Wavelength (April 1986)

Connie Atkinson

University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/wavelength

Recommended Citation

Wavelength (April 1986) 66
https://scholarworks.uno.edu/wavelength/58

This Book is brought to you for free and open access by the Midlo Center for New Orleans Studies at ScholarWorks@UNO. It has been accepted for inclusion in Wavelength by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.
The Esprit Store
St. Charles at
Lee Circle

Hours: Monday-Saturday
10:00-7:00
Phone: (504) 581-5050
Free secured parking
next to the store.
I'm not sure, but I'm almost positive that all music came from New Orleans.

Ernie K-Doe, 1979

Features
Aaron Neville .................. 23
Charles Connor ................ 25
Philip Glass .................... 28

Departments
April News ..................... 4
Jazz Fest Update ............... 7
Boogie Beat Jive ............... 10
Cabaret ........................ 12
Film .......................... 14
Caribbean ....................... 16
Rock .......................... 18
U.S. Indies ..................... 20
April Listings ................... 30
Classifieds ..................... 37
Last Page ...................... 38

COVER OF AARON NEVILLE
BY RICO

A Record Ron Oldie Goldie

The Adventures of Record Ron by H.A....

So I opened my own

and it was loads of money

and I've got lots of money

from the classics so

the legend of the decade

is here!

March 1986

Tell me I sent you...
U.K. Pianist Plays N.O. Sounds

New Orleans is a popular destination for transient piano players. Some great ones, like Professor Bigstuff, stay only a few months or weeks; others buy houses and end their transiency altogether. The latest addition to these ranks is a 23-year-old Englishman Jon Cleary. Inspired by an uncle who sent him letters in the early Seventies about "this weird pianist, Professor Longhair," Cleary started listening to and playing New Orleans music in his mid-teens. He first came to town in 1980, planning to stay for two weeks but lasting two years. This initial sojourn yielded only occasional work — subbing, for instance, for James Booker when he didn't show at the Maple Leaf — but he crammed in some valuable listening.

Returning to England, Cleary toured the English pub circuit with his own ensemble, King Kleary and the Savage Mooses. He also backed Dr. John on guitar (he's played the instrument professionally since age 15) whenever Mac made it to Britain, and eventually yearned to turn to New Orleans. "If you're playing American music you have to come over regularly to get a shot in the arm of it," explains Cleary. "There are some great musicians in England, but much of the music is imitative, self-conscious English people trying to play like Americans." Like sneaking a lick from "God Save the Queen" into "Big Chief," Cleary guffawed at the thought of that. As of mid-March, Cleary could be heard Tuesdays at the Maple Leaf, playing a mixture of Dr. John, Professor Longhair, R&B standards and some originals while singing in a heartfelt style with little intimation of his old-world roots. When he can find a portable keyboard he also performs with bluesman Mighty Sam McClain. He had initially planned to stay just through Jazz Fest but... you've heard this story before. — Tom McDermott
called on Bodley because "she knew of my work with WTUL an
d she thought I'd be a good host due
to my interview and broadcast expe-
rience." Bodley has been the music
director of WTUL, Tulane University's
alternative radio station, for three
years and has been nominated for
alternative music director of 1986
by the Gavin Report, a radio trade
sheet. He has also been a disc jock-
ey for four years on WTUL and
does a weekly radio show featuring
new music. He is a bass player of
local renown, currently involved
with the Rafael Cruz Quintet and
King Nino and the Slave Girls, as
well as playing with many other
notables like Bo Diddley. His only
other television experience has been
on Bob Brandy's show when he
was a mere boy in a Cub Scout uni-
form, back in Tennessee.

So Bodley is perhaps the natural
choice to speak to such luminaries
as the Circle Jerks and Fishbone.
When asked what the criteria of
selection was for interviews and
videos, he responded, "All around
good taste. Something that's good
and alternative.''

The setting of NO-TV is certainly
alternative. No sleekly varnished
sets and affected attempts at
sophistication. The show is filmed
in Bodley's bedroom, with Ivan
sitting upon his bed, accompanied
by Gumby, Pokey (his rubber shark
from this past Mandi Gras), a horse-
head given to him by (who else?)
Tex and the Horsheads (her name
is Sugar, by the way), and always
his bass guitar (his favorite toy).

Why this environment?
"That's the way I want to do it.
We're not consciously offbeat. It's
fun and spontaneous. I don't mind
doing quirky and offbeat things.''

Certainly a far cry from the pre-
dictable video shows on today.
Why should the video-watching
audience tune into NO-TV instead of
MTV?
"NO-TV is better and more
imaginative. We expose artists who
are much more worthy of attention.
Bruce Springsteen doesn't need
your money. There are fresh new
ideas that are coming out as well as
the exposure of New Orleans artists
who are deserving of publicity.''

The exposure of New Orleans
artists is very important to
NO-TV. They have interviewed such
performers as Mason Ruffner and
Johnny Jay and the Hitmen.
Bodley spoke about the unfortunate
fallacy of New Orleans artists
having to leave New Orleans to achieve
fame. Not true, he says. NO-TV
solicits local videos and interviews
to help publicize worthy New
Orleans artists. New Orleans
Television, get it? Or No TV, whichever you prefer.
NO-TV also shows "Classic Moments in Rock and Roll History," which is a short feature about artists such as Fats Domino and Little Richard, written by Rick Coleman of WWOZ and narrated by L.J. Epstein, a WTUL DJ. They also show concert listings at the end of each program. Altogether informative, to be sure.

So if you want to check out a show that's alternative, fun, and unique with an interesting host (no vapidity here, ever) then turn off that bland bleached blond on MTV, and turn on NO-TV and, says Ivan, "watch the show. See new and exciting things done musically and visually as well as local people who're doing productive things with fresh ideas.''

Besides, who can resist Gumby? —Alison Aquino

Amusement Delayed

The five percent amusement tax is still picking our pockets. A proposal by Councilman Lambert Boissiere and Mike Early to indefinitely suspend the collection of the tax was tabled on February 20. According to Eric Granderson, Boissiere's legislative assistant, the measure will not be brought up before the City Council until an alternate source of revenue can be found to replace monies collected from live music clubs.

Boissiere would like to establish cable television bingo as a permanent replacement for the amusement tax. However, the enactment of cable television bingo games on the scale envisioned by Boissiere will require the assent of the Louisiana State Legislature, which reconvenes on April 21. Given the present siege mentality of the legislature beset by record budget deficits and falling oil revenues, passage of the enabling act required for cable bingo faces delay and an uncertain future.

In the meantime, club owners dismayed by the City Council's inability to directly address the issue of the amusement tax and its inequitable enforcement are planning to meet with Councilman Boissiere and Early to find out what if any common strategy can be agreed upon. Failure to reach a consensus with the councilmen will surely result in a hard look at a constitutional attack on the tax in the courts. —Shepard H. Samuels
It's that time again... Christmas in April, crawfish and sunburns and striped tents and koudiu and fried chicken and Katrina's cookies. Oh yes, and the music. Especially the music. As we recover for ourselves, on the way to Stage One, the unheard, unfamiliar name that makes Jazz Fest XIV the one we'll remember.

This year, there are many special gems hidden in the schedule, and just so we could be sure we wouldn't miss them, we asked Mr. Jazz Festival himself, Quint Davis, the producer of the festival, to sit down with us and the schedule and point out to us what we wouldn't want to miss.

QUINT: "There will be seventy to eighty more groups at the fair this year, with a major increase in gospel, Cajun and zydeco groups.

**Evening Concerts**

April 25-26

"Miles Davis has an expanded band - the largest group he's ever had. "Miles Davis Circus," three keyboard players including himself, a female percussionist from Copenhagen. Ten pieces - an electric funk theatre - expanded theatrics. Stuff he used to do. Stanley Clarke will be doing something pretty unique, did something similar this summer. Will play a solo piece on the acoustic bass. He got into real commercial stuff with Duke. This is going to be Stanley Clarke by himself, solo bass. The first time in years Stanley Clarke has played music. You will be able to hear his virtuosity. One More Time is pretty self-explanatory. Used to being on the road. Long time since able to hear his virtuosity."

**Fair Grounds**

Friday-April 25


Saturday-April 26

"New Grass Revival: Best group that I saw last year all over the world that I had never seen or heard before. One of the best groups in American music - bluegrass type instruments - sing too! Staple Singers and Bob Marley songs in bluegrass style. Saxon Superstars of Bahamas: Junkanoo band - were here before in 1983. Will be a parade, walk on grass. Wild, colorful Caribbean music. Instruments and dancing.


Sunday-April 27

"Frogman Henry: One of the great class R&B players from the Otis Redding period. Doesn't have the visibility here of K-Doe, for example, but tours the world - New Zealand, England, etc. He's like Fats Domino on the piano - really sweet. Sweet Honey in the Rock: A capella folk singers from D.C. Do n't miss. On the line of Odette, just incredible. Ethnic folk singing. Six people. Take Out Don Cherry. Substitute Lester Bowie. Trumpet player from New York, he will play with Chico Freeman as part of the Henry Red Allen & Prout's. Sat. 26. The Revs. F.C. Barnes and Junior Brown: Do not miss. #1 Gospel record on gospel stations in the country. Very big nationally - have albums out.

Adadah! of Ghana: A drum and dance troupe. The Ga People are a tribe in Ghana. From D.C., have been living in the states for five years. There are 13 of them in full regalia. Good pick - go see it. Johnny Cope Band: He's a black Texas blues jug band inspiration for Stevie Ray Vaughan. Charlie Haden: Bass player with Henry Butler, who's making a return.
Did you know...

**SOUND CHECK**

is the only place you can buy...

- Trace Elliot Bass Amps
- Roland Jazz Chorus Amps
- Dean Markley Amps
- Pas Sound Systems
- Intersonics, SDL
- Keal Cases
- St. Blues Guitars & Basses
- Steinberger
- James Lighting
- Allen & Heath
- QSC Audio
- Cerwin Vega!

We are also stocking...

- Marshall Amps
- Korg Keyboards & Effects
- Roland Digital Processors
- Shure Microphones
- Takamine Guitars
- Proco Sound Products
- Bose Pro Products
- Groove Tubes
- DBX Pro Products
- Peavey Pro Audio
- Rane Electronics
- Samson Cordless
- Ultimate Support
- Tough Traveler Bags/Cases
- Hill Audio Amps & Consoles
- Solid Support Stands

Now that you know, why not come see us, or call for our weekly specials.

3215 Edenborn, Metairie
(504) 454-6331
EVENING CONCERTS
APRIL 25 - FRIDAY
Stevie's a local favorite.
Miles Davis/Stanley Clarke
Miles Davis at 8:00 p.m.

APRIL 26 - SATURDAY
The Leaders - Famoudou

APRIL 29, MAY 1 - FRIDAYS
The New Orleans Jazz Band

APRIL 30, MAY 2 - SATURDAYS
The Preservation Hall Band

APRIL 30, MAY 1 - SUNDAYS
The New Orleans Jazz Band

CATCH THE WAVE
695 LP OR TAPE

PHILIPS
Audiophile Pressing

CROME CASSETTE

APRIL 1986/WAVELENGTH 9
The Louisiana Weekly - Spring (April-June) 1952

Musical giants walked the sodden soil of New Orleans in the spring of 1952. The season began auspiciously when The Louisiana Weekly proclaimed two "blues battles"—Big Joe Turner vs. Gatemouth Brown at the Rosenwald Gym on Easter Sunday, April 13, and Charles Brown vs. Amos Milburn at the Coliseum Arena on April 27. Dew Drop Inn owner Frank Painia, who promoted both shows, was presented with an award for top promoter of the year and a "Jax Gift" from Dr. Daddy-O at the former show while a truce was called:

"Joe Turner and Gatemouth Brown will stop their battle for awhile to participate." The two blues behemoths wrestled over the landscape in the next week—New Iberia, Ponchatoula, Algiers, Biloxi, Donaldsonville, Port Allen, and back to New Orleans at the San Jacinto—causing the ground to sink a little more.

An April war was also raging on New Orleans radio as WJMR replaced the current "Poppa Stoppa" Duke Thiel, with Clarence Hamann, Jr. on the program "Jive, Jam and Gumbo." Thiel became "Poppa Duke" on WNOE. Although both sides claimed victory, Hamann would keep the "Poppa Stoppa" moniker on radio for over three decades.

Dr. Daddy-O's column was filled with references to New Orleans musicians in May—new records by Alonzo Stewart and Professor Longhair and a personal note: "Thanks to the Cha-Paka-Shaw-Wees for that lovely letter of compliments: 'I'll do my best to live up to everything you say!!!'

The May 17 "Boogie-beat jive" shouted "Fats Domino will have another new recording issued in a very few days!!! (Do it, Fats!!!)." The good Doctor was a little late, as Fats "Goin' Home" had already entered the national R&B charts on May 2. "Goin' Home" became a massive and influential hit, which, ironically, lead to Fats staying away from his beloved home much of the time. He did, however, find time for one Blues Battle for the Ages: "Fats" Domino vs. "Prof. Longhair"—Dave Bartholomew vs. Joe Phillips (who??) at the San Jacinto on May 25 at 30¢ for Ladies and 75¢ for Gents.

Even more massive and more influential was a song by a singer that nobody had ever heard of.

For some reason Dr. Daddy-O in his May 3 column confused the singer with Sonny Thompson, who was due in town: "Dave Bartholomew tells us that "Sonny" is not the vocalist on 'Lawdy Miss Clancy'... (Who is??)."

The next week he got all the details:

"Lloyd Price, that newly discovered blues-artists, tells us that he's got some numbers that are even better than 'Lawdy Miss Clancy'... Smiling and happy, Price looks very much like he could be 'King' Cole's brother... so here's wishing New Orleans' newest recording star the best of everything... say!... listen out for those Earl Palmer drums... and that Fats Domino piano when you listen to Sonny's wax hit!!... Orchids!!... Roses!!... and Three Cheers to that Dave Bartholomew aggregation."

On May 24 he heaped even more praise: "The name of Lloyd Price is still great news!! Here's a youngster who shows the greatest promise since Roy Brown first sang at Freeman Riles old place on South Rampart Street! He sings like a blues instrument... and under the management of Frank Painia, Lloyd oughta do great things!!! (Congratulations, fella!!)"

In a letter supposedly written by Satchmo to the Weekly, he summed up his life: "What I really want to say is—I am so happy, at the age of 52, still Blowing my little horn and happy, Price looks very much like he could be 'King' Cole's brother... so here's wishing New Orleans' newest recording star the best of everything... say!... listen out for those Earl Palmer drums... and that Fats Domino piano when you listen to Sonny's wax hit!!... Orchids!!... Roses!!... and Three Cheers to that Dave Bartholomew aggregation."

The above mentioned future New Orleans Music Hall of Famers were invited by the living legends when Louis Armstrong & His Jazz Trouper took the Municipal Auditorium on May 13 and Mahalia Jackson leveled the Booker T. Washington Auditorium on June 29. In a letter supposedly written by Satchmo to the Weekly, he summed up his life: "What I really want to say is—I am so happy, at the age of 52, still Blowing my little horn and happy, Price looks very much like he could be 'King' Cole's brother... so here's wishing New Orleans' newest recording star the best of everything... say!... listen out for those Earl Palmer drums... and that Fats Domino piano when you listen to Sonny's wax hit!!... Orchids!!... Roses!!... and Three Cheers to that Dave Bartholomew aggregation."

The Weekly's bio on Mahalia sounds like it was written in the Ernie K-Doe Charity-Hospital-Baby-School of Journalism: "Early one bright spring morning Mahalia Jackson made her first appearance. This was thirty-nine years ago, in the City of New Orleans. Despite the excitement created in the immediate household by the arrival of Mahalia, no one at that time ever dreamed that one day this same baby girl would be acclaimed the World's Greatest Gospel Singer."

OTHER GIGS: Spider Bocage at the Tijara (April-May); Dave Bartholomew at the Labor Union Hall (4/12); Jessie Hill at the Corine Club in Meraux (April); Jackie Brenston and Roscoe Gordon at the San Jacinto (5/11); Billy Wright with the Edgar Blanchard house band at the Dew Drop (May); Joe Turner at the Drop (6/6); Lloyd Price at the Drop (6/13); Roy Milton with Pee Wee Crayton at the Coliseum Arena.
AKAI

WE LISTENED TO WHAT
THE KEYBOARD PLAYER REQUIRED...
AND NOW WE WOULD LIKE
YOU TO TRY WHAT YOU ASKED FOR!

For years, the keyboard players have
been forced to utilize effects designed
for other instruments —
now, through the advance technology
of the AKAI Engineering Team, we
introduce the AKAI ME effects line...
especially designed for the keyboard player!
Tea and Sympathy

At Windsor Court, tea time is chamber music amid a serious collection of art and antiques.

Mr. Coleman's and his staff's efforts are an ongoing success and his hotel reflects one of his philosophies, unusual for a major art buyer: "I wanted something for everyone to fall in love with."

The Salon itself is graceful and comfortable, arranged with an eye to depth of pattern, resulting in an overall richness not modulated by overlk. The various sized groupings of deep upholstered chairs, sofas, lamps and tables, resemble many individual living rooms. The linens are crisp and white, the tea service is silver and the china German (Heinrich) in the Indian Summer pattern. Muted pink and green prevail. The young ladies who serve wear demure lady-like silk dresses that repeat those colors. They impress you as some Grand Dame's perfect niece who has agreed to "pour" this afternoon. All services are beautifully carried out, and yet not formidable nor intimidating.

A good idea is to have a glass of imported champagne before you order your tea and wander around the first floor. The artwork plays a leading role in the way you move through the lobby, the chamber music wafts softly, like good incense, across the room, evidence of fine acoustics. Tea is done right. Select your tea, either a favorite or a surprise. They're all distinctive and delicious and provide a soothing experience.

The Windsor Chamber Trio, with Patti Adams, flute; Paul Martin, piano; and Bill Schultz, cello, plays "a little bit of everything" for tea we play three sets," said pianist, Patti Adams. "The first set we play Baroque music (Bach, Telemann, Handel) so we enter the scene in a kind of subdued manner and don't just start out blasting people with waltzes. Then the second set we usually move from Mozart, Haydn and the early classical music. For the last set we get into the heavier classics like Schubert, Schumann, Brahms. We finish up with Romantic stuff. We also do Ravel and Debussy. We've gained such an eclectic taste from all our clients. People actually do ask for pieces. It's amazing. Very rarely do have somebody come up and ask us to play New York, New York, but that has happened.

"Are you saying that you have regular Chamber Music fans?" I asked Patti.

"Absolutely," she said. "There's a couple in town who always come in and want us to play Haydn. Another regular always wants to hear Vivaldi. A doctor in town named Bach always wants to hear Bach. And a lawyer who comes in frequently listens to us play for an hour because he 'wants to get his nerves soothed.' We had a couple from Chicago come in at the end of some of our sets and were so disappointed they couldn't stay to hear more. They were apparently in a hurry to get somewhere. But they disappeared for a while and showed up again after having changed the day of their flight out so they could stay and listen to us.

"We do get a lot of new work because there is this swing back into chamber music. I get calls from brides who don't want us to play all that love music from Broadway shows at their weddings. Instead they may say 'I want Baroque music only at my wedding.' Or, 'oh, I have to have Vivaldi at my wedding.' And that would never have happened ten years ago.

"The Windsor Court is a nice non-concert kind of setting," continued Adams, who is also a part-time member of the New Orleans symphony, first flutist in the Ballet and first flutist with the Jefferson Chamber Orchestra. "Sometimes in a concert setting people feel that they need to do something or they need to know something, or have some kind of opinion once it's over. In this kind of setting you aren't required to do anything so you can listen.

"Sometimes people are just watching the bow of the cello or noticing how beautiful the wood is. But after they get past that point and get used to what we all look like, then they begin to actually listen to the music. Or not, and just enjoy eating their scones. It's the intimacy of the affair. That's the real pleasure. The music is like the icing on the tea cake."

Weekday tea is recommended for the quiet get-away. At the Saturday tea I attended the activity was brisk and high spirited. The bejeweled and multitude bedecked were in the majority.

The Windsor Chamber Trio plays at High Tea in Le Salon, Windsor Court Hotel, Wednesday through Saturday from 3 - 6 pm. Reservations recommended. Tea is served daily 2 - 6.
SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

NEW KOOOL BOX KOOOL

16 mg. "tar", 1.1 mg. nicotine av. per cigarette, FTC Report Feb. '85.

16 mg. "tar", 1.1 mg. nicotine av. per cigarette, FTC Report Feb. '85.
Woody Allen delights, but does not surprise, with his new film *Hannah and Her Sisters*. A look at two years in the lives of a New York theatrical family, *Hannah* is a charming, caring and usually upbeat story about that most resilient of all muscles — the heart. Taken in the context of Woody Allen’s long career in film, the fact that Dianne Wiest does not play the sister in a scene where she and her untrustworthy friend (Carrie Fisher) vie for the attention of an opera-loving architect (Sam Waterston). The interchange is priceless. The irritating thing about these characters, though, is that they are not only acutely aware of their own little aches and pains and mood shifts, but are continually asking each other — What’s wrong? Are you okay? Are you depressed? You seem so distant — at the drop of a yawn or blink from the accused. They are not only problem solvers, they are unnaturally hypersensitive to the emotional squirmings, however casual, in those around them.

Mia Farrow, Tony Roberts, and Diane Wiest are veterans of other Woody Allen movies, as it seems are many of *Hannah’s* characters and circumstances. His females are often descendants of Annie Hall, stuttering and strutting their insecurities about town. The structure of the three sister family in *Hannah* repeats the * interiors* precedent (where the husband of one sister also makes a pass at his wife’s youngest sister); as in *Manhattan*, Woody Allen’s character at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in *Annie Hall* — Allen’s partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaningless of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.

He is getting redundant to say the least. It is true the character of Mickey in *Hannah* provides some great one liners because of this obsession (like the time he thought he was dying of a melanoma because a black spot appeared on his back, when the spot was only his shirt). But this repeat obsession just underscores Allen’s inability to ever write characters that go very far beyond the Allen mold — they are all like personified little cogs of his personality.

The limitations Allen places on his stories, though, are liberating as well as restricting. For although the tiny context of his Manhattan becomes repetitive and insular, he does New York well. He flatters New York, he describes his characters and circumstances as requiring expertise, and structuring their insecurities about town. The structure of the three sister family in *Hannah* repeats the *Interiors* precedent (where the husband of one sister also makes a pass at his wife’s youngest sister); as in *Manhattan*, Woody Allen’s character at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in *Annie Hall* — Allen’s partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaningless of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.

**Hannah — No Surprises**

More from the upper middle class white neurotic Upper East Side professional New York we’ve come to know.

Wooden Allen delights, but does not surprise, with his new film *Hannah and Her Sisters*. A look at two years in the lives of a New York theatrical family, *Hannah* is a charming, caring and usually upbeat story about that most resilient of all muscles — the heart. Taken in the context of Woody Allen’s long career in film, however, it is yet another slice of life in his very small corner of the world — upper middle class white neurotic Upper East Side professional New York.

Mia Farrow, Diane Wiest, and Barbara Hershey play the sisters — Hannah, the successful actress/happy mother-nurturer; Holly, the coke addict; Lee, the hypochondriacal ex-husband, bringing lightness and humor to the bickering show biz parents who, though, are not so much in raising their children as in raising their feelings about him with an irritating thing about these characters, though, is that they are not only acutely aware of their own little aches and pains and mood shifts, but are continually asking each other — What’s wrong? Are you okay? Are you depressed? You seem so distant — at the drop of a yawn or blink from the accused. They are not only problem solvers, they are unnaturally hypersensitive to the emotional squirmings, however casual, in those around them.

Mia Farrow, Tony Roberts, and Diane Wiest are veterans of other Woody Allen movies, as it seems are many of *Hannah*’s characters and circumstances. His females are often descendants of Annie Hall, stuttering and strutting their insecurities about town. The structure of the three sister family in *Hannah* repeats the *Interiors* precedent (where the husband of one sister also makes a pass at his wife’s youngest sister); as in *Manhattan*, Woody Allen’s character at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in *Annie Hall* — Allen’s partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaningless of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.

He is getting redundant to say the least. It is true the character of Mickey in *Hannah* provides some great one liners because of this obsession (like the time he thought he was dying of a melanoma because a black spot appeared on his back, when the spot was only his shirt). But this repeat obsession just underscores Allen’s inability to ever write characters that go very far beyond the Allen mold — they are all like personified little cogs of his personality.

The limitations Allen places on his stories, though, are liberating as well as restricting. For although the tiny context of his Manhattan becomes repetitive and insular, he does New York well. He flatters New York, he describes his characters and circumstances as requiring expertise, and structuring their insecurities about town. The structure of the three sister family in *Hannah* repeats the *Interiors* precedent (where the husband of one sister also makes a pass at his wife’s youngest sister); as in *Manhattan*, Woody Allen’s character at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in *Annie Hall* — Allen’s partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaningless of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.

He is getting redundant to say the least. It is true the character of Mickey in *Hannah* provides some great one liners because of this obsession (like the time he thought he was dying of a melanoma because a black spot appeared on his back, when the spot was only his shirt). But this repeat obsession just underscores Allen’s inability to ever write characters that go very far beyond the Allen mold — they are all like personified little cogs of his personality.

The limitations Allen places on his stories, though, are liberating as well as restricting. For although the tiny context of his Manhattan becomes repetitive and insular, he does New York well. He flatters New York, he describes his characters and circumstances as requiring expertise, and structuring their insecurities about town. The structure of the three sister family in *Hannah* repeats the *Interiors* precedent (where the husband of one sister also makes a pass at his wife’s youngest sister); as in *Manhattan*, Woody Allen’s character at first hates the woman he eventually falls in love with, as well as quitting his unsatisfying TV writing job where he complains about being surrounded by dope addicts and excessive silliness; Tony Roberts plays the same role as he did in *Annie Hall* — Allen’s partner who goes on to commercial success in Hollywood; and of course, Woody Allen experiences yet another existential crisis covering his fear of death, the meaningless of life, the absence of God, etc., as he dealt with more than adequately in many films to date. It is surprising to think he still finds this death obsession interesting.
male chauvinism, self-righteous miscon­
troubling, and nihilistic moods of de­

cit. He had complaints about life

Gung Ho
One can always expect the best

Smyrna, Japanese workers too hard at the ex­

Belle ers just that. Howard's fine comedic

Desperate-for-work American labor­

not as unrealistic as it sometimes

Eve, though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

tedness, with the problems and

manner, who longs to see her home, the small

care for their cars, the crass, de­

more traditional American business­

selves exaggerated to be. The story,

Parkers feature Angel Heart is still

with Robert Surtees, Sam Waterston,

dress-for-work American labor­

a dramatic version of the absent-minded,

family men is handled del­

he is funny at everything he

Smyrna, Tennessee. The most

country as it sometimes

Smyrna, Japanese workers too hard at the ex­

though his eyebrows are funny.

of those people who was just born

Japanese automobile com­

micately, with the problems and

seen exaggerated to be. The story,

The wife bullies and orders, treating

with previous to

despondent, penniless American

who come face to face with the crass,

to the Japanese, who may or may not

The group of conservative, often

auto plant in Paramount Pictures' Gung Ho.

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

With traditional American business­

the group of traditional American business­

Smyrna, Japanese workers too hard at the ex­

Belle ers just that. Howard's fine comedic

Desperate-for-work American labor­

not as unrealistic as it sometimes

Eve, though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.

Baboo Mantell; cinematography by

Wendt (Norm on Cheers), Mimi Rog­

carefully, with the problems and

The group of conservative, often

the production. Joseph Peterman makes
even an automobile factory look beau­

most traditional American business­

The group of conservative, often

most traditional American business­

in Japan. He had complaints about life

Eve; though his eyebrows are funny.
I remember, years ago, standing near one of the gazebos at the New Orleans Jazz & Heritage Festival, checking out Sady Courville and the Mamou Hour Band, a very traditional Cajun band from Mamou, Louisiana. I was standing with the great Trinidadian songwriter/arranger/steel drummer, Irving McLean, as Sady Courville went into an old Cajun waltz. Fresh from a weekend rehearsal with McLean, during which he was building several of his songs around a one drop rhythm, I suddenly heard a very slow skank and 3/4 time one drop coming from the Mamou Hour Band. It was at this moment, with McLean to affirm it, that I heard my first connection between Louisiana roots music and Jamaican music. Subsequent exploration uncovered a number of interesting discoveries. Similar to Trinidad's tradition of unrecorded music emanating from the calypso tents, Southwest Louisiana, Cajun country, has a largely unrecorded tradition of roots music with a strong calypso/Caribbean feel, reflecting the multi-ethnic background of the Cajun people, that one could easily mistake for actual Caribbean music. Check "Mama Rosin" by Yvon LeBlanc and Nathan Abshire, to be found on Asterisk's Nathan Abshire and Other Cajun Gems, for the best recorded example of this style.

Apparently the fledgling recording industry in Southwest Louisiana back in the Twenties and Thirties didn't acknowledge this "Caribbean style" as worthy of recording, and in the Fifties country western music overshadowed Cajun music, carrying the Cajun music to the country, further away from the Caribbean.

But there's something strangely Caribbean sounding in some of the traditional white Cajun music, and when it comes to the black Cajun music called zydeco, there is no doubt but that a connection exists. Zydeco is an R&B-based music, and therefore is rooted in the same ground as Jamaican ska and rock steady, which was mightily influenced by New Orleans R&B, jazz and boogie. It's easy to hear the similarities as you dance and sweat to a live zydeco band, but it's subtle; it doesn't jump out at you.

In case there are any doubters, check the newest album by Southwest Louisiana zydeco star, Stanley Durall, better known as Buckwheat Zydeco. The title song, "Waitin' For My YaYa," is done in a reggae fashion, but it's another song, "Warm and Tender Love," that is a real ear opener. Described so well by CC Smith in the Reggae & African Beat (Vol. V, No. 1) as having a melody suitable for "the soundtrack of a spaghetti western," the song has such a natural ska feel to it that it should convince even the most diehard skeptic.

The rest of the album is a collection of zydeco arrangements of New Orleans sounds, from the marching bands to classic R&B. The remarkable thing is how the reggae and ska cuts fit in with the Louisiana roots. Certainly adds credence to the rumour, documented in Reggae International, that the godfather of the Jamaican music scene, Coxsone Dodd, spent some years in the Fifties as a migrant cane cutter in the sugar cane fields of Southwest Louisiana. Dodd couldn't music without missing a step. It cer-
possibly have escaped being influenced by the Cajun/zydeco sounds around him, and he obviously didn’t.

The Mighty 13th Ward

As most New Orleanians or long-time Jazz Fest visitors could tell you, one of the most likely natural sources for a New Orleans reggae band is the section of town called the mighty 13th Ward... uptown New Orleans... home of the late Chief Jolly, Caribbean seaman and Big Chief of the Wild Tchoupitoulas’ Mardi Jordan gang, uncle of the Nevilles who used to have a band called the funky Meteors and who are now all together in the Neville Brothers and who are now all together in their own band, The Neville Brothers. The musicians from this part of town have carried the New Orleans second line rhythm worldwide with their tours and recordings like ‘Hey Pocky Way’ and ‘Fire on the Bayou.’ They’ve also always acknowledged a love for reggae and included a few reggae covers in their sets.

Perhaps the New Orlean musician who has the best feel for Caribbean music of anyone in the city is bassist extraordinaire, Darryl Johnson, presently with the Neville Brothers. Darryl used to provide a mean reggae and junkanoo bass to the music of Bahamian singer-songwriter, Exuma, back in the early Eighties. And it was Darryl, along with Neville brother Cyril Neville, who decided to combine talents and put together a reggae band, to record and perform when the Nevilles are off the road. They enlisted the rhythm section of the Neville Brothers, drummer Willie Green, along with guitarist Charles Moore and George Sartin (both of whom can be found playing around town in a number of different popular New Orleans bands), and singer J. D. Hill (who fronts his own band, JD & the Hammers), to form what could someday be one of the most powerful Jamaican-influenced bands in America, the Uptown Allstars.

At this stage, approximately one year down the road, the band is still evolving. With so much material at their disposal (most of these musicians have been playing together for at least five years) the band began playing four hour gigs almost immediately. Their main gig for the past year has been regular Tuesday night dances at Benny’s Bar, a 13th Ward neighborhood bar that has been acting as a living workshop for a number of different local bands putting their acts together. The Allstars’ sets have slowly shifted from mostly blues and 13th Ward funk to a nearly full show of rockers style reggae originals and covers.

Ironically, Cyril and the band, at this point, seem less interested in forging a new brand of New Orleans style reggae than in learning how to copy Jamaican rockers style. From a musical standpoint, this may be disappointing to some, especially those who are awaiting the first real fusion of New Orleans and Jamaican rhythms. However, this musical evolution could always occur later, considering the funky 13th Ward talent of the band members.

Presently, Cyril has hopes that the band will make a lyrical impact. Highly influenced by the music of Bob Marley and by a period of time spent in Nashville with Aashid Himmons of the African Dreamland, Cyril hopes to go beyond dance music. “I got a lot of things I want to say that you can’t say while people are jumpin’ up and down and dancing. That’s why we use the one drop a lot, cause people tend to listen more. With reggae I found a music that I could express everything that I feel inside. The music opens up things inside of me that were asleep for a long time... Africanism is what I call ‘em... roots. I can express things lyrically with reggae music that I couldn’t say with any other type.” Can’t argue with that. Music with a message is what reggae music was all about, and to a lesser degree still is. But the most killer combination of all is great music and a message. So while Cyril continues his foray into meaningful lyrics, let’s hope the Allstars band perfects its rockers style and then moves on musically to new ground.

It would seem like the most natural thing in the world... a New Orleans band that plays a blend of New Orleans and Jamaican rhythms. After all, New Orleans’ jazz and R&B did play a special role in the development of the Jamaican ska and rock steady. Since the transition from New Orleans to Jamaica was so smooth and natural, why shouldn’t the same thing have happened in reverse?

Many of us still hold onto the unfilled dream of a Louisiana band exploring the natural tie between the Jamaican pulse and the New Orleans second line. Without denying the funky dance fever one gets from the Uptown Allstars, the group admittedly is not attempting to bridge this gap. For now, at least, the Uptown Allstars are learning how to play rockers. If they stick with it, the day is sure to come when the dawn breaks and they realize that they always knew how to play with a Jamaican feel. New Orleans musicians, just like their Jamaican counterparts, have always valued spaciousness in the music. It’s what you don’t play that counts. This, added to the fact that the New Orleans second line will fit perfectly into a Jamaican one drop or dance hall rhythm by merely adding just a tiny bit of accent, makes me confident that someday the band will feel it. Once that happens, there should be no stopping the Uptown Allstars from going beyond local acclaim.

HALPERN SOUND

LISTEN TO OUR VISION

A NEW VISION

NEW AGE

AND THESE OTHER JAZZ TITLES

AND THESE OTHER NEW AGE TITLES FROM KITARO

New Orleans' first recordings of sounds from the world.

Gramavision Records and Tapes marketed by BuyGram Records

* Chef Menteur, 2 bl. east of Louisa
* Veterans at David in Metairie
* Veterans, 1 bl. east of Causeway in Metairie
* Magazine St. at Octavia

Movies, Music & More!

APRIL 1986/WAVELENGTH 17
W.A.S.P. — On the Edge

His lyrics were read to the Senate committee on rock censorship, but Lawless knows how to walk the edge.

Members of the Parent Music Resource Center use the band's songs to demonstrate explicit lyrics in rock music. They're banned in San Antonio, Texas, and were featured in the last hard rock show in Corpus Christi, Texas, last month before coming to New Orleans.

Yet, off-stage, lead singer Blackie Lawless of W.A.S.P. is mild-mannered, intelligent, and, more importantly in his business, knows how to walk the edge without falling off.

Onstage is another story. Lawless and the band's three other members — guitarist Chris St. Holmes, bassist Tony Richards and drummer Randy Piper — prance from one side of the stage to the other the entire 30-minute show, stopping only to point to large replicas of their own decapitated heads, which sit on poles high above the arena floor.

For their first night on the Kiss tour, W.A.S.P. was prepared for any surprises that may have come their way, including a poster of Kiss guitarist Paul Stanley buried with the dozen or so Lawless posters he throws into the audience nightly. But Lawless was prepared and midway through the instrumental and audience participation portion of the show, pulled out the Stanley poster, crumpled it and went on with what had to be one of the most innovative uses of the usual one side of the arena screaming against the other. The winning side, and even the back of the arena, were targets for the poster-throwing frontman.

Since Kiss drew "first blood," W.A.S.P. was forced to retaliate pitching uncooked whole and quarters of chickens onto the stage during Kiss' encore.

But, it wasn't as though the guys in Kiss weren't expecting a carefully-orchestrated "good-by" from their tourmates. In fact, Kiss crew had strict orders not to let anyone vaguely connected with the W.A.S.P. camp near the stage during Kiss' performance. Their caution wasn't without reason.

Last year when W.A.S.P. joined Kiss for the first time on their Animalize tour, the California-based rock band greeted the headliner with a 50-minute song to demonstrate explicit types of vitamins, including Flintstone chewables, backstage before the show.

The note, according to Lawless, read: "Rumor has it that there are some individuals over there in that camp who may not be as young as they used to be. Here are a few little things that may come in handy."

Lawless may be laughing now, but if his plans for the future hold true he may be in those same shoes a couple of decades down the line.

"I'm going to be the Jabba the Hut of rock 'n' roll," Lawless said after his March 7 performance at the University of New Orleans Lakefront Arena. "Twenty years from now, I'm"
going to be fat and sit around yelling, "More booze, more chicks!"

Lawless, 29, spoke from in front of a large mirror where he patiently applied his aftershow makeup. His girlfriend, who can be seen in both of the band’s latest videos, sat quietly outside the dressing room door as band members cruised up and down the hallways and gathered chicken parts for the big finale of this tour.

Lawless’ girlfriend, by the way, views her new beau as an entertainer and had never even heard of the band until a video producer approached her in an Arizona restaurant, where she was a waitress, to star in the band’s video. The communications student now meets Lawless on weekends whenever and wherever possible. The band leaves for Japan during final exams, so that’s one weekend she’ll have to miss.

W.A.S.P. was scheduled to go to Nashville from New Orleans, join Black Sabbath in mid-March and headline their own tour of Japan.

The four-piece hard rock band gained national notoriety last year when the PMRC chose the lyrics to their song, “Animal, F**K Like a Beast,” to read in front of the PMRC to be rock censorship.

Lawless knows where the holes are in an Arizona restaurant, where she gained national notoriety last year going to a man “hell-bent” on being mayor. Now, “I think they decided that [the band] is what they wanted until they realized the revenue we were going to lose.”

The politicians may be pleased and the spectators disappointed, but W.A.S.P. has put away the blood, and, in New Orleans, the blades, too. The blades they still do from time to time, according to Lawless. (There was a problem with the one he wears the night of the New Orleans performance.) The blood was last year’s show.

“We do a tour, we do a new show,” the lead singer explained. And what a show for a band that never planned to perform live.

“We were going to be a recording band,” Lawless said. “We went out and started playing and we started getting bored with ourselves. That’s the reason the show came about.

Their show, too, is amazing tight and the audience of about 5,000 on this Sunday night were there as much for W.A.S.P. as the headliner.

To meet Lawless after the show, you’d wonder if it was the same guy. No gray streaks in his long black hair. Crystal clear blue eyes without a sign of abuse in any form. He recognizes rock ‘n’ roll as “a dangerous life for some folks if you don’t know how to respect it.”

“I’m not going to go out and get blasted out of my head 365 days out of a year and there are various ways of doing that…various substances and chemicals — liquid things that you can put in your body to do it. I really enjoy what I’m doing. I enjoy performing and to do the kind of show that I do I need a clear head. You can’t run around on that stage like I do and be loaded. Maybe there are some people who can, but I can’t.”

“I’m not a choirboy by any means but I think I know where the edge is and I want to push it just far enough without going off. The secret is being bored with ourselves. That’s the reason the show came about.

Their show, too, is amazing tight and the audience of about 5,000 on this Sunday night were there as much for W.A.S.P. as the headliner.

Lawless said the length of his career will depend on how long he wants to discipline himself. “To do this kind of show that we are doing takes an incredible amount of conditioning. And not just conditioning to go out there and do it. It’s a discipline you have to do year-round. You can’t just let yourself go.”

At least one member of the band has been known to let himself go in New Orleans. Last year, two days after Marti Gras, Chris St. Holmes and the other members of W.A.S.P. were in town for a show with Iron Maiden. The rest is history. St. Holmes was arrested after a long night and early morning at the Dungeon.

But, immediately, after the most recent New Orleans gig St. Holmes could be found tromping up and down the backstage corridor inquiring about the location and business hours of the same establishment.

Lawless, by the way, remembers how to get there, just not how to get home.

P.S. We all know that was a photo of Paul Stanley last month and not Gene Simmons as the cutline implied.

We were just testing your rock trivia skills to see how many Stanley fans really are.

---

**Hall Piano Co.**

**733-8863**

**AFTER HOURS DIAL 468-1701**

**709 David Dr. - Metairie**

---

**Kramer Guitar Month**

at both locations.

See why Sound City is one of the largest dealers for Kramar Guitars in the South.

From beginner to professional Sound City has the KRAMER for you.

---

**Ray Fransen's Drum Center**

SALES...SERVICE...INSTRUCTION

ALL MAJOR BRANDS  COMPETITIVE PRICES

COMPLETE TEACHING FACILITIES

2013 Williams Blvd. 466-8484

---

**Sound City**

3941 Bienville Ave.
NEW ORLEANS, LA 70119
(504) 482-7894

3941 Veterans Blvd.
METAIRIE, LA 70003
(504) 454-7894

---

**Featured**

**Kramer Guitar Month**

at both locations.

See why Sound City is one of the largest dealers for KRAMAR GUITARS in the South.

From beginner to professional Sound City has the KRAMER for you.

---

**Now At Sound City - Jefferson Ensioniq Mirage Keyboard**

---

**Ray Fransen's Drum Center**

SALES...SERVICE...INSTRUCTION

ALL MAJOR BRANDS  COMPETITIVE PRICES

COMPLETE TEACHING FACILITIES

2013 Williams Blvd. 466-8484

---

**Kramer Guitar Month**

at both locations.

See why Sound City is one of the largest dealers for KRAMAR GUITARS in the South.

From beginner to professional Sound City has the KRAMER for you.

---

**Now At Sound City - Jefferson Ensioniq Mirage Keyboard**

---

**Ray Fransen's Drum Center**

SALES...SERVICE...INSTRUCTION

ALL MAJOR BRANDS  COMPETITIVE PRICES

COMPLETE TEACHING FACILITIES

2013 Williams Blvd. 466-8484

---

**Hall Piano Co.**

**733-8863**

**AFTER HOURS DIAL 468-1701**

**709 David Dr. - Metairie**

---

**The Only Shop in this area dedicated exclusively to DRUMMERS and DRUMMING!**

**Ray Fransen's Drum Center**

SALES...SERVICE...INSTRUCTION

ALL MAJOR BRANDS  COMPETITIVE PRICES

COMPLETE TEACHING FACILITIES

2013 Williams Blvd. 466-8484

---

**Hall Piano Co.**

**733-8863**

**AFTER HOURS DIAL 468-1701**

**709 David Dr. - Metairie**

---

**The Only Shop in this area dedicated exclusively to DRUMMERS and DRUMMING!**

**Ray Fransen's Drum Center**

SALES...SERVICE...INSTRUCTION

ALL MAJOR BRANDS  COMPETITIVE PRICES

COMPLETE TEACHING FACILITIES

2013 Williams Blvd. 466-8484
Rock 'N' Roll Dictionary

From Suburban Goof Rock to Speed Metal (not to be confused with Thrash), the name game goes on.

It's almost religiously the way Americans take to labeling things. We follow Gertrude Felicia Hornsby into a convenience store where, rather than buying cigarettes, she purchases a soft pack of Benson and Hedges Deluxe Ultra-Light Filter 100's. To quench her thirst, she picks out a Sugar Free Diet Pepsi Light.

With missionary zeal, the Holy Acronym has most recently spread like wildfire throughout America's multiple music fields. Anyone with a sense of perspective regarding rock music needs a glossary to keep up with those of us label-makers. I mean, let's face it. It's not just rock 'n' roll anymore.

1. HARD CORE: this used-over term has pretty much lost its meaning and today can only be used as a generic type of category for that fast and loud type of snarling guitar rock that everyone over 30 hates. Originating in the bored suburbs of California, hardcore is most easily considered as an American response to British punk music. Today, a great variety of harder scenes exist.

2. SKATE PUNK: bands like Agent Orange and the Big Boys provide the soundtrack to the sidewalk/empty pools surfers. It's not uncommon for these party bands to perform at skateboard championships.

3. COW PUNK: hardcore with a shot of tequila. Also known as country punk, this western-styled anarchy is led by Tex and the Horseheads, Blood on the Saddle, Hickoids, and most recently, Cowboy Bob and the Blood Farmers.

4. THRASH: this is an accelerated form of hardcore that scares the pants off its listeners and exemplifies the Dead Kennedys and Washington, D.C.'s Corrosion of Conformity are the nation's top thrash bands.

5. SPEED METAL: not to be confused with thrash, this is an underground, blitzing form of heavy metal indebted to the UK bands Motorhead and Speed Metal. Speed Metal is rapidly becoming a major scene, attracting metal fans turned off by pretentious show-biz metal bands like Kiss and Twisted Sister. Leading bands include Anthrax, Venom, and Slayer, who recently signed with EMI Records.

6. RAPE ROCK: this wasn't a scene until the senators' wives brought national attention to Los Angeles' Mentors for their lyrics "Bend up and smell my anal vapor." Led by guitar hero Sickle Wifeybeater, whose phallic solos on songs like "My Erection is Over" have overwhelmed rock critics, their You Asked For It (Enigmatic Death) is the premiere rape-rock album to date.

7. DEATH ROCK: an American response to the British Glam Movement (over which Joy Division and Bauhaus reigned), this scene is growing in Los Angeles. Like the glam bands, these groups dwell on gloomish, unhealthy thoughts that attract gloomish, unhealthy teenagers on "loads." Christian Death's Decomposition of Violets is the quintessential sample of this cancer. It is a cassette-only release from ROIR.

8. INDUSTRIAL ROCK: not to be confused with corporate rock. Imagine a band whose members blend the influences of a Pittsburgh Steel Factory with a Detroit Auto Plant to the beat of a New Orleans pildriver. Attending live performances may result in having sharpened lodged into your arm - or eye. This drone scene is just beginning in America. Germany's Einsturzende Neubauten and New York's Swans will be responsible for America's second industrial revolution.

9. CORPORATE ROCK: not to be confused with music, this Orwellian nightmare can be found on commercial FM stations. Night Ranger and Starship join Journey as leaders of this pack.

10. REVISIONISTS: this is another meaningless term used to describe every band that revises the older rock style with the new ones. Tom Petty and the Heartbreakers, the Long Ryders, and the Bangles are slandered by this generic term for their use of Sixties pop music influences.

11. ROOTS ROCK: these "revisions" go back to the early R&B foundations of rock music to play this distinctly American form of music. The Fabulous Thunderbirds (whose new album, Tall Eulogies is produced by Don Was), the Del Lords, and the Big Boys are the roots-rock practitioners today.

12. GARAGE REVIVAL: bringing back the 1966 sound as well as Vox amps, Rickenbacker guitars, fuzz-boxes and psychedelic clothing, this scene is best documented by ROIR's cassette-only release Garage Sale. The Fuzztones (who recently recorded with Screamin' Jay Hawkins), the Vasco Raulas, the Gravediggers, and the Young Fresh Fellows V lead this genre, over many bands.

13. NEW SINCERITY: predominately co-ed bands that wear torn blue jeans and sing songs about love on many days. This scene is centered in Austin, Texas and includes Doctor Mob, the Wild Seeds, Go Dog Go and Zeitgeist whose Translate Slowly is the most sincere.

14. GARAGE ROCK: initiated by the Modern Lovers' "Roadrunner," this humorous form of pop-rock is best exemplified and amplified on "Teenage Dogs in Trouble" by the Power Mowers Theme "of the Young Fresh Fellows," "Kiss Me on the Bus" by the Replacements and, it could be argued, "Jefferson Avenue" by New Orleans' own Hamburger Party.

15. PAISLEY UNDERGROUND: recreating the Summer of Love, this psychedelic Los Angeles scene is led by Rain Parade, the Dream Syndicate and the Three O'Clock. When members from these and other L.A. bands got together to make Rainy Day (Llama/Enigma) they saluted the bands that started it all by covering Buffalo Springfield's "Flying On the Ground is Wrong," Velvet Underground's "I'll Be Your Mirror," Alex Chilton's "Holocaust" and, unfortunately, a misdirected attempt at Jimi Hendrix's "Rainy Day, Dream Away." Take Note.

16. HARDCORE COUNTRY: not to be confused with country punk. Ground zero for this movement is a town called Bakersfield, California, where a certain crowd believes in saving country music from the wrong turn it took in Nashville where elevator strings and other syrupy by-products have stagnated that genre for the last fifteen years. Dwight Yoakam covers Hank Williams, Sr., and the Carter Family on his Warner Bros. Reprise debut Guitars, Cadillac's, Etc., Etc.

17. NEW AGE: this is where Whirlwind Hill scene featuring solo artists piddling on their instruments. George Winston is the New Age god.

EMINENTLY CIVILIZED

Highnoon in the Salon to the accompaniment of chamber music. A most civilized amenity. Extraordinary in this day and age, yet quite typical of Windsor Court Hotel.

Windsor Court 330 richly-appointed guest rooms with marble baths, bay windows and striking views of New Orleans. Superior dining in the city's best new hotel restaurant.

A wine cellar representative of twenty-five years of knowledgeable selection. A complete health club.

WINDSOR COURT HOTEL

And, of course, the touches of service that make this America's eminently civilized hotel. Savor the perfections of Windsor Court. America's eminently civilized hotel.

As refreshingly affordable as it is luxurious. Reservations: 504-523-6000.

Windsor Court Hotel
New Orleans
300 Gravier Street
New Orleans, Louisiana
70110-1035
The leading Hotels of the World
800-223-6000.

20 WAVELENGTH\APRIL 1986
We Are Absolutely Sure There's No God, Fountain of Youth LP.

This absurd art-rock/comedy band from Washington, D.C. plays a very mutated form of halloweed pop, derivative of Pere Ubu, Wall of Voodoo and Saturday morning television. Singer Bruce Merkle seems to be taking turns growling and breathing helium as he sings "Evil Teenage Facility" and "Viva La Sleaze." Purists note: a cover of Steppenwolf's "Born to Be Wild" that is more terrifying than a gross of motorcycle hoodlums. This version sounds like a duet between Bugs Bunny and the Tasmanian Devil. And you thought the Wrestlers' album was scary!

Copernicus, Victim of the Sky, Nevermore, Inc. LP.

On the cover photo of his second album, Copernicus (a.k.a. Joe Smalkowski) is engulfing a microphone during a performance at the 8 B.C. Club in New York City. This long-haired, middle-aged schizo-poet from the Bronx sings, mumbles and shouts stream-of-consciousness lyrics, flip-flopping between heavy theatrical brow-beating to abject moaning. On "From Bacteria," evidently an 18-piece orchestral celebration of this under-acknowledged life form, Copernicus declares "Bruce Springsteen is descended from bacteria." While the title cut reminded me of Talking Heads' "Swamp" it is the lyrics that command one's attention. The ten minute long "Lament of Joe Apple's" is a haunting monologue featuring the very quotable "When I shit, I shit shit and it stinks/when your mother shits, it's Chanel No. 5."

Various, Cover Me, Rhino Records LP.

While the world waits for Bruce Springsteen to record his next twelve-pack of great misunderstood proclamations, Rhino Records once again has taken the initiative. Cover Me is a collection of Boss songs as performed with deference by rock figures from this great big blue marble we will soon be calling "New Jersey." Of course, there's Patti Smith's "Because the Night" and Robert Gordon's version of "Fire" (although Robin Williams' Porky Pig does Bruce Springsteen version is probably more in line with the typical Rhino releases). Boss buddies Southside Johnny and Gary U.S. Bonds make up five of the remaining cuts. The most interesting renditions are all covers of songs that originally appeared on the Nebraska album. The Beat Farmers take their roots-rock approach to "Reason to Believe" while Johnny Cash does a Big Bad "Johnny 99," a countryfied account of the murder spree that obsessed Springsteen during the Nebraska recording. The highlight is the atmospheric "Atlantic City" as recorded by the sincere Austin band, Zeitgeist.
THE CITY OF CHICAGO AND MILLER HIGHLIFE PRESENT THE THIRD ANNUAL

JUNE 6, 7 & 8 GRANT PARK
THREE STAGES CONTINUOUS MUSIC
NOON TO 10:30 P.M.

FEATURING
MEMPHIS SLIM
MATT MURPHY
OTIS RUSH
CHUCK BERRY
BO DIDDLEY
BILL DOGGETT
OTIS CLAY
THE NEVILLE BROTHERS
GLORIA HARDIMAN
ROBERT CRAY
ALBERT KING
POPS STAPLES
DR. JOHN
A WEST SIDE ALL STAR JAM AND MANY MORE.

FOR MORE INFORMATION CALL THE MAYOR'S OFFICE OF SPECIAL EVENTS (312) 744-3315

CITY OF CHICAGO HAROLD WASHINGTON, MAYOR

AMPS • ACOUSTIC & ELECTRIC GUITARS • DRUMS • KEYBOARDS • MIXERS • PA GEAR • SYNTHESIZERS • RECORDING EQUIPMENT

WERLEIN'S WORLD of MUSIC
SINCE 1842

THE MOST COMPLETE MUSIC STORE
in the SOUTH: LOW PRICES — GREAT SERVICE
CASH, MAJOR CREDIT CARD OR IN-HOUSE FINANCING

• 605 CANAL 524-7511
• LAKESIDE 831-2621
• OAKWOOD 362-3131
• PLAZA (E.N.O.) 246-6830
• BATON ROUGE 926-6800
• BILoxi, Miss. 388-4070

DULCIMERS • BRASS & WIND INSTRUMENTS • DISCO EQUIPMENT • ACCESSORIES
A new solo album out on Passport Records, appropriately entitled *Orchid in the Storm* (Passport PB 3605). The title was an idea of [producer] Joel Dorns 'cause at the time we did the album there was a hurricane on the way. And we were trying to get the thing done in record time.' It also connotes the beauty and tenderness of this man's voice to 'still be here and still [be] singing through all the bullshit of a lifetime...you know that was a storm.'

Recorded in 1983 with *Fuyo on the Biyo* (A&M Records) producer Dom, *Orchid* is a five-song act of passion and powerful but strangely fragile vocalizations of music originally done in the Fifties in the do-wop tradition. It is a document of a man whose natural talent is surpassed only by his sincerity and truthfulness. It will not be a number one smash hit like 'Tell It Like It Is' was in 1966 because it is a small project on a financial and promotional budget scale, and Aaron knows this. He merely considers it 'another iron on the fire. It can't do nothing but help.'

A renewed solo career he adamantly refutes. 'It wouldn't be a tour unless the Neville Brothers were along with it anyway, you dig it? [The album] just has given me a chance to work off some steam because I don't get a chance to do too much of that on stage.'

The dream to be heard is one that Aaron has been chasing all of his life. Before 'Tell It' he was doing odds jobs, was on probation, and was dying for a chance to make it big. When 'Tell It' hit he found himself with a sudden overnight nationwide smash, on tour with Otis Redding, and playing the Apollo Theatre in Harlem. But there was no gold record and no instant wealth. 'Somebody got a gold record. I didn't get it. I got a record on my wall a friend of mine painted it gold and put in on a plaque."

'I didn't know about the business coming up. I got beat. But really they beat themselves.' He was paralyzed contractually for two different periods and found himself back in New Orleans driving a truck. It was at this time his mother 'turned me on to St. Jude; the helper of the impossible,' whom he thanks in the credits on his album along with cowboy hero Gene Autry.

In obligation to his family, Aaron opted for steady work, frustrated and bitter at his involuntary restraint. "At one time my favorite song was that [Don McLean] thing about Vincent [Van Gogh]'" Starry Night'I could dig where he was coming from. That cat here was the baddest painter, but he didn't sell nary a painting 'til he died. And I could see how frustrated he was. That song helped me 'cause at the time I was frustrated, and just by me being able to sing that song it put something there [emotions to his chest]. It put some strength there."

Aaron learned to yodel from the old cowboy stars like Gene Autry and the Sons of the Pioneers and learned to sing from Nat "'King'" Cole, Pookie Hudson, Jackie Wilson and others. He is now influencing a new generation of singers such as Elvis Costello, who cites Aaron as the major influence for his recent song "Only Flame in Town," Mick Jagger and Bob Dylan have also paid public tribute to his voice. He concurs, "The big stars have been hip to us, and now that's helping to bring the audience. They say, hey, you're checking us out, now check these dudes out."
The famous people listed below are:

- A. Among the greats of Jazz.
- B. Among the many fine artists who license their music through BMI.
- C. All of the above.

Muhal Richard Abrams  
Nat Adderley  
Manny Albam  
Mose Allison  
Gene Ammons  
Kenny Barron  
Alvin Batiste  
George Benson  
Carla Bley  
Paul Bley  
Jane Ira Bloom  
Joanne Brackeen  
Anthony Braxton  
Bob Brookmeyer  
Ray Brown  
Dave Brubeck  
Ron Carter  
Leon Ndugu Chancler  
Don Cherry  
Arnett Cobb  
Billy Cobham  
John Coltrane  
Larry Coryell  
Ted Curson  
Miles Davis  
Jack De Johnette  
Paul Desmond  
Paquito D'Rivera  
Bill Evans  
Gil Evans  
Jon Faddis  
Art Farmer  
Wilton Felder  
Rodney Franklin  
Stan Getz  
Jimmy Guiffre  
Dexter Gordon  
Dave Grusin  
Charlie Haden  
Chico Hamilton  
Lionel Hampton  
Herbie Hancock  
Barry Harris  
Eddie Harris  
Jimmy Heath  
Percy Heath  
Joe Henderson  
Wayne Henderson  
Stix Hooper  
Freddie Hubbard  
Milt Jackson  
Illinois Jacquet  
Keith Jarrett  
Bud Johnson  
J.J. Johnson  
Ryo Kawasaki  
Rahsaan Roland Kirk  
Lee Konitz  
Yusef Lateef  
Hubert Laws  
John Lewis  
Ramsey Lewis  
Dave Liebman  
Chuck Mangione  
Adam Markowicz  
Lyle Mays  
Jackie McLean  
Pat Metheny  
Charles Mingus  
Theolonious Monk  
James Moody  
Sy Oliver  
Jimmy Owens  
Eddie Palmieri  
Charlie Parker  
Art Pepper  
Oscar Peterson  
Sun Ra  
Max Roach  
Red Rodney  
Sonny Rollins  
Roswell Rudd  
George Russell  
Joe Sample  
Pharoah Sanders  
Mongo Santamaria  
Shirley X. Scott  
George Shearing  
Archie Shepp  
Wayne Shorter  
Jabbo Smith  
Lonnie Liston Smith  
Sonny Stitt  
Ira Sullivan  
Cecil Taylor  
Clark Terry  
Jean "Toots" Thielemans  
Charles Tolliver  
Brian Torff  
Stanley Turrentine  
McCoy Tyner  
Miroslav Vitous  
Cedar Walton  
Frank Wess  
Ernie Wilkins  
George Winston  
Phil Woods  
Lester Young  
Joe Zawinul

Wherever there's music, there's BMI.
His article continues one from November 1984 (WL 49) that stressed the pervasive influence New Orleans has had on Little Richard's music and career. Two New Orleans musicians played as founding members of Little Richard's band The Upsetters from 1953 to Richard's first retirement in late 1957. To my knowledge, Wilbert Smith, better known as 'Lee Diamond,' was never interviewed and, sadly, died in February 1985 in Atlanta.

Drummer Charles Connor was the only New Orleans musician interviewed for Charles White's biography of Little Richard, The Life and Times of Little Richard. But White barely touched Connor's surface.

Charles Connor was born on January 14, 1935, at Charity Hospital in New Orleans. He grew up in the French Quarter with his Creole-Indian mother and his father, a sailor from Santa Domingo.

"My father bought me my first set of drums when I was five years old. I played in the high school band at Joseph S. Clark on Dumaine. I didn't go farther than the tenth grade because I started traveling with Shirley and Lee."

"The way I got my style of playing, I would mix dixieland jazz and progressive jazz together, 'cause I dug those type of drummers. I always wanted to be the Charlie Parker on drums, you know, tricky and clever.

"My first professional job was at the Hi Hat with Professor Longhair in 1950. When I was playing behind Fess, Fess used to smoke pot a lot. I'd look at Fess and he'd wink at me. And if he'd wink at you that'd mean you're doing something he liked. He kept winking and I said, 'Well, this cat's winking and I know he's not gay.'"

"Fess picked me up one Saturday evening. And he was talking to my mother. 'Okay, Mrs. Connor, I'm gonna take care of your boy and everything. I'm not gonna let him smoke no "mootees."' [marijuana]. I'll just let him drink one beer.' And my mother said, 'Okay, Professor' — he used to like to be called "Professor." And we'd get in the car and Fess said, 'You be a good boy and I'll let you drink two.'"

"You had to be a special kind of drummer to play behind Fess, because Fess was so tricky you'd lose the tempo. You had to do all those little fills and stuff."

"I remember seeing Little Richard at the Tijuana Club in New Orleans in 1953, with a group called the Tempo Toppers, but Little Richard wasn't the solo singer. He was just one of the group. He was almost invisible. The only thing that made Richard visible was the way he wore his long hair and that pancake makeup. He got the idea from Billy Wright out of Atlanta, Georgia. They sang blues, something like a more modern Mills Brothers."

In the early Fifties Connor played with a slew of New Orleans-connected performers — Papa Lightfoot, Christine Kittrell, Joe Jones, Guitar Slim, Champion Jack Dupree, Blazer Boy, etc. — whom he plans to cover in a book he is writing on his career. He toured and recorded (behind Kittrell and Lightfoot) with a band consisting of Milton Batiste (bass), Edwin "Guitar Red" Mayer, Nat Perilliat (tenor), and sometimes Eddie Bo (piano) and Wilbert Smith (tenor).

"I was playing with Smiley Lewis and Shirley and Lee (in late 1953) when Richard picked us up out of Nashville, Tennessee."

"Lewis was sort of a grumpy type of guy. He didn't allow any smoking in his van. He didn't want you to drink too much when you go on the bandstand."

"He was a sorta corny type guy. He had a pot gut and very little hair on his head and big eyes, so he sorta looked like a little frog. And we used to go in restaurants and stuff when the song "The Bells Are Ringing" was real popular. The people said, 'Here comes Smiley Lewis' — "The Bells Are Ringing."'"

"Yeah, and his pot gut looks like a big bell!"

"Smiley liked a young woman and he bought some false teeth for her. The woman got mad and said, 'I'd rather be bare-mouthed than to put up with your stuff.' And she took the false teeth out and gave..."
especially if he liked the way you played behind him.

"I was in love with Shirley when I was a young kid. I used to try to show off while I was playing my drums to try to impress Shirley.

"In one incident up in Nashville the hotel caught on fire on the second floor, and I went up in Shirley's room. I saved her footlocker. She must have had about five or six hundred dollars in the footlocker, and they were calling me a hero for saving Shirley's life.

Milton Batiste was in the hotel room on the second floor, and he hung his shorts over a gas heater. His shorts caught on fire. The whole second floor burned. Milton Batiste— we used to call him 'Half-a-head.'

"You know how the hotel caught on fire? Milton Batiste was in the hotel room on the second floor, and he hung his shorts over a gas heater. They were on fire on the second floor, and we were calling him a hero for saving Shirley's life.

"I saved her footlocker. She must have had about five or six hundred dollars in the footlocker, and they were calling me a hero for saving Shirley's life.

"One time would travel with no drums or whatever, just a guitar player by the name of Thomas Hardwell who was playing at the Club Ravelot. Richard

<table>
<thead>
<tr>
<th>WE'RE HERE!</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUR FIRST RELEASES</td>
</tr>
<tr>
<td>DAVID BENOT</td>
</tr>
<tr>
<td>THIS SIDE UP</td>
</tr>
<tr>
<td>DOUG CAMERON</td>
</tr>
<tr>
<td>FREEWAY MENTALITY</td>
</tr>
<tr>
<td>HOMECOMING</td>
</tr>
<tr>
<td>EDDIE HARRISELLIS MARSALIS HOMECOMING</td>
</tr>
<tr>
<td>THE JAMES RIVERS QUARTET</td>
</tr>
<tr>
<td>THE DALLAS SESSIONS</td>
</tr>
<tr>
<td>SKANK</td>
</tr>
<tr>
<td>I NEVER SAID THAT</td>
</tr>
<tr>
<td>LISA RHODES SHIVERS</td>
</tr>
<tr>
<td>SPINDLETOP RECORDS</td>
</tr>
<tr>
<td>1500 SUMMIT STREET</td>
</tr>
<tr>
<td>AUSTIN, TEXAS 78741</td>
</tr>
</tbody>
</table>

He was playing at the Club New Era and Thomas Hardwell came up there and told us, 'Richard wants to see you and you! I almost fell off my chair. He was pointing at Wilbert, who was playing piano and switching over to tenor, and to me!

"So we went to the hotel the next day—it was the YMCA, rather. And Richard said, 'How would you guys like to travel?' Man, we didn't know what to say. We looked at each other like two dumb fools. And I said, 'Yeah!' He said, 'I guarantee you $15 a night.' Now $15 was a whole lot of money in those days, 'cause you could get a hotel room for $12 a week.

"Richard was doing Roy Brown and Fats Domino numbers, a lot of Fats numbers—'Goin' Home Tomorrow' and ' Ain't That Stout'." And then Roy Brown—"Well, I heard the news, there's good news tonight!" And a number by Ruth Brown—'Mama, She Treats Your Poor Boy Mean.'

"But Richard would always put those numbers up in more of a cut-time tempo. He would speed the thing up, and that's when rock 'n' roll really began.

"When we played live before 'Tutti Frutti' was cut, it was 'Tutti Frutti, good booty—'. 'Wopbobalamoobopwopbamboom' came from the way I played the drums. 'Wopbobalamoobopwopbamboom' was on my snare drum. 'Loo bop' was on my tom tom and my snare drum. The 'wopbobalamoobopwopbamboom' was on my bass drum. In other words, that's the way Richard would explain to me to play it—'I wanna hear that 'wopbopaloobopda-bomboom'Earl Palmer [who played drums on the record] is not playing that. He's just playing a straight backbeat. But every time Richard sings that 'Awopbop—', I'm accenting that with him on my drums.

"Little Richard and I, we invented or composed that beat to rock 'n' roll, not just a backbeat. I'm talking about a choo-choo train-like, 16 notes or whatever. And Richard wanted me to play that way behind him. I had never heard drummers playing like that before. And I didn't know how long I could last doing that. But I finally developed what he wanted to hear.

"I cannot do justice, in the short space allotted to me, to Charles Connor's career with Little Richard and dozens of other rock 'n' roll greats—Lloyd Price, Larry Williams, Dee Clark, Sam Cooke, the Coasters, etc.—which is a good reason for you to buy his book when it comes out. But it should be noted that Charles' great 'choo-choo train' drum style was immortalized in a couple of records Richard cut with the Upsetters, 'Ooh My Soul' and 'Keep a Knockin' , ' both recorded on a Washington, D.C., radio station while on tour. Connor recalls, 'Richard wanted to be so revolutionary and everything. That's the first rock 'n' roll or rhythm & blues four bar intro with drums [on "Keep a Knockin' "] . Now I created that. Richard gave me $500 for creating that idea.'

Connor's pounding four bar intro has been stolen many times, notably by rock's richest plagiarists, Led Zeppelin, in their pre-sumptively titled tune "Rock and Roll."

Connor lived in New Orleans until 1970 when he moved to Los Angeles and became a security guard, currently at radio station KRTH, where he greets the has and never-beens of rock 'n' roll. About six years ago he met musician Robert Leslie, who got Charles back into music, first with Bryan MacLean (ex-Love) and Bryan's little sister Maria McKee (pre-Lone Justice) and currently with a new group of Upsetters, who, judging from their 45's, seem to be dedicated to bringing back that good ol' New Orleans/Macon rock 'n' roll, with an L.A. accent.

Charles also was Little Richard's brother-in-law for nine years while he was married to Richard's sister. He visited Richard in the hospital shortly after Richard's car wreck last October: "I was telling him about cornbread, mustard greens, gumbo and all that stuff, and he laughed so much his stomach started hurtin'. He said, 'Don't tell me nothin' funny no more!'"
Philip Glass

“There’s a generation of people who hated new music and they may not be aware that they don’t have to hate it anymore.”

By Ann McCutchan

To get to Philip Glass’s East Village brownstone you catch a cab that drops you off in the wrong neighborhood, then scurry across the Bowery and circle another two blocks out of your way to avoid the deadbeats slumped in front of a diseased soup kitchen. Once you’ve made it safety to the right door, the free-floating Manhattan anxiety magically disappears. Philip Glass feels good here, in a cool gray library that is filled with books, records, and sound system, Glass talks about classical concert audiences and fans of more popular musics like jazz and rock. Along with Steve Reich, Terry Riley, and others, Glass is also labeled a "minimalist." "I find that word pejorative," he says, "I think 'hypnotic' is a better word for it. "

Glass is one of a handful of "crossover" composers whose music of the past decade has attracted both classical concert audiences and fans of more popular musics like jazz and rock. Along with Steve Reich, Terry Riley, and others, Glass is also labeled a "minimalist" — an inadequate catch-all term applied to composers who work subtly, usually African or Eastern-influenced transformational techniques associated with Loyola University from 1976 to 1980.

on simple, motivic building blocks of music.

For example, Glass might take a musical fragment that resembles a snippet of a broken chord bass line from a Mozart sonata, and repeat the fragment over and over, treating it to occasional tiny changes (such as the addition of one note). The result is what some call the aural equivalent of Op Art. Just as M. C. Escher’s school of fish metamorphoses across the canvas into a flock of birds, so do Glass’s slowly changing tonal bits create new waves and patterns in his musical fabrics. Thus, traditional musical "themes" and complex, late-19th-century harmonies are as far from the minimalist’s compositional menu as steroid-injected beef is from a macrobiotic diet.

It’s not surprising, then, that Glass’s compositions have been called "hypnotic." "I find that word pejorative," he says, "I think hypnotic things make you sleepy. I always thought the purpose of music was to make you awake.

On the other hand, when I was a kid, I remember going to hear a Beethoven symphony and seeing some really hate his work, and some are just plain jealous.

Perhaps this envy stems from the fact that Glass paid his dues to academia and escaped the safety of the tenured twelve-toners. Born in 1937, he received a master’s degree in composition from Juilliard, where he wrote “something like 70 pieces.” But he felt that he didn’t yet have a firm foundation in harmony and counterpoint, and went to Paris to study with the great pedagogue Nadia Boulanger, who had taught just about every major American composer from Aaron Copland to Elliott Carter.

"It was through that study that I began to understand the difference between technique and style," he says. "And I also understood that even a personal style isn’t possible unless you had a solid technique." After two years of exercises with the great pedagogue Nadia Boulanger, who had taught just about every major American composer from Aaron Copland to Elliott Carter.

"It was through that study that I began to understand the difference between technique and style," he says. "And I also understood that even a personal style isn’t possible unless you had a solid technique." After two years of exercises with works of Bach, Mozart, and Beethoven, he had mastered the rules enough to break them with savagery and intelligence. "At that point, the rules became independent," he says. "Some of the things I do technically speaking are not in the harmony books." At the same time that he was polishing his Westerm-composing skills, Glass took a job notating sitarist Ravi Shankar’s Indian music for French musicians to play on orchestral instruments. Working
with Allah Rakha, Shankar's tabla player. Glass was exposed to a cyclic, repetitive tradition based on the smaller ones (eight notes worth half a beat each). Glass began to assimilate the Indian aesthetic, and later hitchhiked around North Africa and India, listening to local radio stations to further absorb Indian practices.

By the late 1960s, he had returned to New York and dissolved all of his previous compositions in favor of a new style based on additive, repetitive principles. His 1976 opera Einstein on the Beach placed him squarely in the forefront of American art music and clinched his reputation in Europe, as well. Since then, his music has grown both in complexity and disowned all of his previous compositions in favor of a new style based on additive, repetitive and disowned all of his previous compositions in favor of a new style based on additive, repetitive

Since then, his music has grown both in complexity and maturity, and popularity, and Glass has become the world has seen since John Cage. His frequent associations with other primary avant-gardists, such as playwright Robert Wilson and performance artist Laurie Anderson, and his willingness to embrace elements of the pop music world not only make his work more marketable, they have a major impact on his methods. For instance, in his new opera, The Making of the Representative for Planet X, based on a book by Don DeLillo, who wrote the libretto, he has scored the voice parts much lower than in traditional operas.

"You tend to understand sung words better when they're closer to the speaking voice," he says. "That's why pop singing is always done much lower than operatic singing. And generally speaking, you can understand the words in pop music much better than in operatic music." Amen.

Does Philip Glass think he is revolutionary? "It's hard to tell," he says. "I think there was a time when the music appeared that way. It's so hard to tell in your own lifetime. It's the next generation that decides.

"The history of music moves so slowly. Not much happens. In the visual arts, you see tremendous changes. Within a 20-year period you'll have a Jackson Pollock, and a Frank Stella, and an Andy Warhol. And each one seems to have changed the parameters of the language. It doesn't happen very much in music, because it's a literary language, a written language, for the most part. Therefore, it becomes susceptible to academizing in a way that painting is less so. Also, I think the way we hear changes very slowly.

Still, Glass recognizes that American art music is undergoing a flowering of styles unequaled in this country's music history. "The idea that there is so much range in new music simply wasn't around before," he says. "It's just in the nick of time, too. I think new music almost died.

For his New Orleans engagement with the Ensemble, Glass will program excerpts from the operas Einstein on the Beach and Akhnaten, as well as other pieces from the recent past. Although he's confident that New Orleans music aficionados of all breeds know new music, he agrees to pass on some pre-concert advice to the uninitiated on how to listen to Philip Glass.

"I think I would suggest," he says thoughtfully, "that they DO listen!"

New Music Weekend—

April 4, 1986

Friday:

Sandy Hinderlie, 8 pm Loyola Performance Hall

Saturday:

Philip Glass, 2 pm Lecture in Courtyard, 7 pm & 10:30 pm Concert Loyola Performance Hall

Sandy Hinderlie: Reflections in Glass

A small child sits in a pool of light, playing jacks among the ghost voices of her other children. A Frenchwoman sings of her past lives. The words of Emily Dickinson accompany a cello solo that is brittle with despair, soft with hope.

These are some of the sonic images New Orleans composer Sanford Hinderlie has woven into a continuous 90-minute concert of his electro-acoustic music, to be performed at the Loyola Performance Hall April 4.

Hinderlie, who hopes to attract an eclectic audience like Philip-Glass's, is definitely one-of-a-kind on the New Orleans music scene, and has lately been going national with his improvisational dreamscapes. His performance ensemble is called Synthesis 2000 — An Electronic Dream Odyssey. And it includes some of the city's most vibrant avant-garde vocalists, like Vachon; cellist Karen Ray; woodwind giant Tony Dagradi; and percussionist Mike Brothers.

All of these people have both classical and pop/ jazz backgrounds. Vachon once lived in Africa to learn native rhythms and language, still sings Schubert, and has cut several jazz and rock albums. Ray played in the pit for musicals while she recorded R&B with Professor Longhair, progressive jazz with Astral Project, and plays with the New Orleans Saxophone Ensemble. Brothers can be found in the middle of his jazz trio or the New Orleans Symphony.

Hinderlie was a protégé of the late electronic music pioneer Merrill Ellis. It's not surprising that the 34-year-old composer adopted Ellis's accessible approach to music-making. "My music isn't pop music, but it's not atonal, either," says Hinderlie, whose favorite composers (besides Ellis) include former West Coast rebel Larry Austin, Igor Stravinsky, Chick Corea, George Crumb. He's also been inspired by Laurie Anderson and the Dallas-based improvisational ensemble BL Lacerta, which played at Loyola four years ago. "I don't target my music for any particular group of people," Hinderlie explains, "so it's well-received by all types: the rock culture, the academics, the general music lover.

A typical Synthesis 2000 concert is set up like this: Hinderlie selects several of his original pieces that share a common theme (such as dreams). Each piece has its own electronic tape score, or concertmaster, as Hinderlie calls it, with which a live soloist or group is featured singing or playing. The performance is punctuated by Hinderlie's own improvisations, and as Hinderlie and put on paper, but he encourages his colleagues to devise, to improvise within the open sound structure the tape provides. Behind all of this is the composer (assisted by soundman Stuart Bengel) who adds to and manipulates the live voice and instrument sounds with a bank of keyboards, electronic equipment and synthesizers reminiscent of a Star Wars set. Using digital delay, Hinderlie might create a Seurat-like tone fabric from Vachon's voice. Or he might swirl a dial and turn Ray's cello into a jet plane. In this music, the listener won't be assailed with stereotypic bleeps and blips. One should expect sonorous, nearly-pop lyricism that always takes flight, never bogs down.

One piece segues smoothly to another, enhanced by subtle lighting by Dan Zimmer. And in this production, Hinderlie will introduce the sculptures of Houston artist Frank Williams to his performance environment. Compelling and weirdly disturbing, one of Williams' figures starts as an embryo at the feet and grows up to senility at the skull. It is a dream figure, a life and death symbol that is as organic to Hinderlie's concept as his players' improvisations are to his compositions.

Hinderlie has been developing this show since 1981, when he came to New Orleans to join the composition faculty at Loyola University. Synthesis 2000 ("We're striving to be fifteen years ahead of our time") has been showcased in the CAC and at new music concerts around the country, most notably at the annual Electronic Music Festival. Now, says Hinderlie, Synthesis 2000 is planning to acquire new electronic instruments and schedule a tour. This expansion will cost $35,000, a challenge for the composer, who admits that, "Like any musician, my credit cards are always to the limit. Still, Hinderlie is busy refining his work, filling away ideas for new pieces that he says will employ more live percussion instruments and complex electronic rhythm effects. "So many composers today destroy their own music by writing pieces that are too long, or by writing pieces that are too long, or by calling an idea too far," he declares. "You need a sense of form and variety.

"With electronic music, it's easy to just bore the hell out of your audience. I won't do that. I want to spark people's imaginations so they can carry my music one step beyond the live performance and create their own sound pictures, their own dreams."
LISTEN AND LOOK FOR THESE FINE PRODUCTS IN USE AT THE 1986 NEW ORLEANS JAZZ AND HERITAGE FESTIVAL
CONCERTS
Tuesday, 1
The Lang Ryders, Tipilina's.

Wednesday, 2
10,000 Mantises, Tipilina's.

Friday, 4
Simple Minds, UNO Lakefront Arena.

Synthesis 2000, an "electronic dream odyssey," featuring Sandy Hendley, 8 p.m., Loyola.

An Evening On Broadway, with the Jefferson Singers, Multicultural Methodist Church, 7 p.m., Melanie Road (535-5727).

Saturday, 5
Van Halen, Mississippi Gulf Coast Coliseum.

Philip Glass, probably the most hatedly discussed and (to our cobwebbed mind) overrated living composer—although his Akhnaten opera is pretty heady madness; 7 p.m., Louis J. Hartzell; works by Mozart and Respighi, as well as the world premiere of Star's Just An Accident!—A Requiem for Azuls Weblom and Other Victims of the Absurd—Weblom, possibly the greatest of the atonal New Vienna School composers, was, you see it reallyiacally, shot by an overemotional American Occultist in wake-city for being out of sawtr.

Sunday, 6
Harpsichord and Organ Recital, 4 p.m., Christ Church Cathedral, 2916 Di. Chariot.

Wednesday, 9
Luts of the New Church, Tipilina's.

Friday, 11
Luther (No, I do not have AIDS) Vendross, UNO Lakefront Arena.

Saturday, 12
GuitarCali Diary: Dash-Rip-Rock, Jimmy's.

Wednesday, 16
Soyro Goya, Grant Street Dance Hall, 113 W. Lafayette, (318-237-9513).

Thursday, 17
Java recording a live album at Tipilina's.

Saturday, 19
Jefferson, Chamber Orchestrata and Jefferson Children's Choir in a program of works by Boccherini, Fauré and Ernest Bloch; Multicultural Presbyterian Church, 103 Codier. (535-5727).

Sunday, 20
Organ Recital, 4 p.m., Christ Church Cathedral, 2916 Di. Chariot.

Saturday, 26
Worldwide Concert with the Beach Boys, Madrona, Prince Di and many other well-known acts to be bared all around the world where rock-h-hroll is all they play: originally your First Lady (not me, I didn't vote for her) was to appear but raised some sand about all the dope flies on the program and how they had to be bumped but instead got bumped herself as the promoters wisely realized that if they tested for drug traces in the bloodstream, the concert would probably be about twenty minutes long.

Note Real Bone: See article elsewhere in this issue for jazz fest concert information of the most exact and scintillating sort.

Friday & Saturday, 11 & 12
Superbop Concert, with Joel Levine conducting and Jim Hendon narrating, selections by Benny Goodman, Dean Stockton and Pro's musical setting of Casey at the Bar.

Tuesday & Wednesday, 29 & 30
Classical Concert, with Philip Entremont conducting, soprano Vicki Fink and narrator Eugene Casey at the Bat.

LIVE MUSIC
FRENCH QUARTER, MARIGNY & CBD
Artist Cafe, 608 Bourbon, 522-9528. Open stage daily from 3 p.m. to 4 a.m., but look for jazz, blues, rockers, bluegrasses, Japanese Acid music. Vietnamese waiters, ciao dancing and what have you: the French Ticklers appear here often.

Bayou Jazz Alley, 201 Bourbon, 524-9200. Jazz Unlimited every night from 8.


Bar's Ramada Inn, 1752 Canal, 525-5525. Call for April listings.

Boutonniere's Retreat, 1007 Decatur, 561-9743. Fred McDowell daily from 4-7, and 10-12:30 p.m.

Brew House, Jackson Brewery, Decatur St. 525-9843. Call for April listings.

Cafe Brasil, 1108 Bienville, 942-2368. Call for this month's diversion, musical and otherwise.

Cosmics, 1201 Burgundy, 561-9358. Call for April events.

Creole Queen, Peydros Street Wharf, 524-9814. Nightly, with boarding at 3:30, Andrew Hall's Society Jazz Band.

Dream Palace, 534 Frenchmen, 943-0060. Call for the club's information.

Fairmont Court, in the Fairmont Hotel, 529-7111. Mon.-Sat., from 9, Ginny Cheatham.


Mallory Street and His Creole Jazz Band from noon to 11 p.m. APMF from midnight until almost light.

Fandango's, 601 Tchoupitoulas, 524-7907. Call for precise information on the Crescent moon.
NEW ORLEANS JAZZ & HERITAGE FESTIVAL
April 25-May 4, 1986

Presenting the Evening Concert Line-up
APRIL 25—FRIDAY 7:00 p.m.
Miles Davis/Stanley Clarke
Storyville Jazz Hall 8:00 p.m.
The Original Cast of "One No Time"; New Orleans Blue Serenaders;
Wallace James with the James Dupongphey Chicago Jazz Band;
Old Time Jazz Band of Helsitink, Finland.
APRIL 26—SATURDAY
Municipal Auditorium 8:00 p.m.
WYLY AM & FM Presents
Pouter Club Alhambra 10:00 Midnight
The Leaders—Famadou Don Moye, Chico Freeman, Lester Bowie;
Henry Butler, Charlie Haden and Jimi Jackson;
Kidd Jordan's Electric Band.
APRIL 29—TUESDAY
Theatre of Performing Arts 8:00 p.m.
Al diMeola; Steps Ahead—Michael Brecker, Peter Erskine,
Michael Maneri and Victor Bailey
APRIL 30—WEDNESDAY
Theatre of Performing Arts 8:00 p.m.
Travel New Orleans, Inc. Presents
Nina Simone; Olatunji & Drums of Passion
MAY 1—THURSDAY
Riverboat President 9:00 p.m.
"La Grande Hoche de Musique
Joe Feliciano/Mauro Jami sandi Machine
MAY 2—FRIDAY
Riverboat President 9:00 p.m.
"Louisiana Rock & Roll Gumbo"
Jerry Lee Lewis; Rockin' Sidney; The Radiators
Storyville Jazz Hall 8:00 p.m.
The Copasectics, Masters of Tap featuring Bunny Briggs; Carrie Smith
in a Tribute to Bessie Smith; G. W. Caruso; Jaz Band of Tokyo, Japan
Project Club Alhambra 10:00 Midnight
The Dollar Original Men; Alvin Batiste; The New Orleans Sax Quartet
MAY 3—SATURDAY
Municipal Auditorium 8:00 p.m.
The Neville Brothers; Burning Spear;
Chief Commander Ebenezer Obey and his Inter-Reporter Ju-Ju Orchestra
A Special Group of Festival Friends
The Louisiana Heritage Fair portion of the Jazz Festival takes place on the infield of the Fair Grounds Race Track; a portion of the festivities will be Sunday, April 27, and Saturday, Sunday, May 3 and 4. There will be ten stages of simultaneous music performances throughout the city, and over 90 different local culinary delights, and hundreds of artisans.
TICKET INFORMATION
Tickets for all Jazz Festival events may be purchased at all Ticketmaster outlets in the following cities: New Orleans, Hammond, Houma, Baton Rouge, Lafayette, Biloxi, Gulfport, Mobile, Pensacola, Fl. Walton.
To order tickets by telephone, you may call 504/888-8131 in New Orleans and 1-800/268-3944 in Florida. Tickets are available at all Ticketmaster outlets in the area, or by calling 1-800/535-5151.
Tickets may also be purchased by calling the Jazz Festival office at 800/268-3944.
For a complete schedule of jazz festival events, or to purchase a ticket order form, send a self-addressed, stamped envelope to New Orleans Jazz Heritage Festival, P.O. Box 2530, New Orleans, LA 70176.
The Monkees: Headquarters
Doctor John: Desitively Bonnaroo
The Monkees: Pisces, Aquarius, Capricorn & Jones Ltd.
Yusef Lateef: This Is
Ramsey Lewis: Dancing in the Streets
The Monkees: Trick Bag
Meters: Mass in F Minor
Electric Prunes: Magic Bus
The Kinks: Kinkdom
Gerry & the Pacemakers: Ferry Across the Mersey
Sonny Rollins: Oye Como Va
Charles Mingus: Blues & Roots
The Lemon Pipers: Surfin' USA
Lee Morgan: I Was Kaiser Bill's Batman
Orson Welles: Citizen Kane
Pat Boone: Love Is a Many Splendored Thing
The Psychedelic Furs: The鲲
Pisces, Aquarius, Capricorn & Jones Ltd.: America's Fab Four
Rush: Hemispheres
The Monkees: Headquarters
Doctor John: Desitively Bonnaroo
The Monkees: Pisces, Aquarius, Capricorn & Jones Ltd.
Yusef Lateef: This Is
Ramsey Lewis: Dancing in the Streets
... the novel...

Lee Morgan: Search For A New Land
Sonny Rollins: Worktime
Charles Mingus: Blas & Roots
Kinks: Kinkdom
Beach Boys: Surfin' USA
Gerry & the Pacemakers: Ferry Across the Mersey
... and thousands more treasures at incredibly low prices!

Johnny J and the Hitmen, Fri. 4 at Jimmy's with Mondo X, Fri. 11 at the Parkview Tavern and Sun. 27 at the Jazz and Heritage Festival.

943-2000. Post time daily at 1, Wednesdays through Sundays, save for Fridays at 3 p.m.

All through April
Potsinger Contest for the 7th Annual Louisiana Renaissance Festival, to be submitted to the Jefferson Performing Arts Society, PO Box 704, Metairie, LA 70004, and I was sitting around the other night with Correggio, and Rosso Fiorentino and they all thought they had a few ideas about what it might look like. Deadline is May 14, more information at 504-524-9727.

Thursday, 3
What Do Men Want?, 4 to 5 p.m., Women's Center Lounge, Tulane, 865-5338. Hey, if they can answer that question in an hour, I'll be there like a duck on a junebug.

Sunday, 6
Ice Cream Sunday, at the Audubon Zoo. Visitors will be able to create and enjoy their ultimate ice cream fantasy as they combine all their favorite ingredients: what's that? eye of newt and tongue of bat? the thumb of a drowned sailor? Men those Uptown people!

Friday, 11-Sunday, 13
1986 French Quarter Festival, all over the damn place, 6 stages, among the highlights: Friday, a steamboat race between the Delta Queen and the Natchez at 2:30 ending up at (hope not too) Jackson Square, Saturday, tug-of-war at the Wildlife and Fisheries Building, from 9-30 a.m., including the Police v. the Firemen, the Council v. the Firemen (you'd that get in there? just kidding...), radio v. TV, the chefs v. the maître d's, and if you think I'm going to make the wisecrack you think I'm going to make, forget it; a Spectacular Sniffing Challenge in the 800 block of Bourbon (often pretty aromatic or pungent any-how) at 1 p.m., and Can Can Dancers at Bourbon and Bienville at 2 p.m. Sunday: more sniffing, same time, same place, the Gospel Soul Children at 2 at the Wildlife and Fisheries Building, and an all-Mozart program at St. Louis Cathedral at 3 p.m. and a fireworks finale at 8:30. Those are only a few grains of sand on this particular beachhead, too. Call the French Market Corporation at 522-2633.

Saturday, 19
Friends of Lafreniere Park "Membership Thrive Day," 10 a.m. to 4 p.m. on the Park's Pavilion Island; all who join get free holiday and cold drink, 32 oz. refillable souvenir cup, free boat ride and entertainment as well. Information at 504-527-3171.

Sunday, 20
8th Annual WalkAmerica Event for the March of Dimes; a 20 K route, beginning at 8 a.m. at City Park's Old Driving Range, Register at all 7-11 stores or the March of Dimes office, Information at 522-0785.

Monday, 21
Ben's Rush, a comedy-variety show at the Maple Leaf on Oak Street, with Monte the Meme, M. Berkley, Mike Smith, Ronnie Pope, Ken Ferguson (related to that other famous comedian, Charles Ferguson of the TP-SI?), Peter Gabb

VIDEO

RIVERBEND
A Jewel returns to Riverbend
Gem Stone Beads and Jewelry
740 Dante Street
866-4433
preserve on-the-air spontaneity, the basic format of this very magazine. Hunt Bodley acts as the director of the musical world, interviews, local events, etc.

NOVAC, continuing programs and classes in video production and editing. Information at 504-8650.

St. Bernard Report, with Mary Serpas and Bill Estes, Channel 20. Group W; interviews with local and national acts. 6 p.m. Monday-Friday.

WYES, Channel 12. PBS, Wed. 2: Padre Dami
tego sings Zarzuela, written in the Spanish equivalent of Gilbert and Sullivan, 7 p.m.

Thurs. 3: Nothing Sacred, the 1937 Ben Hecht, William Wellman black comedy about the stupidity of the American public—as timely as today's headlines, as they used to say—with Carole Lombard as the girl who becomes a national heroine through a mistaken diagnosis, Fredric March as the reporter who loves her and sells her. Charles Winninger, the straight Walter Connolly, Sig Ruman, Hattie Mccallum, Margaret Hamilton, 11 p.m.

Sat. 5: HAPPY END, the 1928 Brecht-Weill musical, a disastrous flop in its day, has a better score than Dreissgenuber and is about the Salvation Army and gangsters and makes the similar Guys and Dolls look atomic by comparison, 1 p.m.; Tales of Beatnik Potter, the children's books brought to rapturous life in this unsoundedly neglected 1971 film with the Royal Ballet; they're all here—Appy Dapple, the little brown mouse, Peter Rabbit, Mr. Jeremy Fisher and Frederick Anning—cuing it up as Mrs. Tiggy-Winkle, 3 p.m.

Austin City Limits Songwriters' Special with Emmylou Harris, Randy Cash, Lacy J. Dalton, Gail Davies and others, 7 p.m.

Wed. 23: Live from Lincoln Center, 8:30 p.m.
Grayline Sightseeing

**JAZZ FEST SHUTTLE**

Grayline sightseeing will take you to the heart and soul of New Orleans

Shuttle service from the Louisiana Superdome (LaSalle Street side) to the Fairgrounds.

Also from the International Hotel.

$10 adults $5 children

Price INCLUDES round trip service and admission to the fair.

Dates of service are:

April 26 and 27, May 3 and 4, 1986

Activity planning for conventions big or small call (504) 581-7222

**The GRAY LINE**

**New Orleans Plane and The Roots of Rock**

New Orleans Plane and The Roots of Rock

"There is a mother lode of material here, enough to keep busy for months. Any pianist, beginning or advanced, will take a huge step towards understanding New Orleans R&B." — Wavelengh

Here are five solid hours of Mac (Dr. John) Robenaksi playing, singing, and teaching his vast knowledge of music in a way that will make it accessible to all musicians.

On these cassettes, Dr. John guides the player through the roots of great pianists as Professor Longhair, Huey Smith, Fats Domino, Lloyd Glenn, Allen Toussaint, James Booker, and Allen Toussaint. You'll learn lead and rhythm parts, right hand improvisation, walking basses, turnarounds, ticks, and great solos.

**Learn from Dr. John The Night Tripper**

On Honeymoon Tapes

"Here's the perfect instructional package on the New Orleans style piano style that is the essence of his acclimated style. It gives new meaning to his repertoire that Dr. John really cares that the listener gets the whole story and gets it right. It's a tremendous joy for anyone who plays the piano."

Dr. John runs through blues, boogie woogies, New Orleans rhythm & blues, gospel and pop, including his own compositions, arrangements, anecdotes of singing and playing, and acute observation about musical development of time.

Music & Sound Output:

"Dr. John's improvisational style is completely original, a true master of the keyboard. He has a great command of rhythm and harmony."

"You'll learn and rhythm parts, right hand improvisation, walking basses, turnarounds, ticks, and great solos."

Honeymoon Tapes, Inc., Box 949, Woodstock, NY 12498

Write or call 914/679-7832 weekdays. 9 a.m. - 4 p.m.

C.O.D., or credit cards accepted.

Card Number ________ Exp Date ___

Send $1 for complete catalog — FREE with any order.

HOMESTYLE TAPES • BOX 949 • WOODSTOCK, NY 12498

34 WAVELENGTH/APRIL 1986
Top-hatted Dr. Caligari (Werner Krauss) administering either gruel or t.l.c. to his murderous somnambulist Cesare (the divine Conrad Veidt) in the epochal 'Das Kabinett des Dr. Caligari,' (1919; Robert Wiene) at Loyola, Tues. 8.

Through Wed. 16 work by Earl Staley, transplanted to Texas Englishman Derek Boshier, Ron Hoover, Patrick Cronm. Historic New Orleans Collection, 533 Royal, 525-4663. Through April; items from the collection of General and Mrs. Williams, the founders of the HNOCC, including maps and manuscripts, theatre and opera programs, sheet music, paintings and drawings; and items relative to the career of Louis Moreau Gottschalk.

Le Mieux Gallery, 308 Pecan Ave., Algiers Point, 301-1735. Through the month of April, Cat Icons by Steven C. Wood.

LeMieux/Still Museum, on Jackson Square and elsewhere. Facing the Elements with Elegance: outerwear and wraps from the Presbytere's costume collection; paintings and photos, decorative arts and furniture; and a generous amount of Newcomb pottery and Woodward work. At the Mint: Mardi Gras in New Orleans; New Orleans Jazz, two large and self-explanatory exhibits.


Jim Russell Records

RETIREMENT SALE

50% OFF

ALL OPEN ALBUMS, Cassettes & 8 TRACKS

ALL OLDIE "45" & "78's"

30% OFF

SEALED OLD CASSETTES AND LP's

ALL NEW OLDIES "45's"

ALL ACCESSORIES

25% OFF ALL USED COMPONENTS

BUY EARLY AND GET FIRST PICK!

10 AM TIL 7 PM - MON-SAT

1 PM TIL 5 PM - SUNDAY

Mastercharge, Visa, Checks, Travelers Checks, Money — Accepted

NO LAYAWAYS

QUANTITY BUYERS WELCOME - SPECIAL PRICES
CALL 522-2602

1837 MAGAZINE ST.
NEW ORLEANS 70130
TCH
LOUISIANA'S BEST 'R&B' at the New Orleans Jazz and Heritage FESTIVAL STAGE 1 12:45-1:45 FRIDAY, 26

DANTE ST. DELI
Blues
Jazz LIVE MUSIC SATURDAY NIGHT

861-3634
RESTAURANT & PATIO BAR 736 DANTE STREET (In the Riverbend Shopping Area)

JAZZ FEST TIME, GET DOWN!...

OVER TO JOK

3001 Magazine St. 891-0997

from the Walters Art Gallery, Baltimore, an exhibit of over seven hundred items covering a span of six thousand years. Free admission to the Museum on Thursdays through the year. Group tours for the deaf the fourth Sunday of every month.


SYMPHONY

Tuesday-Thursday, 1-3 Classical Concert: Philippe Entremont conducts, soloists are violinist Olga Rudner and oboe William, works by Mozart and Chausson.

Tuesday, Wednesday, 15-16 The Creation. Haydn's magnificent oratorio, conducted by Robert Shaw with the N.O. Symphony Chorus participating.

Tuesday-Thursday, 25-May 1 Classical Concert: Philippe Entremont conducts, the great Spanish pianist Alcides de Larrocha is soloist. works by Mozart and de Falla, and the world premiere of Just An Accident? by Staar.

THE ORIGINAL BON TON RULER

Mr. Clarence "Bon Ton" Garlow

Appearing at New Orleans Jazz and Heritage Festival Sat. April 26 with CLIFTON CHENIER'S RED HOT LOUISIANA BAND

Bon Ton West Now Representing:
Miss Katie Webster
Joe Liggins and The Honeydrippers
Johnny Adams
Anson Funderburg and The Rockets
Jimmy McCracklin/
Lowell Fulson
Earl King
The Paladins
Rebirth Jazz Band
Rockin Dopsie & The Cajun Twisters
Beausoleil
Golden Eagles
Indian Tribe

For Bookings Contact:

BON TON WEST
"Good time music for all occasions"
P.O. Box 8406, Santa Cruz, CA 95061
TELEX: BONTON WEST UD 17142 (408) 425-5865

SYMPHONY

Tuesday-Thursday, 1-3 Classical Concert: Philippe Entremont conducts, soloists are violinist Olga Rudner and oboe William, works by Mozart and Chausson.

Tuesday, Wednesday, 15-16 The Creation. Haydn's magnificent oratorio, conducted by Robert Shaw with the N.O. Symphony Chorus participating.

Tuesday-Thursday, 25-May 1 Classical Concert: Philippe Entremont conducts, the great Spanish pianist Alcides de Larrocha is soloist. works by Mozart and de Falla, and the world premiere of Just An Accident? by Staar.

THE ORIGINAL BON TON RULER

Mr. Clarence "Bon Ton" Garlow

Appearing at New Orleans Jazz and Heritage Festival Sat. April 26 with CLIFTON CHENIER'S RED HOT LOUISIANA BAND

Bon Ton West Now Representing:
Miss Katie Webster
Joe Liggins and The Honeydrippers
Johnny Adams
Anson Funderburg and The Rockets
Jimmy McCracklin/
Lowell Fulson
Earl King
The Paladins
Rebirth Jazz Band
Rockin Dopsie & The Cajun Twisters
Beausoleil
Golden Eagles
Indian Tribe

For Bookings Contact:

BON TON WEST
"Good time music for all occasions"
P.O. Box 8406, Santa Cruz, CA 95061
TELEX: BONTON WEST UD 17142 (408) 425-5865
YOW! ZIP I ic and Humor that 's our style and our product .

Request on your company stationery . Fans of our music, LPs and cassettes are listed above . Radio stations, Allen Fontenot . New Orleans Music , don't request catalogues, our four artists are.

Box 13977, Dept. W, New Orleans, La. 70185.

That includes shipping ...

Our European and Asian friends: We don't sell that nobody bought in the past, just these great new ones we hope to sell so we have a future.

To our European and Asian friends: We don't sell their shows in LA , Miss ., etc . Especially the great old obscure New Orleans records.

Call STAR POWER of the National Academy of Recording Arts & Sciences, and we mean a great deal to.

For more information, fill in and return the coupon.

How much do you know about AIDS?

The National Academy of Recording Arts & Sciences, and we extend a warm invitation to qualified individuals involved in recorded music to join us . Active (voting) Members may nominate and vote in the annual Grammy Awards and in many of their local chapters' functions . Active and Associate (non-voting) Members participate in various Recording Academy activities throughout the year on the local and national levels, plus receive many benefits.

For more information, fill in and return the coupon.

If You’re Part of the Recording Industry . . .

You Should Be Part of the Recording Academy.

Membership Information

The Grammy® means a great deal to all of us who are members of the National Academy of Recording Arts & Sciences, and we extend a warm invitation to qualified individuals involved in recorded music to join us . Active (voting) Members may nominate and vote in the annual Grammy® Awards and in many of their local chapters' functions . Active and Associate (non-voting) Members participate in various Recording Academy activities throughout the year on the local and national levels, plus receive many benefits.

For more information, fill in and return the coupon.

Please send me more information about joining The Recording Academy.

Name

Address

City

State

ZIP

National Academy of Recording Arts and Sciences

P.O. Box 41072

Memphis, TN 38174-1072

APRIL 1986/WAVELENGTH 37
Wondering what the King of Rock 'n' Roll a.k.a. Fats Domino has been up to lately? He followed his big European tour last summer with his first tour of California in over twenty years last August with the late Rick Nelson.

(By the way, avoid the Fats Domino Live! videotape advertised on TV. If you can catch the Fats/Rick Nelson TV show you can see the exact same (great) fifteen minutes of Fats, Dave Bartholomew, Herb Hardesty, et al. for $24 less.

December 12, as we all know, was proclaimed by the Mayor and the City Council as "Fats Domino Day" in New Orleans. On January 23 in New York, Billy Joel, the Rich Little of rock 'n' roll, admitted he started his impressions with one of Fats' "Ain't It a Shame" as he indited Fats into the Rock 'n' Roll Hall of Fame. In February and March Fats played a week in Atlanta and three more weeks in Europe. He's been getting rave impressions with one of Fats' "Shame.""

Billboard.

Who's that howling in the last five minutes of Down and Out in Beverly Hills? "Good Golly Miss Molly!" Little Richard is back, with a video, a movie, and a new record "picked in Beverly Hills.

December 12, as we all know, was proclaimed by the Mayor and the City Council as "Fats Domino Day" in New Orleans. On January 23 in New York, Billy Joel, the Rich Little of rock 'n' roll, admitted he started his impressions with one of Fats' "Ain't It a Shame" as he induced Fats into the Rock 'n' Roll Hall of Fame. In February and March Fats played a week in Atlanta and three more weeks in Europe. He's been getting rave impressions with one of Fats' "Shame.""

When you find out of 'Great Golly Miss Molly,' (sounds like GMM!) so you can boogie to it without fearing damnation of your immortal soul at the same time. (We heard Richard was coming out of the studio in a huff over being given secular songs when he wrecked his ear last October.) Richard may not like it, totally, but you know he likes it a lot. Especially, now that his tongue's sewn back in (literally!), he can take over all the talk shows again.

Wanna get on the radio? WTIX radio, 690 AM, is accepting new releases (within the last six months) from local recording artists. Must be pressed on discs, available for sale. Scheduled air time is Mondays from 10:30-11:00 p.m. So far the response has been marginal, but that's before we all let you know about it...

Also, Important Records, 432 Moreland Ave. N.E., Atlanta, Georgia, is looking for submissions of regional bands. Send cassettes or vinyl.

Rumor (and what else is there to do?) has it that the Grateful Dead will be at the Saenger Theatre in September. For information, don't call us cause we just tol' ya all we know. Try the Saenger.

As part of a Cultural exchange program set up by the Louisiana Jazz network, Patrice Fisher, Mark Kaufman and Arlee Leonard visited Guatemala City for a few concerts merging Ensemble Acustico of Guatemala and Jasmine of New Orleans.

Also globe-trotting has been Spencer Bohren (thanks for all the neat postcards, Spencer. We save the stamps). "Mr. Utah Moon" took a detour on his East Coast tour to come home to family and Bill Piter's birthday party at the Bon Temps Roule in late March, then on to Florida.

Java will be recording a live album at Tiptina's April 17. Everybody's invited to supply background hoo-... Jimmy Ballard, former guitarist with the Neville Brothers, Irma Thomas, Wayne Cochran and the C.C. Riders, just to mention a few, has his own band now, the Renegades. Check 'em out... Congratulations to Ed White of White Oak Productions on the birth of his son.

The Radiators, back from an extended East Coast tour, will play a rare acoustic set at Snug Harbor April 15. Not to be missed.

For the third year in a row Music City was selected by the National Association of Cable Programming and the National Cable TV Association as the best music series from American Cable. Also, to be announced April 2 - Music City is one of the finalists for a Peabody award.
### April

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>THE LONG RYDERS with special guest DASH-RIIP-ROCK</td>
<td>10,000 MANIACS with special guest</td>
<td>ENDANGERED SPECIES REVUE spotlighting SPIRAL SYMPHONY MIGHTY SAM McCLAIN UPTOWN ALLSTARS THE ENDANGERED SPECIES</td>
<td>THE RADIATORS</td>
<td>TBA</td>
</tr>
<tr>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td>LADIES of the NEW CHURCH with special guest THE AMERICAN GIRLS</td>
<td>DON CARLOS with the FREEDOM FIGHTERS and special guest THE SHEPHERD BAND</td>
<td>JOE ELY</td>
<td>LONNIE BROOKS with special guest KENNY RAY NEAL</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>JAVA recording a live album</td>
<td>THE TAILGATORS with special guest THE LEROI BROTHERS</td>
<td>TBA</td>
</tr>
<tr>
<td>LADIES NIGHT</td>
<td>PIANO NIGHT KING KLEARY no cover</td>
<td>TBA</td>
<td>Lenny ZENITH BAND</td>
<td>MASON RUFFNER and the BLUES ROCKERS</td>
<td>BUDDY GUY and JR. WELLS with special guest MIGHTY JOE YOUNG</td>
<td>NEVILLE BROTHERS</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>THE JOHNNY ADAMS RHYTHM AND BLUES REVIEW featuring WALTER WASHINGTON &amp; TIMOTHEA</td>
<td>THE SURVIVORS and THE DIRTY DOZEN BRASS BAND</td>
<td>JAMES COTTON</td>
</tr>
<tr>
<td>NEVILLE BROTHERS</td>
<td>PIANO NIGHT with special guests TBA</td>
<td>TBA</td>
<td>MASON BUDDY GUY and the BLUES ROCKERS</td>
<td>THE RADIATORS</td>
<td>CLIFTON CHENIER and his RED HOT LOUISIANA BAND</td>
<td>THE RADIATORS</td>
</tr>
</tbody>
</table>

**$1 valet parking available Fridays and Saturdays**

**Happy hour 2 p.m.-8 p.m. 50¢ drafts, $1 longnecks, $1.50 hiballs**

**Tip's is available for private parties**

Sunday: Ladies Night; Monday: 50¢ draft, $1 longnecks, $2 pitchers; Tuesday: Lil' Fat Tuesday. $1 Rum Boogie; Wednesday: Hump Day. 2 shooters for 1. Thursday: $1.50 hiballs

For Bookings 891-8477 • Business 895-8477 • Concert Line 897-3943
You've got what it takes.
Salem Spirit
Share the spirit.
Share the refreshment.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.