Wavelength (July 1985)

Connie Atkinson

University of New Orleans

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Ernie K-Doe, 1979

Big Events in July

- Red, White, & Blue Party
  July 3
- Fire Works Display
  July 4
- Cajun Ken Cooper's Welcome Back Party!!
  July 5
- Nair's Best Leg Contest
  July 12

Perfect Stranger / Murmurs
July 3

Perfect Strangers/Vic Trix & the Beatnix
July 4

Clique / Ivy / Moontan
July 5, 6, 7

Penny Lane/Rainstreet/Zone One
July 12, 13, 14

The Classifieds / The Aubry Twins / Vic Trix and the Beatnix
July 19, 20, 21

Silk 'n' Steel/Murmurs
July 26, 27, 28

Bring this in and receive one free drink on any Tuesday

Tickets for Storyville special events available at Record Ron's
Black Flag,

Riding in on the crest of a new, or old wave—depending on how you look at it, Black Flag came to town last month to play a gig at St. Theresa's Church. Following an in-store and autograph session at Metronome the band was whisked off to Cox Cable for an appearance on the Vic 'n' Natly Show, where lead singer Henry Rollins gave great advice on how to handle the local police. Rollins, who writes most of the lyrics for the band, has two very interesting books of poetry out. At first impression it reads just a bit like Charles Bukowski, but upon further reading you realize this Rollins character is very unique and very intelligent. What's he doing in a punk band? Who knows. But, one thing is for sure, Black Flag is certainly coming of age. Their new LP is entitled Loose Nut—sounds as if they're picking up where the original Stooges left off.

—Carlos Boll

Thai-ed Up

In conjunction with the Asian Pacific Festival, the Thai House Restaurant held a demonstration of authentic Thai dances—notably the Fingernail Dance, which was performed against a background of flowing Thai music. The restaurant, located at 1932 Canal Street, features wonderful Thai food prepared by Chef Tee Somboon.

In the above photograph, Chef Somboon is joined by Lott, the restaurant's manager, along with "that girl about town" Lois Simbach, and publishing magnate D. Eric Bookhart.

—Carlos Boll

White Noise

White Noise

PUBLICATIONS

»KURT WEILL NEWSLETTER features columns, remembrances, letters, reviews and all manner of trivia relating to the life and times of German composer Kurt Weill. Mack The Knife is Weill's most famous song. He also composed much pure music as well as scoring many Broadway shows including Lost In The Stars. Aspiring Weillophiles write to Kurt Weill Foundation, 142 West 61st Ave., Suite 1-R, NYC, NY 10023.

»TRIAL is a publication of The Association of Trial Lawyers of America, the voice of the plaintiffs, the "little guys" of the American legal system. A typical article: Sexual Misconduct of Therapists, which, summarized from a therapist's point of view would be, Don't f**k your patients or your lawyer will end up with all your money. Trial is available monthly for $24 a year by writing to ATT C, 1050 31st St. NW, Washington, D.C., 20007.

»CASE AND COMMENT is a bi-monthly publication of the Lawyer's Cooperative Publishing Company. A lawyer friend described C&C as "an excuse to sell the publisher's legal documents." I enjoy C&C for its articles like Surrogate Motherhood—Babies for fun and profit. The update news items on subjects such as herpes and child custody, credit card fraud (sounds very easy to get away with) and toxic shock (it's all in the magnesium level), make C&C worth it. Send $7.50 for 6 issues to Case and Comment, 50 Broad St. E., Rochester, NY 14694.

»STUDIO SOUND is "available on a rigidly controlled basis only to qualified personnel." Published in Great Britain and read by most English-speaking recording engineers in the known universe, SS is full of new product reviews and how-to articles. Although SS claims to take a dim view of sonic dilletantism, they'll probably let you subscribe if you so desire. They charge $75 a year to get your copies air mail and less for the slow boat method. So, if the intricacies of the design of the latest English rock star's home studio is your cuppa tea, then write to Studio Sound, Link House, Dingwall Ave., Croydon, CR9 2TA, Great Britain.

»DAK INDUSTRIES CATALOGUE...CLAIMING TO BE "sort of the ultimate gadget freak," Drew Alan Kaplan says, "virtually everything in my home is remote controlled. I'm testing computers, printers, tape decks, equalizers and lots of other electronic devices in almost every room in my home. (Much to the chagrin of my wife)." DAK offers big discounts on all sorts of pro and semi-pro equipment, as well as straight-ahead home equipment. So call Drew on his toll-free number, that's 1-800-325-0800 and he'll send you a catalogue. The catalogues are fun to look at whether you buy anything or not.

'Give Today For Tomorrow'

Count the familiar faces. The top of the New Orleans music scene offer a helping hand in recording Give Today For Tomorrow, a local project to help relieve hunger in Africa.
Codeine Cowboy Rides Again

Local rocker George Reinecke finally got his manic wild guitar sounds committed to vinyl with the release of Garage Goodies, an English compilation LP featuring his band — The Codeine Cowboys. The track, recorded in England in the winter of 1983, features George on guitar, bass, and vocals, helped by former Count Bishops' lead singer Mike Spenser on drums and harmonica.

George has also been playing locally and in Memphis with his new band, the Swaggin' Dudes, as well as occasionally adding his guitar attack to the Panther Burns line-up. His plans for the future include recording a new single for Hit Records in the U.K. as well as forming a new local band with as yet unnamed local stars. Will a Sun recording contract be far away?

—Carlos Boll

Lyrics and Poems Sought for New Publication

Charles "Buddy" Bolden, the first man of jazz, supposedly had a broadside called The Cricket. Bolden was not only a musician-performer-composer-editor, but also a blues/jazz poet. The lines of "Make Me A Pallet," "Careless Love," "Funky Butt" read like lines of literary poems.

The Cricket is being revived to keep alive the spirit of Buddy Bolden's genius. The first issue will be out July 10. Those of you who have blues or jazz songs that read like poetry, and those of you who write blues/jazz poems in the tradition of Langston Hughes or Bob Kaufman, get them together and send them to us. The only other limitation is that the poems must be on New Orleans or some aspect of its culture.

Send manuscripts to Rudy Lewis, c/o Wavelength, P.O. Box 15667, New Orleans, LA 70175. Manuscripts will not be returned. A subscription, $5 per year, can be obtained by writing to this address. Make checks payable to The Cricket. The Cricket will be sold for a dollar. Contributors of poems used will receive ten copies.

—Rudolph Lewis

'I Want My Coke Back!'

Want your old Coke back? Pat Smith can relate.

"Coca-Cola is committing corporate suicide," the gregarious Harahan housewife said. "They've had the greatest public relations campaign for years, and they're just tossing it out the window because of a taste test in which they didn't ask pertinent questions."

Smith has singlehandedly launched a local boycott of Coke products which she hopes will gain national recognition.

"A boycott is the only time-honored way of getting what you want," Smith said. "If you send [Coke] a petition with ten thousand names on it, they'll just dump it in the waste can."

Products included in the boycott are Coke, Dr. Pepper, Mr. Pibbs, Sunkist Orange Soda, Diet Coke, Minute Maid and — get this — all Columbia Pictures releases.

The next Columbia release, opening July 19, is Silverado, starring Rosanna Arquette.

Boycotting Rosanna? Maybe I'll switch to Pepsi.

Actually, if you're interested in a boycott kit, send $2 with your name and address to Pat Smith, 3510 N. Causeway Blvd., Suite 604, Metairie, La. 70002. Kit includes 2/5" button, boycott information and song sheets. Checks or money orders are accepted.

—Radomir Luza

Failure To Communicate

Never Tasted Better

Habla espanol? No one at Latin Fruit speaks English or bothers to translate the menu for the benefit of the few gringos who stop in, but this little Cuban restaurant is so happily non-standardized that bilingualism might not be of any practical value. In fact, puzzling over the menu, ordering, and anticipating what will arrive at the table (the same dish may not look the same on different days) is half the fun!

The Latin Fruit is a small, family-run cafe, lunch counter, fruit stand, and ethnic grocery. They stock a full line of specialties from exotic sausage and plantains to Cuban coffee. It is not a place to go for haute cuisine (they are the only restaurant in town serving a steak sandwich dressed with potato sticks), but amidst the many surprises there are some consistently good dishes. Viejas ropas (roughly translates "old clothes"?) is a hearty pork stew with red and green peppers. The chulea de puerco (pork chops) are well seasoned and served in a pepper and onion sauce. Dinners range from about $5 to $6 and are served with black beans and rice. Plantains are tasty but cost extra.

My favorite items at the Latin Fruit are their beverages. They serve batidos (smoothies) in an exotic array of flavors, from guanabana to mango. You've got to order a guarapo just to watch them make it. A fat piece of sugar cane is fed into a machine which crushes it, spits the pulp out the other side and funnels the juice into your glass. They should serve this with a shot of rum and fresh lime juice. The Cuban coffee will jolt you, and is perfect with the cheesecake-heavy flan, but a word of warning is due. Learn how to say "no sugar" in Spanish or you may wonder if you ordered cane syrup by mistake.

Lydia and her cousin usually work at the counter, cook and wait on the tables. Their patience and general amusement make ordering and dining at the Latin Fruit an enjoyable "failure to communicate."

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N.O. Goes Go-Go

New Orleans probably is the
birthplace of Go-Go music,
but for you locals who
haven't discovered the new national
craze, singing and chanting over a
"rap" musical background
combined with a good dose of street
rhythms is what this new wave is
about. Most of the Go-Go bands
that have records out are from
Washington, D.C., but you can be
sure some of our local acts will have
to get in on the action.
In the Land of the Blind, Radio
is King... I was in a friend of mine's
car last week, and after driving
around for a few minutes I said,
"Why don't you turn the radio off
and play a tape?" to which he re-
plied, "This is a tape." Everyone
listens to the radio now, just like in
the Sixties. This is one new revival
trend we can definitely do without.

MARVIN GAYE
Dream of a Lifetime
This "new" LP features tracks
recorded shortly before his death
and some recorded years ago while
he was still under contract to Mo-
town. There is a warning on the
album pertaining to the offensive
lyrics. The songs in question are
"Sanctified Lady," "Savage
in the Sack," and "Masochistic Beauty." They were recorded as jokes during
some studio sessions and, of
course, CBS should have never re-
leased them. But since they did you
should listen to them. The radio
version of "Sanctified Lady" uti-
lizes the same bleep technique that
was used for "Big Five" by the
equally-obscene Prince Buster in
the early Sixties.

SISTERS OF MERCY
First and Last and Always
LP of the Year without a doubt.
This English band, after three years
of only releasing singles, has finally
put out a large sampling of their
doom/dark style of slow heavy
rock. This one creeps up on your spine
and then hits every nerve in your
head. Almost as creepy as the
Virgin Prunes' "Come to Daddy"
single of a few years back. This is
one record you shouldn't listen to
with the lights off.

ISLANDS
The Last Room
Just as everything in musical in-
novation was coming to a complete
halt, this record proves there is light
at the end of the tunnel. Combining
the styles of early New Wave bands
like Magazine, Fisher Z and early
Japan (all of whom were influenced
by Cockney Rebel, Roxy Music,
David Bowie, etc.) they have come
up with a sound that is soft, yet re-
tains a hard edge. There is no room
for monotony here. Lead singer
Mark Allen writes the most moving
lyrics since Nick Drake and sings
with a voice that defies description.
There is no category to describe this
album, the influences are evident
but the overall sound so new and
sparkling that it is very original.
Not for the pretentious or weak-
hearted.

Also of Note... The KING debut
album -- overall weak but the song
"Fish" is worth the price of admis-
sion... Cupid and Psyche '85 by
SCRITTI POLITTI combines their
recent hits with mellower sounds.
Reminiscent of their forgotten first
singles on the Rough Trade label.
Pre-Cambrian
Rock 'n' Roll

Two bands heat up for the steamy nights ahead

Silurian

In case you’re not old enough to remember this, it was somewhere between the Ordovician and Devonian periods of the Paleozoic era that life first crawled out of the sea and dug into the shoreline, hoping for a drier future. This all happened, more specifically, in the Silurian period and is only relevant here because a new band emerging from deepest, darkest Uptown has adopted the name Silurian.

If using the Table of Geologic Time for inspiration in naming a band seems a bit odd, well, these guys are definitely not mainstream. They’re made up of Mario, on lead guitar (and there’s lots of guitar) Silurian draws more from the traditional sounds of rock ‘n’ roll than the newer pop sounds being heard Uptown these days. The other guys in the band are Ray Dearie playing rhythm guitar and quickly becoming a strong frontman/singer. The rhythm section is comprised of Skeet on bass and occasional lead guitar and Eric Green, who holds the whole thing together with tight percussion.

Unlike the timid creatures that washed ashore a few million years ago, the men of Silurian are not sitting tight, waiting for something to happen. They’ve gigged several times at Cappe’s, Jimmy’s and Chances as well as a few out-of-town dates, delivering hard-hitting sets that are not only rock-inspired but also include strains of early punk as well as, oddly enough, down home New Orleans rhythm ‘n’ blues.

“We seem to be using more and more of our New Orleans heritage,” says Ray, “playing incredibly progressive versions of rhythm ‘n’ blues.” Their sound is as hard to pin down as their performance. Somewhere into the second song of the first set Ray forgets that he is once stage-shy, forgets that he is the mild-mannered proprietor of Ray’s Electric, sometimes even forgets he is playing guitar and starts howling into the microphone, dragging the stand across the stage. One night, by the light of a burning Russian flag, Mario ripped out most of his guitar strings and proceeded to flail at the guitar with his own strap. You can almost think that these guys are angry at something, but somehow you get the feeling it’s just for fun.

The Functions

About seven years ago three kids got together to start playing music. None of them really knew what they were doing so they started out playing punk because it was easy, fun and a good excuse to get drunk in public. They weren’t old enough to get into bars yet, but they gigged at a few clubs anyway. An early attempt at publicity had them posing for a photo in front of a medical parts facility, next to an emblem that read “vital functions!” Seven years later the Functions are still playing their music together.

They’re made up of David and Eric Padua, playing bass and drums respectively, and David Jennings on guitar. They’re not playing punk any more, except for a couple of the “old songs” that they’ll dig up on request, and somewhere along the way they’ve developed into an extremely tight-knit band. The rhythm section is just great — maybe it’s the genetic link between brothers, and David Jennings is one of the best rock guitarists in town (while managing to keep a substantial amount of class-clown appearance). Except for a couple of temporary break-ups and the addition (and subsequent subtraction) of a female vocalist and a keyboard player, the three have maintained their present status for longer than most local bands, resulting in an inbred sound: musicians who know what each other is doing on stage at all times.

Though they have experimented in a wide range of music, from punk to rock to pop synthesizers, they seem to be suffering from the stigma of starting out as punks. “Yeah, people keep telling us we gotta change our name,” says David Jennings, “but if we did they would just walk in and see the three of us and say, ‘Oh, it’s just the Functions!’”

LETTERS TO THE EDITOR

To The Editor:

Just a note to thank you and Ben Sandmel for the mention in the “Toot Toot” story. It was great. Thanks very much.

However, I must say one thing about the cover of the issue. I can’t believe that the New Orleans Music Magazine would put an outsider on the cover. That was the ultimate insult to Louisiana music in my opinion. Look at the facts.

Every artist that has covered “Toot Toot” (except Denise LaSalle) is a Louisianaian, and yet you put the biggest “pirate” of the bayou sound, John Fogerty, on the cover.

Credence Clearwater didn’t capture the Louisiana sound as they claimed, and John Fogerty is not even close, so...

If you are the New Orleans Music Magazine, how about keeping it that way? Besides, the promotion people who paid you for that cover don’t live here and probably never will.

In summary, no, I am not griping about Fats and Doug not being on the cover, I am griping that a Louisiana artist was not there. It should have been a picture of Rockin’ Sidney. After all, he is a real Louisianaian, not a cheap California imitation.

Come on, Wavelength, we support you, how about supporting us! God bless freedom of speech!

Robert G. Vernon
Louisiana Music Association

To The Editor:

Enclosed you’ll find my check for $12 in payment for a one-year renewal of my current subscription.

Sorry to say I won’t be able to make it down to the Jazz & Heritage Festival this year — though I hope I can count on an honest and accurate appraisal of the goings-on from Almost Slim. I shared his disappointment in the performances last year by many NOLA notables, but I still had a great time thanks to the Neville Brothers, Snooks Eaglin, Helen Brock’s New Gospelettes, Dollar Brand, and many more. (Also ate myself into stupefaction.)

Let’s see more of Slim’s carefully researched and written profiles of the greats and near-greats of N.O. R&B in future issues. I’d also like to read more record reviews, just because I’m interested in what intelligent and qualified writers like Rico can count on an honest and accurate appraisal of the goings-on from Almost Slim. I shared his disappointment in the performances last year by many NOLA notables, but I still had a great time thanks to the Neville Brothers, Snooks Eaglin, Helen Brock’s New Gospelettes, Dollar Brand, and many more. (Also ate myself into stupefaction.)

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Andy Schwartz
New York, NY
This town breeds the all-time number one sleaziest entrepreneurs who ever crawled on their fat bellies across the face of this earth.
A LONE WARRIOR SEARCHING FOR HIS DESTINY...A TRIBE OF LOST CHILDREN WAITING FOR A HERO...
IN A WORLD BATTING TO SURVIVE, THEY FACE A WOMAN DETERMINED TO RULE.

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La Varenne, Paris

Frank Bailey
Food Writer
Dixie Magazine

Barbados, the most eastward of all the Caribbean islands, was the site of a major music event for the Caribbean region: the first Royal-Barbados/Caribbean Jazz Festival held in Barbados, over the Easter holidays, April 6-8, 1985.

The National Cultural Foundation of Barbados, under the direction of Elton Elombe Motley, presented the festival with sponsorship from Royal Bank of Canada (Barbados) Ltd. This was the first time a major international jazz festival was held in the Caribbean.

The Event. The three-day festival featured five bands. From Barbados — Electric Gap: Adrian Clarke, a veteran saxophonist; Anthony “Boo” Rudder, a well-known, Elvin Jones-influenced drummer; Linus Yaw, a composer and well-traveled electric bassist; El Verno Del Congo, a superb percussionist; and Arturo Tappin, a young alto and soprano saxophonist who is also a student at the Berkley school of music.

From St. Lucia and Martinique — Luther Francois and Company: Luther Francois, a very progressive and impressive saxophonist/flutist from St. Lucia; Marius Cuther, a self-taught, astounding Martiniquian keyboardist who reminded this writer of South African-born Abdullah Ibrahim (Dolar Brand); Alex Bernard, a fleet-fingered Martiniquian bassist; and Jean Claude Montre-dom, a percussionist/drummer who played free rhythms in a结构调整 setting with subtle tastefulness.

From Trinidad and Tobago — The TNT Connection: Raif Robertson, keyboards; Len “Boochie” Sharpe, pan (steel drum) and piano; Andy Phillips, bass; and Richard “Nappy” Myer, guitar.

From Antigua — Roland Prince and Lukuya: Roland Prince, a guitarist/pianist who has recorded under his own name and worked with and/or recorded with a number of nationally noted jazz musicians; Jon Colin Prince, piano; M’Talewa, bass; Clema Lewis, drums; and Barry Harvey, vocals.

From New Orleans — The Ellis Marsalis Quartet with Lady BJ: Ellis Marsalis, piano; Victor Goins, tenor and soprano saxophone; Reginald Veal, electric and acoustic basses; Noel Kendrickes, drums; and Lady BJ, vocals.

Although travel plans did not permit us to be present for the Monday night session featuring TNT Connection and Lukuya, the music we did experience both at the festival itself and in jam sessions was excellent and stimulating.

The Logistics. The participation of the Ellis Marsalis Quartet and Lady BJ in the Barbados Caribbean jazz festival could not have happened without the extensive back and forth, it was thought that it was inappropriate to happen on Good Friday. After some politicking back and forth, it was decided to do an unannounced “open rehearsal” at the hotel. The pool-side bar area was filled to capacity with hotel guests and Barbadians who somehow got wind of the word about the unadvertised bar “open rehearsal!” Arturo Tappin, from Electric Gap sat in and Boo Rudder provided a bass amp. It was a beautiful night of music, particularly the performances of the band with stunning, uninked vocal work.

After midnight at Club Bel-Air, an upstairs jazz club (there is a downstairs and the two rooms had entirely separate entrances), the first of three nights of jam sessions took place. Bel-Air is almost archtypical of the Third World jazz club: small, sparsely attended; young and old musicians working together to forge real music out of old memories and young aspirations; atmospherically removed from the mainstream of daily life and tense with the desperation of those who choose to swim against the tide.

Generally, the music was ordinary, except that there were constant, brief stabs of pain-filled beauty erupting from the trumpet/leader. An elderly man past his prime who played with...
When one third of it was a striking Boised car, the dichotomy was startling — the young saxophonist with the house band loved it. The older trumpeter packed his horn. And the bass man (whom we learned later was actually a six man doubling on bass) watched Reg blow impressions and smiled at Reg's shattering staccato lines.

Saturday night, which had been scheduled and turned out to include a command performance. The prime minister's wife, who is a jazz aficionada, invited the band to play for the opening of the Oecin Fish Festival, a major event on the island that included a speech by the prime minister. With sailboats and wind surfers in the background, the quartet and BJ played before an extremely appreciative audience. Selections included "Maiden Voyage," "Body and Soul," and a roving "A Train."

New Orleans

From the air it's all puddles: a blue-green frog town on lilypads. More canals than Amsterdam. You don't land — you sink. When we met you, the Natchez shook your head. Sweet droop on the bar. You said: "You're sunk. You won't write a line. You won't make anickel. You won't fish a fish in this antebellum sauna-bath. You won't shit in the morning if you don't wake up with your pants down." And you were right: Three years later I'm in it up to my eyebrows, staved like a streetcar. My life is under the bed with the beer bottles. I'll never write another line for anything but love.

— Everett Maddox

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JULY 11TH 9 PM. ADMISSION $10
KENNY ACOSTA AND THE HOUSE WRECKERS
JULY 11TH, 12TH, 13TH, 18TH & 20TH 11:15 PM
MARTHA REEVES
JULY 17TH 10:15 PM. ADMISSION $7
TO BE ANNOUNCED
JULY 19TH 11 PM. ADMISSION $10
SCREAMIN' JAY HAWKINS
JULY 25TH 10:15 PM. ADMISSION $7
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This type of programmability is necessary, due to the fact that present TV programming is crap and that situation is bound to get worse, not better.

The exception to this "TV is crap" rule (remembering that rules aren't rules unless there are exceptions) is yet another rule called the "95/5" rule, which states that within any given medium, 95% of the content is crap and 5% is worthy of the time it takes to watch it. But be aware that the 95/5 rule applies to radio, TV, magazines (Wavelength excluded, of course), books, and any other collective.

The desirable 5% of TV programming is what you will record with your VCR. Since a corollary to the 95/5 rule is that this 5% occurs when it is totally inconvenient for you to watch.

Recordings done on your VCR will fall into one of two categories. The first is "time shifting": These are the recordings you make so that you can watch desirable programming at a more convenient time for you. Besides the advantage of watching when it's most convenient for you, you will be able to fast forward through any commercials in the recorded material.

A second type of taping you will do is also a form of time shifting, but the material is something you intend to save for a longer period. Normally this is something you will watch several times yourself as well as show to others. Since almost every VCR has timer recording capabilities allowing you to record while you're not around, you'll want to read up on what will be showing on your TV days ahead of time. This information has made the monthly TV schedule guide the only magazine I always read virtually from cover to cover.

Another way of obtaining viewing material is to buy or rent pre-recorded tapes from stores that deal in video. Many stores offer rental for a fee of about $3 to $5 per day. Some stores ask you to join their rental club, some ask you to leave a deposit on the tape, and some charge you for a combination of both club fee and tape deposit. Some stores will even rent you a video tape player if you don't own one.

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I normally cannot tolerate Devo as a sound recording group, but when you view Devo's videos you get a much better insight into the theory of "de-evolution." And as a total audio/video experience Devo is not only tolerable, they prove to be leaders in the field of conceptual video. Constant graphic manipulation as well as a good use of video technology put Devo way ahead of most groups in quality video endeavors. All songs are five minutes or less so you need not view the whole tape in one sitting to appreciate it. This tape is well worth the price.

**Koyaanisqatsi** by Godfrey Reggio (Pacific Arts) $59.95, 87 min.

This video is quite different from the other two mentioned. It goes from beginning to end non-stop with time-lapsed footage of everything from clouds moving across the sky to people on the streets of New York to sausages being made in a meat packing house. The tape is completed by a soundtrack of original material by minimalist composer Philip Glass. The soundtrack is what holds the images together and keeps the whole video moving along. The images work against each other well but without the music by Glass it would all be just so much time-lapsed footage. Together the images and music make this one of the best candidates for "ambient video" yet available. The price is a little steeper than others but once you see this one I don't think you'll question the price for a first-generation copy.

**U2 Live at Red Rocks** (MCA) $29.95, 12 songs, 55 min.

Live footage of the band in a concert hall which was cut out of a mountainside near Denver, Colorado. Normally I'm against live concert videos because they do not stand the test of repeated viewings without losing your interest. But this one seems to do quite well. The band puts in a good performance and the video taping and editing are done such that you're never in one place too long. During the entire event rain is falling which is in great contrast to torches lit all around the stage. The result is a video that can be used as the focus of almost any event or as an "ambient video" to help set the tone of a party or just an evening at home.

Finally, the main reason people buy VCRs is to be able to control a certain portion of their environment. This puts VCRs in the same category as air conditioners, electric blankets, incense and other such items. It is possible both VHS and Beta may be obsolete in five to eight years, replaced by another format altogether, but for those who want this type of environmental control, it is available and affordable now.

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Roy Rolls On
Roy Brown and his Mighty Mighty Men
_Cadillac Baby_ Deluxe 3308

Even though there's been a glut of Roy Brown albums over the past few years - five by my count - a number of classic sides still patiently wait to be reissued, and this is a great example. Dating from 1950, Roy is in obvious top form employing the soaring emotional vocals he's used to become his trademark and a perfect musical union.

My Love Is Hear To Stay
Sam Myers and Anson Funderburgh
Black Top 1032

Outstanding contemporary blues albums are about as rare as successful marriages these days, so when one comes along it deserves to be toasted. Although it features two men - one young and white, one older and black - from seemingly opposite ends of the blues spectrum, they form a perfect musical union.

David Byrne
Music for "The Knee Plays"
ECM 25022-1 F

It was two full Christmases ago that Talking Heads leader, David Byrne, was spotted bouncing to the gritty and earthy boppin' of the Dirty Dozen Brass Band. At the time, Byrne was talking about using the Dirty Dozen for some compositions he was putting together for Robert Wilson's avant-garde theatre piece, _The Knee Play_. Instead, Byrne recorded these compositions with some Los Angeles studio musicians, merely crediting the Dirty Dozen as the source of the music's inspiration.

The result is an album whose music has a sanitized N'Awlins accent. The instrumentation is the same, but the spirit and inadver- tency of the street band sound have been removed. The brass sounds, with few exceptions, have been honed down to perfection by conductor David Blumberg, leaving no room for innovation. Meanwhile, Byrne recites the lyrics in that offbeat scientist voice of his. The lyrics resemble social research reports done by aliens on getting dressed, eating groceries, watching movies, making lists, and home entertainment centers.

The interplay between these primers and the music creates a strange mood - a soundtrack that at first seems miscast, the music then enhances the surreal word-association lyrics.

"The Sound of Business" pulsates with the simulated Dirty Dozen style. Blazing trumpets overlap the thumping trombones as Byron explains: "This drive was considered business / The feeling of passing cars was also considered business / The feeling of business being done.

Half of the compositions on Music for "The Knee Plays" are instrumental. The instrumental highlight is "I Did You Goodnight," a Bahamian folk song that is brilliantly retranscribed for the dozen musicians, merely crediting the Dirty Dozen as the source of the music's inspiration.

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Music for "The Knee Plays" should respark some worldwide interest in the New Orleans marched bands. At first difficult and demanding, this album is an imaginative addition to any New Orleans music collection.

—St. George Bryan
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Various Artists
_The Enigma Variations_
Enigma 72001-1

The most important record label for American music today is Enigma Records.

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_Enigma Records._

The Enigma Variations is a compilation of songs from the band's two Canadian albums, is buoyant, straight-ahead rock and roll, proving that this type of music can still kick, and not just when whipped along by old-time jockeys like Bruce Springsteen, John Fogerty and Bob Dylan.

"Red Wine and Whisky," the first and perhaps best cut on the album, summarizes the band's musical gusto. Kimberley Rew wins a fuzzy electric guitar in and around a galloping, breakneck rhythm beat (Vince de la Cruz on bass and Alex Cooper on drums) while Katrina Leskanich nails the whole thing down with vocals that shift easily between sweet and fiery.

The band manages to capture the flavor and feel of Fifties and Sixties pop-rock, while at the same time effortlessly making the jump to 1985 with driving, frantic rhythms and screaming guitars.

Katrina and the Waves show their range throughout side one. "Que Te Quiero" strings along a funky bass line and mellow vocals that finally explode in a full-bore rocker. "Machine Gun Smith" coats as Peter Gunn beat with ringing guitars and "Cry For Me" jumps back into the era of Motown and Marvin Gaye with a slow blues croon.

Side two is just as strong. "Walking on Sunshine," the current single and MTV hit, is a bouncy r&b with giddy vocals, leaping guitars and drums, and an exhuberant brass section. "Going Down To Liverpool" is less bubbly but just as catchy and powerful, with floating harmonies and a ringing guitar. On "The Sun Won't Shine," Katrina shows that her voice can hold its own when slowed down and spotlighted; her range is impressive and she manages to keep the vocals pretty but not cloying. "Game of Love" is a Fifties rocket that kicks up a gang street corner chorus and a screeching Chuck Berry guitar. The lyrics even manage to fall into place without being too cute or too sarcastic.

"He don't know the alligator/He don't know the stork/He don't know the marsh potato/He can't rock and roll/I wonder why he's so shy/Teach him the game of love.

All in all, Katrina and the Waves is a near flawless album. The lyrics aren't particularly earthshaking ("Baby I love you/Yes I do"), but Katrina never takes them too seriously, and they're part of the record's apolitical, unperturbed, rock 'n' roll charm. — Lou Berney
Vernel Bagneris

The creator of "One Mo' Time," New Orleans-born Broadway hoofer Bagneris brings an all-star cast to his new musical, "Staggerlee"

by John Desplas

It plays like an old silver screen biography. Vernel Bagneris is leisurely strolling through the French Quarter. At the corner of Burgundy and Iberville he stops for the traffic. Suddenly his eye catches a glittering reflection from the steamy pavement. A plaque (perhaps rose tinted) reads Lyric. As he gazes at the tiles, the screen is diagonally split and in the upper right corner Vernel's grandmother appears, reminiscing about the days of black vaudeville in New Orleans. Later we glimpse Vernel in his sparsely appointed apartment, shutters open and drapes fluttering out onto St. Philip Street, as he hunches over an old portable typewriter, one hand lazily tapping out a tune on a wood table. Close-up of his face as his eyes gaze over; the image ripples, a haze fills the screen, and then in splashy technicolor a plaque for the old Lyric as crowds bustle into the theatre. Inside we are in the midst of a dazzling, theatrical hit to come out of New Orleans from far back as anyone could remember. Performances went from three nights a week to six, and eventually from weeks to months. One Mo' Time was the first bona fide theatrical hit to come out of New Orleans from as far back as anyone could remember.

If we were to return to our MGM big screen version, the scene would now switch to the evening when the Big Producers from New York descend on the Toulouse. The air crackles with tension, the performers sweat more profusely than ever, the big finale is more rousing than it's ever been. Pages of the calendar are now flying by as we see different numbers being performed in London, Stockholm, Vienna. At one point, there are six touring companies. So you can see why that scene at the corner of Burgundy and Iberville changed Mr. Bagneris' life. To date, One Mo' Time has earned over $10 million in profits!
Mr. Bagneris is in town presently, preparing "Staggerlee," a new stage musical in collaboration with Allen Toussaint. It will be a closer look at the characters made famous in the perennially popular folksong. On a recent Sunday afternoon between rehearsals Mr. Bagneris and I had a pleasant chat over a malt at the Marriott. Had, as Cyndi Lauper claims, money changed everything? He thought not. "It's like seeing a mansion on a hill and finally walking through the doors only to discover that it's a hotel. I remain somewhat skeptical. (In fact, I even suspect that the mansion looks like a stage prop from a Broadway show.) It's a facade being propped up by two-by-fours?" I get past the door, it may be shocking just how real its consolations are.) Whatever the dialects of net worth, it is indisputable true that success has not spoiled Vernel Bagneris. Those who knew him back when can bear witness that none of this 'star of stage, screen and motion pictures' has gone to his head. He doesn't talk or act any differently than when he was puttin' on plays around town. His personality is remarkably lacking in neurotic nuance; you sense immediately that no psychic energy is wasted in strategems of self-deceit. Actors probably love to work with him because he handles authority with scarcely a trace of intimidation or condescension. During a rehearsal at the Contemporary Arts Center the cast was whoopin' it up between numbers when Mr. Bagneris whistled and requested the proverbial quiet roar. Nothing remarkable here except the ease and grace of his request: you've never heard an order delivered in such a non-punishing inflection.

And, as we spoke of many things, he appeared as relaxed and confident as ever. Staggerlee was proceeding without major hassles and production on the film version of "One Mo' Time" was completed and would be edited this fall. "It was actually videotaped using standard film technique. A large European concern called Unite! produced it in association with Austrian television, which is government operated. Rather than simply shooting three or four performances and mixing the best moments, we decided to approach it the way you would a film. For instance, rather than taking one shot over the length of the backyard portions we'd also intersperse, say, a close-up of Big Bertha. That kept it from slowing down after the big production numbers; it kept the energy level high.

In addition to applying a traditional filmmaking style to the videotaping, Mr. Bagneris decided that he would recreate an evening at the Lyric that also reflected the audience as well as the performers of the time. So when the camera cuts from the stage, you will see blacks in the orchestra seats and whites in the boxes. Though the setting is New Orleans, this production was shot in Vienna and the blacks that comprise the Lyric's audience are Africans, Egyptians, Islanders. In the States, the video version of "One Mo' Time" will most probably be seen sometime next year on PBS outlets. Was the Austrian shoot anything like his Hollywood experience with "Pennies From Heaven?" I had a ten-week contract with MGM for the picture. I was in Los Angeles at the time with a company of "One Mo' Time" so it looked like I'd be very busy. Well, it wasn't till the last week on my contract that I was actually called before the cameras. But they didn't seem particularly concerned and they were paying well. So we renegotiated my contract for the extra weeks? Did MGM suspect that the film, a critical success, would be so financially disastrous? At first they thought the presence of Steve Martin would insure its success. Steve's films had done real well up to that time and he was still quite a hot property. Everyone working on the project had decided that they would give their best effort this time. Herbert Ross, the director, knew he had done a lot of fluff but was going all out on this one. Ross had been known primarily as a facilitator for transposing Neil Simon comedies from stage to screen but he was coming off a critical and commercial success, a Shirley MacLaine vehicle titled "The Turning Point." Yet it was the first-string critics that led the chorus of hosannas for Ross and Co. on this occasion. Though the film failed at the box office, it enhanced the reputations of both cast and crew, especially Vernel Bagneris. In her review Pauline Kael gushed, declaring the combination of composer Arthur Martin and dancer Vernel Bagneris as "voluptuously masochistic. Have there been film offers since? "Yes, but nothing really exciting. I was offered the role of the villain in "Desperately Seeking Susan" but finally decided against it. Also I've done some TV including three days on "One Life To Live," after which I had enough."

For the present, Vernel is content to be working on Staggerlee. His crew includes professionals like Art Director Leo Yoshimura ("Saturday Night Live") and Lighting Director Alan Hughes (the Glenda Jackson production of O'Neill's "Strange Interlude") actors like Larry Marshall, who played Cab Calloway in "The Cotton Club" and legendary songstress Ruth Brown; local talent like vocalist Lady BJ and costumer JoAnn Cleverenger. All were willing to work for smaller fees to help bring Staggerlee to the stage — and for the opportunity of working with Vernel Bagneris. Whatever the fate of the production, Mr. Bagneris' talent and temperament will continue to attract both audiences and performers.
gentleman june gardner

New Orleans drummer June Gardner spent five exciting years playing with the legendary Sam Cooke's band, and many productive years before that with the Gondoliers, but jazz was always his first love.

- by almost slim

Although he's never quite received the recognition he truly deserves, journeyman drummer "Gentleman" June Gardner was, and still is for that matter, one of the greatest percussionists New Orleans has ever produced. Besides playing in literally hundreds of groups, his distinctive sound has graced records by Edgar Blanchard, Roy Brown, Fats Domino, Lee Dorsey, and Albert King, to name but a few.

Despite his stack of credits, for the most part Gardner has lived quietly in the uptown section of New Orleans, playing a few nights a week, practicing, and by day, "taking care of business." Gardner's anonymity has recently been shattered, however, primarily through the release of a 20-year-old live Sam Cooke recording, Sam Cooke - Live at the Harlem Square Club 1963, on which Gardner plays drums. Now it's nothing unusual for him to field long-distance calls from wire service writers, record companies and radio stations.

Born in New Orleans on December 30, 1930, Gardner grew up on St. Andrew Street, between
Magnolia and South Robertson. He'd always been interested in music and finally, when he was twelve, convinced his mother to buy him a set of drums. "I got lessons from Professor Victor at the Tom Lefont School," he recalls, relaxing over a can of Schaffer beer on a muggy Friday afternoon recently. "Lessons were 25 cents a week, which was a lot of money then because times were tough. There were a lot of good drummers studying with Professor Victor at the time: Edward Blackwell [player with the Sha-weez], Tom Moore and Wilbert Hogan. We'd get together and exchange ideas and practice."

Gardner showed an early aptitude for the drums, and by 1945 he was already working six nights a week at the Dew Drop Inn, playing with Edgar Blanchard's Gondoliers. "That's where I learned the brushes," says Gardner. "We played in the Groove Room, doing our own little show and backing up the stars that came to town. We had a great band [The Gondoliers]. Edgar was on one guitar and Ernest McClean on the other, Otis Ducker was on bass and we had a woman that sang with us, Helen Marina [?]. I cut my first record with her. We cut that at Cosimo's with Plas Johnson helping out.

"I went on the road once back then but I just, about starved to death. I left here with Lil' Greene who had "In the Dark" out. Great singer but she couldn't take care of business. I had to wire my folks for money so I could get back home. I didn't really stay out on the road for long periods of time until I joined Roy Brown's Mighty Men in 1949."

Gardner stayed with Brown for the better part of five years, recording with the "Good Rockin' Man" on a number of occasions. Gardner's playing can be heard to good effect on such classics as "Don't Let It Rain," "This Is My Last Goodbye,"

'Bootleggin' Baby', 'Up Jumped the Devil' and "Everything's Alright."

"We cut a lot of those things for the Deluxe label up in Cincinnati," points out Gardner. "We had a hell of a band then. We had guys like Teddy Thomas. Companies came here to cut R&B, so that's what stuff I played on. Sometimes I'll be listening to the radio and hear myself playing and not remember the people he worked with.

"Sam was the kind of guy who would stop in the middle of the day and wire $500 to some little old lady that he knew back in Chicago. Sam had the kind of personality that everybody loved — not just women — he was magnetic."

Gardner also added that Cooke was one of the most creative songwriters he's ever been around. "I'd hear for trends and what was coming up, and he'd go in the studio and just come in off the road. I was the only guy who didn't like them! When we got back to California, we got a little老乡 and we were playing in our own too. He was always concerned about the people he worked with.

"We'd have a band back then," clarifies Gardner. "At first there was just me on drums and Cliff White on guitar. Later on we added Bobby Womack on guitar, too, but we'd play with house bands like the Upsetters or King Curtis' Band, or sometimes just with local musicians."

"Sam was a beautiful cat," he recalls wistfully, "remembering a great singer. "He was the kind of guy who was at home with sawdust on the floor. He couldn't even spell fake. When I joined him we paid a funky $33. I couldn't even tell you all the stuff I played on. Sometimes I'm listening to the radio and hear myself playing and not remember the session at all.

"I've always considered myself a jazz musician. I played it on gigs but it's funny they never recorded much of it here in the Fifties. Record companies came here to cut R&B, so that's what we had to play in the studios."

Such was Gardner's reputation as a jazz drummer, though, that he often received requests from big bands to join tours and shows. Although he preferred to stay around New Orleans, he joined Lionel Hampton for a short whirlwind tour of Europe and the Middle East in 1937.

It was in 1960 that Gardner joined Sam Cooke's organization, which led to five of the most exciting years of Gardner's life. "I got the job with Sam through Joe Jones," recalls Gardner. "I'd met him before and even saw him when he sang with the Soul Stirrers. One day he just called me and said he had a job in Richmond, Virginia, and needed a drummer. I said, 'Just wire me the money and I'll be there.' It was beautiful right from the beginning.
Various Steely Creillll ; Warning: The Surgeon General Has Determined that Cigarette Smoking is Dangerous to Your Health.

Julian Lennon, currently in the midst of swinging through the Midwest, South, West, and East before touching down in Canada again in October. Critics' Choice: Julian Lennon, currently in the midst of his debut U.S. tour, turned in a surprisingly strong performance in front of an SRO house at the Amphitheatre comprised of the young and the old, all eager to check out the son of a Beatle. The 22-year-old came on like a seasoned trouper, and quickly showed that he can rock a lot harder live than the semi-wimpy production values of his hit album might have suggested. Backed by an accomplished and driving band that added some much-needed beef to his more lightweight material, Lennon charmed the fans and curious alike with his appealing stage presence and a well-paced set that wisely broke up the more introspective pop ballads with the rockers. Soundings at times eerily like his late father, Lennon concentrated on material from Valotte, with his current hit "Too Late For Goodbyes" predictably getting most of the applause. While a modified form of Beatlemania broke out in the form of Beatlemania, he'd kept the best for last by closing with some hard-rocking and thoroughly enjoyable versions of The Beatles' "Day Tripper," Ben E. King's "Stand By Me" and Little Richard's "Slippin' And Slidin'." A strong debut from a famous scion and a talented performer in his own right.

Personal Favorites: Astrid Plane, lead singer with Animation, picks her fave Dan, 2. Dire Straits - Cream; 3. Rolling Stones - Electric Ladyland - Jimi Hendrix; 5. Led Zeppelin II.

Top Of The Charts

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<td>&quot;Rhythm Of The Night&quot; - Oleta Adams (Capitol)</td>
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<tr>
<td>15</td>
<td>&quot;Living In America&quot; - Juventus (A&amp;M)</td>
<td>&quot;Just A Gigolo&quot; - David Lee Roth (Warner Bros)</td>
</tr>
</tbody>
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Charts courtesy of The Gavin Report.

On Tour...
Dire Straits, the British band who virtually brought the guitar solo back into fashion with their 1979 hit "Sultans Of Swing," embark on their first US tour in four years this summer. Dire Straits are major headliners all across Europe, Asia and Australia and have concentrated their efforts in those countries. But with the release of their newest album, Brothers In Arms, Dire Straits are in the midst of several months of worldwide touring with many of the dates in the US and Canada. Their North American tour begins in Canada in July, then swings through the Midwest, South, West, and East before touching down in Canada again in October.


Gabour

ENCORES

by Radomir Luza

S

_ated behind the large, wooden desk in his new office, Cox Cable programmer Jim Gabour sifts through one of the stacks of video cassettes that fill the room.

"This is helicopter footage of New Orleans," he says, reading the label on one of the video cassettes. "Here's a tape of an astrologer and here's a beginning of a show on local politics. That's tough, I've got over 400 hours of tape in this office."

"This has really been a tough week," he remarks on the programming division's move into their new quarters on 2120 Canal Street. Programming had previously been housed in offices in Algiers and New Orleans East.

"We've had to move the furniture and everything else ourselves," Gabour says. "I'm going to have to bring in some part-time people because I've burned out half my crew!"

Gabour stands up and offers a tour of the building.

"For the first time in my life I have a door!" he tells the stairs that lead to his office. "For the first time we'll be able to see each other. We never knew where we were before. The equipment got scattered all over!"

Chords and wires all over the floor, the control studio is also at the mercy of the move. It is empty for a good part of the day. "This is crazy," Gabour says, "but we'll get through it all right!" The adjoining production studio seems devoted solely to the Vic and Nat'ly show. The black and white backdrop appears much larger than what you see weekdays at 5:30 p.m. on WCOX, Channel Two in Jefferson and Orleans parishes, and again at 9:30 p.m., in Orleans only. Upon closer look you realize it's an actual Vic and Nat'ly cartoon, only enlarged. The only things missing from the set are the bar, stools and Dixie beers. If you thought sets for television shows were supposed to be expensive and intricate, you're looking at the wrong set.

"You have to have a sense of humor in this business," Gabour says on the way back to his office. "We try to laugh at just about everything around here. It's a necessity because of the amount of hours we work."

Gabour is something of a character himself. A cross between Groucho Marx and Grizzly Adams, the bearded comedian has a sharp wit and seems intricate, you're looking at the wrong set.

"You have to have a sense of humor in this business," Gabour says on the way back to his office. "We try to laugh at just about everything around here. It's a necessity because of the amount of hours we work."

Gabour has taught film at his alma mater, edited Gris, Gris, a Baton Rouge publication, for seven years, and directed, produced and wrote Louisiana Magazine for WBRT-TV in Baton Rouge.

Once more seated behind his desk, Gabour, dad in a buttonless white shirt with sleeves reaching halfway to his elbows, appeared as capable of writing medical prescriptions as explaining Cox's programming strategies.

"A cable system like Cox of New Orleans is often used as a source of information for the public," says Gabour. "The policy in most systems is don't spend money and stay away from controversy! Usually a cable program designed to inform ends up as a live camera in a studio discussing geriatric bowel movements!"

Gabour sees another purpose for cable programming.

"I believe in showcasing the culture of a city," Gabour states. In this case New Orleans.

The staple of Gabour's programming strategy is Music City, an award-winning showcase of the continuity of New Orleans' music from generation to generation.

"Usually," says Gabour, "music gets synthesized as it goes from city to city!"

Gabour wants to put an end to that, at least in the Crescent City.

"I want to get a good feel of the musician's performance in this or her environment. I want to compare and contrast the next generation of music with the music from which it originated!" In other words, a blend of old and new.

"I also want to catch some of the people whose commercial interest in New Orleans music would never been heightened by something like this!"

So far, the series, which airs Wednesdays at 7 p.m., has compared and contrasted the sounds of many of the best of New Orleans' musicians, including Luts Washington, James Booker and the Radiators.

Last year the series came away with two firsts in New Orleans' video history. It was voted the "best cable music series" in the country by the National Cable Television Association. A segment of the series was also selected as the "best single cable music program" in the country. This year the series made history by once again winning best program plus "Best Performing Acts Series."

"In one season," says Gabour, "we put more money into the music community than the (local network) affiliates combined had in ten years!"

Gabour estimates he has condensed 400 hours of footage into 42 air hours, using over 700 artists. He also speculates that the local affiliates sometimes demonstrate a lack of insight and imagination in their programming.

"This is the first time musicians are being paid to be on the air. The reason the affiliates didn't do the series is because they felt they couldn't make money on it!"

"Gabour doesn't have to make money. "Cox has been real good to New Orleans," Gabour says. "I am budgeted whether or not I make money. The budget I get for a year wouldn't make up a network's talent budget for a week, but it's done great for us!"

Other projects Gabour has in the works include modern and classical pieces by New Orleans composers, a series of specials featuring plays by New Orleans' playwrights produced by Gabour, and, of course, more of the Vic and Nat'ly show, which first aired on May 13 and is scheduled to run for at least 13 more weeks. A well-intentioned spoof of New Orleanians and their customs, the show is hosted by Vic and Nat'ly creator Bunny Matthews. Think of it as New Orleans' very own Fernwood 2night.

"In the last two years," Gabour says, "I have had at least six offers to do late night talk shows. There used to be late night talk shows in New Orleans, and all the people who were on them are still around. I was looking to take advantage of that and Bunny was in a good position because he has a unique viewpoint of New Orleans. So we decided to get together and do something that stops making sense!"

Matthews and Gabour, who is the show's executive producer, get along on and off the set, says Gabour.

"Bunny and I have similar senses of humor," Gabour admits, leaning on his desk. "We're interested in producing a TV show that's more real than the plastic gook that is being fed people. The stuff they see on commercial TV is not real. They see these strange cardboard idols, not real people!"

Gabour pauses and thinks about what he has just said.

"It may be foolish and it may not work, but we'll have a good time doing it. Maybe we'll shake up some people!"

Jim Gabour's Music City program reaps more awards for Cox Cable
French Market Concerts: Thurs. 4; Pud Brown, 3 to 5; the Young Reliance Brass Band plays Sousa, 5 to 7; Sat. 6; Ted Riley’s Royal Brass Band 8 to 9; Sun. 7, Kahunafink 3 to 5; Sat. 13; Danny Barker and His Jazz Jamboree, 3 to 5; Sun. 14; quadro photo juke, Pierre Dassigny, the Carole Bercy, 9 to 5; Sun. 20; Chester Zardis Jazz Band, 3 to 5; Sun. 21; Frank Fredericks Jazz Band, 3 to 5; Sat. 27; George “Kid Shek” Coo, 3 to 5; Sun. 28. A Cajun festival in honor of the Beauceron at the arrival of the Acadians.


Festivals

Monday through Sunday 2
Erath 4th of July Festival, Erath, LA. 3.18-323-7708 or 937-9401.

Monday through Thursday 14
Louisiana Freedom Festival, ELTON, 318-765-9923.

Wednesday 3, Thursday 4
Paper Festival, Bogalosa. 504-735-1656.

Thursday 4

Friday through Sunday 7
Sidell Freedom Fest, Fritchte Park, 504-941-2200.

Thursday through Saturday 6
LSU State 4-H and FFA Light Horse Show, 504-663-1484.

Thursday through Sunday 7
Chitimacha Indian Fair, Charenton, 318-933-4979.

Friday 5 through Sunday 7
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Saturday 29, Sunday 30
New Orleans Gayfest 165, all day long in Washington Square Park. preceded by a parade leaving the Rampart Street side of Armstrong Park at 10 a.m. Among the promised entertainers are Naomi Sims (“Mrs. Gay America”), The Platter Sisters, Satch Toulouse, L.L. Duane, Bebby Allen, Fred Falinders and Ricky Graham, Hoprman (Big) Williams, The Pat O’Brian Girls, Karen Core and the Spades, as well as speakers, ad-

vice, at the from the representatives of such organizations as N.O.W., F.E.H.O.N.O., and Parents & Friends of Gay.

Wednesday, Thursday, Friday
A Red and White and Blue Party at Auggie’s Delagio, with prizes for the most unusual—but patriotic—use of the colors of the flag. There are the following evening, fireworks on the lake just as there were in Philadelphia some two hundred and nine years ago.

Thursday 11 through Sunday 14
The Ringling Brothers Barnum & Bailey Circus in the Superdome about which comment would be, in the face of such display, superfluous. But if they bring that “unicon” expect some angry let-

ters on the subject—not from me, I’m all for eugenics research in the T.P.’s letters from our readers-who can-write-page.

Outtawtown

August 30 through September 2
The Annual Old-Time Country Music Con-

test and Pioneer Expedition, on the Potomac (which I always thought was a name Lorenz Hart & Bailey concocted) is ending, county Fairgrounds in Avoca, Iowa, National Exhibition from England, the Netherlands, Ireland, Belgium, France, Canada, etc., since they’re taking old country as well as old-time country. Information at N.O.M.A., Council Bluffs, IA. 51501.

Wednesday 3 through Sunday 7
The second weekend of the 19th Annual Festival of American Folklore on the National Mall between 15th and 14th Streets near the Smithsonian in Washington. The three features of this weekend are Mella! An Indian Fair (Eastern not Amer indica) with fakirs, magicians, acrobats, incense and musical songs, etc. Louisiana devoted, the weekend Creole State with local food and music (we hope) well represented; and Cultural Cemeteries, concerned and rightly so with what is precociously existent traditional forms as cowboys and storytelling. New Mexico Hispanic music, Western cowboy singing, Mayan music, music from Guatemala, Senegal Indian basketry, etc. Information: 202-397-2700 or 202-357-1729 (TDI for the hearing impaired).

Saturday 7 or Saturday 27
Leaving this burg on the above dates are the separate Fairbanks Zoos, the first one going to Kenys for two weeks, the second for one week in the fabled Missouri River valley area of the world) Amazon Basin for hunting them tropical birds, etc., and the zoo guarantees that you won’t end up like Klaus Kinski or that rat full of monkeys or that poor bastard at the end of G.F. Weller’s “A Host of Candles.” Call Dore Bresler at the Zoo at 865-8197 for more information.

Live Music

French Quarter Marigny & CBD

Artist Cafe, 608 Baronne, 504-935-358. Call for listings.

Bayard’s Jazz Alley, 701 Bourbon, 524-9320
Thurdays-Sundays. Bar Gisbon.

Blue Room, in the Fairmont Hotel, 524-7111

Benapeo’s Retreat, 1007 Decatur, 581-9477
Music changes daily—walk in and check.


Cajun Country, 327 South, 523-8939

Cafeteria’s, 1201 Burgundy, 561-9018. Jazz on Sundays and occasionally on Wednesdays; call the bar for information.

The Ringling Brothers Barnum & Bailey Circus filling all three rings of the Superdome, Thurs. 11 through Sun. 14.

july listings

Rick Springfield...Sat. at the LSU Assembly Center.

Concerts

Saturday, 6
Rick Springfield , LSU Assembly Center, Baton Rouge.

Thursday, 11
Leon Russell, Storyville Jazz Hall, 9 p.m.

Wednesday, 17
Power Station and Spanish Balls, UNO Lakeside Arena—don’t be deterred, as some chumps who know are, by the fact that Robert Palmer is the lead singer for the former.

Thursday, 18
Ble Diddley, who has always seemed to us, to rephrase Marianne Moore’s famous self-
description, “a connoisseur of untamed exces-
sion,” Storyville Jazz Hall, 10:30 p.m.

Thursday, 25
Screamin’ Jay Hawkins, who made musical mayhem both exciting and stylish (and this guy never heard of Marie Paski) with his plush-
capped entrances, ghoulish men, ju ju elfs and bosés—the impression was always that of a Hai-

tonian conjuring his first trip to the big city; Storyville Jazz Hall, 10:30 p.m. is scheduled renaissance time.

Wednesday, 31
Pio Productions Candlelight Rhythm and Blues Review at The Club, 1701 St. Bernard, 9 p.m.

With Carolyn Clark Williams, Ernie Vincent Lac, and The Tux Trio, a fund raiser for the N.A.C.P.; Tickets from Shirley Porter (941-144) or Pio Productions (283-474).

Concert Series

Brown Bag Concerts, in Lafayette Square, 11:30 a.m. to 1 p.m., Wednesdays. Call the Arts Council for schedule 523-1485.

26 WAVELENGTH/July 1985
Lucinda Bailey, nothing like the Trockaderos, appearing with Power Station, at the Uno Lakeline Arena, Wed., 17.

**Lakefront**

Pipe's Up, in the Hotel Intercontinental, 525-5550. Call for information.


**Meteo**


Chacoon, 2001 N. Causeway Blvd., 834-3165. Wed., 10 p.m. until 1 a.m. Sat., Force of Habit. Sun., 7 p.m. until 1 a.m. Call for the month's listings.

McClintors', 3619 Fat City Avenue, 450-1525. Call for information.

Sharehouse, 3712 Heimer Ave., 888-9682. Call for the month's listings.

**Mid-City**

Capps, 1110 Carrollton, 484-6554. Call for listings.

Chatham, 1717 Canal St., 525-7937. Fridays, Vietnamese music from 9. Other nights, Vietnamese music.

Go bar on the moon bang bang, video tape, cassette.


Jax's, 1710 N. Broad, 944-3937. R.A.D. Sundays: Chuck Jackson and the Thunder Train Band.

Parkview Tavern, 510 N. Carrollton, 482-2660. Music on Fridays: 5, Renegade, 12, Paula and the Fontans. 15, Magic Ruffner. 26, Snakebite and the Cottonmouths.

**NO EAST**

Beau Seats, 7011 Read Blvd., 242-9710. Fri., 10 p.m. The Space of Life.


**West Bank**

Brenny's, 1439 Rohnia, Brenna, 308-1000. Mondays, Wednesdays, Fridays, Saturdays: Mississippi South.


Fat Cats, 585 Orfina Blvd., 392-0398. Call for listings.


**Uptown**

Bunny's, 938 Valence Street, 866-4949. Mondays: J. Moreno. Tuesdays: McDougal. Wednesdays: 10, and the Jammers. Cyril Neville and the All Stars rustleup weekly beat that is nuthin' for phone calls and not for the faint of heart.

Carrollton Station, 8140 Willow, 865-9190. Mostly blues or blues-related. Sat., Johnny J and the Honeysuckle Hill. The rest of concerts for remains obscure, save for those who feel adventurous enough to check out.

Coroner's, 2023 Magazine, 523-8527. Call, if you dare.


The Spice of Lite. 528-5304. Thurs., 10:30, Call for information.

Watermark, 322-3635, 322-3635, 322-3635. Wed. and Sat., Mike Halby and the New Orleans Jazz Band, the Keyboards and the N'awlins Slackers.


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QUOTE OF THE MONTH: "One day late in the war (the war poet Siegfried) Sassoon, by this time completely bald, arrived very late for a dinner party hosted by Winston Churchill, whom he had visited in the same capacity during the Battle of France. Churchill told him, 'in the normal occupation of man.' Sassoon wonders: 'Had he been entirely sensate and unemotioned, quite unencumbered with the preoccupation of making war—and gardening? There are the poles.'—Paul Fusco, The Great War and Modern Memory.

VIDEO

Bunny Matthews on Cable Channel 2 Fridays at 5:30 and Jeffersonian Saturdays at 3:00. Matthews' show has repeated at 10:30 in Orleans, an attempt to capture the vanished glamour and glitz of New Orleans Night People. We hope with the next second delay.

MUSIC

City Music, in return through the summer, check EPC and maybe your EEG while you're about it. NOVAC, 2010 Magazine, 32-9626, offers continuing programs and classes in editing, camera operation, etc. Call for information.

THEATRE

Bonaparte's Dinner Theatre, in the Quality Inn, 3100 Tulane Ave., 480-0625. Call for performance times. "Born Yesterday," the famous play by Garson Kanin, runs into 1979 as Bonaparte's Dinner Theatre, Tulane, in the Lupin Experimental Theatre. Those who attend "Les Beaux-Arts, 1191-7863, usually ask him, 'is the normal occupation of man.'

CINEMA

Basil Rathbone and Mary Claire at home with the tots—before entering a tentative future and the girl-who-knows-he's-innocent—in Hitchcock's delightful underrated 1937 film, Young and Innocent, Thurs. 11.

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Just when we thought that New Romanticism was dead and buried in Pere Lachaise (final resting place of Oscar Wilde and Jim Morrison) or St. Roch Cemetery (site of the Schwengman family tomb), there we were driving down St. Charles Avenue in the early morning hours, holding hands with a charming young girl and listening to the "Rock of New Orleans," which used to only broadcast Led Zeppelin but these days—like most American radio stations—the "Rock" apes M.T.V.'s playlist. Anyway, we had departed Storyville and the revisionist zydeco of Rockin' Sidney (Sid, confidentially, told us that he tells most people that "Toot Toot" is simply a term of endearment but that when he found out that wealthy professionals who snort white powder from Colombia call the substance "toot" and furthermore, that ballerinas call their skirts tutus, Mr. Simien knew that he had landed a whopper—as well a brand-new luxury bus, complete with TV and this utterly romantic song came over the airwaves.

The song was about Bourbon Street-like 60 million others we could name—except this one was tasteful. We thought the singer might be Mel Torme. Or—could it be?—Sting! Yes, Sting was it, accompanied by Branford Marsalis, Omar Hakim and Kenny Kirkland. Lest you teeny-boppers forget, Sting—before he was a rock 'n' roll—played more or less reality. Actually and incidentally and incidentally, Our Man in Paris, Jon Newlin when we need him? It was Swinburne—where is that Jon Newlin when we need him? Honestly, our mental faculties turn to mush when we fall in love.

Weird Al, incidentally and speaking of Rockin' Sid (as we were a few paragraphs back), is supposed to be cutting his own version of "Toot Toot," as are several thousand other would-be zydeco-jocks and—cross our hearts—we promise we'll never mention "Toot Toot" again after this issue because we know you must be sick of hearing about it. We return as Fats Domino's band-leader, after a three-year absence mostly spent at Melba's Ice Cream (Franklin Avenue and/or Melba's Peach Ice Cream) in New Orleans (and other readers of this magazine) of being overly intellectual.

How about some Real News? Okay—Mt. Carmel Academy's favorite daughter, "Bubs" Menendez, has changed her hair color and quit The Cold for the eleventh time. We can hardly stand it.

The Neville Brothers, who are all maintaining their standard hair colors, are touring the nation this summer with Huey Lewis and the News. Dave Bartholomew has returned as Fats Domino's bandleader, after a three-year absence mostly spent at Melba's Ice Cream (Franklin Avenue and/or running around New Orleans) for any nagging royalty checks. We throw in that last fact for the benefit of our bleeding-heart readers who have been left out of the aforementioned Mr. Wilde. Or perhaps Octave Mtume or Jean Lorraine, who wrote: "What material has he has into the invisible and into the atmosphere created by our vices..." Or maybe what they call the rich cultural diversity generated and nourished in "The Creole State" via a series of programs and performances, including Isleno "decima" singing, tap dancing and tete-tete, which is what Louisiana moms and dads do to their bad little boys and girls.

The Dirty Dozen, who will be heading all over the planet this summer, will be featured on Phil "Master Blaster" Alvin's solo album, Unsung Songs, to be released in August. Also aboard is Sun Ra, the eternal celibate. Says Alvin: "The man is completely amazing. He sat at the piano for 18 hours, getting up just once to use the restroom." Great shops, better kidneys.

WTUL is back on the air, graced with the newest musical offerings from New Orleans' most nouveau bands. Reality Patio clicks with "Empty Room," the Dolce Azzio (extol the virtues of "Groove Cat," The Party Bullets regurgitate the Clash's "Brand New Cadillac" and Dash Riprock rolls with "Specialty," presumably in honor of Little Richard's former record label. WTUL music director Ivan "I'm Not Russian" Bodley invites any and all bands to submit their tapes and singles to the station for airplay. Those bands with members over the age of 50 should send such material to Iris Zimmer—just a joke, Walter... Divided Council, all dental students except for the drummer, take their name from Shakespeare. Brace yourself and please—no lofty comments about Pat Benatar.

Our favorite TV host, Bunny Matthews, presents a special one-hour beach party edition of Da Vic and Nat's Show on July 4, direct from Auguste's Delago, airing at 5:30 and 10:30 on Channel 2. The guests include King Floyd, Multiple Places, Final Academy, POKKINS (Bunny sits in on drums for a rendition of J.C. Fogg's "Green River") and co-host/Charity Hospital baby Ernie K-Doe. Whip out the Coopers and Sunburn, K-Doe, Burn!"
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London Observer

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