Annual Vaudeville Festival of New Orleans at Le Petit Theater du Vieux Carre'. \$10 general admission.
Four Gospel Band Performance at Cafe Brasil
The Iguanas at the Maple Leaf.
Mahlathini & The Mohotella Queens at Tipitina's.

Wednesday 2

J.D. Hill & the Jammers at Muddy Waters.
Bones Explosion at Benny's.
Solo Blues performer **Spencer Bohren** at the Columns Hotel.
The **Bonedaddys with Tribe Nunzio** at Jimmy's.
Jazz Jam at Cafe Brasil.
Marva Wright at Snug Harbor.
N.O. Jazz Band 7-9:30, Hot Five Jazz Makers 10-12, late night Jazz Jam at Fritzel's.
Sunpie's R&B Revue featuring **Eddie Bo, Little Barbra George and Chuck Carbo** at Maple Leaf.
Dr. John at Tipitina's.

Thursday 3

Charmaine Neville at Snug Harbor.
The New Orleans R&B Review featuring **Earl King** at Muddy Waters.
The **Thirteen Ward Blues Band** at Benny's.
Rockin' Dopsie, Boozoo Chavis, C.J. Chenier, Nathan &

The Cha Chas at Tipitina's.
Andrew Hall's Society Jazz Band, Borderland Jazz Band from West Germany at 42nd Annual N.O. Jazz Club Party, 1-5 p.m. at Bourbon Street Gospel and Blues Club.
Open Trad Jazz Jam at Fritzel's.
Cyril Neville & The Uptown All-Stars, special guest Fred Kemp & The New Orleans Saxophone Quartet 10 p.m. at Jimmy's
Night of the Musical Professional at Mr. B's.
The **ReBirth Band** at The Glass House.
Jazz Jam at Cafe Brasil.
John Mooney and the Bluesiana Band in "Tyler's Jazz Review" at Absolute Bar & Grill.
Michael White on clarinet at Hotel Inter-Continental.
Clements Brothers at the Howlin' Wolf.

Friday 4

Casa Samba at Cafe Brasil.
The **Subbudes** and special guest **Tribe Nunzio & Liz Barnez** 10:30 p.m. at Jimmy's.
Cyril Neville and the Uptown All-Stars at Muddy Waters.
Ellis Marsalis at Snug Harbor.
Bones Explosion at Benny's.
Jazz Makers 9-11, Jazz Jam 11:15 at Fritzel's.
Zachary Richard with Clarence "Frogman" Henry at the New Orleans Music Hall.
Pantera at The Max.
Cajun Dance at Fireman's Hall, Westwego, 899-0615.
The **Villians and The Household Gods** at the Howlin' Wolf.
The **Radiators** at Tipitina's.
Charles Neville with special guest Ramsey McLean in "Tyler's at Ernst Cafe."
Backsliders at Carrollton Station.
Nora Wixted with **Ragdoll and Ice Nine** at the Warehouse Cafe.

C L U B I N F O

Benny's Bar, 938 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar. The place is always packed as people flock to see local blues, rock, reggae or R&B.

Cafe Brasil, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features "expresso, theatre, art and music," including Dr. Guitar every other Sunday, John Boutté each Tuesday and their popular, exciting Jazz Jam on Wednesdays and Thursdays.

Carrollton Station, 8140 Willow, 865-9190. Live music some weekends, usually with local rock, blues or r&b bands.

City Lights, 310 Howard Ave., 568-1700. Downtown's hot-spot for yuppies and buppies alike, in the heart of the Warehouse District.

The Columns, 3811 St. Charles, 899-9308. This historically beautiful Uptown hotel hosts the Tony Dagradi Quartet, featuring Steve Masakowski, Bill Huntington and Jeff Boudreaux, in a rare acoustic set every Thursday, 8 p.m. to midnight.

Ernst Cafe, 600 S. Peters, 525-8544. Some of Tyler's regulars are playing here because of the fire at Tyler's.

Fritzel's, 733 Bourbon Street, 561-0432. A unique gathering spot for jazz music. Call for more information.

The Glass House, 2519 S. Saratoga (between Second and Third), 895-9279. One of New Orleans' best modern brass bands play here every week when they're in town: ReBirth plays on Thursdays, starting at about 11 p.m., but call first because they tour often.

Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.

Lenny's, 1618 Prytania, 522-0820. The brother of Benny now has his own club which will feature Nu Clear Rhythnz, J.D. and the Jammers, Danson Attack and others. Call for more information.

Maple Leaf, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including cajun, zydeco and blues. Check their ad in this section for a complete schedule.

The Max, 601 Tchoupitoulas, 525-6868. A DJ plays high-intensity dance music every night at this Warehouse-district disco, and there's a concert with local and national acts every Friday.

Mr. B's, 7900 Earhart, 866-9245. There's no admission charge to see Walter Washington play modern blues and soul every Sunday. Mr. B also has well-lighted parking at his club, which is just two blocks off Carrollton.

Muddy Waters, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz featuring the Danny Barker Jazz Band every Friday, The Palm Court Jazz Band on Saturdays, Barbara Shorts and Lars Edegran Jazz Brunch on Sundays, and Wendell Brunius Jazz Band Sunday evenings.

Snug Harbor, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night.

Storyville Jazz Hall, 1104 Decatur, 525-8199. This hall is temporarily closed.

Tipitina's, 501 Napoleon, 897-3943. Live music of all sorts every night. See their calendar for a complete schedule.

Tyler's, 5234 Magazine. Due to a fire, Tyler's is temporarily closed.

* See Music Monthly listings for
many more live music spots, listed by area.

Germaine Bazzle at the Hotel Inter-Continental.
The Villians and Household Gods at the Howlin' Wolf.

Saturday 5

Marva Wright at Muddy Waters.
Leslie & the Idiots and the Shining at the Howlin' Wolf.
Tribe Nunzio at Cafe Brasil.
Nocentelli and special guest Jumpin' Johnny and The Blues Party 10:30 p.m. at Jimmy's.
John Mooney at Carrollton Station.
Ellis Marsalis at Snug Harbor.
The King Bees at Benny's.
Beausoleil at the Maple Leaf.
The Radiators at Tipitina's.
Tribe Nunzio at the Piazza D'Italia. Tickets \$2.
Buckwheat Zydeco with Irma Thomas at the New Orleans Music Hall.
Hot Ice featuring Cynthia Blend at Mr. B's.
Creole Rice 3 p.m., N.O. Jazz Band 9 p.m. Late Night Jam Session at Fritzel's.
Jude Taylor and the Burning Flames Zydeco Band at the Rubenstein Bros. Balcony.
Ray Charles performs at the Orpheum.
James Rivers in "Tyler's at Ernst Cafe."
The House Levelers at the Warehouse Cafe.
Germaine Bazzle at the Hotel Inter-Continental.
WASO (Belgium) at Flagon's Wine Bar & Bistro 8-10 p.m. \$3 cover.

Sunday 6

UNO Jazz Bands at Mahogany Hall 9-1:00 a.m.
Marcia Ball at Muddy Waters.
Bluegrass at Cafe Brasil.
Creole Rice 3 p.m., Crawfish 6:30, N.O. Jazz Band 8:30, Hot Five Jazz Makers 10-12.
Charmaine Neville at Snug Harbor.
Deacon John and Cyril Neville & The Uptown Allstars and friends at Jimmy's.
The Basin Brothers Cajun Band at the Maple Leaf.
Jumpin' Johnny and the Blues Party at Benny's.
Blacktop Blues-a-rama featuring Earl King, Snooks Eaglin, and others at Tipitina's.
Ray Charles performs at the Orpheum.
James Rivers in "Tyler's at Ernst Cafe."
David Hickey at the Warehouse Cafe.

Monday 7

Dixie Flyswaters and Dr. Guitar at Cafe Brasil.
Charmaine Neville at Snug Harbor.
The Iguanas at Benny's.
Fluid and Skinsect at Muddy Waters.
The Second Annual Vaudeville Festival of New Orleans at Le Petit Theatre du Vieux Carre'. \$10 general admission.

Tuesday 8

Holly Bendtson at Snug Harbor.
Fluid at Muddy Waters.
First Word at Jimmy's.
Paula and the Pontiacs at the Maple Leaf.

Wednesday 9

Marva Wright at Snug Harbor.
N.O.B.D. at the Maple Leaf.
Gil Scott, Heron and the Amnesia Band at Tipitina's.
Jazz Jam at Cafe Brasil.
Common Knowledge at Muddy Waters.

Thursday 10

Jazz Jam at Cafe Brasil.
File Cajun Band at the Maple Leaf.
Night of the Musical Professionals at Mr. B's.
Roxx Gang at The Max.
The ReBirth Band at The Glass House.
Smiling Myron and Ice Nine at Jimmy's.
N.O.B.D. at Benny's.
Clements Brothers at the Howlin' Wolf.

Friday 11

Big Sun at Jimmy's.
The Bush Hogs at Cafe Brasil.
Danson Attack at Benny's.
Marva Wright at Snug Harbor.
Robin Hitchcock at Tipitina's.
Warlocks at The Max.
Pete Fountain and his Band, Ronnie Kole, Ellis Marsalis, Harold Battiste, Wanda Rouzan, Dr. Jazz—Dr. Frank Minyard, Rosemary Favaloro, John Paquette, The Remoulades, The Last Straws and Jubilation at the

Archdiocesan Charity Ball at the Fairmont Hotel, 9 p.m. show. \$150 per person. Call 581-BALL.
Rockin' Dopsie at Maple Leaf.
Yellow Dog at the Warehouse Cafe.

Saturday 12

Backsliders at Benny's.
Ellis Marsalis at Snug Harbor.
Metal Rose at Jimmy's.
Four for Nothing at the Howlin' Wolf.
The Unknown Blues Band at the Maple Leaf.
Hot Ice featuring Cynthia Blend at Mr. B's.
True Storey at the Warehouse Cafe.

Sunday 13

Gospel with Friendly Travelers at Cafe Brasil.
Yellow Dog at Muddy Waters.
David Hickey at the Warehouse Cafe.
New Jazz Age 1-4 p.m. and Bruce Daignepon's Cajun Band 5-9 p.m. at Tipitina's.
T.S.O.L., Big F and Trouble at Jimmy's.
Milli Vanilli, 7:30, UNO Lakefront Arena.

Monday 14

L.S.U. Tiger Club Benefit at Muddy Waters.
The Flyswaters and Dr. Guitar at Cafe Brasil.
TULBox presents "An Evening with Oingo Boingo" (Live on WTUL) 25-cent draft at Tipitina's.
The Villians at Jimmy's.

Tuesday 15

Holly Bendtson at Snug Harbor.
Jumpin' Johnny and the Blues Party at Benny's.
Aerosmith with Joan Jett at UNO Lakefront Arena.
Tribe Nunzio at Jimmy's.

Wednesday 16

Jazz Jam at Cafe Brasil.
The Household Gods at Muddy Waters.
Marva Wright at Snug Harbor.
Sunpie's R&B Revue featuring Eddie Bo, Little Barbra George and Chuck Carbo at the Maple Leaf.
T.S.O.L., Big F and Trouble at Jimmy's.
The Iguanas at Benny's.

Thursday 17

Jazz Jam at Cafe Brasil.
The Unconscious at Muddy Waters.
Charmaine Neville at Snug Harbor.
Meditations and Isreal Vibration at Tipitina's.
Night of the Musical Professionals at Mr. B's.
The ReBirth Band at The Glass House.
Thirteenth Ward Blues Band at Benny's.
The Villians at Jimmy's.
Clements Brothers at the Howlin' Wolf.

Friday 18

Pianist Susan Starr at the Orpheum.
Earl King's Record Release Party at Tipitina's.
Marva Wright at Snug Harbor.
Chris Polachek and The Flying Palmettos at the Howlin' Wolf.
Grass Roots at The Max.
Blues Runners, Ice Nine and Unconscious at Muddy Waters.
Rockin' Dopsie at the Maple Leaf.
Paula and the Pontiacs at Benny's.
Tribe Nunzio at Jimmy's.

Saturday 19

Pianist Susan Starr at the Orpheum.
Lu Rojas at Cafe Brasil.
Ellis Marsalis at Snug Harbor.
ON at the Howlin' Wolf.
Hot Ice featuring Cynthia Blend at Mr. B's.
Henry Butler Band at Tipitina's.
King Bees at Benny's.
Paula and the Pontiacs at Carrollton Station.
Moon Crikits at Jimmy's.

Sunday 20

Pianist Susan Starr at the Orpheum.
Bluegrass at Cafe Brasil.
New Jazz Age 1-4 p.m. and Bruce Daignepon's Cajun Band 5-9 p.m. at Tipitina's.
David Hickey at the Warehouse Cafe.

Monday 21

April 27th Tabby's Baton Rouge
April 28th Munsters N.O.
April 29th Benny's N.O.
May 4th 5pm Jazz Fest Stage 4
10pm Tabby's Baton Rouge
May 5th The Club N.O.



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Introducing **MUSIC MART**

Jimmy's

NEW ORLEANS
PRESENTS

Fri., April 27, The Radiators
10:30 p.m.

Sat., April 28, Dash Rip Rock
10:30 pm

Sun. April 29, One Drop Plus & the Shepherd Band 10 pm

Monday April 30

Benefit for WWOZ radio with New Orleans own R&B greats 7 pm

Irma Thomas

Jean Knight

Barbara George

Oliver Morgan

Clarence "Frogman" Henry

The Downtown Blues Band

The New Orleans Chiffons

The Algiers Brass Band

Joe Clay & The Clements Brothers

Joe Barry

Ernie K-Doe

Eddie Bo

Jimmy Eldridge

Al "Carvnia Time" Johnson

Bobby Cure and the Summer Time

Blues

Tuesday May 1

Benefit for WWOZ radio with New Orleans own R&B greats 7 pm

Olympia Brass Band

Johnny J & The Hitmen

Frankie Ford

Roland Stone

Al Farrell

Chuck Carbo

The Rhythm Express

The Fabulous Esquires

Tommy Ridgely

Allen Toussaint

Earl King

Wed. 2 The Bonedaddys & special guests - Tribe Nunzio 10pm

Thurs. 3 Cyril Neville & The Uptown Allstars, special guest Fred Kemp & the New Orleans Saxophone Quartet 10pm

Fri. 4 The Subdudes & special guests Tribe Nunzio & Liz Barnez 10:30 pm

Sat. 5 Nocentelli & special guest Jump Johnny and The Blues Party 10:30 pm

Sun. 6 Deacon John & Cyril Neville & The Uptown Allstars and Friends 10 pm

Tues. 8 First Word

Thurs. 10 Smiling Byron & Ice 9

Fri. 11 Big Sun

Sat. 12 Metal Rose

Wed. 16 T.S.O.L & Big F & Trouble

Thurs. 17 The Villains

Fri. 18 Tribe Nunzio

Sat. 19 The Moon Crikits

Wed. 23 Pangea

Thurs. 24 Abandon Race

Fri. 25 Fire Hose & The Moon Crikits

Sat. 26 The Shepherd Band

Wed. 30 Brundy Funcation

Thurs. 31 Kahuna & Pangea

Working Mothers at Muddy Waters.
Charmaine Neville at Snug Harbor.
The Wild Choppin' Tools and Dr. Guitar at Cafe Brasil.
TULBox presents The Chills (Live on WTUL) 25-cent draft at Tipitina's.

Tuesday 22

Holly Bendtson at Snug Harbor.

James Blook Ulmer's Blues Experience at Tipitina's.

Jumpin Johnny and the Blues Party at Benny's.

Paula and the Pontacs at the Maple Leaf.

Wednesday 23

Marva Wright at Snug Harbor.

New Revelation Reggae Band at the Maple Leaf.

Jazz Jam at Cafe Brasil.

Chris Polachek at Muddy Waters.

Pangea at Jimmy's.

The Iguanas at Benny's.

Thursday 24

Cellist Mstislav Rostropovich in recital at the Orpheum.

The Wallers at Tipitina's.

Jazz Jam at Cafe Brasil.

File Cajun Band at the Maple Leaf.

Night of the Musical Professionals at Mr. B's.

90th Birthday Bash for Chester Zardis at the Palm Court

Jazz Cafe.

Abandon Race at Jimmy's.

Baton Rouge at The Max.

The ReBirth Band at The Glass House.

N.O.B.D. at Benny's.

Steppenwolf at the New Orleans Music Hall.

Clements Brothers at the Howlin' Wolf.

Friday 25

Dawson's Attack at Muddy Waters.

Fire Hose and The Moon Crikits at Jimmy's.

Zachary Richard at Tipitina's.

Ice Nine at Benny's.

Holly Bendtson at Snug Harbor.

90th Birthday Bash for Chester Zardis at the Palm Court

Jazz Cafe.

EX-5 at Howlin' Wolf.

Saturday 26

The Hurricanes at Benny's.

The Shepherd Band at Jimmy's.

The Villains at the Howlin' Wolf.

Hot Ice featuring Cynthia Blend at Mr. B's.

90th Birthday Bash for Chester Zardis at the Palm Court

Jazz Cafe.

Marva Wright at Muddy Waters.

Katie Webster at Tipitina's.

Van Goes at Cafe Brasil.

Ellis Marsalls at Snug Harbor.

Sunday 27

New Jazz Age 1-4 p.m. and Jambalaya Cajun Band 5-9 p.m.

at Tipitina's.

Gospel with Friendly Travelers at Cafe Brasil.

The twentieth annual Opus Ball featuring Ronnie Kole and the New Orleans Symphony at the Hotel Inter-Continental.

90th Birthday Bash for Chester Zardis at the Palm Court

Jazz Cafe.

Monday 28

Charmaine Neville at Snug Harbor.

John Mooney at Carrollton Station.

Bob Mcgrath of "Sesame Street" & The New Orleans

Symphony in concert at the Orpheum.

The Hooligans plus Bruce and Carolyn and Tom and Jan

and Paul and Diana at the Maple Leaf.

The Dixie Flyswatters and Dr. Guitar at Cafe Brasil.

Tuesday 29

Jumpin Johnny and the Blues Party at Benny's.

J.J. Cale Band at Tipitina's.

Holly Bendtson at Snug Harbor.

Wednesday 30

The Iguanas at Benny's.

Brundy Funcation at Jimmy's.

Alex Chilton at Tipitina's.

The Hurricanes at the Maple Leaf.

Marva Wright at Snug Harbor.

Thursday 31

Jimmy's is Available For Private Parties Call 838-6981

8200 Willow • 861-8200 • 24 hr. Concert Line

Night of the Musical Professional at Mr. B's.
 The ReBirth Band at The Glass House.
 Kahuna and Pangea at Jimmy's.
 Thirteenth Ward Blues Band at Benny's.
 Marva Wright at Tipitina's.
 File Cajun Band at the Maple Leaf.
 Charmaine Neville at Snug Harbor.
 Clements Brothers at the Howlin' Wolf.

music monthly

cbd/french quarter

Absinthe Bar, 400 Bourbon at Conti, 525-8108. Tuesdays through Saturdays: Bryan Lee and the Jump Street Five at 9:30 p.m. Fridays and Saturdays from 5:30 to 9:30 p.m. and Sundays and Mondays at 8:30 p.m.: Janet Lynn and the All-Purpose Blues Band.

Altamira, 701 Convention Center Blvd., 581-6870. This restaurant serves authentic Spanish cuisine and features flamenco guitar and dance show, 8 p.m. Thursday through Saturdays.

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Mimi Guste on piano Fridays and Saturdays from 8:30 to 12:30 p.m.

Blue Crystal, 1135 Decatur. The best in progressive/regressive music and art. Dancing from 10 p.m. till late. 586-0339.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Chris Burke and his New Orleans music, Friday and Saturday and 9:00 p.m. Jam sessions all the time.

Bourbon Street Gospel and Blues, 227 Bourbon, 523-3800. Legendary R&B locals such as Marva Wright, Irma Thomas, and Wanda Ruzan take the stage from 10 till 1 a.m. Call for more information.

Cafe Sbsisa, 1011 Decatur, 561-8354. Pianist Tim Davis plays Tuesdays and Wednesdays from 8-11. Harry Mayronne plays Fridays and Saturdays from 8-11 p.m. On Sunday: Harry Mayronne and Sadie Blake play the Jazz Brunch from 11-3 p.m.

Cajun Cabin Restaurant, 501 Bourbon, 529-4256. Live Cajun music seven nights a week, with the Cajun Cabin Band from 8 p.m. on Mondays through Saturdays, and Allen Fontenot & the Country Cajuns from 7 p.m. every Sunday.

Clarion Hotel, 1500 Canal, 522-4500. Willie Tee plays on occasion in the Lobby Bar. Call for more info.

Cosimo's Bar, 1201 Burgundy, 561-8110. Wednesdays: Mudbug Madness (all you can eat). Sundays from 6:30 to 10:30 p.m.: The Iguanas. No cover.

Club 221, 221 Royal Street, 525-7788. Elegant dining and a New Orleans Jazz show under one roof. Every Friday and Saturday the Tim Laughlin Quartet performs at 7 p.m. for the dinner show and 10:30 p.m. for the desert show. Reservation accepted.

Denim & Diamonds, One Galleria Blvd., Galleria Office Tower, 836-5055. Open seven days a week. 7 p.m. until: Country Dance Music and Top 40 hits featuring national acts once a month. May 3: Alan Jackson. Call for more information.

Dutch Alley, 900 block of Decatur, 589-2636 (National Park Service phone number). Louisiana music (Cajun, zydeco, jazz, and others) on Sundays, noon to 3 p.m. No cover. Call for schedule.

Fairmont Court, Fairmont Hotel, University Place (off Canal), 529-7111. Mondays through Saturdays from 9 p.m. to 1 a.m.: The piano and vocals of Gail Mercer.

Famous Door, 339 Bourbon, 522-7626. Open from 1 p.m. until midnight daily, featuring The Famous Door Six playing dixieland jazz. From midnight to daylight, they feature New Orleans jazz band The Zoo.

Famous Door Patio, 327 Bourbon, 522-7626. Featuring New Orleans hottest new band The Heat Wave at 8:00 p.m. on weekdays and 7:00 p.m. on weekends.

Feelings, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.

Fritzel's, 733 Bourbon, 561-0432. This is a gathering place for traditional jazz players from all over the world during the jazz festival. Call for more information.

Gazebo, 1018 Decatur, 522-0862. Various local jazz artists play on weekends from noon to 4 p.m., and ragtime piano players perform from 4 to 6 p.m. Saturdays and Sundays from 11 a.m. to 6 p.m.: Chris Clifton & the New Orleans All-Stars.

Grapevine, 331 Decatur, 525-9655. Reasonable drink prices and a wine bar with 36 varities on tap. Call for music schedule.

Hard Rock Cafe, 440 N. Peters, 529-5617. Classic New Orleans R&B artist Oliver Morgan can be heard each Sunday from 2 until 5. The Hard Rock regularly features top local and international musicians. Call for their current schedule.

Hilton Hotel, Poydras at the river, 561-0500. In the French

Irma Thomas's LION'S DEN



Emile Jackson — owner

Live Music

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Sundays at 8:30

featuring: Irma Thomas
and

Barbara George

Sunpie & The Blues Exchange

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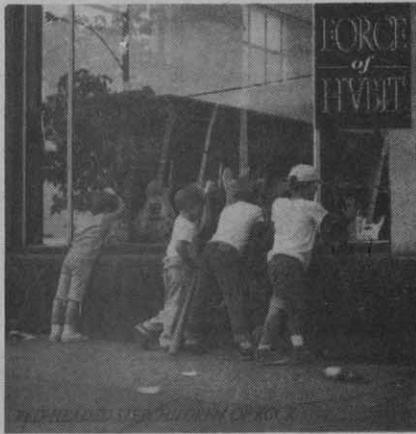
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Garden Bar: Banu Gibson performs Tuesdays through Thursdays from 10 to 12:30 a.m. and again on Fridays and Saturdays from 10 to 1:30 a.m. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's.

Hotel Inter-Continental, 444 St. Charles, 525-5566. Carl Franklin plays in the Lobby Lounge from 8 to 12 p.m. on Mondays through Thursdays. And on Fridays and Saturdays The Carl Franklin Duo plays from 8:30 until 12:30. Also, harpist Judy Seghers plays in the Veranda Restaurant on Fridays and Saturdays from 6:30 to 9:30 p.m.

House of Desire, 622 Conti (2nd Floor), The ultimate in house music, funk, and rare groove. Performance artists weekly, Thursday through Sunday nights.

Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 p.m. in the Mint Julep Lounge.

Le Jardin Restaurant, Canal Place One, 100 Iberville, 566-7006. Fridays and Saturdays: Marci Noonan plays from 7 to 10 p.m. Check out the listing for their Sunday Jazz Brunch with The Camellia Jazz Band, also.

Jazz Mass, 411 N. Rampart (Our Lady of Guadalupe Church), 521-1551. Local performers sing and perform a unique Jazz Mass Celebration 6 p.m. every Saturday.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. Nightly music in La Gauloise Bistro from 9:30 P.M. until 1 a.m. May 1-5 Creole Rice Yerba Jazz Band with Maxim Saury on clarinet. May 10, 11, 12, 17, 24 Famous Melody boys with Pub Brown. May 8, 9, 15, 16, 18, 19, 22, 23, 25, 26, 30, 31 Creole Rice Yerba Jazz Band. May 29: Nelly & The Swingtimers.

Krazy Komer, 640 Bourbon, 524-3157. Joan Duvalle Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. The SEL Band plays Thursday, Friday and Saturday from 2-8 p.m.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night. The Inn on Bourbon, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

LeMoynes Landing, Spanish Plaza, at the river, 524-4809. Local bands play outside (weather permitting) on weekends. Call for live music schedule.

Mahogany Hall, 309 Bourbon, 525-5595. Live music every day, including the Mahogany Hall Stompers every weekend at 4 p.m. and the Razzberrie Ragtimers Wednesdays and Thursdays at 7 p.m. Also, the Dukes of Dixieland play nightly at 9:15 p.m.

Maison Bourbon, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. LeRoy Jones & New Orleans' Finest play Mondays from 7:15 p.m. to 12:15 a.m., Wednesdays from 2:30 to 7:30 p.m. and Saturdays from 11 a.m. to 3:45 p.m. Roy Libertto plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

Mediterranean Cafe, 1000 Decatur, 523-2302. Live music outside when weather permits. Saturdays and Sundays: French Market Band with Scotty Hill from 2 to 7 p.m. Also, every day from 11 a.m. to 3 p.m. and 6:30 to 10 p.m.: Jay "Duke" Vinsen plays with a saxophonist.

The New Victoria Train Station, 111 Iberville, 523-7793. Thursdays, Fridays and Saturdays at 10 p.m.: All aboard with Jimmy Dee & the Unlimited. No cover.

Nikkie's Dockside, 3401 St. Claude, 945-0021. Jazz and R&B Thursday through Saturday. Free fish and potato salad on Friday.

Pete Fountain's, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.: one show only, reservations recommended.

Petroleum Lounge, 1501 St. Phillip, 523-0248. The Treme Brass Band cuts loose every Sunday night from 7 p.m. until. Call the club for more information on upcoming performances.

Preservation Hall, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings into the small hours of the morning. Shows star at 8:30. Call for more information.

Retreat Lounge, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Saturdays: Emmett James and Wanda Randolph from 9 (weeknights) or 10 p.m. (weekends). Every Thursday is Elvis Night!

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In LeBooze II: McDonald and Ferguson perform Thurs. 9-1, Fridays and Saturdays 9-2 a.m. In Mystick Den: Tuesdays through Saturdays at 10, 11, and 12 midnight: Quiet Storm. p.m.-1 a.m., Fridays, Saturdays 10 p.m.-2 a.m. Call for more information.

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. May 18-23: Liam Tiernan.

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Brewery, 529-3378. Local, R&B, and reggae groups are featured every day and night from 11 a.m. till 2 a.m. on weekdays and until the wee hours on weekends. Call for specific band information.

Tricou House (711 Club), 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until, and Thursdays, Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays through Sundays, from 1:30 to 5:30 p.m. (except on Tuesday when the show goes to 9:30): New Orleans blues with Bernard Bryan. Wednesdays and Fridays, from 5:30 to 9:30 p.m. and Mondays at 9:00 p.m.: Danny T. plays blues and cajun dance music. In Tricou's Upstairs: Randy Hebert plays synthesizer on Tuesdays through Saturdays, from 9:00 p.m. until; Danny T. plays from 7:30 until on Sundays.

Tropical Isle, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller. Thursday through Saturday from 10:30 p.m. to 3:30 a.m.: Late as Usual.

Windsor Court Hotel, 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge on Fridays and Saturdays from 6:30 to 12:30. Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Mondays through Saturdays.

uptown

Absolute Bar and Grill, 5300 Tchoupitoulas, 899-7008. Saturdays: piano by Walter Lewis, 6 to 10 p.m. On Fridays, Phil Parnell tickles the ivories from 6 to 10 p.m. A true piano bar, Absolute features other entertainers on occasion. Call for more information.

Columns Hotel, 3811 St. Charles Ave., 899-9308. Tony Dagradi every Thursday from 8 until midnight. Guest jazz musicians irregularly on Wednesday and Friday nights. Call for more information.

Lenny's, 1618 Prytania, 522-0820. There's no cover to hear some of New Orleans more upbeat gigs featuring Nuclear Choir, J.D. and the Jammers, Dawson Attack and others. Call for more information on live schedules.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Call for more information.

midcity

Pampy's Tight Squeeze Jazz, 2005 N. Broad, 949-7970. Modern jazz Sundays 6-11 p.m. with The Ed Perkins Group, Michael Ward and other locals. On Thursdays and Fridays, R&B with Hot Ice, 8-12 midnight and Saturdays, Wanda Rouzan & A Taste of New Orleans (R&B) at 11 p.m.

Two Jack's, 2101 S. Liberty, 581-9661. Sundays: The Poker John Quintet plays from 7 to 11 p.m. Saturdays: High Tech plays blues from 10 p.m. to 2 a.m.

lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6680. Live music every weekend. Call for band information and times.

The Bounty, 1926 West End Park, 282-9333. Harvey Jesus and Impulse play top forty hits every Wednesday, Friday, and Saturday from 10:30 until. Sundays: Heart and Soul with oldies from 6-10. Call for more information.

BBC, 1926 West End Park, 282-9144. Live music on Thursdays and Sundays. Call for schedule.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Thursday, Friday and Saturday from 9 p.m. to 2 a.m. Free country and western dancing lessons from 8 to 10 p.m. on Mondays and Thursdays.

Celebrity Club, 901 Manhattan Blvd., 362-4699. This club features Clean Sweep (Top 40's from the 50s and 60s) Wednesday through Saturday at 10 p.m. On Tuesdays Trick plays from 10 p.m. until.

Chehardy's, 3528 18th Street, 455-2433. Greg Villafranco plays piano every night from 4 to 9, and Terry Lee's mellow jazz combo plays nightly from 9 p.m. to 2 a.m. and Sundays from 11 a.m. to 3 p.m.

Four Columns, 3711 West Bank Expressway, Harvey 340-4109. Tuesdays from 7:30 to 11 p.m.: La Touche plays

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Plantation Coffee House, 5555 Canal, 482-3164. Art pieces from the Carol Robinson gallery are on display here, and Phillip DeGruy plays guitar harp Friday nights from 8:30 till 11 p.m.
True Brew Coffee, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffee houses, and there's live music at the warehouse district branch. Call for more information about their music schedule, and ask about their Demitasse One-act plays.

poetry readings

The Everette Maddox Umpleen Poetry/Prose Reading Series is every Sunday at the Maple Leaf Bar, 8316 Oak, starting at 3 p.m. Free.

Borsodi's Poetry Reading Series is the second Tuesday of every month at Borsodi's Coffeehouse, 5104 Freret, starting at 8:30 p.m. Call for more information.

riverboat cruises

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly from 8 to 10 with Andrew Hall's Society Jazz Band.

Steamboat Natchez, Canal Street Dock, 586-8777. Dinner cruises Friday and Saturdays at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride.

festivals

May 1-13, Contraband Days Festival, Lake Charles, (318) 436-5508.

May 3-6, Thibodaux Fireman's Fair Festival, Thibodaux, (504) 447-6197.

May 4-6, Breaux Ridge Crawfish Festival, Breaux Ridge, (318) 332-6655.

May 5, Tomato Festival, Chalmette, (504) 271-5515.

May 11-13, Holy Rosary "Family Fun Festival", Lafayette, (318) 232-8086.

May 11-13, Raceland Firemen's Festival, Raceland, (504) 537-3275.

May 12, Annual Poke Salad Festival, Blanchard, (318) 929-2028.

May 18-20, Cenlabration Festival, Alexandria, (318) 442-4848.

May 19-20, Festforall Festival, Baton Rouge, (504) 344-3328.

May 19, Historic Cheneyville Tour & Arts & Crafts Festival, Cheneyville, (318) 279-2470.

May 20, Holy Family Fete Au Bois Festival, Luling, (504) 785-8585.

May 25-27, Annual Greek Fest, New Orleans, (504) 282-0259.

new orleans music archives

The Amistad Research Center Tulane University, Tilton Hall, 6823 St. Charles Ave. NOLA 70118, 865-5535. Largest American ethnic archive in the world. Contains millions of priceless manuscripts dating from the late 1700s. A sampler of materials available: Louisiana Music Collection (1848-1987). Historic New Orleans Collection, 533 Royal Street, NOLA

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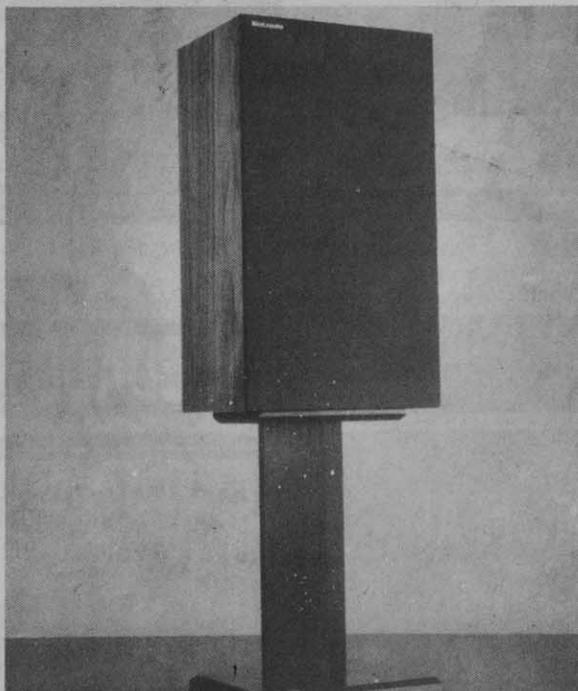
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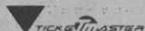
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70130. 523-4662. Its Library Manuscripts Division includes items of the Louis Moreau Gottschalk Collection, German Music Archives (1888-1983), and records of the New Orleans Jazz and Heritage Festival in the Seventies. The research library has printed and published biographical material on Gottschalk and sheet music. Tutorial division has photographs of N.O. jazz musicians and jazz funerals. Hours 10-4:30, Tues-Sat. Contact John Mahe.

New Orleans Jazz Club Collections of the Louisiana State Museum (the Jazz Museum), 400 Esplanade, NOLA 70116. 568-6968. A treasurehouse of music: wide collection of radio programs (2500 reel-to-reel tapes); recordings (c.2000 78-rpm discs); musical instrument collection (c.150 pieces—Louis Armstrong, Kid Ory, Johnny St. Cyr, Sidney Bechet, Pete Fountain, etc.); the Don Perry film collection which includes c.400 reels of 16-mm film depicting jazz funerals, festivals and performing jazz bands, sheet music (1850-1950) c.500 items; and newsletters, magazines, and other periodicals from international jazz clubs. Hours 10-5, Tues-Sun. Contact: Don Marquis.

Music Library of Loyola University 6363 St. Charles Avenue, NOLA 70118, 865-2774. Available are books, periodicals, and large collection of sound recordings on non-traditional jazz including rhythm and blues of the 1950s and '60s, zydeco and Cajun music, and contemporary jazz. Also, a general collection of books, scores, and sound recordings and a large score collection of performance editions. Hours 8-10 Mon-Thurs, 8-5 Fri, 12-5 Sat, 2-10 Sun. Contact Laura Danker.

New Orleans Public Library (main branch), 219 Loyola Avenue, NOLA 70140-1016, 529-7323. In the Periodicals, Arts, and Recreation (PAR) Division: early imprints of Louis Moreau Gottschalk; vertical file includes a list of New Orleans publishers of music; sound recordings collection includes Louisiana music; and a picture file, arranged topically, includes photographs of musical subjects. Some materials in the Louisiana Division: Louisiana News Index (1804-15, 1840-1963), includes music subjects; Graumann-Marks Collection has photographs of jazz musicians taken during performances; and Jambalaya Program (1978-1980), original reel-to-reel recordings of lectures and performances include a recording of Ellis, Wynton, and Branford Marsalis. Hours 10-6 Mon-Thurs, 10-5 Sat. Contact Marilyn Wilkins or Collin Hamer, Jr.

Preservation Hall 726 St. Peter Street, NOLA 70130. 522-2481. This famous jazz hall contains files of annotated clippings, programs, personal correspondence of musicians, and a small collection of photographs. Although this collection is not open to the public, information can be sought by phone or mail requests to Sandra Jaffe or Jane Botsford.

The William Ransom Hogan Jazz Archive at Tulane University, 7001 Freret St, NOLA 70118. 865-5688. Oral history interviews with jazz musicians, the Dominic LaRocca Collection, (c.2700 items), relating to the figurehead leader of the Original Dixieland Jazz Band, which includes scrapbooks, advertisements, correspondence, and sheet music. Also recordings of jazz music (over 25,000 sound discs, 800 sound tapes, 24 cylinders, and 86 piano rolls); sheet music—primarily mid-19th century to the present—and 32,000 items of popular instrumental and vocal music, including jazz, ragtime, and other genres; photographs of musicians, musical groups, parades, and 500 early jazz photographs; films (22 items), videorecordings (c.70 items); and a vertical file on persons, bands, subjects, discology, and musicians' unions. Hours 8:30-5 weekdays, 10-1 Sat. Contact Bruce Raeburn.

Earl K. Long Library University of New Orleans, NOLA 70148, 286-6354. The music library houses a general collection of books, scores, and sound recordings. Specifically, it has the Edward Dmytryk Collection (c.1920-1940), c.1300 78-rpm jazz

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recordings, donated by the Hollywood producer. Contact Dane Evans.

WTUL-FM, Tulane University Center, Room 20, NOLA 70118. 665-5887. This small, humble archive has commercial recordings containing Louisiana-related music, c.1000 33-1/3 rpm discs, primarily rhythm and blues, folk music, and jazz. By appointment only. Contact Leonard Bertrand.

WWNO-FM, NOLA 70148. 286-7000. Located in the Earl K. Long Library of the University of New Orleans, its music archive is exclusive to the station and separate from the university library. Two samples: program "Jazztown Radio Scene," 13 hours of continual radio jazz; and "Milestones," a radio series, hosted by Ellis Marsalis, on the history of jazz from recordings. By appointment only. Contact William Zeeble.

WVOZ-FM, 901 N. Rampart Street, NOLA 70116. 468-1238. Located in the rear of Armstrong Park, the radio station has archival recordings of New Orleans or South Louisiana music (c.70 linear feet of tape reels) and of performances of live music and interviews, especially of jazz musicians. Also, the record library presents New Orleans musical cultures (10,000 mass-produced discs). By appointment only. Contact Jerry Brock.

Library of Xavier University, 7325 Palmetto Street, NOLA 70125. 483-7304. The general music collection includes books, scores, and sound recordings. Special collections include the Basile Jean Bares Collection and Xavier University Archives and Special Collections Music Collection (1823-1948), which includes U.S. imprints and MSS, most related to Black American music. Hours 8-midnite Mon-Thurs, 8-8pm Fri & Sat, and 2-midnight Sunday. Contact Robert E. Skinner or Sister Roberta Smith.

rare and used record stores

Acorn Records and Tapes 873 W. Judge Perez Dr., Chalmette, 277-2120. Gordon DeSoto.

Beckham's Book Shop 228 Decatur, French Quarter, 522-9875. Alton Cook & Carey Beckham.

Eddie's 3-Way 2703 Washington Ave., Uptown, 895-9596. Senias Edwards.

Golden Oldies 521 Dumaine, French Quarter, 522-6693. Mary Reddell.

Gold Mine 4222 Magazine, Uptown, 899-6405; 333 Huey P. Long Ave., Gretna, 366-6531; 6469 Jefferson Hwy., Harahan, 737-2233. Roger Castillo.

George Herget 3109 Magazine, Uptown, 891-5595. George Herget.

Hot Wax 722 Orleans, French Quarter, 525-4249. Steve Payne.

L & R 3031 N. Causeway Blvd., 834-6114, Metairie. Rita Roberts.

Mel's 626 St. Ann, French Quarter, 525-8882. Dennis Fitts.

Memory Lane 6417 Airline Hwy., Metairie, 733-2120. Gordon DeSoto.

Mushroom 1037 Broadway, Uptown, 866-6065. Warren Hildebrand.

Peaches 3129 Gentilly Blvd., Gentilly, 282-3322. Shirani Rea.

Record Ron's 1129 Decatur, French Quarter, 524-9444.

Record Ron Too, 407 Decatur, French Quarter, 525-2852; **Record Ron's Uptown**, 7605 Maple, Uptown, 866-1388. Ron Edelstein.

Rock-n-Roll 1214 Decatur, French Quarter, 561-5683. Richard Turnbull.

Jim Russell Rare Records 1837 Magazine, Uptown, 522-2602. Jim Russell.

Sounds Familiar 829 Chartres, French Quarter, 523-4839. Roy & Janice Logan.

Underground Sounds Uptown, 737 Octavis, Uptown, 897-9030.



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Friday 27

"Tribute to Jelly Roll Morton" (with Michael White) at Phillips Junior High Auditorium, 9:00 a.m. Freddie Hubbard at Dillard University, Dillard Chapel, 12 Noon.

Sunday 29

"The Best of New Orleans" Project NOCCA Dance Faculty Members at the Orpheum Theater, 7:30 p.m.

Monday 30

The Children of Selma at Cohen Senior Auditorium, 9:00 a.m. Mahliathini & the Mahotella Queens of South Africa at Livingston Middle School Auditorium, 1:00 p.m.

Tuesday 1

Lois DeJean "The History of Gospel Music From Africa Until Today" at Warren Easton Senior High Auditorium, 9:00 a.m. Dr. Maurice Martinez & Rhythm-Plus at Carter G. Woodson Middle School Auditorium, 1:00 p.m.

Wednesday 2

Earl Palmer at Kohn Middle School Auditorium, 1:00 p.m. The Yamaha Midi Band at Loyola University Music & Communications Complex, Room 240, 2:30 p.m.

Thursday 3

Ephat Mujuru of Zimbabwe at Peters Middle School Auditorium, 9:00 a.m. Castle-Dupree at Colton Junior High Auditorium, 1:00 p.m.

Friday 4

Brandford Marsallis "Master Class" at Loyola University Nunemaker Hall, Monroe Science Complex, 10 a.m. National Dance Troupe of Senegal "Dance Clinic" at Southern University- New Orleans Gymnasium, 1:00 p.m.

Saturday 5

"The First Annual Mumbo Jumbo Cathedral Annex Show" at Princess Monaco's, 912 Royal. Drumming workshop and session (bring a drum if possible), 7 p.m.

New Orleans Jazz Fest Radio

**Every night on WWNO 90 FM,
10:00 a.m. until 1:00 a.m.**

Friday 27, Louis Armstrong - The Dirty Dozen Brass Band

- Walter "Wolfman" Washington.

Saturday 28, Barney Bigard - Chester Zardis - Placide

Adams - Snooks Eaglin.

Sunday 29, The New Orleans Rhythm Kings - Alvin

Batiste - Marcia Ball

Monday 30, A.J. Piron - The Young Tuxedo Brass Band

and ReBirth Jazz Band - Charles Brown.

Tuesday 1, The New Orleans Owls - Improvisational Arts

Quintet - Earl King.

Wednesday 2, Jelly Roll Morton - Fred Kemp/Smockey

Johnson Quintet - Buckwheat Zydeco.

Thursday 3, Johnny and Baby Dodds - Earl Turbinton -

Anson Funderburgh.

Friday 4, Papa Celestin - Sam Morgan's Band - Tony

Dagradi and Astral Project - Dr. John.

Saturday 5, King Oliver - Steve Masakowski - Kenny Neal

Sunday 6, Clarence Williams - The New Orleans Saxophone

Quartet - Lonnie Brooks.

Monday 7, Johnny Wiggs and Snoozier Quinn - Alvin "Red"

Tyler - James Rivers - Katie Webster.

Tuesday 8, The Original Dixieland Jazz Band - Germaine

Bazzle - Irma Thomas.

Wednesday 9, Sidney Bechet - Ellis Marsalis - Johnny

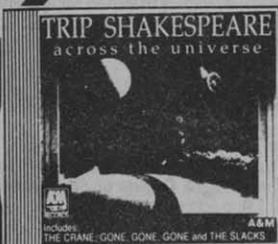
Adams.

Music Conferences

Delta Music Business Conference, April 26-27, Fairmont Hotel. Focuses on the possibility of music industry growth in the local region. Call for more information at 527-6922.

International Association for the Study of Popular Music, May 1-4, Le Pavilion Hotel. Established to promote inquiry and analysis in the area of popular music, this conference is open to anyone involved in popular music. Call for more information at 286-7118.

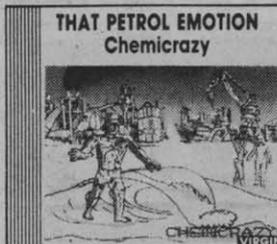
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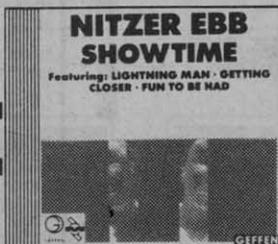
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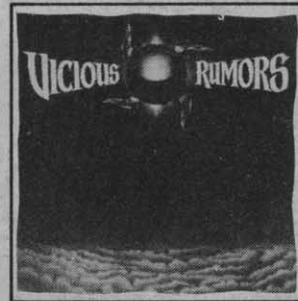
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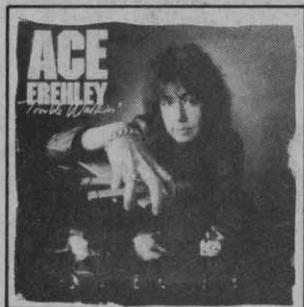
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Jazz Fest News

1. **No tents.** Don't bring 'em, they won't let you put them up. The only tents at the festival will be the big ones, and we mean the really big ones. (see no. 2)

2. Many events that were in the smaller tents, such as the musical heritage tent, will be in the **grandstands** this year. Yes, that big building that sat there useless while we burned in the noonday sun is open to Jazz Fest goers this year in a big way. Parades will start there, seating is open to all, craft demonstrations, artist exhibits, cooking demonstrations video screenings, and hurrah! real bathrooms will be housed there.

3. **Getting there:** Gray Line will once again offer a continuous bus transportation service to the festival, available at three locations, including the Superdome (Gate A at Poydras Street), the Gray Line Ticket Office on the Natchez dock (Jax Brewery at the River) and the Landmark Hotel in Metairie (Severn near the I-10 Service Rd.) Tickets will be sold from 10:45-6 p.m. on festival days. "Day of" tickets are \$16 adult/\$8 child; advance are \$13 adult/\$7.50 child, include jazz fest admission and round trip fare. Add \$1 for Metairie departure.

4. Remember the **International Association for the Study of Popular Music** is meeting at Le Pavillon Hotel May 1-4. The IASPM is an international research organization established to promote inquiry and analysis in the area of popular music. The organization spans six continents and includes members from both the capitalist and socialist worlds. Call Charlie Blancq at UNO, 286-6381.

5. The **42nd Annual Jazz Club Party** will be held this year at the Bourbon Street Gospel and Blues Tent, 227 Bourbon, May 3 from 1 p.m. to 5 p.m. Andrew Hall's society jazz band from New Orleans and Borderland Jazz Band from West Germany will play. This is the annual fund raiser for the club, and from the \$7 admission, NOCCA will receive \$1 for every ticket sold. For information call Frances Fernandez, 455-6847.

6. If you're a traditional jazz fan, check out **Fritzel's, Bonaparte's Réreat**, and of course the **Palm Court Jazz Cafe** for special Jazz Festival jam sessions and programs. See listings.

7. Check out **rico's** photos at Intercontinental Hotel during festival days. Great portraits of New Orleans musicians like **Earl King, Snooks Eaglin, the ReBirth**, etc. Also, at the Gallery for Fine Photography, a show of **Bradley Smith's** photos, including **Louis Armstrong**.

Other News:

Aaron Neville is in Ultrasonic Studios completing his album produced by Linda Ronstadt. Aaron and Linda (replacing Shirley and Lee as the couplemost talked about in New Orleans music) taped another video in April, this time **Sam & Dave's** "When Something Is Wrong With My Baby." Shooting was at Tipitina's, where Tip's employee Emmett Morphus says the club was given an "antique atmosphere." The **Neville Brothers** have finished their project, produced by Daniel Lanois's protege Malcolm Burn. The Nevilles traveled to London last

month for the Nelson Mandela concert...**BAM** music magazine, San Francisco, has dubbed Black Top Record moguls **Nauman** and **Hammond Scott** two of the top 20 most influential blues folks in the U.S.A. We knew that...**Earl King's** record is a blazer, hot hot hot. Review next issue... **Joe Barry** of "I'm A Fool To Care" fame, has had a string of bad luck lately. First heart surgery, then, upon being released from the hospital, learned his home, with all his possessions, had burned. Part of the proceeds of the **WWOZ/Jimmy's** benefit during Jazz Fest will go to help Barry. Anyone who would like to contribute, call **WWOZ**...

The **Dixie Cups**, the legendary ladies of rock 'n' roll, who beat the Beatles out of the #1 spot on the national charts in 1964 with their classic "Chapel of Love," finally have a fan club! To join, write P.O. Box 74065, Metairie, LA 70033. You can buy a Dixie Cups t-shirt, official Second-Line Hanky, buttons, and get a quarterly newsletter...**Michael P. Smith's** new book *Make A Joyful Noise* with loads of photos of New Orleans musicians, is available now...**Joe Fincher's Force Of Habit Band** reached the semi-finals of Musician Magazine's best unsigned band competition...**Tyler's Beer Garden**, home for years to modern jazz, and especially James Rivers, suffered a fire in April. The Absolute Bar is temporary home to Tyler's during the Festival...What will **Record Ron** do for publicity? Last month he cut his beard and hair for **WGNO**...**Bobby Marchan** will do agent duties as **Huey "Piano" Smith** begins playing again...

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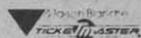
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