Wavelength (May 1987)

Connie Atkinson

University of New Orleans

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"I'm not sure, but I'm almost positive, that all music came from New Orleans."
—Ernie K-Doe, 1979

Features
Jazz Fest Schedule .................. 21
Fats Domino .......................... 22
Outsiders Tour ...................... 25
Dickie Landry ....................... 31

Departments
May News ................................. 4
Mason Ruffner ....................... 8
Film .................................... 10
Caribbean .............................. 12
Rhythmic .............................. 14
U.S. Indies ............................ 16
C-Deese ................................ 17
Reviews ................................. 18
May Listings .......................... 33
Classifieds ............................ 41
Last Page ............................... 42

Cover illustration by Kathleen Joffrion
DO THE DICK NIXON

Does anyone know if these guys are for real?

Does anyone know if these guys are for real?

The Dick Nixons, a Donaldsonville-based band that frequently performs in New Orleans, appears to have dedicated itself to vindicating our 37th president.

We want everyone to understand the truth. When you look at the record... Nixon was the best president we ever had," the leader and guitar player for the Nixons, Kirk "the Jerk" Springstone commented.

With songs like "Plot Against the President," "Tricky Dicky was a Rock 'n' Roller," and "Walk like Nixon," the band seems intent on that cause. But could it all be a farce?

"Lots of stuff gets broken when we play, but we don't use drugs or alcohol on stage," he said. "We have never done anything like what you suggest."

According to Springstone, the genesis of the Dick Nixons occurred when he got his friend Chuck "the President" Leftwing a job working with him at the Donaldsonville Fire Department in the spring of 1985. Soon the Pres. was learning to play bass. Then Springstone recruited Cowboy John Radical, who plays tambourine, saxophone, and 5½ foot galvanized pipe, and Willie "the Professor" McCormick, who serves as drummer for the group by banging on a set of trash cans.

Soon the group was playing all around the state, first at festivals and talent shows, then in clubs with bands such as Dash Rip Rock.

Today, the Dick Nixons have about 20 original songs, and they have mastered such noteworthy covers as Tony Orlando and Dawn's disco-era hit "Knock Three Times."

The Nixons' song "Walk Like Dick Nixon," sung to the tune of the Bangles' recent hit "Walk Like an Egyptian," has been put into rotation on W Tulane's student-run station. It seems to be a frequent request.

What next? "We hope to have an album out next week," said Springstone, "but it doesn't seem very likely."

— Kathy Harr

NY Loves Staggerlee

Staggerlee as dashing as anything on Broadway—

— U.P.I.

Critical laurels are being tossed by the New York media now that Vernel Bagneris' Staggerlee has officially opened at the off-Broadway Second Avenue Theater. "Lively," "bawdy," "bright," and "bluesy" are some of the many comments made about this musical comedy set in 1950s New Orleans about a gambler accused of murder. Bagneris has again come back to his hometown roots for his inspiration in writing this production as he did with his last hit, One Mo' Time.

Only this time utilizing the talents of music legend Allen Toussaint to arrange and perform the rhythm and blues score. Though each review of the play takes its digs at some parts of the production, the critics have consistently praised the music; the N.Y. Daily News citing "it's Toussaint's music and its by turns lusty and romantic performance that supply the power here."

For those that attended the local performances of Staggerlee two years ago, the first production was seen by Bagneris as a work in progress. "New Orleans was the sketch to clarify ideas and now financially as well as artistically we're able to make the statements we want to make. The second act has changed tremendously. Toussaint has written four or five new songs and the whole thing has gone through a real evolution as far as concept."

Both the cast and stage band continue to be filled with New Orleans performers including Juanita Brooks, Carol Sutton, Stanley Stephens and Armadee Castanell. Also getting good reviews is another rhythm and blues veteran Ruth Brown as the bar owner who frames Staggerlee. The years have obviously not affected either her voice or stage presence.

The latest report is that the box office is doing consistently more business, giving the appearance that Staggerlee is being embraced by New York audiences. It's a shame that some New Orleans critics have chosen to take a cue from the one overly negative review of the show by N.Y. Magazine's John Simon, who must have eaten a rancid pate before the performance. Despite such bland comments, Staggerlee has found a welcome reception in the Big Apple.

— Jason Patterson

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The Dick Nixons: Crusading to right the wrongs our 37th president (with special guest Jack "the Cat" Million).
GOLDEN MOMENTS IN NEW ORLEANS R&B

‘Lawdy Miss Clawdy’

In March, 1952, Art Rupe of the Los Angeles record company Specialty was auditioning rhythm and blues singers in New Orleans to try to find the new Fats Domino.' The session was unproductive and Rupe was in a hurry to catch a plane when a thin teenager begged him to hear his song. The anguished teen literally cried the words to his song, which was based on a Maxine Louise jingle. With the rock solid backbeat of Dave Bartholomew's band (including Fats Domino himself on piano) and the singer's gospel wailing, the song "Lawdy Miss Clawdy" went on to sell millions of copies and caught the ears of many white listeners, including Elvis Presley and the Beatles, both of whom recorded it. The singer, Lloyd Price, from Kenner, Louisiana, had some even bigger hits in 1959 with "Stagger Lee" and "Personality," but none as influential as "Lawdy Miss Clawdy."

The Neville Brothers' New Album... You Be The Judge

You didn't expect them to play "Hey, Pocky Way" forever, did you? Or did you? The Neville Brothers' new album Uptown is a far cry from what the Brothers have been doing on Tipitina's stage for all these many years. Do you love the change, or do you hate it? Does this sound like it will go top ten or does it still sound like Lulu singing "To Sir With Love?" Who best can review the new Neville Brothers' album but the people themselves, meaning you. (Besides, our writers are way too cowardly to touch this one.) Write us and let us know what you think. We'll publish as many of your comments as possible. Send your review (25 words or less) of the Neville Brothers' new album Uptown to Wavelenght, P.O. Box 15667, New Orleans, LA 70175. Reviews must be signed, with return addresses.

RECORDING NEWS

Buckwheat Zydeco has been signed by Island Records to an album deal. Co-producers will be Chris Blackwell and writer Ted Fox. Cajun rockers Zachary Richard's two-volume record set is available now locally or through Floyd Sibley in Ville Platte. Scott Goudeau's new record, Nite of Time, is on the record shelves now, as is Johnny Maggie's live album, Now Appearing on Rabadash Records. With Magnie were Leigh (Lil Queenie) Harris, Pisten Sister Susie Malone, and the Song Dogs' Alison Young.

Black Top releases for this month are Snooks Eaglin, Baby You Can Get Your Gun and Hubert Sumlin's Blues Days.

Also out this month are two records by the Neville Brothers, Uptown on EM/Rounder, and Neville-Ization on Spindletop, as well as Mason Ruffiner's Columbus release, Gypsy Blood, produced by Dave Edmunds.

The Radiators have now officially signed with Epic Records. Their album is to be recorded at Southlake Studios in New Orleans sometime in June. Vance Denereneres and Steve Fisher of Gina Shock's Band have been signed to Capitol. Miles Copeland, of IRS Records, is managing the band.

LOUISIANA HERITAGE FAIR

Fair Grounds Race Track, April 24, 25, 26, May 1, 2 & 3, 11 a.m.-7 p.m. The Fair Grounds will not offer, under any kind of the law, the use of alcohol.

FAIR NEMI—Over 50 different culinary delights including gumbo, barbecue chicken, jambalaya, red beans and rice, po' boy, jambalaya fest, and gumbo fest. At the Fair NEMI, you'll find the new Fat's.

FAIR CRAFTS—Over 100 craftsmen from Louisiana and contemporary African American crafts. Also out this month are two records by the Neville Brothers, Brother's New Blues Party, produced by Dave Edmunds. The Neville Brothers' new album is to be released, with return addresses.

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IN DEFENSE OF NEW ORLEANS JAZZ MUSICIANS

ED. NOTE: The following is an excerpt from an article by Englishman Marcel Joly, published after last year’s Jazz Festival in Terry Dash’s excellent publication, Footnotes. Dedicated to New Orleans Music, available by writing 66 High Street, Melbourn, Royston, Hertfordshire, England SG8 6AJ.

It should come as no surprise that there is a publication dedicated to New Orleans music published from a small town in England. Since many of the true admirers of our city’s music come from far away, but it is pleasantly surprising to find writers who appreciate and understand the circumstances and hardships experienced by our city’s musicians, and still love the music. That’s one of the joys of Jazz Festival time, to share our pride in our hometown and watch others appreciate what we are so proud of ourselves.

New Orleans 1986 – This was my eleventh trip to New Orleans. Going there, year after year, is wonderful and I already look forward to next April to make it a dozen. Sometimes I feel that these regular and frequent trips also bring some drawbacks with them.

Some hardships experienced by our city’s musicians, and still love the music. Some people seem to keep that innocence even after several visits, and, in a way, I envy them.

You don’t know what I am talking about? Let me give you a small example. It’s an intermission time at Storyville. Wendell Brunious walks to my table to have a drink and a chat. A Norwegian jazz fan – I think he’s a journalist, starts talking to Wendell. “Wendell,” he says, you played very well tonight. You did shock many New Orleans jazz fans two years ago, when you played on that boat with Linda Hopkins.” Wendell looks at him with a complete lack of understanding. He really doesn’t know what the man is talking about. Sure he remembers the occasion, sure he played with Linda Hopkins on the SS President... and what about it? Anything wrong with playing a job with a good band at a certain club and another musician (a member of the same band) was talking to the club owner and told him he would bring in a band for half the money. The next day Harold’s band was fired. This happened thirty or forty years ago. It is not without reason that most of our heroes had a day job besides being musicians.

Remember George Lewis being a longshoreman and Perry Humphrey selling insurance?

The ideas of purity of style were made by critics and writers. Very few musicians share them. Try to ask one of the old-timers to describe what kind of music he was playing forty years ago. You’ll be puzzled by the answers you get.

“We had a good band, we played all kinds of stuff, you know.”

“Did you play traditional New Orleans music?” “Sure we did, we played Dixieland like they play today, and we also played some Jimmy Lunceford arrangements and some Duke Ellington you know, well whatever was popular during those days.”

I’m not quoting verbatim, but I’m not making up this answer either. I’ve got answers like this all the time whenever I interviewed the same people whom most European jazz fans consider examples of purity of style. Didn’t George Lewis base his famous St. Philip Street Breakdown on Woody Herman’s Chet’s Boogie Woogie? Wasth Tommy Dorsey one of Louis Nelson’s favorite trombone players? Didn’t Albert Burbank at one time try to sound like Benny Goodman? To hell with purity! It’s a small miracle New Orleans music retained so many characteristics that set it apart from any other music in the world.

In New Orleans today, but hasn’t this been happening always all through the history of this music? Harold Dejan told me about the time he had a good band at a certain club and another musician (a member of the same band) was talking to the club owner and told him he would bring in a band for half the money. The next day Harold’s band was fired. This happened thirty or forty years ago. It is not without reason that most of our heroes had a day job besides being musicians.

Remember George Lewis being a longshoreman and Perry Humphrey selling insurance?

— Marcel Joly
Welcomes home

The Neville Brothers

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I first heard of Mason when I went to the Jazz Festival in New Orleans a couple of years ago and dropped in at this club on Bourbon Street where he was playing. What I saw knocked me out and we became fast friends. I was so impressed with Mason’s playing that I asked him to open for the Firm on our last tour of America. I just listened to Gypsy Blood, and all I can say is, ‘Look out, Mason Ruffner has arrived.’ —Jimmy Page

March 23, 1987

Mason Ruffner was in town in February for Mardi Gras gigs on the Riverboat President that included a taping for MTV. Last month he returned to tape a video for CBS. When he came to visit the town, he came and saw me and really liked my show, talked to me on a break and asked if I’d send him some tapes. I didn’t really have any quality tapes to send him, but he called me and kept asking me so I stuck a mike on a break and sent him a tape of a live performance. He in turn gave it to Tony Martel, the head of Associated Labels at CBS and Martel offered me a recording contract. Just like that.

Was this your basic one record contract with an option contract commonly done with unknown artists?

Exactly. It was your typical ‘not a great deal’ contract. Not a big budget compared to what the pop bands get today.

Did you feel you had good representation in negotiating the deal?

Yeah, because another guy I had met while doing my Bourbon Street stuff was Mike Belkon, who’s my manager now, and he had heard about me through a Bruce Springsteen article that I was mentioned in. Springsteen had also seen Ruffner in New Orleans. He chatted with me and left his card. He’s a promoter and has a management company out of Cleveland. When CBS offered me the contract, he was the only one I really knew. I didn’t know any managers around here... or I didn’t want to be with them quite honestly. So I checked this guy out and heard nothing but good things about him; he was respected in the business and I like him as a person. I signed with him and he represented me at the negotiations.

All those legalities were far, far more than I ever dreamed. I was always having to sign more papers and had to hire a lawyer to watch the lawyer. It’s really something. And these guys are like $150 an hour so you could be broke in a day just trying to sign one contract. But you’ve got to do it because I’ve read about so many

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people suing each other and I didn't want that to happen. I'd rather spend a little extra money at first and try to get everything lined up, which I think I pretty much have done so far.

The assumption is that if the company is doing a second record, the first one must have done all right. Is that true?

I think in a business sense, the first one has a ways to go on CBS's end. In other words, I think I've gotten the best end of the deal so far. But the thing that worked in my case was not that I sold so many records the first time; it was my performance.

I got on these pretty major tours and all the CBS people came out in all the cities and I really knocked them out. I also got supposedly unbelievable press: a full-page article in Rolling Stone, the New York Times, the Los Angeles Times, Chicago, Atlanta, Dallas, all those big papers said good things about my record. The New York Daily News picked my record as one of the top ten albums of 1985, believe it or not.

So that was a big thing and one reason why they tripled the budget for my latest album and got me with who I consider is one of the greatest producers in the world, Dave Edmunds, and gave us anything we wanted.

What are some of the differences between the first record and this one?

Well, there's a definite change. I think the big change is Dave Edmunds. He brought out the best in me by really pushing me. I sent him twenty songs that I thought were pretty cool and he'd say 'No, I don't think this is quite it; send me some more.' So I'd get pissed and say 'okay, I'm going to show you and everybody else and write something real good.' That brought out some songs in me that made the record more happening, I think.

But also on this one we really stepped up the tempo and I guess more contemporary sounding, but if you listen, it's still me.

Do you feel you are the same person now that you don't have to struggle in the club circuit anymore?

With me it's just been a real slow bloomer process. Many times over the years I really gave up. I didn't know if I'd ever get this far and I've still got a long way to go in the business. But you know sometimes it doesn't look very promising and you feel ignored, but for the most part I liked what I was doing and I was having fun. I enjoyed playing all the places and people were good to me. They let me play and I feel I was always treated fairly. I didn't make a lot of money but, hell, I didn't make them a lot of money at times so I can't complain. They let me play and that was the main thing.

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MAY • Wavelength 9
Based on D.H. Lawrence's novel of the same title, *Kangaroo* traces the journey of a British writer and his German wife, not even thirty, disillusioned versions of D.H. and Frieda Lawrence, from Europe to Australia in the 1920s. Fed up with the politics and lifestyle there, the writer seeks an alternative and finds a very different way of life in Sydney, but condemns it as well. He is haughty and arrogant, impossible to please, and unjustly blessed with a sassy, interesting wife who puts up with his misogynistic platitudes and loves him as well.

*Kangaroo's* audience, as well as the Mrs., must put up with quite a bit of tedium. This pale, uneventful story moves about as quickly as a math class on a sunny Friday afternoon. Judy Davis as Harriet is the only bright spot and saving grace. She ascribes the active interest in fascism and craving excitement; a boyish way of looking at the world in which things are generally right. For example, she can epitomize the point, however slight, that this film is neither dry nor boring. Although what Gray does is sometimes categorized as performance art, I prefer to reject the Eighties phraseology and draw on the more old fashioned term storyteller to describe this incredible man, as telling stories is exactly what he does and does so well.

As a person with an attention span of about 12½ minutes, I will testify that this film is neither dry nor boring despite its lack of visual change. In fact, I was disappointed when it was over, I wanted more than 80 minutes. Different camera angles and lighting changes are the only variations, underscored by complementary music by Laurie Anderson. Clips from *Swimming to Cambodia* to *The Killing Fields* and a map of Cambodia and environs make their appearances, but there are absolutely no tricks other than one man telling captivating stories that hold the attention of a wandering mind like mine. Comparison must be acknowledged with Demy's *Stop Making Sense*, which presented the music of Talking Headsneighbor Vicki is well cast, along with John Walton as her husband, the working man who likes to riot and kill in his time off. Hugh Keays-Byrne as Kangaroo is suitably borderline maniacal and sexually ambiguous, but not quite right on the money. The direction by Tim Burstall overall is lukewarm, especially noticeable, for example, in the climatic riot scene which was as powerful as a poorly sung lullaby.

Directed by Tim Burstall; starring Judy Davis, Colin Friels, Julie Nihill, John Walton, Peter Cummins, Hugh Keays-Byrne. At the Pythian, May 9-21.

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in a similar, no-nonsense style, and yet remained exciting by letting the music do its own talking.

Much of Swimmer's subject matter deals with the history of Cambodia and the devastation of war and genocide. Gray confessed to Killing Fields director Roland Joffe, before he was cast, that he was not a political person. He claims he never even voted.

Gray is an apolitical man not becoming a convert, but becoming aware through the business of traveling and making a movie. Gray brings us behind the scenes in Cambodia, and behind the scenes on a movie set, two drastically separate realities. Between tales of death and tales of tales, Gray weaves stories about trains and phonobus, New York apartment life and Bangkok prostitutes.

A Gathering of Old Men, an American Playhouse production filmed in Thibodaux last fall, will be aired on CBS on May 10. Directed by German Volker Schlondorff (Death of a Salesman, The Tin Drum), the drama stars Louis Gossett, Jr., Joe Seneca, Richard Widmark and several local actors, including Stocker Fonteine and Denny Barker. Check local listings for time.

Les Blank will present two of his recent films at UNO on Wednesday, May 6. The San Francisco-based documentary filmmaker is well known for a wide range of films, including Burden of Dreams about Werner Herzog's Fitzcarraldo, and the made-in-New Orleans classic Always For Pleasure. The films to be screened are Huey Lewis and the News: BE-FORE!, a 31-minute look behind the scenes at the making of an MTV video in the Bahamas, and Gap-Toothed Women, which explores the self-images of women who share in common a space between their two front teeth.

Blank has been in Louisiana for several weeks to complete shooting on two films he began a couple years ago, one on Cajun food and one on Cajun music. His other current projects include a live concert film of Ry Cooder, a feature length film for Huey Lewis and the News shot all over the world, and a documentary on Sorbian-American music shot partially in Chicago.

Formerly a member of the middle-class generation, Blank has been in Hollywood since 1972. His first film, The American Film, was a critical and commercial success. His second film, Cooder, a feature length film for Huey Lewis and the News shot all over the world, and a documentary on Sorbian-American music shot partially in Chicago.

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The title of Blank's new film, Swimmer, will be presented at the screening. Blank will sign copies of his new book, Swimming to Cambodia, which contains many stories with points, and an awful lot to digest. The book is helpful to aid digestion, and also reaffirms how brilliant this material is, that such apparently unrelated subject matter succeeds on the stage, the page, and the screen.
CARIBBEAN

The Northernmost Port

Many Caribbean acts at the Jazz Fest would feel at home on New Orleans streets.

GENE SCARANOZZO

Highlighting the fact that New Orleans is the northernmost port of the Caribbean has always been one of the underlying goals of this column, and rarely is it easier to make the point than at Jazz Fest time. The Festival continues each year to bring in Caribbean and African acts that would find themselves as at home in New Orleans' streets as they do in their homeland.

Neighborhood gangs that devote most of the year to preparing costumes and music in order to hit the streets at carnival time to prove they're the best will immediately bring the New Orleans Mardi Gras Indians to most people's minds. But this tradition manifests itself in a variety of ways on a number of different Caribbean islands, and once again this year we'll have the one chance to witness a couple of examples.

The best example of the gang tradition will be the parade at the Fairgrounds by the Bahamas Junkanoo Review. Word is out that this junkanoo gang from Nassau, Bahamas, is actually the notorious Valley Boys, the rival gang of the Saxons who have appeared at the Festival the last few years.

When the junkanoo gangs hit Bay Street at junkanoo time in Nassau, the two groups to watch out for are the Saxons and the Valley Boys, so we've really been getting the chance to see Nassau's best. The Valley Boys (or Bahamas Junkanoo Review) will present both a parade and an electrified stage act. The parade is indicative (on a very small scale) of what occurs in Nassau for junkanoo, while the stage act is more like what the Neville Brothers used to do when they would bring some of the Wild Tchoupitoulas onto their stage. The featured singers for the stage performance will be familiar to many, since they've appeared most years here with the Saxons. They are Dr. Offfff, Rafael Munnings and Bahama Mama.

The junkanoo gangs, like the Mardi Gras Indians, spend the better part of a year designing their costumes in secret and practicing their music. For the last two years at Jazz Fest, the Saxons brought imitation costumes of painted cardboard, claiming that their real costumes (fashioned out of multiple layers of papier mache) were too fragile to carry on the plane flights. I'm really hoping that the Valley Boys will bring the real thing so that Jazz Fest visitors will get to see the beauty and complexity of their costume work.

The government of Trinidad/Tobago will be sending three different acts to the Jazz Fest this year, one of which is a "stage size" (approximately six members) of a huge steel drum orchestra called the Samaroe Jests. On first glance it might encounter along the way. These were the same gangs who earlier in the century had used the bamboo sticks at carnival for music (and warfare). When bamboo sticks were banned from carnival, these gangs began appearing with pots, pans and other one note metal objects which later developed into steel drums as we know them today. For many years (some be hard to believe, but these steel drum groups also have their roots in the gang tradition.

In the earliest days of pan (steel drums), the instrument made its appearance at carnival time slung around the necks of neighborhood gangs which wandered along the roads leading into Port of Spain, clashing with any rival gangs that they say even to this day) pan players have had a bad reputation stemming from the numerous violent confrontations that would erupt between rival gangs.

The true steel gangs have disappeared over the years, evolving into the enormous orchestras which appear in the annual Panorama (and the recently established summertime music festival), and who are mobile by means of wheeled platforms. A few years back, the early steel gang tradition was revived (without the violence) for carnival by a number of small bands, dubbed "pan round the neck" bands. They have increased in number to the point that there is now a
yearly "Pan Round the Neck" competition which takes place a few days before Panorama.

The Samaroo Jets are a typically large steel drum orchestra who each year makes a good showing at the Panorama, sometimes making it to the finals. Like all the main steel bands (such as Despers, Phase II Pan Groove and Renegades), the Jets number over 100 members, however, there's often a smaller "stage size" unit which tours and appears at small functions. It's the Jets' stage size band that will be here for Jazz Fest.

The government of Trinidad/Tobago will also be sending two other representatives of the islands' culture, an as yet un-named soca/calypso group, and a traditional cultural group called the Mallick Folk Performers who are renowned throughout Trinidad as frequent winners of the "Prime Minister's Best Village" competition.

This "best village" competition in Trinidad is a nationwide event in which each community presents a brief example of their local culture, either through music, acting, dancing, costumes, etc. The judges travel around the countryside, beginning about April, to select the 100 or so semi-finalists who will then be invited to bring their presentation to the Queen's Park Savannah in Port of Spain. One of the most consistent winners at the finals has been the Mallick Folk Performers. Their presentations have been described as "African in nature" and are sure to interest all lovers of African, Caribbean and New Orleans culture.

While we're speaking of Trinidad/Tobago, first reports indicate that Carnival '87 was a great season for soca and calypso music. It was also the second year in a row that steel drums were a major focus of the calypsonians, sparked in part by the passing two years ago of the infamous pan maker/leader of the Desperadoes Steel Band, Rudolph "Charlo" Charles. It was coincidental but fitting that in last year's carnival music, steel drums themselves were almost totally absent, reflecting the deep sense of loss that many Trinidadians felt. Although the sound of pan was missing, Rudolph Charles was eulogized in a number of calypsos in '86, the best of which, "The Hammer," brought the calypso crowd to David Rudder.

But a more lasting tribute to Charles is an awakened interest in pan as an endangered cultural identity of Trinidad/Tobago. Calypsonians Lord Kitchener and Black Stalin have been making this point for years, Stalin especially powerfully with is calypso of six years ago called "Wey I Bund." So it was very appropriate that the calypso monarchy was bestowed upon Stalin this year for his pan anthem "Mr. Pan Maker."

Stalin is one of the few true Rasta calypsonians from Trinidad, always coming on strong with lyrical messages. The other song that he checked in with this year at the monarchy finals was a familiar Rasta indictment entitled "Burn Dem," which begs St. Peter to be prepared to cast into the fire world leaders like Thatcher, Reagan and Botha. Both "Burn Dem" and "Mr. Pan Maker" appear on Stalin's album I Time which can be found at the B's label out of New York City.

Also on B's is another great pan tune called "Pan in A Minor" from Kitch's latest, The Grand Master. Kitch also had a silly soca about cockroaches called "Ke-Roach," which was a road march contender. The road march turned out, however, to be "Is Thunder" by Duke, a surprise winner.

But neither Stalin nor Duke were able to score a dramatic triumph like Gypsy did last year with his hard-hitting calypso, "The Sinking Ship." This song, which harshly criticized the PNM government for ineptitude and corruption, actually helped bring about an early election last fall which ousted the PNM government which had maintained control of Trinidad/Tobago since the early Sixties when the islands gained their independence. Fortunately for us in New Orleans, it's this new Trinidadian government's efforts to promote the island's culture which is giving us the opportunity to check out some of their best traditional and pop groups at this year's Jazz Fest.

Caribbean music lovers will want to know that a number of Jamaican reggae shows will occur during Jazz Fest week (Toots and the Maytals, Mighty Diamonds and Gen. Trees), but they should also be aware that New Orleans has its share of Caribbean and African inspired local groups who will also be performing at the Fairgrounds and around town. Look for reggae bands One Us, Selassie I Servants, Shep...
Beneath African Pop
The unity, love and energy of African Music will be on stage at the Jazz Fest

GENE SCARAMUZZO

In a letter to the editor in the current issue of the Reggae & African Beat magazine, a reader firmly states that it's time for critical commentaries to be written about reggae records instead of fluff journalism which wholeheartedly accepts any new release just because it's reggae. I agree with this sentiment in relation to all Caribbean and African music.

Until recently, the American press didn’t care much about making any commentaries on African music. But following on the heels of Fela’s recent tour and the release of Paul Simon’s Graceland lp, there is a growing interest in African pop as evidenced by articles in Spin, Rolling Stone, Time, etc., as well as National Public Radio (NPR) segments on Les Quatres Etoiles (The Four Stars), Fela and Ladysmith Black Mambazo.

Since we’re complete novices in the field of African pop critique, American coverage has mostly taken the form of blind, uncritical fluff, a combination of awed praise with a minimum of understanding. Fela’s tour turned into somewhat of a media event, with reports of mysterious rhythms and witchdoctor-like musicians. This reaction was in direct contrast to that of many longtime African music fans who found certain aspects of Fela’s show to be disturbing. (A recent issue of Reggae & African Beat contains the only insightful commentary that I’ve found on the tour.)

The positive result of such coverage will be that more Americans than ever will open themselves up to African pop. But my hope is that these people will go further than Fela’s records. Fela’s music, political stance and general intense, confrontational demeanor onstage is the antithesis of practically all other styles of African pop music.

The element which I love the most about the live shows we’ve seen from Senegal, the Gambia, Nigeria, South Africa, Zaire and Ghana has been the spirit onstage of unity, love and positiveness. More energy for change in our world struggle can be drawn from this approach than from the fiercest confrontational stance.

I still contend that critics of Paul Simon’s Graceland missed the point with their demand that any project involving S.A. be confrontational in nature. The subtle power of Graceland is only now coming to light. Contrary to what my pessimistic side predicted, S.A. music is becoming an object of interest here. And as more and more Americans see performances of S.A. artists, they will realize that spiritual strength and joy can go hand in hand, even in S.A. A year from now, in retrospect, I believe that we’ll recognize that Graceland, regardless of Simon’s true motives, opened the doors to a new level of nationwide dialogue and understanding of S.A.

We’ll have two opportunities to confirm this belief in African music during the second weekend of the Jazz Fest.
Fest when we'll be served two Nige-
rian treats... Orlando Julius (O.J.)
Ekemode and his Nigerian Allstars
and the juju king Sunny Ade and his
African Beats. I predict that no one
will walk away from these shows
without believing in the positive pow-
er of African music.

For those who don't know O.J.
Ekemode, be prepared to be knocked
out. O.J. has a long history as an
Afrobeat pioneer, with a recording
career that began in Nigeria back in
the late Fifties. Those familiar with
Fela's Afrobeat style will be pleasant-
lly surprised.

Nigerian music is quite varied,
ranging from the eastern Ibo' guitar
bands and highlife bands to the west-
eren Yorubas' drum styles of shakara,
juju, apala, and fuji to the mid-west
guitar band sounds of Sir Victor
Uwaifo and Sunny Okosun's ozzidi.

O.J.'s music incorporates all of
this, creating an infectious rhythm
that is inescapable once heard. The
last time he appeared in New Orleans,
at Tipitina's, people were on the
dance floor with the opening chords
up of excellent musicians, many of
whom have stayed on the west
cost to join other U.S.-based
Nigerian bands. On previous visits to
New Orleans, he put forth a wall of
sound produced by five electric
guitars, pedal steel guitar (played by
the great Demola Adepoju); electric
vibes, bass, and plenty of singers and
drummers (including the amazing
talking drums). In part, his signature
sound is due to the high number of
guitars whose sustained chords tend to
make the music flow while at the same
time pulsing underneath with heavy
bass and drums. And while I've heard
all kinds of variations of great juju,
King Sunny Ade's music is still the
only one that has catchy melodies that
remain in your head long afterward.

Those who get turned on by juju
music will be happy to know that quite
a few juju records are available on
domestic labels. King Sunny did
several for Island Records, all pro-
duced by Martin Meissonnier. The
best overall sample of his music is
found on the lp entitled simply Juju
Music, although the very short cuts
are not typical of juju in general.

At the Jazz Fest, African music loy-
ers will also want to look for several
local African-influenced artists...Percussion, Incorporated,
Alfred "Uganda" Roberts, and
Kumbukulu Dance & Drums. In addi-
tion, some interesting examples of
percussion and acapella vocals in a
political style will be presented by
Women of the Calabash, Sweet
Honey in the Rock, and the local
Cultural Voices.

The lyrics of O.J.'s music are mostly
in the Yoruba language, and most
are religious or light in nature, prais-
ing people, food and love. However,
he uses his positive energy to get cer-
tain messages across about the need
for unity and understanding. These he
sings in English, like in "Be
Counted" and "From Selma to Sowe-
to," both excellent songs that O.J.
has recorded but not yet released on
disc. The only album by O.J. that will
be readily available is Dance
Afrobeat, released in 1984 on the
Afrobeat Records label.

The other Nigerian performer at
this year's Jazz Fest is King Sunny
Ade, the juju innovator who has been
introducing new sounds into this
Yoruba pop music. Ade's collabora-
tion with producer Martin Meisson-
nier in 1982 opened the door for Ade
to become a bit more hip (in Western
terms) than the other leaders of juju
music in Nigeria. He is the first to
have marketed separate releases for
European and American ears that fea-
ture guest stars like Stevie Wonder
and which contain shortened songs (as
opposed to Nigerian releases which
consist of one very long song per
side).

It's uncertain as to exactly what
lineup of musicians King Sunny will
bring with him on this trip. At the
conclusion of his second American
tour in 1984, he let his entire band go,
many of whom have stayed on the
west coast to join other U.S.-based
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U.S. INDIES

The Lowly Little Single

New singles remind us of the days when huge stacks of 45s graced our record shelves.

JAMES LIEN

There was a time when everybody had 45s. No stereo was complete without a stack of them nearby. When he was ten, my older brother used to go everywhere and buy the new Beatles 45 with the green Granny Smith apple on the label) without even listening to it first. Another friend recalls a kleptomaniac phase in high school, when he skulldug out of record store with huge stacks of them stuffed in his clothes. Paid for or not, there was a certain appeal in the little record with the big fat hole in the middle; two songs on two sides at a reasonable price just seemed to make sense.

The 45 was great for artists too, a showcase for the proverbial Well Crafted Rock Song. The B-side opened up room for the artist to include songs that might be more experimental, or whose mood might not have been right for their previous album. Material that might otherwise have gathered dust in vaults or the artist's personal tape collection were now accessible to the general public.

Unfortunately, though, 45s are on the skids these days, in most places they're almost gone from the market entirely. Record labels now use all their old leftover seven-inch mailing envelopes that were designed for forty-fives to send CDs; most record stores have even stopped stocking those little yellow plastic things you could stick into the middle to play them without an adapter.

But the non-LP 45 rpm single is not dead by any means. To many bands it provides a cheap, affordable, efficient way to get their music onto vinyl and to the public. People will take a record, even a lonely little single, for more seriously than a hundred miles of demo tapes, no matter how good they may sound. There are still artists out there who believe in the 45, and here are a few choice ones to look for in the little bins on the counter at your local record store.

Yo La Tengo

"For the Turfists" / "Asparagus Song"

Gryata Records, P.O. Box 112, Uptown Hoboken, NJ 07030

Two songs that both right out of the blue, and neither are available on an LP. On this fantastic forty-five, these guys from Hoboken give the Yo La Tengo Treatment to Neil Young's "For the Turfists." The result is some more of that "metal-obsessive" guitar grunge that's so prevalent these days, sort of like what the Byrds might have sounded like if they had used stacks of big Marshall amplifiers along with their Rickenbacker guitars. You can even hear the white noise and buzz as one of the boys unplugs his guitar at the end. The B-side is a majestic, hidden gem of a song, the enigmatic "Asparagus Song." The lyrics are a little obscure, but they must mean something to the singer for him to deliver them with such feeling and sincerity. A magnificent, haunting piece of songwriting. "The Asparagus Song" shows this group's compositional talent. Yo La Tengo are a band people should be talking about a lot more.

Ira Wolf Traum and the Eighteenth Street Port Nine" comes out two years from now, one of these songs will be on it.

Vertex T.

"This Is Not a Test" / "Tell Tronida I Still Love Her"

Beam Records, P.O. Box 100, Atlanta GA 30301

Vertex T. is another weirdo, this time from Atlanta, Georgia. The music is weird dance funk with a similar nuclear fixation, but Vertex T. is quite a bit more neurotic. This time, when the big ones start coming in, the singer screams "What's happening to my VERT it's melting! Where's my trimmest vitamins?" Side two is even more of an enigma. Apparently, "Tell Tronida I Still Love Her" deals with the singer's love for the planet Saturn, and something vaguely analogous to a female inhabitant thereof, and the singer's longing for home. The questions being asked of Vertex T. is who is this alleged planet Saturn, and what is the real nature of Vertex T.'s mission on Earth? The reclusive alien maintains a stony silence on the matter, but is generous enough to provide the listener with a photograph on the record sleeve, and the information that this is the "only known Terrrestrial photo of Vertex T.," in existence. Whatever the mission, whatever the reason, he's not telling.

The Doctors

"She's a Nuclear Bomb" / "Reach Out and Grab"

TNT Shack, Box 242, Pomona, CA 91769

The Dull are not. As people, they may seem to be an absolute bunch of weirdos, but musically they are dynamic. Reminiscent of Gone or Doz Cadiz's D-30, the Dull present us with some of the heaviest, most twisted riffing since Led Zeppelin stopped using Roman numerals on their albums and started telling them with funny tunes. Like D-30 who sound resembles theirs in power and intensity, The Dull passed their musical adolescence in the pit of the mid-Seventies, and so their music is steeped in the crumpling power chords and wailing guitar solos of their early idols. "She's a Nuclear Bomb" features three guitars riffs rising in wild Zeppelin fashion underneath a recording of an actual nuclear blast. The B-side isn't quite as mind-blowing, but then, that's why they call it a B-side. One should also be aware that one reason why this record sounds half as good as it does is because it is pressed on way-cool red translucent vinyl and has funny cartoons on the label.
N. O. on C.D.

New Orleans music is appearing on CDs. We asked the only person we know who can afford CDs to review his latest. Here’s our man on the Left Coxe, Ice Cube:

Fats Domino — His Greatest Hits SED-1043 (distributed exclusively in the U.S. by MCA on MCAD-6170). From the title you might assume that this would be a greatest hits collection, but no! This is the complete issue of the classic Imperial sides for Fats lovers with CD players. Don’t assume! This is a live concert from the Universal Amphitheatre in L.A. on August 22, 1985. Yes, the same concert that Silver Eagle is marketing on a five-song, twenty-minute video. It was a great concert and Fats plays most of his biggies as well as his version of “Too Toot.” But I’m still waiting for somebody to remaster the original Antoine and by the way, Silver Eagle, how’n’ about Parts II, III, and IV of the concert video?

Professor Longhair — Rock ‘n’ Roll Gumbo DD306. On George Winston’s Dancing Cat label, so you might have to look in the Windham Hill New Age CDs if the store doesn’t have it in the Blues, Oldies, or New Orleans sections. These are the sessions that Philippe Rault produced in 1974 plus two songs not released on the resulting Discsway LP and over-dubbed horns on “Mardi Gras in New Orleans.” Gatemboure Brown is featured on guitar and adds his perfect fiddle part to “Jambalaya.” It’s a real good.

The Neville Brothers have two reissue titles available on compact disc at this writing, and their new release Updown should be in the stores on the EMI label by the time you read this. The English label, FIEND, has lovingly remastered Fiyo on the Bayou FIEND CD65 with the beautiful string arrangements of WardellQuezergue “Mona Lisa” and thoroughly wonderful production by Joel Dorn. This is one of my favorite CDs; it sounds like a Neville studio album should sound. It just doesn’t get much better than this. The live LP, Nevilleization, is also available on FIEND CD31 and the sound is made more clear and crisp through digitalization. Will Nevilleization Part II and the Treacheroius P follow suit? Tune in next time.

What we really want is the Wild Tchoupitoulas LP and the Meters catalogue available in CD format, for true! Only three lonely Meters tracks are included on a fine Crescent City compilation called, appropriately enough, The Soul of New Orleans CD CHARLY 14. This disk also features The Dixie Cups’ “Iko Iko” and “Chapel of Love,” Aaron Neville’s “Tell It Like It Is” and “Heretics,” Alvin “Shine” Robinson’s version of “Let The Good Times Roll” and his own classic “Down Home Girl” “Lawdy Miss Clady” by Lloyd Price, Robert Parker’s “Rarefootin’,” Johnny Adams’ “Rereconsider Me,” four — count’em four — hits by Lee Dorsey, Fats Domino’s cover of “Red Sails In The Sunset,” and more, much more. A veritable cornucopia for the N.O.-R&B-ophile. Did I write that?

For jazz fans, Jazz Classics Vol. 1: New Orleans (BBC CD 587) includes 75s by Jimmy Roll Morton, King Oliver, Satchmo, Johnny Dodds, Earl Hines, N.O. Rhythm Kings, and more.

Johnny Adams, Irma Thomas, Wally “Wolfman” Washington, and the Dirty Dozen have CD releases on Rounder’s Modern New Orleans Masters series. They should be available and probably advertised elsewhere in this issue of Wavelength. The English Ace label has put together a nice set called Rhythm & Blues House Party CD CH 79. It’s not purely New Orleans artists, but includes Big Boy Myles, Roy Montrell, Little Esther, and more! Arhoolie Records is purported to be preparing a Clifton Chenier package for CD Zydeco-ers, and the grapevine has it that English Ace will have the first Cajun CD available very soon.

Charly has just released a big ol’ buncha more New Orleans stuff on CD including the Dixies Kups, Lee Dorsey, and Aaron Neville, Make Me Strong (Charly CD 64), AND the Meters, Struttin’ (Charly CD 63)! Also to be on the lookout for — Huey “Piano” Smith and the Clowns “Rockin’ Pneumonia,” and Lloyd Price’s “Stagger Lee” are included on a CD compilation called Jumpin’ Jive 50s. It’s on Priority Records (CDL-9438). Huey’s classic Ace sides should be issued by somebody on CD, don’t you just know? Finally the first Dirty Dozen LP, My Feet Can’t Fail Me Now, on Concord Jazz Label’s George Wein Collection has been released on CD through a deal with King Records of Japan, so it has two catalogue numbers (K32Y6041 and CCD 43005).

New Orleans based Blacktop Records is remastering some of its titles for digital release and will make its new releases available in tape, vinyl, and CD configurations.

On a non-CD note: Check out Katie Webster’s new 12” single produced by Kim Wilson of the Fabulous Thunderbirds. If you can’t find it in the stores write to: Katie Webster, P.O. Box 8406, Santa Cruz, CA 95061.

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songs such as “Candle and the Flame” or “Relating Dudes To Jazz.” Their music is still as intense and thought provoking as anything the Minutemen ever created, if not more so. Let the buyer be warned, even with the longest song clocking in at barely three minutes, and a running time of just under half an hour, you will still get your money’s worth out of this LP.

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**Books**

Galen Gart

**FIRST PRESSINGS: VOLUMES ONE AND TWO**

Big Nickel Publications $50.00, $85.00/both

These books are perfect for R&B and rock ‘n’ roll buffs who want to see the original sources, namely “Billboard” magazine. Volume One features virtually all references to R&B from 1948 to 1950, Volume Two covers 1951 to 1952.

The year 1947 was chosen as the starting point for the author because it was a year in which the major record companies (RCA, Columbia, etc.) totally lost control of the “race” (as rhythm & blues was known then) charts to up-and-coming labels like King, Atlantic, Chess, etc. The entire story of rock ‘n’ roll is really a story of the battle between the major companies and the independents, with the latter going for the more raw and raucous sounds that you and I know and love. Since “Billboard” was a record industry magazine, this conflict is usually emphasized, though you will be surprised at how knowledgeable the writers are about the music and musicians, at least the ones whose names they spelled correctly! You also get a lot of quaint record industry jargon like “bi-cet,” “etching,” “engraving” (records), “doughnut” (45 rpm), and “plater” and “diskery” (record company).

The book is organized on a month-by-month basis, which kind of ticked me at the absence of the exact issue dates of many of the references, though you do get a better flow of the history that way. The three major segments included are articles pertaining to the record companies and artists, very valuable short notes on who was doing what at a particular date, and record reviews. It should be pointed out that record charts are not included in these books, though they are available in condensed form in Joel Whitburn’s many books. I also missed reproductions of record ads, which are not only nice to look at, they are also the most accurate way of dating a record’s release.

The stories of interest to New Orleans R&B fans include several mentions of the sequels to Roy Brown’s “Good Rockin’ Tonight,” including three records in the spring of 1949 with the title “Rock and Roll” (!!!), insightful reviews on dozens of New Orleans records, including “Mar­di Gras in New Orleans” by Professor Longhair and His New Orleans Boys on Atlantic in 1950: “wonderfully spirited side with a stride three-boat rhythm”; an item about an anti-payola pledge by die-hard jockeys Pepe Stoppa, Jack the Cat, and “Mr. Daddy-O” in December 1951; two hilarious stories about the banning of Richard Hayman’s milkwhite pop version of James Wayne’s “Juke Partner” in 1952 for lyrics “literally peppered with jive and dope ex­pressions used by the wheatheads,” a mention of Art Rupe’s important signing of the Swan Silvertones Singers and, incidentally, “Dallas Airport”! Lloyd Price, and a reference to Fats Domino getting as much as $2,500 a night in 1952.

Despite the few faults, one can only praise Gart’s 15 years of work and perseverance in seeing this project through. The first stuff of $50 for one and $85 for both reflects the work involved; specialized interest in the material, and, perhaps, the fact that copying all this stuff yourself from microfilm will not only cost more, it will blind you. This is, I hope, only the beginning of what may be the most serious approach to rock ‘n’ roll’s roots ever attempted. (Available from Big Nickel Publications, P.O. Box 157, Milford, New Hampshire 03055).

— Rick Coleman

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Of rock 'n' roll's Hall of Famers of the Fifties, one man has received less attention than the others, even though he is second among them only to Elvis Presley in record sales (around 100 million). This neglect has been partly because of the man's notorious shyness with the press, partly because he has barely received much (or any) publicity. Here is just a little of that information, illustrating both his accomplishments and some lighter aspects of his career.

1. Antoine Domino, Jr. was born February 26, 1928, in the Ninth Ward of New Orleans and has lived there ever since. This will come as a shock to many New Orleanians, as Antoine's presence is so low-key in his hometown that many assume he lives in Boise.

2. Both Antoine and Manuel Hernandez of Manuel's Hot Tamale fame had their first real jobs in New Orleans at the Crescent City Bed Factory. A cut hand Fats suffered from a falling bedspring fueled an early bio writer to invent a melodrama with a doctor intoning gravely, "The boy may lose the cut hand Fats suffered from a falling bedspring." Manuel, a former compatriot of Pancho Villa, was a wetback on the lam who knew how to roll a cornshuck.

3. Antoine only weighed about 160 pounds when his bandleader Billy Diamond began calling him "Fats" at the Robin Hood club around 1947. It seems Billy was a man of vision. Not only could he see a certain title's grammar, though he undoubtedly would have thought the Russians could dig your call me a junko /'Cause I'm Lawdy I'm Clawdy"...

4. Fats packed clubs around New Orleans and occasionally stole the show from such greats as Papa Celestin, Paul Gayten, and Roy Brown, primarily because of his scintillating performance of one song, Albert Ammons' piano hit "Swannee River Boogie," which Fats recorded in 1953 as "Swannee River Hop." 19th century American musical pioneer Stephen Foster probably would have been shocked at what these guys did to his song, "The Old Folks at Home," but then the Indians couldn't have dug what Foster did to their Suwannee River.

5. Fats' revolutionary December 1949 recording "The Fat Man" produced by Dave Bartholomew is amazingly similar to expatriate New Orleans pianist Champion Jack Dupree's 1941 recording "Junker Blues," in the piano playing and in the first line, "They call me a junko/ Cause I'm loaded all the time," which became "They call me the Fat Man/ Cause I weigh 200 pounds." Fats played out the original references to reefer, needles, cocaine, and "angel wine.

6. Probably Fats' second most famous hit of piano playing (after the intro to 'Blueberry Hill'...) is not on one of his own records. It is the beautiful, rolling piano introduction to Lloyd Price's million seller "Lawdy Miss Clawdy" from 1952.

7. There were many artists who started their careers by copying Fats' songs or sound. One of the first was Chuck Willis of "C.C. Rider" fame, who competed with Fats for the hit of "Going to the River [I gonna jump and drown]" in the spring of 1953. Fats won and Willis chickened out in his sequel "Changed My Mind."

8. When Fats played Abbeville, Louisiana, in 1954, one of the few white faces in the crowd belonged to 16-year-old Cajun Bobby Guidry, who offered Fats the song "See You Later, Alligator." Fats turned the song down, but did indeed see Guidry later. After "See You Later, Alligator" became a million seller for Bill Haley, Fats recorded four songs by Guidry, a.k.a. Bobby Charles, including the classic "Walking to New Orleans."

9. "Ain't That A Shame" has been a top 40 pop hit four times - in 1955 by Pat Boone and Fats, in 1963 by the Four Seasons, and in 1979 by Cheap Trick. John Lennon recorded it in 1974.

10. The original title of "Ain't That A Shame" was "Ain't I The Shame." Pat Boone, magna cum laude English major from Columbia University and an all-around clean guy, partially corrected the title's grammar, though he undoubtedly would have preferred "Isn't That A Pity."

11. Boone went on to record three more Fats' songs. If you're lucky, you'll live a long life and never hear any of them, especially his version of (say your prayers now) "The Fat Man!!"

12. If Boone's #1 hit of "Ain't That A Shame" wasn't enough, Fats was beaten again on the pop charts six months later by Pat Boone and Fats, in 1959. Dick Clark gave him the "cute" Fats Domino-inspired name Chubby Checker. Before the twist craze thankfully died Fats had indirectly inspired the names of Tubby Chess, Pudgy Parcheesi and Round Robin.

13. Fats' biggest hit ever, "Blueberry Hill," was recorded not in New Orleans, but in Los Angeles in 1956.

14. Fats' inspiration for recording "Blueberry Hill" was Louis Armstrong's 1949 recording of the song, which, ironically, was re-released to compete with Fats' version and made a respectable...

15. In 1956 on a Hearst-Metromouse newsmag Fats proposed a sure-fire solution to the Cold War which foolishly unheeded by the State Department.

16. Fats was once considered for the lead role in the film biography of Fats Waller.

17. Domino's violinist brother George once recorded an album of Fats Domino songs.


19. Pat Boone's #1 hit of the late Fifties was "Blueberry Hill." The Big Beat featured Fats' real band; The Girl Can't Help It and Jamboree do not.

20. Fats saved 19-year-old Tommy Boyce from getting kicked out of his house by his father when in 1959 he recorded Boyce's tune "Be My Guest" and sold a million copies of it. Despite this kindness from a stranger, Boyce went on with his partner Bobby Hart to repay the world with trash like [Theme from] The Monkees.

21. One of the earliest examples of this mindless teenage engineering was former chicken plucker Ernest Evans, who in 1960 was told to smile, swivel from left to right like an egg beater, and mimic every record like Hank Ballard with a severe cold. Mrs. Dick Clark gave him the "cute" Fats Domino-inspired name Chubby Checker. Before the twist craze thankfully died Fats had indirectly inspired the names of Tubby Chess, Pudgy Parcheesi and Round Robin.

22. Fats had four songs retitled for the twist craze, "Domino Stomp" became "Twistin' the Stomp," "Set Me Free" became "The Twist Set Me Free," "Sun Spots" became "Twistin' the Spots," "Dance with Mr. Domino," the only song in which he lyrically acknowledged the twist, be...
Fats Domino is one of the great musical pioneers of our generation, but he also has a sense of humor. When I asked him if it was all right to use the picture of him and chimpanzee J. Fred Muggs, he replied, "It's all right with me, but I don't know about J. Fred."

The Beatles' manager Brian Epstein sponsored Fats' smashing first ever appearance in England in March 1967 at the Saville Theatre in London. The opening act, Aussie wimp rockers the Bee Gees, also making their U.K. debut, were savagely booted by the large number of Teddy Boys in the audience, especially when they tried to croon "Puff the Magic Dragon." Barry Gibb later whined, "Robin had an egg thrown at him that hit him right in the chest."

Fats, who sang "The Rooster Song" in 1957, opened "Fats Domino's New Orleans Style" Fried Chicken restaurant in March 1969 at 3440 South Claiborne Avenue. You could get a dinner for a buck, a quart of liver or gizzards for $1.45, or a special called the "Domino" consisting of a whole chicken for $2.50. Fats didn't stay in the chicken business long, but both Kentucky Fried Chicken and Popeye's were smart enough to locate within a block of his house.

When the Beatles played New Orleans in September 1964 they specifically requested to see Fats. Upon meeting Fats in a trailer behind their stage at City Park Stadium, the Beatles surreptitiously recorded unbilled recordings with the Upsetters, three of the four released were Domino songs.

The video of Fats' and Doug Kershaw's version of Rockin' Sidney's "My Foot Toot" in 1985 featured Governor Edwin Edwards chauffeuring Doug while Bobby Mitchell's version of "I'm Gonna Be a Wheel Someday" plays on the radio. When "Ready" Eddie almost hits another limo Doug is almost Kung Fu'd to death by David Carradine, until Doug explains the true meaning of "Foot Toot."

Fats' last single was not "[Don't Mess with] My Foot Toot." It was "Don't Mess with My Popeye's" (also with Doug Kershaw) on the same time with radio station WITX for Popeye's Fried Chicken (for whom Fats is currently doing TV commercials). The lyrics included the lines "One day I was walkin', I heard Josephine talkin', She had my favorite chicken, That's when I fell in love."


Two of Fats' current bandmembers have been with him for the most part since 1949 — bandleader/songwriter/trumpet player Dave Bartholomew, who produced all of Fats' hits, and tenor sax player Herb Hardesty, who played most of the solos on Fats' classics. The man who played the solos that Hardesty didn't — legendary tenorman Lee Allen, is also with Fats' band, and has toured with Fats off and on since the mid-1950s.

On August 6, 1987 Fats will have been married to his wife Rosemary for 40 years — that's longer than many rock 'n' roll legends have lived. The author is preparing a research on Fats Domino and would like to hear from anyone with information or photos at Route 4, Box 771, Covington, LA 70433.
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Together, these two pieces retail for $500. Alterman Audio's super sale price is $366. Of course we include our extended warranty. Come by and listen - the only expensive part is the sound.
he city of New Orleans is not unlike her most famous crustacean, the crawfish: you have to know how to peel back the rather intricate shell, but the results are well worth the trouble.

The more famous tourist attractions of the city are well known to visitors: The French Quarter, the St. Charles streetcar, the Mississippi River. But unlike other American cities, beyond our main attractions lie even more to see.

Thousands of tourists visit New Orleans every year, and come away delighted at the Quarter, the river, the restaurants, and believe they've seen the city, when they didn't know that a few blocks from the Quarter begins one of the grandest residential sections in the world, with homes the size of state houses, and mansions befitting royalty. As they shop for trinkets near their hotels, they never dream that within a mile is an 80-block-long street lined with antique shops with treasures of every cost and description. As they admire Jackson Square, three miles away lies City Park, with hundreds of acres of unimaginable beauty; two miles away is the graceful Audubon Park, with one of the nation's best zoos, and bordering on our north is a giant shallow Lake Pontchartrain, surrounded by restaurants and fountains, that would be a major tourist attraction on its own merit had it been in a city with less competition and excitement.

The search for the hidden New Orleans seems to be a major goal of Jazz Fest visitors. These music-crazed fans of the city and its sounds seem especially attuned to the out of the ordinary. For these our favorite visitors, we've made up a few special tours catering to your varied and particular tastes.
SIDETRIPS OF THE SAINTS

H
ing fun can put you in a
t. Music lovers and party
animals often retrace the
same routes over and over from up-
town clubs to the Fairgrounds to the
S.S. President. So much happens dur-
ing Jazz Fest along those cor-
dors that it is easy never to leave
them. As the pattern continues
throughout the year, locals claim to
rever the to change). Across the street,

The Downtown Saints:
Roch, Claude, and
Bernard

This is basically a city trip, a
good warmup. Catch the St.
Claude-Refinery bus alongside the
Saenger Theater. Bring some coins
because they only accept even
change (60¢). If you get off along
the way or corner you must pay to get on
the next bus. Driving, find the down-
and-out corner of the French Quar-
ter, i.e. N. Rampart and Esplanade.
As you head down Rampart, you
will quickly come to King Rogers,
holding court in an old Frostop,
and it is

The Upriver Pantheon

Head ing up Claiborne will ev-
ually bring you onto the wind-
ing, two-lane river road where behemoth
industries live next to antebellum
mansions. The first town beyond
Kenner is St. Rose, which should
be famous as the home of guitarist
Snooki. Many mansions follow:
first, St. Charles, then St. John the
Baptist, and then St. James Parish.
Plantations regularly present
themselves to you for inspection.

Some of the finer ones are across
the river. You may cross by ferry at
Lutcher or further up at the Sun-
shine Bridge. Pressed for time, you
might even skip some of the pre-
liminary preparations and go directly to the
bridge from the I-10 exit at Sorren-
to. Once known as a boondoggle
going nowhere, it now carries you
only a short distance to the borders
of Arabi. When you pass beneath
the giant flag, you are there. If you
have not yet had crawfish, your pa-
tience will be rewarded. At Per-
rin's you can have them in com-
bination with pool tables and cold
beer, one of the world's great part-
nerships. At numerous walk-in
shops such as McBreese's or B & J
Seafood, which also has excellent
crawfish bisque, gumbo, and stu-
flled seafoods in frozen form, you
can get your boiled "bugs" in the
rusty brown paper bag. At the
weeping bend where the road now
changes its name to Old St. Bernard
Highway, there is even an old-
fashioned Cajun oasis. Pull directly
into Snappy Dan's Spur Stution, but
forget about the octane. Inside is
the real fuel of choice. In the cool-
ers are a wide assortment of tasso,
andouille, boudin, crawfish boudin,
and Cajun seafood pies. Up by the
register a good stock is kept hot and
ready to eat. My current favorite is
Marie's Cajun Crab Pie, imported
directly from Abbeville. It brings
back memories of visits to Acadia
where, before the food craze, it
seemed like you could only eat in
people's houses and gas stations
just like this.

To consume your crustaceous
delights, you might head across
the street to the Chalmette Battlefield,
scene of the Battle of New Orleans.
Students of history and Johnny Hor-
ton know this to be the place where
"the gator lost his mind." Climb
up on the levee and watch the
super tankers go by. Also recom-
mended is cruising two more miles,
down past Rocky & Carlo's fa-
mous, cheap, and Italian-Arabi-
estue, to get on the Mis-
dsissippi River ferry. You can watch
muddy water swirl over the bright
red shells before they disappear
forever. Cool off at the same time,
there is always a breeze on the
river.

Cross back over the river. Return
the way you came or proceed on to
Violet, orange groves, oyster beds
and marsh.

the proprietor, light up his sea tur-
tle. All this is accompanied by your
choice of thirty-six imported beers
at only $1.50 apiece. Balcony seat-
ing is not quite available.

Continuing along past Desire and
many other dramatic streets, you
soon cross the drawbridge at the In-
dustrial Canal. Proceed a short way
to Egania Street. Turn right and go
as far as you can. Here you will
find the two "steamboat houses." 
Built by a retired riverboat captain
to mimic in a stylized fashion the
look of a riverboat, they are beau-
tiful to look at and very function-
al in design. Incorporating many princi-
ples of solar heating and cooling,
they are unique architectural types.
Their yards stretch out to the grass
of the levee. If you stroll up to the
top and back to where the canal
joins the river, you will have a
prime view of the downtown city (a
spectacular place to watch sunset).

Just beyond Egania, at the in-
tersection of Carfax and St. Claude,
is Puglia's Supermarket. (When you
get to the Burger Orleans you
have gone too far.) Any R&B traveler
will want to turn left at this corner.
One block up on the left is the
well-known residence of Fats Domi-
nio. Jesse "Ooh Poo Pah Doo" Hill
also lives nearby. A vital pil-
grimage, it feels good to be near
greatness.

Going back to St. Claude, it is

heads and pitching shells out the
window while driving is not recom-
manded in a city where you need
all your wits to defend yourself
against other motorists. A better
plan would be to set down under
the oaks on the neutral ground be-
hind the market to enjoy your snack
there. A quick visit to the nearby
crematory might also be interesting
to those who like statutory and
undead tombstones.

If your taste is for more sub-
stantial fare, I suggest you head to
Restaurant Mandich, on the corner
of St. Claude and Louisa. Blessed
with a kitchen that does honor to
gumbo and bisque, rarely, if ever,
overcooks its fish, and puts more
than enough garlic in its Chicken
Bordelaise, you can dine here in
choice of thirty-six imported beers
at only $1.50 apiece. Balcony seat-
ing is not quite available.

Continuing along past Desire and
many other dramatic streets, you
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dustrial Canal. Proceed a short way
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Going back to St. Claude, it is

If you veer up north into St. Landry Parish to dine at Prudhomme’s Cajun Café, operated in the town relaxing atmosphere by Chef Paul’s sister Enola, you may feel you have found a home away from home.

The St. Tammany Swing

A quick blast across the Causeway from New Orleans and your first sight will take you to old Manette.

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Why does New Orleans food taste so good? We’re not telling. But if you wanna take it with you, here’s where to order. Cajun Cargo, New Orleans seafood to go (shipped nationally in reusable styrofoam ice chest). Air express door to door, 24-hour delivery. 1-800-92-CARGO or 504-484-7266. Free air port and hotel delivery. Tony Chachere’s Creole Foods, Box 1687, Opelousas, LA 70571, 1-800-551-9066 (outside LA), 1-800-321-1816 (in LA). Konoko Rice Mill, Box 296, New Iberia, LA 70561, 318-364-7242. McIlhenny Co. (Tabasco), Avery Island, LA 70513, 318-365-8173. Ortego Sauce, Rt. 6, Box 30, Ville Platte, LA 70586, 318-363-2330. B.F. Trappey’s Sons, Drawer 400, New Iberia, LA 70561, 318-365-8081. Zapp’s (potato chips), 1-800-HOT CHIP (U.S. Chip Hotline) for same day shipments. Also, pick up a Louisiana cookbook or two at local bookshops.

deville. The postcard pretty lakeshore is not for picnicking but well worth seeing. Restaurants and taverns abound. Farther east along Hwy. 190 is La Providence, the four star restaurant of the wild gourmet, Chef Chris Keragerogiou. Fontainbleau State Park is also right there for camping and just wading in the lake.

If you go back near the Causeway but then continue due west on La. 22 for Madisonville, you will have made a good move. The town looks relaxing and friendly. The tree-lined Tchefuncte leads back to the lake, offering chances for fishing, water skiing, and sailing. The local version of the dairy-dip has both shrimp burgers and crab burg-
Visitors venturing forth from the French Quarter typically hop a trolley ("streetcar" in local lingo) and lurch Uptown via the grand boulevard that is Saint Charles Avenue. However, there is another somewhat grand boulevard that bounds the rear of the French Quarter — one that affords vistas both splendid and exotic — and that boulevard is the venerable Esplanade, the most direct route from the French Quarter to the Jazz Festival.

Esplanade was to the original Creole families what St. Charles was to the Americans who settled New Orleans; a wide and gracious thoroughfare suitable for the display of fine homes facing a grassy commons suitable for promenading.

From the river to Rampart and later to Claiborne Avenue stretched the elegant townhouses of the Creole aristocracy and plantation gentry, along with one very old U.S. Mint (at the corner of Decatur Street). Less ostentatious than the Americans Uptown, the Creoles made up in elegance whatever their homes may have lacked in surface grandeur or pretense.

Today the grand boulevard of the Creoles is, like its Uptown counterpart, a bit the worse for wear in places. Yet, this has not diminished its mystique, nor its utility — Esplanade is still the most picturesque route to City Park and the cryptic splendors of the cemeteries nearby. (To get to Metairie Cemetery, probably the city's most spectacular, it is advisable to be in a car. However, if without, the Esplanade bus can get you from the French Quarter all the way to City Park and the New Orleans Museum of Art efficiently and cheaply.)

Esplanade is wide because the French originally conceived New Orleans as a walled city, surrounded by moat-like canals and swampy wastes. Esplanade was originally one of the latter. But then Bernard de Marigny, a wealthy Creole who owned the adjacent plantation behind the Quarter, lost it all gambling, and had to subdivide his land into tract housing and — viola — a grand boulevard. Other famous Creoles along Esplanade included the family of Edgar Degas, the illustrious French Impressionist painter whose brother caused a great scandal by ditching his wife, Madame America Olivier. Today these townhouses are mostly occupied by the descendants of these Creoles as well as vampires and other decadent types.

Proceeding in the direction of City Park one notices that the housing becomes quite varied in style, ranging from modest worker's quarters to manor houses and beyond, including old Italianate Victorian villas and peculiar palazzos. In this latter vein, as one approaches City Park, is an especially spectacular example. The old Jockey Club (originally the Luling manor) sits just off Esplanade to the right on Leda, near the Fairgrounds race track. A spectral and spectacular vision of a tropical Italianate mansion it appears ever-surprising, like a Brazilian rubber baron's palazzo rising like an apparition from the steaming jungles.

If all these exotic gothic visions of ruinous splendor have served to whet one's appetite, then backtrack a couple of blocks from Leda, and a variety of snacks can be found at the Whole Foods Co. store, at the corner of Esplanade and Mystery. For a good cup of coffee, stop at the True Brew at 3127 Esplanade, or at the newer Bastille's, a couple of blocks further back at 2808 Esplanade.

Proceeding forth again, one soon crosses Bayou St. John, scene of some of Marie Laveau's voodoo rituals, and then into the park itself, Lelong Avenue, the extension of...
Esplanade in the park, takes you to the New Orleans Museum of Art (free on Thursdays).

City Park is one of the larger urban green spaces in the U.S., stretching from Mid-City to the lakefront residential area. Much of this is golf course, however, and the park is really at its best in the core area that surrounds the museum. Reclaimed from an abandoned plantation around the turn of the century, City Park retains a somewhat wild feeling. Near the museum is the famous Dueling Oak, where hot-blooded Creoles had it out. Along Dreyfous Avenue are some ruinous pavilions built by the WPA, which now resemble the remnants of some forgotten civilization. Nearby are tennis courts, a children's amusement park featuring an antique carousel, and also some horticultural gardens including a WPA-era rose garden and some newer herb gardens.

If motoring, drive along the roadways that radiate out from the museum along the lagoons. But be sure to get out and walk at some point — the lagoon on your left as you face the museum entrance is rewarding in its imitation of a primal landscape, complete with cypress islands, vast surrealistic oaks and sculptural crepe myrtles.

City Park Avenue, the leftward extension of Esplanade skirting the edge of the park, will take you to the Greenwood and Metairie cemeteries. Metairie is one of the most spectacular cemeteries anywhere.

Algers Ferry/ Mardi Gras World
Blaine Kern Artists design most of New Orleans Mardi Gras floats and their den. Blaine Kern's Mardi Gras World, giant warehouses housing the huge floats, is open to small groups to walk through Monday-Friday, 10-4. You can reach the museum by taking the Algers Ferry (it's free and a fun ride in itself) at the end of Canal Street to the West Bank. Once across the river, follow the levee for six blocks to the right. Mardi Gras World is located on the river at Brooklyn and Newton streets. Call 382-8211 for details.

Mrs. Moriarty), the domed Moorish tombs, the massive Italian Society crypts, the former Arlington (now Morales) tomb depicting in stone a virgin being denied entry to the whorehouse of its namesake, etc.

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Professor Longhair, Roosevelt Sykes, James Booker and Tuts Washington are dead; Ellis Marsalis, Dr. John, Harry Connick, Jr. and Henry Butler have fled the city. Still, New Orleans has to be considered a good piano town. The classic "piano bar" set-up, in which listeners sit around the piano and hurl requests for Rodgers and Hammerstein tunes at the bemused keyboard player, may be fading. Nevertheless, there are plenty of venues, particularly hotels, where patrons can sit nearby and absorb some tasty piano.

The out-of-towner seeking "traditional New Orleans piano," a phrase that could include anybody from Jelly Roll Morton to Longhair and Fats Domino, will have to look hard, for practitioners of these styles are surprisingly few. Amasa Miller plays outdoors daily at the Gazebo on Decatur Street in the French Quarter. His repertoire consists of Fess, Dollar Brand, Robert Shaw and other oddities. Uptown at the Pontchartrain Hotel, Tom McDermott is even more eclectic. His arsenal includes Fess and James Booker transcriptions, ragtime, stride, modern jazz and Chopin. Back on Bourbon Street's Mahogany Hall you may find David Boeddinghaus, a fine purveyor of ragtime and stride and pianist for the equally fine Banu Gibson Band.

The outstanding traditional pianist of the hour is a young Englishman, Jon "King" Cleary. Rooted in Mac Rebennack, Cleary also sings and plays guitar superbly and is a potential New Orleans music superstar. Alas, while he plays occasionally at "piano nites" at Tipitina's and the Maple Leaf Bar, he may be hard to catch at Jazz Fest, except in the confines of Walter Washington's Band. Those who like more conventional music in comfy surroundings have a number of choices, all hotels. In the heart of the quarter, the Royal Orleans has a beautiful room with a trio of good players, the best of whom is the elegant Roger Dickerson. The witty, contrapuntal Sam Adams resides at the Fairmont, while at the InterContinental, Joel Simpson has made a point of learning almost any song you'd want to hear. When not anchoring various Latin jazz ensembles around town, Jorge Mararak plays extroverted keyboard at the Holiday Inn Crowne Plaza. Best of all is Marcie Noonan, a superb post-Bill Evans stylist who plays in the incredibly posh Windsor Court Hotel. All of these musicians are jazz players who have to tone down a bit for these steady bread-and-butter gigs. And they're all within walking distance for a nice evening of listening and getting soused.

Back in the bowels of the Quarter, the Stage Door Cafe's Sylvia John entertains with a lot of chops and a Liberace mindset; Cindy Chen proffers pleasant pop piano at Trey Yuen and Marie Laveau's (two excellent restaurants), and Mike Bunis bowls 'em over with Jerry Lee Lewis-like riffs at the Landmark Hotel. Two antiques with certified followings are the "human trumpet" Al Broussard, at the 711 Club, and Miss Lilly at Lafitte's Blacksmith Shop, a dark and entertaining bar in a historical building on Bourbon.

Finally there are players who don't have regular gigs or have moved away who will be playing at the festival: David Torkanowsky (probably the best jazz player not to move out of town), Harry Connick, Jr. (a sensational youngun' visiting from New York), Ronnie Kole (New Orleans' answer to Peter Nero), and of course the superstars, Toussaint, Doc, Fats, and Ellis Marsalis.
Pity the pilgrim on Jazzfest weekdays. While resorting to a bus-tour or a buggy-ride, he may go slightly mad wondering why the city's best-known cultural resource goes begging for all but the scarest public acknowledgement.

New Orleans is a city of many small landmarks. But it has no public monument (nor even any official recognition of) King Oliver, Sidney Bechet or Jelly Roll Morton. Indeed, the city's one public monument to a musician, Armstrong Park, came to being just a decade ago.

But pilgrims, even the wide-eyed ones expecting to hear the strains of the Hot Five or the Creole Jazz Band blaring from public loudspeakers, can take heart with some of the following suggestions — places of interest to the music buff, and often ignored by the local populace. The following list of sites is recommended for both the merely curious (who may wish to do more than try the rutted tourist paths) and the more fervent devotees of New Orleans music.

Most sites can be reached on foot or by public transit (60 cents).

**Record Stores**

- General
  - Mushroom, 1035 Broadway, 866-6065 (with a New Orleans section)
  - Peaches, 3129 Gentilly Blvd., 282-3322
  - Record Connection, 3331 St. Charles Ave., 891-4231
  - Smith's, 2019 St. Charles Ave., 522-7969
  - Sound Shop, 3301 Veterans Blvd., 833-9370
  - Sound Warehouse, 5500 Magazine (with N.O. section): 7231 Veterans Blvd.; 3017 Veterans;
  - +

**New Orleans**

- General
  - Jim Russell's Rare Records, 1837 Magazine, 524-9444
  - Goldmine, 6489 Jefferson Hwy., Harahan, 737-2203, West Bank: Expy, Westwego, 347-7447, Memory Lane, 6417 Airline Hwy., Metairie, 733-2120, Peaches, 3927 S. Carrollton Ave., 482-6431, Record Ron, 1125 Decatur (French Quarter), 524-9444.
  - Rock 'n' Roll Collectables, 333 St. Philip (French Quarter) 961-4583.

- Also, remember to go by John Berthold's record tent at the Fair Grounds for a great selection of New Orleans and Cajun records.

**The Jazz Museum** (Louisiana State Museum, Esplanade and Decatur). The world's largest jazz museum is located on the second floor of the old U.S. Mint building, but most stumble upon it by accident. Hundreds of photographs and instruments (including a "clarinet forest") make for a must for all visitors. It opens at 10 a.m. Wednesday thru Friday and is never crowded.

**Armstrong Park.** There are big plans for the future of Armstrong Park, but right now possibly a disappointment for those seeking something beyond a statue of Pops (to the right as you enter through the arch at Rampart and St. Ann). This is a park with a name but no theme. It was carved out of the old Treme neighborhood, and includes Perseverance Hall, pleasant green mound, and a lagoon. The famous Congo Square (to the left of the arch) is now a part of the park, as is WWOZ-FM, New Orleans Public Radio, which plays a blend of jazz, blues, and folk music.
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Orleans' community radio station. Historical Sites. Interested in the location of the Dew Drop Inn (2840 LaSalle), Jane Alley (between S. White and Broad), or the former residences of King Oliver (2712 Dryades), Sidney Bechet (1725 N. Villere), Buddy Bolden (2309 First), or even Allen Toussaint (4126 Escher)? Then try to find Karl Koenig's Jazz Map of New Orleans, the only map of its kind. Koenig is a musicologist and jazz researcher who has devised a tour of jazz sites. With the map, one can find the former sites of Spano's ('where the ambulance was forever backing up to the door'), Pete Lala's ('The dancing, an unskilled but highly rhythmic activity, was vulgar and suggestive in the extreme, often resembling a kind of vertical copulation'), and hundreds of other establishments that nurtured jazz. Warning: the visitor shouldn't attempt this tour on foot or by public transit. It's a long tour that requires an auto with an experienced local driver.

Tulane Jazz Archive (Howard-Tilton Memorial Library, Tulane University). Located on St. Charles Avenue, across from Audubon Park, accessible by streetcar. A treasure trove of material on New Orleans jazz, especially its origins, awaits jazz buffs and scholars, in the form of recordings, photographs, and some 1500 taped interviews. Want to hear musicians discussing turn-of-the-century New Orleans? This is the place. 8:30-5 p.m., Monday-Friday, 10-noon Saturday.

J&M Studio (Rampart and Dumaine). Now housing a travel agency, this historic site from 1947 to 1956 was the center of the rhythm-and-blues universe, with the J&M Music Shop in the front and Cosimo Matassa's studio in the back. Fats Domino, Little Richard, Dave Bartholomew and scores of others first spoke to the world from this building.

RUNNING ROUTES

New Orleans' flat streets and levees make great places to run. For those of you from more temperate climes, remember our high humidity and high temperatures can cause trouble. Drink lots of water, and if you start to feel bad, STOP. This ain't Cleveland, this is the tropics.

Audubon Park
The beautiful live oaks and graceful architecture make Audubon Park a peaceful and soothing place to run. Catch the St. Charles Avenue streetcar to the main entrance across from Tulane University and start your run here. There are two main courses, a 1.8 mile loop around the golf course that is closed to traffic, and a 3.1 mile loop encompassing the entire park. Ves left when approaching Magazine Street and follow the path back to the main entrance. To complete the 3.2 mile loop, carefully cross Magazine Street and follow the road past the zoo.

Continue along the riverview area by Mississippi River and back to St. Charles Avenue.

City Park
Esplanade Avenue will run you straight into the main entrance to City Park at the Museum. From the front of the museum, circle the museum to the right. Take the second right, which leads to Roosevelt Mall. Run the loop, and finish back in front of the museum. If you add the loop in front of the museum, the route is approximately two miles.

Jazz Fest 5K
There will be a 5K and mile fun run on Saturday morning, May 2 at 8 a.m. at City Park, starting at City Park Avenue and Zachary Taylor. Fee is $12 ($14 after April 29) but includes Jazz Fest Fun Run t-shirt and admission to the Jazz Fest for the first 1000 participants. For information: 362-4890 or 522-2956.

MARGARITAVILLE

MEET YOUR FRIENDS HERE BEFORE OR AFTER THE JAZZFEST
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BRUNCH : LUNCH : DINNER : DRINKS

TORTILLA FLATS
ESPLANADE AT DECATUR

fabulous margaritas
Who says you can't have your boudin and eat it, too — a gold record, a hot musical career, and a little house near the bayou in Cecilia, Louisiana?

Dickie Landry lives in his native Cecilia, Louisiana, in a rambling renovated country store plopped down in the middle of a huge pecan grove complete with crawfish pond, grazing cows and a lazy bayou across the road. A couple of months have passed since I made my way to Dickie and his wife Tina Girouard's house and there are changes. I notice a new arrangement in the living room, new covers on the sofa, a microwave in the kitchen and a new studio. Computers, keyboards and all kinds of technical equipment are arranged in the upstairs loft in stark contrast to the aerial view of the peaceful Cajun countryside, with Landry preparing the barbeque pit for an afternoon feast. Dickie is a mean man when it comes to cooking — slow and easy and oh so good.

Hanging around the Landry household not only gets you well fed but you can eavesdrop on interesting conversations — Quincy Jones' office calling about zydeco, or Landry's big plans with Tina (the departure date for a three-week tour with Terrance Simien, opening for six nights for Fats Domino at the Bern International Jazz Fest in Switzerland, and Landry's concert at the Jazz and Heritage Festival in the Jazz Tent on April 24) — plus you're within walking distance of the site of the upcoming "Festival International de Louisiane" in Lafayette on July 4.

Dickie Landry also lives in New York City, a full credentialed member of the avant-garde of New York music, a founding member of The Philip Glass Ensemble, a collaborator with the top avant-garde musicians of this day. But what is a member of this decade's avant-garde doing in tiny Cecilia? At present he is busy in the studio working on a new composition, a commission from the powerful Menil Foundation that will premier in June at the Rothko Chapel. The composition will celebrate the inaugural opening of the Menil Collection, a $26 million museum built in Houston, Texas, to house the collection of John and Dominique de Menil. In addition to being brought in as a music consultant, Landry was asked to compose a new work for the occasion. Mass is the current working title of the contemporary composition based on the old liturgy of the Latin or Gregorian mass. To premier Mass, he is forming an ensemble drawing on the talent of past collaborators. In order to complete the commission Landry has designed and constructed a composer's studio using the latest technology which includes a midi-driven computer with unlimited component capabilities. Rehearsals will take place in New York since most of the musicians live on the East Coast.

Landry's career has been musical as long as I can remember. I emulated my older brother eight years older than me who played sax, and I sang Gregorian chants in church starting at age six. I picked cotton for my uncle and they'd get together at noon to make Cajun music. Then when I was 14, my brother turned me on to jazz. From then on I wanted to play was jazz. "At the University of Southwestern Louisiana (USL) in Lafayette, he discovered symphonic avant-garde through the works of Pierre Boulez and Karlheinz Stockhausen. After graduation he headed for New York for 2½ years to study flute with Arthur.
Lora, one of the country's leading virtuosos. By the time Landry hit the Big Apple, he was already an accomplished clarinetist, saxophonist and flutist. A return to Louisiana brought Landry into the world of rhythm and blues — playing with the 14-piece band, the "Swing Kings," and finishing his music degree at USL. "There's hardly a nightclub in New Orleans where I haven't played in with someone; and I still sit in with people like Clifton Chenier and the Boogie Kings. I met B.B. King, Wilson Pickett, and Otis Redding when he was only 18. Those guys liked me because I had a horn section that could play in tune; the horn section from the Swing Kings."

While in Louisiana he remained in touch with the avant-garde music scene through a professor and organized new music concerts of Boulez and Weber at USL before returning to New York in 1968.

Landry began presenting his work in solo concerts in 1970, experimenting with the use of a quadrophonic delay system that allowed him to form a live quintet of his own voicing (his original sound plus four time delayed repeats). For techno buffs — a system consists of four speakers placed two before and two behind the audience. A slabback echo system hooked up to four-track tapes each sound through the four speakers sequentially, creating a spiral or vortex of sound. With improvisation "the delay gives you extended time. You can hear what you've done and consider the next move."

Noted for his original technique, he is also distinguished by his far-ranging abilities on soprano and alto flute, bass clarinet, soprano, alto and, of course, tenor saxophone, his widely acclaimed 1976 recording "5 Saxophones" best exemplifies these earlier experiments.

Since 1970, Landry has given over 300 concerts in the U.S.A., Canada, Mexico, Europe and Japan, the most noteworthy of these being the Festival d'Automne in Paris, Centre d'Art Contemporain in Geneva, the Stedelijk Museum in Amsterdam, Palais de Beau Arts in Brussels, Stadelijk Museum in Munich, Forum Stadspark in Graz, Austria, and the Rufino Tamayo Museum in Mexico City which was broadcast live via satellite to the Spanish-speaking world. In the United States, Landry has performed in major concert halls, museums, universities and churches. The list includes Carnegie Hall.

Paralleling Landry's musical career came his pioneering experiments in video, the visual arts and photography. He has exhibited drawings, video tapes, and photographs in several galleries in the United States and Europe with his first one-man show at the prestigious Leo Castelli Gallery in New York City which, with Castelli-Sonnabend, Inc., distributed his tapes. His explorations in photography in the late Sixties and early Seventies resulted in a published collaboration with fellow Louisiana artist Keith Sonnier — "Object - Situation - Object", and his inclusion in several national art publications.

In addition to Landry's solo career as a musician and visual artist, he has collaborated with other composers, artists, and choreographers. From 1968 to 1981 he was a founding member of the original group that formed the Philip Glass Ensemble, performing on all tours and recordings of that period and ending with his participation in Einstein on the Beach, an opera production that made musical history (CBS). He has worked with David Byrne of Talking Heads on the Speaking in Tongues album for which he received a gold record (Warner Bros.). In 1984 Landry started a collaboration with Laurie Anderson at the Next Wave Festival in Set/Reset with choreographer Trisha Brown and artist Robert Rauschenberg that continued to his inclusion in the Mister Heartbreak tour of America and Japan. He especially enjoyed working with guitarist Adrian Balou. These efforts culminated in the feature film production of Home of the Brave and the LP of the same name (Warner Bros.). To augment his musical endeavors, he formed a production company, Grand Point Records (address: Cecilia and New York).

In 1985 Landry was musical consultant on the feature film The Big E.Z., starring Dennis Quaid and Ellen Barkin (made in and soon to be released in New Orleans). He selected zydeco, Cajun and blues artists for the project as well as appearing in and performing on "Closer to You." composed for the film by Dennis Quaid with Terrence Sinemist, Art Neville, and Landry (Columbia). Landry's wife, Tina Girotardi, arranged all of the film's choreography.

"Closer to You" was his first experience working with Art Neville, "a great writer and piano player" says Landry. The two possibly will work together again next year.

In 1986 Landry invited Paul Simon to Louisiana to work with local zydeco musicians, which resulted in the song "That Was Your Mother" on the album Graceland for which he was awarded a gold record (Warner Bros.). Rockin' Dopsie is sporting a gold record as well. "Dopsie is playing a gold record," says Landry, laughingly. "But when Saturday Night Live called to arrange for featuring the group on the program with host Paul Simon, Dopsie had already booked a job in Houston." "A job in Houston!" moaned Simon to Landry. But Landry understands and has great respect for the musical talents of rural Southwest Louisiana, admitting that many remain isolated. But with his recent recognition, Dopsie says that he's ready to go out and spread the word about his brand of music.

Richard Landry seems comfortable in his role as an ambassador for Southwest Louisiana music, both at home in Cecilia — busy in the studio, and equally at home in his New York studio rehearsing, or perhaps cooking gumbo for someone like Paul Simon.

Speaking of food, the barbeque is almost done and people are arriving. A couple more quick questions: What about a sneak preview of Men at the Jazz Fest? I ask. "That's a possibility. What about a recording?" "One step at a time," says Landry. "Now come and get it.

---

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MAY

CONCERTS

Friday 1
Anson & the Rockets, featuring blind Sam Myers at the Maple Leaf, 8316 Oak Street. Uptown. Show starts around 10. Call the Leaf line for details. 866-LEAF.

Jason and the Scorchers play their rockabilly rock at Jimmy's, 6000 Willow. With rising local stars Dash Rip Rock. Fabulous T-Birds, on the Riverboat President. See information on the Jazz Fest events in this issue.

Saturday 2
Sweetheart of the Rodeo play their country tunes at Bronco's on the West Bank. Call 365-1000.

Rickle Dopple and the Zephyros perform their Louisiana Cajun tunes at the Maple Leaf. 866-LEAF.

Crowded House, formerly Split Eaz, play their new wave/pop at Storyville Jazz Hall on Decatur in the French Quarter. Phone 821-5199.

Sunday 3
Robert Day plays his blues tunes at Tipitina's, corner of Napoleon and Chaouchoulas, Uptown.

Tuesday 5
The Mission UK perform their gothic biggie rituals at Tipitina's around 10 pm. Call 827-3943.

Friday 8
Bryan Adams plays his rock 'n' roll at the Mississippi Gulf Coast Coliseum in Biloxi. Patti Smyth joins him.

War performs at Tipitina's. Uptown. Call 827-3943.

Saturday 9
Johnny Adams performs his New Orleans-style smooth jazz at Canal Place to celebrate the Contemporary Arts Center's 10th birthday.

War plays their second night at Tipitina's.

Sunday 10
New Orleans' great Irma Thomas sings at the Audubon Zoo for Mother's Day.

Monday 11
Billy Bragg, the British guitarist may or may not show up to perform his leftist anthems at Jimmy's. Call 866-9549.

Tuesday 12
Diego Bongos play their off-the-wall rock at Storyville on Decatur Street.

Saturday 16
Hardcore Show Stevie Stillett, the Muskrats, and F.U.K. play at the VFW Hall on Franklin Ave. near Treasure. All ages.

Saturday 23
C.S. Angelus come from England to play at Jimmy's. Joe "King" Caruso attacks his Tom-Tom tunes like no other. He plays at Storyville around 10 pm.

Tuesday 26
Three Dog Night and America perform their hits from the early 1970's at the zoo around 2 pm.

Thursday 28
Kool and the Gang party at the UNO Lakefront Arena.

Friday 29
Punk Rock's not dead? All ages perform at Storyville's Maple Leaf line for details.

Saturday 30
Dedicated Diary play their swelling folk-rock at Jimmy's. Delbert McClinton performs at Tipitina's.

FESTIVALS

Fri. May 1 through Sun. 3:
Breaux Bridge Crawfish Festival. Didn't suck enough a damn head in St. Bernard last week? Try again! Call 389-6632 for the location and directions.

Gator Festival. Held on out to 1966 S. Harel's Ferry road in Baton Rouge for this extravaganz.

Guy's Ferry and the Audubon Zoo next Thursday or Sunday at 3 pm to see the alligators eat!

Saturday 29
Marcia Ball and her band perform at the Zoo Revue on Oak Street.

Saturday 30
Gumbo Growl. Games at the Bortolone Playground. 7:30 pm.

Sunday 3
Marrero Food Festival. St. Joseph the Worker Church presents food, music and fun. 455 Ames Blvd.

Tuesday 5
Easy Ride. The classic 60's surf film shows at Locals' FBI, 7:30 and 9:30.

Thursday 7 through 10
Magic Kingdom On Ice. Disney's skating show at the Superdome.

Saturday 9
McDonogh 15 Jazz and Food Festival is held at the school. 721 St. Philip in the quarter. Live music includes Charmaine Neville, the Dirty Dozen Brass Band, the cajun Band and more. Two stages, free admission.

Contemporary Art Center Party. 8 to 1 am. at Canal Place. Help out art, party, and see the giant cake.

Sunday 10
Mother's Day
Music and Nature are the topics of the day at the Louisiana nature and Science Center because the Ron Ron Rocking Ockers will play for the center at 3 pm. 10300 Lake Forest Blvd.

Friday 15
Musical Zoo. Have the N.O. Symphony perform at the Zoo.

Tuesday 23
Summer School registration begins at Tulane.

Thursdays and Saturdays
Alligators Feed. In the Louisiana Swamp exhibit at the Audubon Zoo, 3 pm twice a week every week the animals feed.

Friday 16 through Sun. 18:
Patell Festival. Held in the Clarion Hotel's Grand Ballroom. 1500 Canal in New Orleans, this festival will feature many Cajun bands as well as traditional polkas.

Saturday May 16 and Sun. 17:
Cajun Arts and Crafts Festival. Held in the Country Opry in Houma, La. hosts a display of the distinct art of the Cajuns. Call 872-0287.

Thursday May 21 through Sun. 24:
Bluegrass Festival. Natchitoches Park in Plinton, La. hosts this music party. School's out, the sun is up...what more motivation do you need? Get out there and party! Phone 318-355-5597.

Friday May 22 through Sun. 24:
Fest For All: Baton Rouge. Call 504-383-1925 for details.

Saturday 23:
Festival of Festivals. Monroe, La. hosts this one. Phone 318-387-9961.

Friday May 29 through Sun. 31:
Balloon Festival and Air Show. Hammond, La. just north of the lake, hosts this exhibit of hot-air balloons and planes. 604-945-4467.

RANDOM DIVERSIONS

Friday May 1
Gumbo Classic. Games at the Bortolone Playground. 7:30 pm.

Sunday 3
Marrero Food Festival. St. Joseph the Worker Church presents food, music and fun. 455 Ames Blvd.

Saturday 2 through Sunday 3
Langen House and Gardens plant sale is the perfect excuse to travel out Metairie Rd. on the Orleans/Jefferson border to visit the historic site.

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BIKE

Live Music

**DOWNTOWN**

**Artist Cafe,** 808 Decatur, Saturdays, 10-11. Blues from noon to blues music as only New Orleans can provide.

**Bayard's Jazz Alley,** 701 Bourbon, 524-3000. Jazz every night, noon to 2 am.


**Broussard's,** 1001 N. Rampart, 525-4576. Diverse live music most nights. Please call.


**Calla Louisiana Brewery, Decatur 500, 566-0000.** The Alman White Duo Tuesdays through Saturdays, 4 to 7 pm and 9 to 11 pm. Also, in the French Garden, weekends 10 to 11:00 pm and weekends 10 to 2: Sandy Cash and the Big Easy.

**Hotel Intercontinental, 525-5566.** In the Lobby Lounge, Joel Simpson, 5-6 p.m. and Theresa Kelly and the Big Easy. In the Monterey Lounge, Fred McConnell, 7 p.m. to midnight or Sunday from 3 to 6 pm.


**Jackson Brewery, Decatur 500, 524-3500.** From 8 pm to midnight or Sunday from 3 to 6 pm.

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How to get to the Festival using Public Transportation

From the corner of Canal Street and North Rampart (next to the Popeye’s Fried Chicken), take the Esplanade Bus. This will cost $0.60, so have the correct change ready.

Your stop is at Grand Route St. John. From there walk three blocks down North Lopez. You will be able to see the Fair Grounds from the stop at Grand Route St. John.

You can take the Jazz Fest Shuttle from the Louisiana Superdome (Poydras Street side) or the International Hotel. $1.25 adults (25¢ children) fare includes round trip service and admission to the Festival. Call 581-7222.
Record Release Party For The KILLER BEES
With Very Special Guests TIPPA IRIE AND PATO BANTON
FRIDAY, MAY 15 AT TIPITINA'S

Get the Killer Bees new LP featuring Cyril Neville
Groovin'

UPTOWN
Beau's Bar, 738 Valence, 886-8405. Some of the best free music in New Orleans, featuring local artists such as Charmaine Neville and J.D. and the Jamers. Music most nights, call for details.

Bert & Quartet's Happy Lounge, 8520 Spruce, 886-0624, Weekend disco.

The Beat, 1935 Broadway, Sat.: Charmaine Neville and Real Feelings.

Carrollton Station, 6149 Willow, Fri.: rockabilly band Johnny J. and the Minnies.

Glass House, 2519 S. Saratoga, 885-9279. Thursdays: Rebirth.

Jimmys, 8200 Willow, 886-5849. See ad this section.


Koa's, Uptown Square, 200 Broadway, Fridays and Saturdays from 7:30, Sundays 11:30 to 3:30 p.m. Composer/poet Tim Davis.


Penny Pold Coffee House, Danesi St. Folk music every night to 12. All ages, family entertainment.

Post-Chautauqua Hotel, 2531 St. Charles Ave., 324-0561. Piano bar in the Bayou Lounge nightly from 5. Tom McDermott, Mondays-Fridays until 6, and Mondays-Wednesdays 9 to midnight. Carl Franklin, Thursdays-Saturdays, 9 to midnight.


WEST BANK
Beauregard's, 1400 Remans, Gretna, 368-1000. Mondays, Wednesdays, Fridays, Saturdays: Mississippi South. Sat.: May 2: Sweethearts of the Rodeo.


Freight's, 403 West Bank Expressway, 367-0227. The Ohio Kings Band every Thursday.

Jo-Jo's Lounge, 432-04th St., Marrero, 340-9129. Live rock and roll on weekends.


Marina Wharf, 5353 Paris Road, Chalmette, 277-8215. Thursdays through Saturdays from 9: Frank D'Alles.
ART


Bergen Gallery, 703 Royal. Erte Nagel and Michael Hunt. Also a preview of the 1987 Jazz and Heritage Festival poster done by Hugh Rickx. Call 523-7265 for dates and times.


Cafe Brasil, 2100 Charters, 846-6911. Through Sat. 30: Wellington Reiter's 523-7882 for dates and times.


Davis Gallery, 3664 Magazine, 897-0289. Tues. May 5: The gallery and the Arts Council sponsor a seminar on approaches to collecting, 7:30 p.m. Through Sun. 10 African Beadwork, Authentic tribal crafts from the dark continent.


Duplantier Gallery, 816 Baronne, 524-1071. From Mon. 18: Architecture students display their best work. All exhibits on the third floor of the New Orleans Center.

Dyansen Gallery, 433 Royal Street, 523-2902. Fri. May 15: "Lois" and "Joy" by Mark Wegner displays his compositions in bronze, which all have musical themes.

Gallery Simmsone Stern, 516 Julia, 529-1110. Through Wed. 6: glass sculpture by Mark Rosenberg and new paintings by Harold Reddick. Sat. 9: George Dunbar's new works.


Louisiana State Art League, 3908 Magazine, 846-5492. Fri. May 15: "Lois" and "Joy" by Mark Wegner displays his compositions in bronze, which all have musical themes.


Onelive! Fine Art Gallery, 827 Girod, 828-3008. Through Sat. May 16: paintings and pastels by Ev-
At the door—$12.50
At the door—$11.00

Friday—$9.00

SATURDAY—16th
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Thursday:
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5pm—8pm

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Oldies
8pm—11pm

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Thursday:
Friday:
Saturday: 25¢.
Sunday: 25¢.

SUNDAY—17th

TUESDAY—26th

Friday:
Onion Pet Oil. Opening Tues. 18: a retrospective in photographs by Stephanie Dinkins.

TULIP—FELT

Tulane University, Newcomb Art Gallery. Through Sun May 17: Newcomb pottery. Also, Sat. 9 through Mon. 17: Senior students exhibit their favorite works done this year.

Cass Willems Pottery, 3919 Magazine St., 899-1174. Pottery by Mr. Willems.

Tulane’s School of Architecture, Mon. May 11 through Sat. 16: graduating students display their projects.

CINEMA

Loyola Film Buff’s Institute. Most films at 7 and 9 pm. Call 869-2102 for schedule. May 4: Chinatown F, directed by Roman Polanski. Tues. 9: Easy Rider. Wed. 5: The German Film. The Goob’s Ami

day at the Kick. Tues. 26: Rogopog, Wed. 27: Baghdad. Thurs. 28: The Monogram. June 2: Fel

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(Forgive Me?)
-A.M.

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APRIL - Wavelength 41
Michael Heller, yet another WTUL alumnus, departed New Orleans when the Metronome record store moved to Atlanta, where it is now situated at 1536 Monroe Drive NE. When Michael's not at the store pushing Huey "Piano" Smith and Professor Longhair, he can usually be heard broadcasting from the studio of radio station WRFG. The show's called Good Morning Blues and at least half of every program is devoted to the sounds of the Crescent City. By the way, we've always wondered— is the reason why you never hear much about Atlanta music because General Sherman burned all the recording studios when he marched through Georgia?

Charley Patton, "The Father of the Blues," was born in 1887, which means that this year is the centennial of his birth, as well as (in the estimation of some scholars) the centennial of the blues. In celebration thereof, Belgian blues enthusiast Robert Sacre has published The Voice of the Delta: Charley Patton and the Mississippi Blues Traditions, a collection of lectures given in 1984 at the University of Liege. Who cares what a bunch of academics have to say about the blues? Well, wait'll you read the list of contributors: Mike "Blues Unlimited" Rowe, John Broven, Arnold "Honkers and Shouters" Shaw, Professor David Evans, Dick Sherman, Jim "Living Blues" O'Neal, Luther Allison (supplying an essay entitled "I'm A Bluesman") and Harward's Eileen Southern, author of The Music of Black Americans. To order your copy, contact Robert Sacre, 117 Chaussee de Tongres, B-4420, Liege, Belgium.

England's Charly Records, for an undisclosed sum, has bought the vaults of the late Joe Banashak's record empire, which includes the labels known as Alon, Bandy, Instant, Minit and Seven-B. There's a small catch, however. According to Jeb Banashak (Joe's son), the treasure trove is devoid of much Toussaint gold: "They bought the whole shootin' match but I don't know what they're gonna do with it. He (Joe STOR'I'VILLE Banashak) sold Allen's (Toussaint) songs back to Allen a long time ago so there won't be much to the publishing."

It was a rockin' debut to a rockin' record when Johnny Magnie and a couple hundred of his closest friends celebrated the release of his live album Now Appearing at in April. The disc is available at your favorite platter dispenser now... Mighty Sam McClain sounded mighty good with his new band featuring Cranston Clements on guitar, as they opened for Mr. Bobby Blue Band....

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### May Calendar

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

**COMING IN JUNE:**
- June 5 & 6: THE NEVILLE BROTHERS
- June 11: CHICK COREA'S ELEKTRIK BAND
- June 13: THE ITALS w/ THE ROOTS RADICS
- June 19: BUCKWHEAT ZYDECO

**June 28:**
- O.J. EKEMODE & THE NIGERIAN ALL-STARS
- FLORA PURIM & CASA SAMBA

**June 29:**
- ROOMFUL OF BLUES & DUCO MORLAND & THE PLEASURE KINGS
- ETTA JAMES BAND & MARCIA BALL BAND

**Friday, June 30:**
- THE RADIATORS

**Saturday, July 1:**
- THE RADIATORS

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**Sunday, June 3:**
- THE ROBERT CRAY BAND
  - Tickets available at Ticketmaster

**Monday, June 4:**
- CLOSED

**Tuesday, June 5:**
- THE MISSION U.K.
  - Wednesday guest BALAAM & THE ANGEL

**Wednesday, June 6:**
- ROBERTINKO
  - (Brazilian Jazz/Rock Guitar Sensation)

**Thursday, June 7:**
- WAR
  - Shows at 5pm & midnight
  - Tickets at Ticketmaster

**Friday, June 8:**
- BRYAN LEE
  - and THE KUMP STREET FIVE BAND featuring MISS MAGGIE

**Saturday, June 9:**
- SONG DOGS
  - and WAKA WAKA

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**Sunday, June 10:**
- PAIS DO-DO with BRUCE DAIGREPPON'S CAJUN BAND
  - No cover

**Monday, June 11:**
- PIANO NIGHT
  - with WOODY GLARY

**Tuesday, June 12:**
- JOHNNY J. & THE HITMEN

**Wednesday, June 13:**
- THE SHEPHERD BAND

**Thursday, June 14:**
- WALTER WASHINGTON & THE ROADMASTERS

**Friday, June 15:**
- THE KILLER BEES
  - featuring special guests TIPA BAYE & PAO BANTON
  - (record release party)

**Saturday, June 16:**
- THE ABBADOllS

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**Sunday, June 17:**
- PAIS DO-DO with The Jambalaya Cajun Band
  - No cover

**Monday, June 18:**
- PIANO NIGHT
  - with JON GLARY

**Tuesday, June 19:**
- WOODENHEAD
  - with THE SCOTT GOUCHEAU BAND

**Wednesday, June 20:**
- EXUMA

**Thursday, June 21:**
- SEDUCTION

**Friday, June 22:**
- ROCKIN' DOPSIE & THE TWISTERS

**Saturday, June 23:**
- SONG DOGS
  - and WAKA WAKA

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**Sunday, June 24:**
- THE BACKSLIDERS

**Monday, June 25:**
- THE ROBERT JAMES BLUES BAND

**Tuesday, June 26:**
- MIGHTY SAM MCCRAY & THE THUNDER BLUE REVIEW

**Wednesday, June 27:**
- THE RADIATORS

**Thursday, June 28:**
- DELBERT McCLINTON
  - special guests THE HUBBATS

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**Happy Hour:**
- 2pm-8pm
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