NEW ORLEANS MUSIC MAGAZINE

Wavelength

SEPTEMBER 1989
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IVAN NEVILLE
You don't want to miss Lafayette’s Festivals Acadiens, eight celebrations rolled into one to showcase and savor the Acadian culture. Sample the delectable Cajun cuisine, tap your foot to Acadian music, walk back through the centuries into the Cajun mystique. Come join the fun in the heart of French Louisiana, where we have the recipe for joyful living!

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Allons à Festivals Acadiens
September 17 - 18, 1983
LETTERS

Wavelength:
Thank you so much for your recent coverage of Roomful. Also for including photos of the Blasters in Roomful t-shirts. Nice! We all had a ball as usual. Earl King came down and sat in. Sounded great! Says he's gonna write a song or two for our new album.

Roomful of Blues
Providence, Rhode Island

Wavelength:
We are having a great time here in France. The Cajun music has been very well received. Our last concert was for a crowd of 10,000 here in Biarritz. We've had a hectic schedule playing and traveling daily. The wine parties are great. Beaches too!

Bourré Cajun Band

Wavelength:
We are now in the middle of our South American, Columbian tour and everything is going quite well, we are the first new wave band to play this country!

Bogota is the one of the highest capitals in the world, 9000 feet, near the equator, the Amazon River, and a permanent party weekend!

Sunday we will play a free show for the government (12,000 people) to celebrate their independence day. Also doing some TV shows, videos and recording!

Adios from the missionary of rock!

Joe "King" Carrasco

Wavelength:
I am president of the Irma Thomas Fan Club. I want to thank you for your article in WL about the club. Because Wavelength gets out to so many places, I have received letters from New York, Houston, and even England!

There is so much I could say, but I believe a man from Houston summed it all in his letter (which I am enclosing because I believe you should read it).

Linda Boudreaux
Irma Thomas Fan Club

(The following letter was enclosed:)

Dear Ms. Boudreaux:

My issue of Wavelength arrived today with the wonderful news of your fan club for Irma Thomas. As I sit here listening to "Breakaway" from the Soul Queen of New Orleans Album, I hereby request information about membership, dues, and other activities of the club. I really feel there is no better singer and performer than Irma Thomas, her inability to attract a national recording contract and top sales is one of the continuing mysteries of my life. But that is everyone else's loss—for those of us privileged to hear her that leaves so much more room for our enjoyment. I am particularly interested in the newsletter giving information about her appearances since I don't get to New Orleans all that much and would like to plan my visits around her performances. (I did make it to the Riverboat last November and the Jazz and Heritage Festival in May. Were you the person with the umbrella and "fans" who requested "Nite to Five" and "Slow Hand" on the boat?)

Please send me the information as soon as possible and please convey to Irma Thomas that there are many of us who consider her to be the best of the best. I have been shipping records to friends in St. Louis and Madison, Wisconsin, and know there are pockets of "believers" in those cities, too. But then again, once you've heard Irma Thomas sing, how can you help but be convinced?

George Lipsitz
Houston, Texas

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WAVELENGTH/SEPTEMBER 1983
Something about a sultry summer night at an open air venue like Washington D.C.'s Merriweather Post Pavilion reminds one of the Sixties, with its free festivals under the stars.

Seeing Aztec Camera in this situation is like being in a time warp. Poignant, acoustic and very folky, this band's success (they're all the rage in England and their native Scotland) is an enigma or perhaps we're just ready for a revival of the simpler times that punk rock so violently assaulted with its "leave it in ruins" ethic.

On this evening, they're well received as they open for Elvis Costello (they'll be opening for Costello again in Baton Rouge September 5 and playing solo at Jimmy's September 4). After the set, I find myself climbing over the marks of adolescence—a few fading pimples, a few newborn whiskers—has the handsome, boy-next-door features of a young Paul Weller.

"Funny you should say that," observes drummer and George Sanders look-alike Dave Ruffy. "Paul Weller really likes Roddy—but Roddy doesn't like Paul Weller. It's kind of pathetic. Weller'll follow the band all over, and Roddy won't have anything to do with him."

Perhaps Roddy sees in Weller the kind of antisocial pop culture idol he wants to avoid becoming. Quiet and self-assured at 18, Roddy is apparently unimpressed by his band's sudden U.K. success. Formed 3½ years ago by a 15-year-old Roddy weaned on Hunky Dory-period Bowie, the Sex Pistols, and folk of the Woody Guthrie persuasion, Aztec Camera—Roddy (vocals/guitar), Cambell Owens (bass), Craig Gannon, (rhythm guitar), and Dave Ruffy (drums)—see the present as nothing more than on the way to achieving future goals.

"We've already started doing some new songs," Roddy comments. "I felt really rushed on this album. Our next one'll have more of a theme running through it. I want to hold onto the things we do that are good—the simplicity of the music—but play better, much more direct. As you make more records, your ideas become more solid, which is good. But we're determined to avoid the problem most bands have where their second album is usually really bad—the simplicity of the music, where there's no apple.

You understand Aztec Camera better when you discover how young Roddy is. His lyrics, couched in sweet but somewhat undirected melodies, are untouched by the cynicism that comes of experience. "My songs are just loads of observations, really. But I do think they're very personal, because it's all very subjective."

"I'm trying to be very direct—like folk music, where there's no ambiguity," Roddy says. "Shying away from ambiguity in his music and his lyrics, Roddy eschews the dense layers of harmony that make so much "new music" continuously provocative. Instead, he pens sparse, uncomplicated melodies for guitar, voice, and bass, underlain (not driven) by Dave's competent, controlled drumming. In performance, on vinyl and more apparently onstage, the melodies, stunning in their individuality, are badly mixed, undermining the overall continuity of the songs. Aztec Camera songs, more often than not, hang like half-done strokes—suggesting a complete picture, but only delivering random strokes.

Because Aztec Camera offers a sound quite unlike the sterile funk of England's seemingly endless stream of synthpopsters, the band's extremely vocal dedication to Roddy's "Folk of the '80s," oblivious as it is to fashion trends, grabs the attention by virtue of its very peculiarity.

The band's acoustic approach has got them branded "this revivalists" by a U.K. rock press that loves to hand out labels. "Hopefully it's just because we're very traditional. We'll never pretend we're doing anything new—but I don't think it should be called 'Revival.' I'm just trying to carry on music like the folk musicians started...a tradition that goes really far back. We play so that hopefully other people can sing along."

—Khaaryn

AZTEC CAMERA

Eighteen-year-old Roddy Frame is the founder and brainchild of Aztec Camera.

NOM-TV

Local Cox Cable subscribers will be treated to a new program this fall that is the result of CCNO's Nancy Wood and whiz-kid producer Jim Gabour meeting the creative corporate benevolence of Time Saver's Henry Waguespack and his
New Orleans Music Hall of Fame campaign.

"Music City" will be "an hour a week of traditional New Orleans music with in-depth interviews, behind the scenes at people's homes, talking about how they got into the business, what the conditions were like in the Twenties, Thirties, and later as New Orleans music developed, and about the continuity of music between generations," according to Gabour. "On each show we're going to try and feature a young musician who carries on that same sort of tradition, and whose music derives back to some of the older music sources."

Valuable footage of Danny Barker and Lee Allen with the Blasters has already been recorded. Proposed shows on street musicians, the Neville family, and the jazz clubs of New Orleans are being discussed, and the program will be simulcast over radio station WWOZ, 90.7 FM.

As the former producer of WRBTV's Louisiana Magazine series, Jim Gabour has valuable experience in putting together events and preserving them for posterity through the complex video medium: "We think 'Music City' will be important as a historical document, and we intend to donate a copy of each show to the Jazz Archives to document some of the people who are already in the Hall of Fame."

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THE LAST RIDE

Not since The Big Pelvis himself lined up for the Zephyr has there been such a hoohah at good ole Pontchartrain Beach. On September 24, the Contemporary Arts Center will sponsor "The Last Ride," a multimedia, multi-ethnic, multi-everything extravaganza. The whole thing starts at 11 a.m. and features a slew of local and national music talent. For example: The Pfister Sisters will host a beachwear revue of aqua-garb from the Twenties on up to the future. The New Leviathan Oriental Foxtrot Orchestra will toast the Mr./Ms. PB contest (come in your best beachwear and boat regattta). Mama Roux will stomp out a jazz funeral for the Beach's last breath, new wavers An Island and New Alliance will accompany Art On The Beach and audio bumbercarts, respectively. Dickie Landry will record interesting sounds for the departing midway. Ballistics will weave a nostalgic musical tableau featuring Spencer Livingston's latest Farfisa-heavy hit, "the Last Ride." Ramsey Mack will actually amplify the Zephyr, and Kathy B. will host a Modern Tribal Ritual with local musicians and models.

Later in the evening Irma Thomas and Fats Domino will be providing more traditional N. O. vocals with a surprise Fifites and Sixties revue sandwiched in between their performances.

Other notable attractions: a memorabilia exhibit with vintage photos of old beach scenes, a dance contest to be judged by qualified celebrities, a sand-castle contest among members of local design firms and kids, side shows, freak shows, aerial shows, a thousand-dollar raffle, and a closed bid process to determine the absolute last riders on the absolute last ride of the legendary Zephyr, which will be decorated as a giant dragon by sculptor Luis Colmenares. Anyone with a vintage Fifites-mobile is encouraged to drive it over and show it off. Tickets are available at all K & R Drug Stores for $10 advance or $12.50 at the gate, and all proceeds will benefit the Contemporary Arts Center. Now wouldn't the King be proud?

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LEONTINE AT ORPHEUM

Anyone who has seen the movie Diva has probably been cuddling a secret fascination for the modern-day goddesses of opera. Thanks to the New Orleans Philharmonic Symphony, closet opera fans old and new will get to experience the performance of a real "diva di tutte die" September 15 when Leontyne Price appears as soloist at a special gala at the Orpheum Theatre.

Not an alien space station, after all.

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NEW ARENA AT UNO

If you've driven out Leon C. Simon Boulevard recently, or looked out toward the lake from atop the 1-10 high-rise bridge, you may have noticed a mysterious structure at the end of Franklin Ave. That's the UNO Lakefront Arena, a 10,000-seat facility situated on the university's east campus (next to the tennis courts and the baseball field) which is nearing completion and is expected to open in mid-October.

The building was originally planned as the home of the UNO basketball team, and in the planning stages it had always been referred to as "the assembly center," in imitation of its older cousin at LSU in Baton Rouge. But according to Bob Johnson, the manager of the arena, "I recognized right away that the name had to be changed. For one thing, it needed its own identity separate from the LSU assembly center, just as UNO needs its own identity separate from LSU. We could have called it the Spectrum or something along those lines, but the press has always referred to us as "the lakefront campus," and UNO Lakefront Arena identifies the school, the town, it says where it is and what it is, and that's what's important. It's an arena; an assembly center could be anything. I think it's something that will be picked up on very naturally."

The arena is owned and operated by the university, and Johnson says, "The university gets priority in the use of the facility. But how many university activities require 10,000 spectator seats? We will have the fifteen men's basketball games; most of the women's games will be double-headers with the men. We will have commencements in there, of course. I anticipate that the drama and music departments may want to use the theater configuration that we have at least once a year. In the swimming pool well have instructional courses, as well as recreational and competitive swimming."
lap swimming. And next year we should have intercollegiate competition and swim programs. What universities use there remain to be seen. The basketball schedule is set at least six months in advance. The concerts and traveling shows we expect to have don't book that far in advance, so it's no problem. We just work around it.

All of the functions of the arena—concessions, parking, maintenance, ushers, T-shirts, security, stagehands, etc.—will be handled in-house, with as much student help as possible. Only the ticket service (Ticketmaster) will be contracted out. For the time being, much of the parking will be on shell lots, but within two years there should be 3,000 lighted and paved parking spaces available for $2. And there's plenty of free parking along Franklin Avenue.

The major advantage of the arena will be its size. New Orleans has always had a problem attracting certain kinds of shows because there was very little to take up the slack between the Superdome and the smaller theaters like the Saenger. Although the arena is somewhat inflexible because it was designed primarily for basketball—it's shaped like a bowl and there are no movable seats—there are a number of different configurations available, Johnson says. "We'll have up to 10,000 seats. For an ice show, with a big proscenium backdrop, the seats would be cut back to 7,000. When we can use the entire permanent area plus seats on the floor, such as with theater-in-the-round, basketball—like air and wrestling, it would increase it to 10,000. For concerts it depends on the stage configuration. If you put the stage at one end with a lot of sound and light equipment, it would cut it down to 6,500 depending on the act. Under certain circumstances we may have over 10,000 seats."

Of course, most Wavelength readers are primarily interested in the arena's use as a place for concerts, and Johnson says that he expects to have about forty musical events a year, with the majority of the shows being promoted by Barry Mendelson, Beaver Productions, and Powell Concerts of Houston. I talked to Wayne Sharp of Barry Mendelson Presents, and he agreed with Bob Johnson's optimistic views. He said, "I think it's going to open up New Orleans for a lot of acts that now pass up the city in favor of Baton Rouge or Biloxi. I don't know whether we'll have to choose between New Orleans and Baton Rouge. I think there will have to be a trial and error period to see what the market will bear. Right now we have plans to schedule some shows in both places, but we'll see. We now have more than tentative plans for a Lionel Richie show some time in November. The Jackson Browne and Dire Straits could easily have played here if the building had been finished in time. We can't wait for it to open."

Johnson feels that the arena will be in a good position to attract quality acts, since it is well known that many local fans drive to Baton Rouge for Assembly Center concerts. He said, "I think that the three arenas in this area—New Orleans, Baton Rouge, and Biloxi—will perform well here and play New Orleans and either Baton Rouge or Biloxi. But they'll definitely play here simply because the market's bigger and the chances of a successful show are better. The number of people in this area with the income to afford that kind of ticket is higher. It's a simple game of numbers. There are more people within a shorter radius of UNO that are typical concert goers. The question will be whether Baton Rouge or Biloxi will replace the few thousand people who drive up from here. If they can, shows will probably play both places, especially during the school year."

Here in New Orleans, there will also be some shifting around among the arena's local competitors, notably the Saenger and, to a lesser extent, the Riverboat President. But there is not so much a sense of competition as a feeling that each venue should book acts appropriate to it. Johnson says, "Since there hasn't been an arena here in the past, the others have tried to function as such, successfully in some cases, unsuccessfully in others. There are a lot of arena events that now play the Superdome just because it's the only place to play. But a domed stadium should have football and baseball and very large convention exhibits. Basketball and concerts will be much better in an arena, except for things like the Budweiser Superfest, which are too large for us. The kinds of shows that now play the Saenger will generally play out here, unless they can offer them one hell of a deal. Even so, there may be some acts—Melissa Manchester comes to mind—for whom the Saenger will be perfect."

So Bob Johnson is sitting in the catbird seat, with promoters coming to him waiting to do the first shows because they know a lot of people will come at first out of curiosity. He says, "Unfortunately I can't say when the opening date will be, so I just say line up and take a number. I do have some very firm commitments for immediately after the scheduled completion date of October 18, and I've got well over thirty events planned before the end of the year. It will be great for the city because we'll have a lot of shows that have never been seen here before, and now nothing will have to bypass New Orleans: The Rolling Stones will play here, but so can medium-sized acts. No matter what kind of show it is, there will be a facility perfect for it."—Steve Alleen

UP TOWN YOUTH ORCHESTRA
As a writer, performer, and producer, Mark Bingham has a diverse and often unusual career in music. His production credits include two LP's for Ralph Records of MX-80 Sound, one of the most

syphony in the loosest sense of the word." He decided to use the children as musicians in his symphony. "The symphony has three movements and they're joined, roughly fifteen minutes each," says Bingham. It has to do with the partials, the undertones and overtones that are generated when you put the most consonant of two note combinations together. You're taking the simple structure that you've made and by layering a bunch of those, you come up with extra sounds other than the first one you've played. It's an amalgam of world music without getting ethnic about it, and it's not experimental: it's specifically designed to sound real good."

This symphony will require approximately thirty guitars and that's one reason why he wound up teaching the music class at the Youth Center. The class includes basic music theory, a group "jam" where all the students get hands-on musical experience, language and articulation reviews, and a songwriting lesson where the students learn "how to make bridges and intros and things," explains Bingham, "then we listen to the radio, to songs that they know, and I'll point out the song structure to them. But can they gras it all? 'Oh yeah, there are some kids in there who are really sharp musically.' He is quick to emphasize, "they're gonna be monsters in a few years."

Picture this: an all-kid orchestra, with 30 guitars!
LARGESS FROM THE JAZZ FEST

For those who assume the only residual effect from purchasing a Jazz Fest ticket is the sunburn, the New Orleans Jazz and Heritage Foundation has a little surprise. Some talented Louisiana residents will be getting a big return on their investment. Despite the lack of a corporate sponsor, the Festival turned a profit this year. To deal with this unanticipated event, the New Orleans Jazz and Heritage Foundation will dispense $100,000 in grants to Louisiana artists, kind of a capital investment in creativity. This is the second time for the Fest to play patron; they gave out grants for the first time in 1978.

The Foundation, "dedicated to the promotion, presentation and preservation of the rich cultural heritage of Louisiana," will be awarding money in three different areas: as $2,000 scholarships for continuing education in the arts, as $2,000 fellowships to professional and semi-professional artists for specific projects and as general grants to non-profit organizations involved in cultural programs. The grants are naturally intended to aid and support the Louisiana music community that has made Jazz Fest an international event but artists in all media are encouraged to apply. As organizer Kalamuya Salaam says, "We are talking about the arts in the broadest possible sense. What we would like to see is a real cross-section;" it's a Jazz and Heritage Fest after all, y'al! In order to apply, you first need to contact the Foundation office at 1205 N. Rampart Street, 522-4786. They will supply you with grant proposal guidelines. Applications will be accepted through October 15, with funding to begin in January 1984. For those of you who don't have a degree in grantsmanship, never fear. The Foundation will hold free one-hour workshops Saturday Sept. 24 at 12 noon.

ONE LAST TIME

The curtain may have closed for one last time on One Mo' Time, the bawdy New Orleans vaudeville musical. But don't believe them, says Anne Allen, promotions representative at the Toulouse Theatre, where until August 7 the show had played to generally full houses for more than five and a half years.

"These old buildings need renovations from time to time, you know," Allen notes, adding that the show will resume September 15. One Mo' Time closed earlier this year in London and New York after successful runs in both cities. The show also toured Australia and Sweden, and it opened in Toronto five months ago, where it is "playing to rave reviews," according to Allen.

As for the long-term status of the city that inspired it, some may have their doubts. But not Allen. She says, "One Mo' Time will go on, hopefully forever."

-Mark Thompson

NO FLESH

All cooked up and ready to go and no place to chill out? Dread not no more, mon! Starting August 29 and every Monday evening thereafter at the New York New York music club, 385 Frenchman, is "reggae night." Amina DaDa, one of the creators of the I&I concert company, which is promoting these lively Monday happenings, is busily reviewing bands in search of future live shows for upcoming reggae evenings.

Speaking of "all cooked up," Amina also operates the I&I Creole Vegetarian Restaurant located at 891 8'12 Apple Street. It's a little hard to find, but more than worth the trip. Having spent the last eight years at the Prophet International Vegetarian Restaurant in San Diego, Amina, a native of New Orleans, has returned home to share some of the recipes that have satisfied the likes of Peter Tosh, Steel Pulse, Black Uhuru, and Yellow Man.

Recommended dishes: tofu fried chicken, mock curry goat, rasta burgers, dirty rice, and of course the smoothies. "Serving no animal inside or outside, no dairy, no sugar, and no flesh" this place is relatively unscathed from the corruptions of popularity— but hurry.
By Almost Slim

Ivan Neville yawns and rubs the sleep out of his eyes as he sprawls out on the couch. He's wearing a purple Neville Brothers t-shirt and a Yankee baseball cap covers his shortish afro. It's 2:30 in the afternoon and Ivan apologizes sheepishly for the random dishes and piles of albums and tapes scattered around his apartment. "I thought I was gonna get up earlier than this and get the place straightened up," he grins. "I was working pretty late because we're supposed to do some demos tomorrow of some new tunes—my tunes."

Ivan Neville is proud of the fact that he isn't merely a good musician with a famous surname. He admits that performing with his father and uncles as the Neville Brothers for now is just an enjoyable diversion from where his real interest lies—writing and publishing new songs. In fact, whatever chance the Nevilles have of landing that seemingly elusive major recording deal stems from the prolific pen of the "nonbrother," Ivan.

"He's just phenomenal," says Bill Johnston, the Neville Brothers' manager. "He just writes 'em and writes 'em. Everyone wants to do Ivan's material." Indeed Ivan Neville has come into his own as a songwriter over the last year. Suddenly the subject of the national press, interest in Ivan's material has come from such varied sources as Rufus, Rita Coolidge and Boz Scaggs. At the tender age of just 24, Ivan Neville suddenly finds himself one of New Orleans' most sought-after and talented songwriters.

For Ivan, growing up at 1012 Valence Street in uptown New Orleans meant some kind of musical ambition was practically unavoidable. His father, of course, is one of New Orleans' best known vocalists, Aaron Neville, who's been recording R&B since before Ivan was born. His uncle Art also had local hit records and, besides being a member of the Meters, led the Hawkettes, one of New Orleans' premier R&B groups. An upright piano was a permanent fixture around the Neville household. Not only did his father play, but his mother played spiri-
Evile Looks Ahead

fact that he isn't merely a good musician with a famous surname; in fact, the for a recording contract may lie in the prolific pen of the "nonbrother" Ivan.

tuals and his great-uncle George Landry (Big Chief Jolly of the Wild Tchoupitoulas) was a frequent visitor who was known to knock out some bawdy blues on the upright.

Not surprisingly, one of Ivan's most vivid childhood memories was the excitement that surrounded his father's massive 1966 hit, "Tell It Like It Is," which shot to number two in the country. "Yeah, it was really exciting," recalls Ivan. "But what I remember the most about it was my friends coming up to me and saying, 'How come you ain't rich? Your daddy's got a big hit song.' That made me realize there was a lot more to making records than just music. You got to get your business together, too."

Family notoriety aside, Ivan grew up just as any other kid in Uptown New Orleans, attending St. Stephen's church and school on Napoleon Avenue. Ivan's first musical instrument turned out to be an inexpensive Japanese electric guitar his mother bought when he was 10, which he found difficult to master and soon abandoned. "My parents let me do what I wanted. They didn't push me towards music, but they didn't discourage me either. One day I remember a friend of my dad brought his son over to sing so my dad could hear. Well, I decided I could sing just as good as that kid so I started singing and I think that day my dad noticed I had some music inside of me, too."

The family's piano became the object of Ivan's attention as he grew into his teens. Although he received no formal training, there was always somebody in the family to show him a chord and Ivan still has vivid memories of James Booker playing and offering his encouragement in the Neville living room. "Back then I was really into playing Stevie Wonder and Michael Jackson tunes. I'd listen to their records and try to form the chords on the piano.

"I really decided I wanted to be a musician when I was in high school at Cohen. We had a talent show and I entered, playing the piano and singing. I was real nervous at first but then I got it together and felt real confident. When I finished everybody applauded and I won. I decided afterwards that I wanted to be a professional musician."

Ivan continued his musical growth by playing with various pickup bands around town for parties and school dances where the emphasis was on covers of latest top 40 funk hits. Ivan had no trouble composing new material, even from the beginning. "I always had ideas for my own tunes even when I started to play," says Ivan, drumming his fingers on the coffee table. "I'd get a melody going around in my head and try to play it. Then I'd try to think of some words that would fit the melody. It's not that much different today. I just never had any problem coming up with my own ideas.

After graduating from high school, Ivan formed his own group, the Renegades, with Gerald Tillman and a variety of his Cohen musical buddies. The group stayed together more than a year, playing most of the Uptown music clubs and a few school dances. In the meantime his father and his uncle, Charles, Art and Cyril, had amalgamated as the Neville Brothers, replacing the defunct Meters as New Orleans' top club attraction.

Ivan and the Renegades were eventually absorbed by the Neville Brothers in 1979, the time when the Nevilles were experimenting with a variety of rhythm sections. "We fit in real well. I knew the music because a lot of the tunes we played were the same. Once everybody got comfortable with me around they were open to my ideas and tunes."

The first indication of the group's respect for Ivan's suddenly blossoming songwriting talents was the release of "Dance Your Blues Away," the flipside of "Sweet Honeydripper," a single the group put out on their own Cookie label which became a popular jukebox item in New Orleans.

On stage, Ivan's confidence grew as his playing and singing was taking the Neville's sound one step further. When the Neville's signed with A&M Records to have producer Joel Dorn work on the Fiyo On The Bayou album the stage seemed to be set for Ivan's step into the national spotlight. But such was not the case.

"Joel Dorn said I couldn't play the kind of sound that he was looking for!" says Ivan, with more puzzlement than bitterness in his voice. "I don't know what sound he was looking for, but I sure didn't think much of the album. I mean, what's the point in doing a bunch of old Meters tunes when you've got lots of fresh material?"

Frustrated by Dorn's slight, Ivan started another group, the Uptown All Stars, which covered much of the same territory the Renegades had. Ivan's big break finally occurred in 1981 when he got a surprise call from the group Rufus and their producer George Duke from Los Angeles.

"They came down to see us one night at Jimmy's when they were in town to do a gig at the Saenger," explains Ivan. "They liked what we were doing and invited us to see them at the Saenger. I gave them a tape of some of my tunes hoping maybe there might be something they'd be interested in."

"I don't know if they listened to the tape, but they called me about a year later and asked me to come out to California. Well, they called at just the right time because the Rufus album went beautiful, man," explains Ivan, who contributed one song and sang lead on five numbers on the Rufus album. "They really liked my tunes and my playing. I got my own publishing company started [Sunset Beach] so the business and the music was right.

"I really got familiar with the studio in L.A. because there was a lot of work on that album. Things went great because there's so much more energy out there. Things just seem to get done faster there."

His work with Rufus has been highly lauded and his songwriting talent sought after. But Ivan felt his first allegiance was to the Nevilles so he returned to New Orleans at Mardi Gras of this year to rejoin the group and work on an album the Nevilles hope to record. "That's what I'm doing right now, just waiting for this album to happen."

After rumors of involvement by the Rolling Stones and various major labels...
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Ivan admits "the Nevelles album is still at an unknown status. I don't know if Keith Richards is going to be involved at all now. What I understand is MCA is really interested and that they're trying to match us with a well-known producer.

"It won't be much work when we get started because we've got 15 tunes down on tape [demos]. I've written ten and couple of them were with my dad. Cyril wrote a couple of good tunes and of course Art too. Even though it seems like it's taking a long time to get this deal together, the group's morale is still high. Remember, man, we're a family and that helps. Everybody communicates with each other and everything's cool."

Besides working on the "Neville tapes," Ivan has also dabbled in some local projects. He's recently been credited as the producer on two local rock efforts by the Backbeats and Lenny Zenith's Pop Combo. "I didn't really produce them," qualifies Ivan. "I wasn't in the studio when they were recorded. I helped them mix sound because I've got some experience in the studio."

But most importantly there's the songwriting. Ivan explains his formula. "I can't just sit down and say, 'Well, today I'm gonna write a song.' Sometimes I'll just come across a nice chord change and try to work it into a melody that I'm fooling around with on the keyboard (Ivan usually isn't too far from a piano or his portable keyboard). Then I'll put it down on a cassette so I can try to work on it. Once I get the kind of rhythm or melody going I'll try to think of some words to go with it. Maybe I'll hear something catchy that I heard in the street. It doesn't have to come out of your life, you can just make something up."

Ivan explains he's very "sales conscious" in his approach to writing. "I'm definitely oriented to hits because that's how you make your money. I've got three really good tunes I laid down for the Nevelles album that could be hits if they get the right push. No doubt about it."

Besides the Nevelles project, Ivan plans to return to California to work on the next Rufus album for Warner Brothers. He has also toyed with the idea of starting his own group down the road called the Shadows. Not surprisingly, he's already thinking about his own solo album. "I'm not writing all these songs for other people," laughs Ivan. "But right now the important thing is to get some tunes on other people's albums. That gives you respect so when I'm ready to get my own deal I'll be able to show that I can do something."

Ivan is aware that to realize his goal as a songwriter he will have to do it somewhere other than New Orleans. "L.A. is the place to be," confirms Neville. "There's just not enough happening in New Orleans. It kind of scares me sometimes because it seems like New Orleans hasn't changed in twenty years. It's a shame to see guys that had big hit records that can't even get gigs anymore and have to drive cabs for a living.

"There's just a better market in L.A. because that's where all the labels and studios are. I don't want to just play gigs the rest of my life. I want to write songs."
Armed with his songs and a new band that cooks, Lenny is ready to take on the pop charts.

Lenny Zenith first gained a small measure of notoriety as a singer/songwriter in a local band called RZA. Projecting a naïve but confident sincerity, he'd bound up on to a P.A. speaker and bang out barre chords in an image of consummate androgyny, all the while singing his little poseur's heart out. RZA, in its various incarnations was always one of those bands that seemed to bore as many people as it excited; the message-oriented material delivered in such a predictable format often seemed just a little too pretentious and contrived.

It's been a couple of years since the heyday of RZA, a few solo gigs and a lot of songs later, but Lenny Zenith is back with a new group called Pop Combo, a band that can jam pack a bar with sweaty teenagers faster than you can say Jordache or Duran Duran, and in terms of musical intelligence, chops, and simple dynamics, Pop Combo is a far more interesting band than RZA ever was.

There's more energy here, more humor: to close out their first set, Pop Combo will take the Latino bop of “La Bamba,” speed it up and beef it up with jungle tom toms, then slip in a verse of “Twist and Shout” just to keep the party going at full throttle. Everybody dances because they obviously find it such fun, including the band.

Drummer Steven Fisher and bassist Gary Parky form quite a funky rhythm section, considering they're white boys playing pop music. Given the right material (like “La Bamba”/“Twist and Shout”) they can smoke. Fisher, almost unbelievably, has never played in a band before, and Parky is a recent graduate of Berklee School of Music. Lead guitarist Bruce Blaylock's roots are firmly in R&B, and the former Nightrider has excellent phrasing and tonal command (his black Strat is equipped with a Strat-Blaster signal booster, front humbucking pickup, and runs through an awesomely powerful Boogie tube amp). Zenith's rhythm guitar is the weakest link in the musical chain (his tenor being one of the strongest), but then, suburban troubadors have never
needed to be virtuosos anyway.

In the interim between bands, Lenny played several acoustic solo gigs, troubadour style, singing mostly serious songs about life and love and society and conformity and rebellion. These types of songs form much of the Pop Combo repertoire. Unfortunately none of them are as silly as "La Bamba/Twist and Shout." As a writer, Mr. Z. often steers perilously close to becoming an Elvis Costello clone, using many of the latter's structural devices ("pure pop"-era chord changes, double puns, etc.) but often without the stinging acidity of Costello's cynicism. One thing Lenny has never been short on is confidence: "I think my songs are really good, competitive with some of the better songwriters today. I could sit down and play a song for anybody and virtually dare them to tell me it's not a good song. I have that much confidence in the music."

These songs have found their way to the soon-to-be-released Pop Combo EP, a record that will serve as their calling card in the upcoming move to the West Coast. "I think it's really important for our band to get out of New Orleans," Lenny insists. "It's the best move we could make right now and I think we'd be very competitive on the Los Angeles scene. The A&R people are out there, they'll come in, check us out and say 'They were right, these guys really are good!' And of local predecessors like the Red Rockers who have landed this kind of deal? "They deserve it, they had the balls to get out there and do it!"

Pop Combo: Bruce Blaylock, Gary Parky, Steven Fisher along with Lenny Zenith

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Autumn in Louisiana is festival time, and the state that proudly boasts the Catahoula Cur as its state hound can also lay claim to one of the world's great ethnic music festivals, the Cajun Music Festival in Lafayette's Girard Park on September 17 and 18.

The Cajun Music Fest is one part of the larger Festivals Acadiens, which includes the Bayou Food Festival, and several trade and crafts fairs, including the Nature Crafts Festival.

While the crafts fairs will give local craftspeople an opportunity to display, sell, and demonstrate traditional crafts practiced before 1900, the Bayou Food Festival runs 11 a.m. to 6 p.m. Saturday and Sunday and features mouth watering boudin, jambalaya, gumbo, and etouffee at good prices. But the really big draw of the weekend is the music.

A quick scan of the festival schedule reveals the diversity of this year's lineup. The fiddle and the accordion are the two primary instruments in traditional Cajun music and both are well represented with old-timey style Hector Duhon and the versatile Dewey Balfa appearing, as well as a granddaddy of Cajun stringmen, the legendary Dennis McGee. Michael Doucet will bring his wide-ranging eclecticism to Beausoleil's Sunday performance. Traditional accordion pumpers Octa Clark, Don Montoucet, and Bois Sec Ardoin (whose cousin, the late Amade Ardoin, is known as the greatest of the Black French vocalists and accordionists) will be there, as well as the rocking zydeco stomp of Dopsie and the Zachary Richard Band. Yin Bruce and D. L. Menard (the "Cajun Hank Williams") cap off Saturday evening with their smooth Cajun-Country blend.

Logistically speaking, there are basically two ways to get to Lafayette from New Orleans by car: via Baton Rouge and I-10 or the slower route up Highway 90, through
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Mais, you mark September 17 and 18 down on your calendar, cher, and we see you in Lafayette to pass a good time, all right?

Festival de Musique Acadienne

Schedule
Girard Park, Lafayette
Saturday 11 a.m. - 6:30 p.m.
Sunday 11 a.m. - 6:30 p.m.
Free Admission

Saturday, September 17, 1983
11 a.m.-12:30
Wayne Trup or Belton Richard
12:30 - 2 p.m.
Hadley Castille and Cajun Grass
2 p.m. - 3:30 p.m.
Zachary Richard Band
3:30 - 5 p.m.
Hector Daution, Octa Clark
and The Dixie Ramblers
5-6:30 p.m.
Vin Bruce and D. L. Menard

Sunday, September 18, 1983
10 - 11 a.m.
Dennis McGee and Wayne Fruge
11 - 12:30
Don Montouet and the Wandering Aces
12:30 - 2 p.m.
Balfa Brothers Band
2 - 3:30 p.m.
Rockin' Dopsie
3:30 - 5 p.m.
Beauregard
5 - 6:30
Ardoin Family Band
Having It Both Ways

Jesse Poimboeuf has gotten a lot of mileage out of ignoring that solemn dictum of serious art, consistency.

"A painting should work like a machine."
—Picabia

"I don't have to prove that I'm creative."
—Talking Heads

One of the paintings underway at Jesse Poimboeuf's studio has a male gymnast standing on his head in an Americana interior as a disembowled shark floats by on a series of airy disks. The composition is crisp and odd and just right. The title is "Myth: Lost Nature." Poimboeuf got his impetus for the piece from a Southern euphemism, "losing nature," which holds that the male member turns to limp flesh at the tender age of thirty-five and swims away. Mr. Poimboeuf's sources have always been unusual.

It's harvest time. New paintings join the rich dusky quality of his older canvases (I've always thought that the biggest direct influence that New Orleans had on my work was the air down here, the atmosphere. You always feel like you're looking through something) to the lithe stark line that distinguished his drawings and the sense of staged visual action of his performance. It's a three-ring circus, he's cut himself a bigger piece of territory. In one large brown painting, a young black boy runs down a dark street pulling a leash of animals behind him. In the next frame, a shaggy bushed dog stares out of the picture in front of the silhouette of a horse. Cool aqua outlines define a pitcher, a tool, the horse. The objects are thrown over the painting like a net of language, clues. The effect is cool, fruity, and dense, the feeling travels to the viewer without a surface angst. In another piece, a dog catapults over the canvas with dots and lines drawn in the background like reference points.

"I've always leaned toward ambiguity because I felt it stretched meaning, but lately I've been trying to create more direct metaphors." To Poimboeuf, the drawings always seemed very sound, their linear quality their strength. Now he is concentrating on getting that quality into the painting. The scenes indicate a story, the method indicates a mystery, and the impact remains visual. The same could be said for his performances.

This year, in addition to painting and earning his daily bread, Poimboeuf performed a major new piece, "Further Mastications of Procyn Lotor," for Deeds and Feats, a CAC performance series that he played a major role in organizing. In October, Poimboeuf will travel with co-authors Steve Cunningham and Steve 9.-veet to Washington, DC, to perform Music from Nancy as part of the fifth annual New Music Festival.

Jesse Poimboeuf has gotten a lot of mileage out of ignoring that solemn dictate of serious art, consistency. He ranges wide in his work, both in style and medium. "I always like to have more than one thing going at a time, whether it's drawing or music or performance. It takes away from the pressure building up and preciousness. I'm always trying to divert myself."

His first major piece, "Porpoise Through a Window," involved a ton of feed corn, nine people and an audience of 700 at the 1978 Louisiana Environments exhibition. More recently, he's chosen the personae of an urbane raccoon as a central figure. "It seems to make the jump to the audience easier. That way I become a part of the..."
machinery, it's less personal." For Poiemoef, the idea is the important thing and performance is exciting because it focuses on the ideas rather than the forms. "For me, performing is a joy because I am getting to act out these ideas I have." The pieces are a brew of staging, visuals, music and dialogue that communicate a sensibility rather than a story line. Performance gives Jesse a chance to work intimately with others, a possibility that's just not available to painters. "It's a definite pain in the neck but it gives me something I just can't get any other way. I'm not one of those people who want to know everything, have all the answers. Collaborating is kind of like a marriage. You find yourself saying, 'Well, I don't quite agree but I can't come up with anything better.'"

Music From Nancy was born out of a mutual fascination of three friends with Ernie Bushmiller's cartoon strip based on the daily nonvents of childhood, with a punchline. After reading the strip faithfully for years, the three decided to do a piece about it, translating its sparse visual language into sound. Cunningham and Sweet assigned each visual element a sound (Sluggo was an Accordatone) and then scored the piece according to the element's movement through the frames. The piece is performed amid Poiemoef's giant cut outs from Nancy, kind of Peter and the Wolf meets John Cage. First performed in 1979, the show has gone to Fort Worth and Houston prior to the current Washington invite. Nancy was a natural move for the three artists who had been putting on mini-theater for each other for about three years.

In the mid-seventies, a friend returned from England with a present for Steve Sweet, a toy theater from Pollock's Toy Museum. The mini-cardboard stage had moveable characters and props and sets. "It came with two plays but we got bored with those pretty soon and started making our own, complete with scrims and backlighting and music. We'd do them for each other and sometimes for students of Brian Laidley among others. We'd do them for each other and eventually a small group of people. We called ourselves the Calhoun Players Guild, kind of as a joke, but we just wanted to do more and more into it." Ideas for performance still keep coming. Techtonics, electronic sound, have made a real impact and Jesse is fascinated by the possibility of drawing with lasers in performance, even though dollars continue to be a problem. "But you can always do something with what you have, you really can."

With that kind of protein creative energy, you might figure Poiemoef has had art on the brain since childhood. Not exactly. "I always used to want to be a sound effects man on the radio." A local boy, his folks moved from Tchoupitoulas and Napoleon out to the suburbs when he was young. "I think of it as gruesome and scary but to me it seems kind of cheerful, like a wicker Gumbie."

There is often a lot of spooky affection in Poiemoef's work, familiarity mixed with a sense of undertow. Animals, particularly dogs, figure prominently. Intimate companions separated by consciousness, estranged family members, dogs and figure prominently. Intimate companions separated by consciousness, estranged family members, dogs, figure prominently. Intimate companions separated by consciousness, estranged family members, dogs.

Poiemoef has an omnivorous visual appetite, feeding his work as much from a Michael Jackson performance as from Lauri Anderson's recent appearance. His studio reflects this foraging instinct: paint, brushes, bits of old costumes, 3-D postcards of the New York skyline, a newspaper clipping of an Italian disaster, a Muybridge monograph, an index of canine breeds. The straw sculpture on the refrigerator is a sacred trophy rack for New Guinea head hunters. "People think of it as gruesome and scary but to me it seems kind of cheerful, like a wicker Gumbie."

There is often a lot of spooky affection in Poiemoef's work, familiarity mixed with a sense of undertow. Animals, particularly dogs, figure prominently. Intimate companions separated by consciousness, estranged family members, dogs.
It's Jazz, It's Blues, It's... Reggae!

New Orleans is a great place to listen to reggae. The riddims that drive Jamaica seem very much at home here in our tropical climate and tempo.

That the reggae scene could have grown and prospered through New Orleans' legendary killer summer months seems incredible, but it's true. Not only were we visited by a record number of first class artists including the Gladiators, Burning Spear, Peter Tosh, UB40 and King Sunny Ade, but radio station WWOZ expanded its reggae programming to almost six hours per week, making a total between WTUL and WWOZ of nine hours of reggae on the airwaves every week. And New Orleans can now boast its first resident sound system DJ as well as its first dub poet.

Although it's an understatement to call her sound system "small," DJ Elisa makes up for this in enthusiasm for spreading the good sounds of reggae. She started holding sporadic reggae discos around town in the winter of this year, but by the summer the dances were becoming regular weekly events at Borsodi's Coffee House, and she expanded to helping organize several reggae events at N.O. School of the Arts on Dryades Street.

Often accompanying Elisa is New Orleans poet, Yictove. Yictove is presently preparing the re-issue of his first book of poetry. But he's giving life to these and newer poems by reciting over recorded dub music as well as live drumming. Check for flyers and ads announcing their reggae events.

While the reggae scene here is definitely livelier than in most American cities, nonetheless it's limited to just a handful of clubs, record stores and radio stations. There are enough reggae enthusiasts to support a scene bigger than the one we presently have, but we face certain typical obstacles that stunt growth. Reggae records are scarce, the selection in the stores being either non-existent or limited to those artists with domestic distributors. At least the domestic suppliers have increased with the introduction of the Shanachie, Rounder/Heartbeat and Nighthawk labels, but sadly disappearing from the New Orleans scene is the fantastic selection of Jamaican and British reggae imports that at one time were available at Leisure Landing record store. Exposure to a wide range of reggae sounds are further limited by the booking policies of the bigger music promoters. With the exception of occasional notable shows at clubs like Tipitina's and Jimmy's, New Orleans promoters play it extremely conservative, repeatedly bringing in the same "safe" acts like Third World, Peter Tosh, Toots and the Maytals, and Jimmy Cliff. Most of the best reggae events occur at Tipitina's or in conjunction with the N.O. Jazz & Heritage Festival, and most recently on the Riverboat President.

Another question: Why don't more New Orleans musicians play reggae music? This is especially puzzling when one compares the rhythms of Jamaica to New Orleans. The reggae drumming style is described...
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by Luke Ehrlich in Reggae International as having "...an ingenious element... of pausing for emphasis as well as playing for emphasis." Anyone familiar with New Orleans' indigenous marching style rhythm will know that Ehrlich's description of reggae drumming equally applies to New Orleans drumming. Translated into New Orleansese, Ehrlich's description becomes the common expression among New Orleans musicians that "It's what you don't play that counts." One need only listen to any album by New Orleans' funky Meters, Earl King, Ernie K-Doe, the Radiators, etc. to hear the similarities. Lee Perry was definitely listening to early 45's by New Orleans' piano and organ genius, James Booker, as well as early Meters during his early recording career. In fact, "Return of Django" by Perry is a re-working of the famous New Orleans marching band song called "The Second Line." Those who think that the reggae beat is a backwards rock'n'roll beat might be more accurate by describing it as backwards to the New Orleans backbeat which also falls down on the 3, but on the snare drum rather than the bass drum. That the very latest reggae sounds are being better accepted here is in part due to the influence of Sly and Robbie's Taxi sound in which Sly now plays a hard one drop on the snare instead of bass drum.

While musing about why the New Orleans reggae scene isn't bigger can be an interesting thought on a hot afternoon, it remains true that New Orleans is a great place to listen to reggae. The riddims that drive Jamaica seem very much at home here in our tropical climate and tempo. When you're sitting in a yard listening to Jamaican rhythms, you don't have to close your eyes to be able to fantasize being on an island.

Kingston's National Arena was the setting on July 23 for the Jamaica Festival 21 song Competition Finals, an event that had most of the island's ears in the Arena or tuned to the broadcast over the radio station WJBC. The Festival is a combination carnival and independence celebration complete with parades, a beauty contest, gospel show, and most important, the Festival Song Competition. Although Independence was won in 1962, the song competition wasn't begun until 1966, won in that year by Toots and the Maytals with a song called "Bam Bam." This year's ten finalists travelled around the island together, performing their festival song entries in a slick show that was hosted by Tommy Cowan and the bad Jose from the film The Harder They Come. Hottest contenders this year were vocalists Ras Karbi, Lord Laro, Nadine Sutherland (sponsored by Rita Marley and Tuff Gong) and Roy Ron, with the winner being Ras Karbi and his song "Jamaica, I'll Never Leave You Again." WWOZ in New Orleans, on July 30, played the 10 finalists' songs and held a listener survey; listeners chose Lord Laro's song, the only calypso in a batch of reggae tunes, entitled "21 Years Ago." Lord Laro came in second in Jamaica.

—Gene Scaramuzzo
The first time I saw Pat Savant he and his Louisiana Playboys had been booked into a one-nighter at a small suburban club called Fitzgerald's prior to their appearance the next day at the University of Chicago Folk Festival.

Savant took the stage sporting a short haircut, glasses, a button-down blue shirt, and a pair of black double knit pants, that made him look almost "New Wave"; or as a musician friend of mine remarked, "He looked like the kid in your high school science class who got straight As, and had a job all lined up after college with Dow Chemical!"

The funny thing is my musician friend wasn't too far off. Savant is a junior high school teacher in his hometown, Church Point, Louisiana, and hits the road with his band during breaks in school, and on the weekends. He holds both a bachelor of science, as well as a master's degree in education.

Savant began his music career with the Sundown Playboys back in the early Seventies, and even had a single out, "Saturday Night Special," on the Beatles' now defunct Apple record label. In 1980, Savant struck out on his own, forming the Louisiana Playboys.

The music that Savant plays is a mixture of French Cajun music from the 20's, 30's and 40's.

"Our music is contemporary Cajun, if you want to call it that, but it's still basically the same music that I listened to at home," says Savant, with a smile that shows immense pride.

Savant's music is a melting pot of all kinds of French Cajun music, and he will do everything from the music of Joe Falcon to the Hackberry Ramblers, and even some Ricky Skaggs thrown in for good measure.

Now most everyone knows that Ricky Skaggs is not exactly French Cajun, and when Savant and his Playboys did Ricky's "Heartbroke" it came off sounding like an old movie sound track of a Korean band doing a Hank Williams' tune for the GI's. Despite the fact that at times French Cajun music sounds a lot like country, and it borrowed some instruments from country music Savant is quick to point out the difference.

"In country music it's the lyrics," Savant says, building his case. "You go to a bar and sit and drink beer and listen. With French Cajun music, it's for one thing, and one thing only... dancin'!"

There is also a marked difference between French Cajun music and zydeco, as played by the bayou boogie master Clifton Chenier.

"French Cajun music dates back directly to European soil, and has some country music in it," explains Savant, "but it's really not influenced by anything outside of that. Zydeco has some jazz and blues feel to it."

To date, Savant and his Playboys (Joe Turner drums and vocals; Randy Falcon, bass and rhythm guitar; Wallace Touchet, fiddle, and Orsy Vanico, steel guitar, with Savant handling some vocals and playing the Diatonic accordion), have one album out and could care less about chart hits, or sudden fame. Savant is interested in one thing:

"To spread French Cajun music worldwide, and to play nothing but pure French Cajun music keeping the tradition alive."

-Jay Marvin
REVIEWS

John Broven
SOUTH TO LOUISIANA
Pelican Publishing, 368 pp, $19.95

It's amazing just how much has been written about the music of South Louisiana without an attempt at a definitive guide or index. Obviously someone just had to house all the facts under one roof, and Broven, a true authority (his other book of course is Rhythm and Blues in New Orleans), undertook this task. By gathering together written material and financing his own trips from England "South to Louisiana" to collect new information and clear up untruths and misinformations, Brown has succeeded in presenting a pretty definitive study of the music of the bayous and provided one of the most enjoyable and informative volumes on music to have ever appeared.

But how could he have missed?! What could be more enjoyable than listening to or reading about those lilting melodies, wailing accords, metronome percussion (drums to rubboards), crying fiddles and unvarnished vocals? While the mild-mannered artistry has prevented the Mild Mannered Artistry of the Ace Records, Broven wisely avoids trying to be too analytical. What he does do is provide plenty of color and perception by letting the singers, the musicians and the record men tell their own stories and mix it with factual data and his own straight forward interpretations. The overall effect makes the music come alive while still retaining its history.

Invariably Brown's subjects are both interesting and informative (but I wish he could have talked to Chetney). For example, J.D. Miller's re-recording of Lightnin' Slim and Happy Fats) from more than fleeting wide-spread success, it has produced truly interesting characters.

South To Louisiana runs from the earliest documentation and recording of Cajun music in the twenties, pre-WWII slack years, its post war recovery and development of zydeco swamp pop in the rock 'n' rollin' Fifties, through to its near extinction in the Sixties and the revival that's still taking place.

Broven covers all of South Louisiana's musical bases: cajun, blues, rock 'n' roll (or as he aptly labels it, "swamp pop"), country, R&B, and soul. But of course the music is the real entertainment and Brown wisely avoids trying to be too analytical. What he does do is provide plenty of color and perception by letting the singers, the musicians and the record men tell their own stories and mix it with factual data and his own straight forward interpretations. The overall effect makes the music come alive while still retaining its history.

Invariably Brown's subjects are both interesting and informative (but I wish he could have talked to Chetney). For example, J.D. Miller's re-recording of Lightnin' Slim's first recording session is like a trip in a time machine - you're right there in J.D.'s Crowley studio in 1954.

All factual music books are dated upon publication so it's pointless trying to relate what we now know to be incorrect, but there isn't much anyway. There's a selected album discography, a chronological listing of band personnel, a time chart, a singles listing, a club listing, an index (so important when a book is so crammed full of names and places) and even a couple of duplicates. Besides the excellent documentation and recording of Cajun music, this is going to interest anyone with any interest in the Ace label.

Goldband Rockabilly
Rock & Country 1015

I'm a trifle sentimental about this one since Goldband's Eddie Shuler is my favorite person in the record business. I've been raving about the incredible wealth of material on the label for years now (see WL 21, July '83) and it seems that the rockabilly fraternity has finally caught on to this. An excellent companion to Eddie's own Bayou Rock lp, even though there's a couple of duplicates. Besides the excellent material within, it comes with very nice sleeve, copious notes, pictures, but unfortunately no recording data.

Although this is basically rockabilly, Rockin' Sydney's early Little Richard-like "Tell Me" is also included. Rockabilly maniacs will think this a godsend however with the inclusion of the likes of Johnny Jano, Al Ferrier and Little Bill Earl. My faves are the two rarities by Gene Terry, whose thick Cajun accented vocals nearly trip over the runaway rhythm section. Other inclusions are Larry Hart's "I'm Just A Mender," and Guitar J.C.'s "The Crawl." The black sheep of this collection is Don LaFleur's version of "Fine Pretty Little Thing," which I feel certain is a recent vocal overlap on the original Guitar J.C. track. Purists might also take exception to the over dubbected electric bass on many tracks, but that's just one of Eddie's idiosyncrasies that you'll have to learn to live with.

Jin Rock 'n' Roll
Rock & Country 1016

This album and the Goldband collection are the perfect companion to John Brown's recent book South To Louisiana (Brown's liner notes also grace this package). If you're at all familiar with Jin's Golden Dozen oldies series you'll know what to expect here. This reads like a pick of the hits from the Jin Rock 'n' Roll catalog. Jin's studio band on this album is the influence Fats Domino had on South Louisiana's rock 'n' roll sound. Such is the case, particularly with the tunes performed here by Billy Lewis and Philip Bo (in fact uses Domino's studio band on "She Wears My Ring"). There's even a trace of Fats in Johnny Allan, who contributes two classics - "Let's Do It!" and "You Got Me Whistling." Other gems are Rod Bernard's raver "Pardon Mr. Gordon," and Rockin' Sydney's chabitic "She's My Morning Coffee." Also of interest are the two Mary McCoy campings "Deep Elm Blues" and "Double Trouble." Since there weren't too many women recorded during the "Swamp Pop" period.

The above albums are available from: Rock & Country Records, P.O. Box 83, S-310 88 Vespegdro, Sweden.

Almost Slim
The Backbeats don't seem to have been around long enough to release a record, especially one as accomplished as this EP but it's a good way to attract attention and to show off their skill at a variety of styles. In fact, variety is the most prominent feature of this record, and, although some people may be put off by it, I find it refreshing and engaging.

Just to give a rundown of the stylistic range available to the band, there's drum-heavy jungle boogie (the title tune), fairly straightforward rock ("The Fire Next Time"), hard funk ("What You Got"), a modernized oldie ("What Becomes of the Broken-Hearted"), and upbeat Caribbean-style pop ("It Takes a Little Bit"). The record doesn't give much evidence of the power and prominence of the Backbeats, but it's a good way to show off their skill at a variety of styles. In fact, variety is the most prominent feature of this record, and, although some people may be put off by it, I find it refreshing and engaging.

The Backbeats seem to have been cleaned up and focused to different aspects of an overall stylistic breadth, as accomplished as this EP, but it's a good way to attract attention and to show off their skill at a variety of styles. In fact, variety is the most prominent feature of this record, and, although some people may be put off by it, I find it refreshing and engaging.

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But the band is still young enough to be refreshing and engaging.

---

Clarence "Gatemouth" Brown

ONE MORE MILE
Rounder 2034

This album is the product of the recording session I reported on in Wavelength 29 (March 1983). The result is a relaxed sound with Gate and the band comfortable and perfectly rehearsed. The years don't seem to have aged his playing—only the tempo has changed. Instead of that intense, raw, downhome Texas blues sound, we now get more laid back, jazzier renditions. This is not a complaint: it's merely an acknowledgement of the man's adaptability. One More Mile is a good album in almost every way. In fact, I prefer it to his last effort, the Grammy award winning "Alright Again." My personal favorites are the title track, by Gate's present horn arranger Homer Banks, and the rework of Jr. Parker's "Stranded." But just about everything else is of equal high quality. A few of the tunes have some annoying fade outs but it's still good to have an album around today.

—Almost Slim

Eddy Grant

KILLER ON THE RAMPAGE
CBS & 38354

Eddy Grant, a young Guyanese musician, producer, and recording artist, successfully completes his fusion of Caribbean rhythms, rock electricity, and individual style. "Killer on the Rampage" is a smashing record that features a hard-hitting rhythm track, English-styled synthesizer textures, and pulls it all off with a unique brand of rockin' soul that's as personal as it is pop. Like Prince, the Time, and the Boys, Eddy Grant's music could be roughly described as "funky rock'n'roll." This new black rock reflects the influence of the new black street music on the pop mainstream. Eddy Grant further refines this new synthesis of music and culture by adding a distinct New Orleans/Jamaican R&B feel to the words, melodies, and rhythms. From the classic raver "Police On My Back," to the Clash covered "Sandinista!" to his own "Paparazzi," Eddy Grant is a force to be reckoned with. "Walking On Sunshine." New Orleans/Jamaican R&B feel to the words, melodies, and rhythms. From the classic raver "Police On My Back," to the Clash covered "Sandinista!" to his own "Paparazzi," Eddy Grant is a force to be reckoned with. "Walking On Sunshine" (a steel drum-synthesizer record), Eddy Grant has demonstrated a wide range of talents and modes of expression. The first cut, "Electric Avenue," features a booming funk bass and new wave synthesizer effects, and is a testament to his musicality. "I Don't Wanna Dance" and "Party" mix undercurrents of political observation with good time vibes. Eddy Grant's feel for serious shining on and relaxed ability for getting it on prove an intoxicating mix for audiences anywhere.

—William D. White
the last three tracks: Ozzie Nelson’s swing band (!!) includes some fine seamless swing fiddle by Sid Brokaw; the Benny Goodman Trio version (1934) with its echoey sound is as fast and fancy as all the small Goodman group records (and I can’t think of one I’m not fairly partial to) and includes some eerie minors during Krupa’s solo; the Art Tatum rendition, recorded in 1933 during his first session, is his “usual” but always engaging hybrid of stride, cocktail lounge zaniness and Lisztian variations.

—Jon Newlin

Sounds of Afrique II
Mystic Winds, Tropic Breezes
India Navigation In 1049

A collection of buoyant, funky and sizzling hot jams from African rock and pop. Sounds of Afrique II is a much heavier, bass-inflected dance floor sound than last year’s companion volume of Afro-pop. Sounds of Afrique. Most of the tracks on this album fall into the broad category of “Congolese.” One of the most influential styles of African pop music, the “Soukous” compiled here reflects the French colonial pasts of much of Central and West Africa while simultaneously mirroring traditional indigenous drumming and vocal patterns. “Soukous is a dance music. Soukous is the body movement which goes with the dance music. Soukous is a word understood throughout French-speaking Africa. It simply means: going out, checking the music, dancing and, cool or passionate, having the Best Time.”

African music has become understood as more than simply a carrier for cross-cultural exchange and a fertile ground of complex and interesting polyphony for Western musicians and audiences. The ideas and ideals behind the finest African music, with its holes and spaces for ensembles to play through in cooperation rather than only competition, speak of another way to live and breathe.

—William D. White

Various
RAGTIME PIANO REVIVAL
Folkways RBF-49

Folkways Records provides acoustical documentation of an amazing variety of cultural and historical phenomenon, and in the process has recorded or re-released much interesting, unusual, and often wonderful music. A new release from Folkways is Ragtime Piano Revival, compiled and annotated by David A. Jasen.

Many reissues of ragtime ’78’s recorded in the heyday of ragtime have become available in recent years, as have records of ragtime sheet music and rolls, and fairly faithful interpretations of original ragtime sheet music by contemporary pianists. This record, however, as the liner notes state, “is the first to reissue those rags which first appeared on the 45 rpm disc!” This album chronicles not the heyday of ragtime from the turn of the century to the early 1920s, but rather the first ragtime revival, which took place after World War II. The collection consists of rags recorded from the late 1940s through 1969, with most selections from the 1950s. Side one presents interpretations from this period of rags dating back to the era when ragtime was in its original popularity, and the second side is devoted to recordings of new rags composed during the revival.

Included in this album are such selections as the million-selling hit of the revival “The Crazy Otto Medley,” “Oriental Blues,” which became familiar as Ernie Kovacs’ theme song, and original compositions by such notables as Joe “Fingers” Carr and Dick Hyman.
The ragtime heard in *Ragtime Piano Revival* is mostly in the "novelty" ragtime style of composers like Zez Confrey rather than in the more serious "classical" ragtime style of composers like Scott Joplin. Many of the selections were recorded on purposely out of tune pianos, accompanied by often flippant rhythm sections, and sometimes even by humorous sound effects. While the results are sometimes amusing, they are more often overly cute, and the music suffers as a result. The first ragtime revival, as reflected in this record, seems to have by and large looked back on ragtime only as a light-hearted novelty of the past, rather than as a beautiful, sincere music capable of evoking many moods, as ragtime was discovered to be in the second ragtime revival which followed the use of several Joplin compositions in the sound track to the motion picture *The Sting*.

While this album is interesting and does contain some selections of musical merit, it is not for the listeners who insist that their ragtime be "authentic." *Ragtime Piano Revival* reflects an era's conception of ragtime rather than ragtime as it was played in its heyday.

—Dan Meyer

Arthur Blythe
LIGHT BLUE
Columbia FC 38661

Arthur Blythe plays Thelonious Monk, in a classic blues groove and in the now familiar Blythe avant/mainstream slight-of-hand. Performing an album of classics by a recently past master, Blythe is reaching out to the trad jazz fan as much as anyone. Still, at the same time, it is Monk, after all, perhaps the most ill-understood widely acknowledged jazz saint. Blythe plays the unpredictable twists and turns of Monk's compositions like "Epistrophy" and "Off Minor" with daring and aplomb. A deep blues feeling suffuses the entire project in a mood of transcendent melancholia. With the unconventional instrumentation of the Blythe quintet (tuba and cello in addition to guitar and drums) and the grand tone Black Arthur brings out of the saxophone, tunes like "Coming In On the Hudson" and "Natty" elucidate new depths and sonorities implicit in the creativity of the music and the musicians alike.

—William D. White

In their recording both separately and together, James Newton and Anthony Davis are establishing a high standard for the new chamber music they are producing (although this direction scarcely contains the whole of their musical output) out of an inspired fusion of the black classical tradition of jazz, the European ambition of the drifting Third Stream, and cagey deployment of world musics in alternately minimal and lushly romantic settings. The subtlety and distinction of their art is so refined and complex yet so utterly simple and human that their warm playing and clear, invigorating ideas never fail to thrill. The orchestral language of this new music pays close attention to the sound of the instruments themselves, as well as the structure of compositional grammar. The common touch, a way with a phrase, or progression, this music reflects the sensitivity and sensibility of its creators. Billy Strayhorn's "Daydream" is the only non-original in the clutch, including "Budapest" which Newton said took a nod from Charles Mingus while "Ismere" was chiefly inspired by a work from The Jovian Monk.

—William D. White
**CONCERTS**

**Saturday, 3**
Diana Ross, who once heard of wanted Muscles (or maybe Mussels alive-alive-oh!), Mississippi Gulf Coast Coliseum, Biloxi; tickets at 601-398-8222.

**Monday, 5**
James Taylor, just a knocker around the zoo on a Monday afternoon—though the show begins at 8: Audubon Zoo Pavilion.

**Elvis Costello and the Attractions** (they had a calendar, guess a camera wasn't out of reach), LSU Assembly Center.

**Wednesday, 14**
Men At Work; Mental As Anything, Steamer President. Already Sold Out, by the by.

**Thursday, 15**
New Orleans Philharmonic Symphony Gala Performance with Leontyne Price, Orpheum Theatre, 8 p.m. 524-0404 for information.

**Men At Work; Mental As Anything**, LSU Assembly Center; not Already Sold Out, by the by.

**Sunday, 18**
Robert Plant, Mississippi Gulf Coast Coliseum, Biloxi; ticket information at 601-388-8222.

**Tuesday, 20**
New Orleans Philharmonic Symphony Orchestra, Orpheum Theatre, 524-0404; works by BachWeben, Schubert and Entre­mont performing Mozart's Piano Concerto No. 17, and a great deal more in various rooms in Bobst Hall, $1.50 single admission, or by season subscription.

**FESTIVALS**

**Saturday-Sunday, 10-11,**

**SWISSCINECINEFESTIVAL**

**Saturday-Sunday, 10-11,**
Swiss Cinema at Tulane, McAlister Auditorium, sponsored by the Swiss Consulate, Sun.-18: Light Years Away, about the relationship between a crazy old man and a young client, directed by Alain Tanner.

**Films**

**Loyola's Film Buffs Institute,** 895-3196. Thurs. 1: Blackmail, Hitchcock's first talkie, and no great shakes but with the famous "knife—knife" scene at the breakfast table after the hapless heroine has stabbed a would-be seducer (Cyril Ritchard) and the glorious matte-shot chase through and over the British Museum. Fri. 9: M. Fritz Lang's great 1931 film about a mass murderer of children played by a fat-scarred sweethylene Peter Lorre hunted by both the police (headed by Otto Wernicke as the omniscient Inspector Lohmann) and the underworld, whose normal activities are disrupted by the large-scale manhunt; a classic. Tues. 1: Alexander Nevsky. Eisenstein's 1938 medieval pageant—good music by Prokofiev—and the famous Battle on the Ice, much heroics and peculiar armor and helmetry, especially among the Knights of the Teutonic Order (the bad guys) but not one of Eisenstein's better films. Mon. 19: The Réglet de Jou for some of the best of the 1959 comedy of bad manners if the greatest film of all—a microcosm of the 20th Century tragedy and what went wrong during the long weekend between the wars; very funny and very poignant. With wonderful performances by Nora Gregor, Marcel Dalio, Milla Parey, Gaston Modot, innumerable others. Tues. 20: Nashville, Altman's Victorian novel about the bicentennial, country music and politics and all characters of disparate type in Music City, a mixture of Trollope and Tami Wynette; with Tomlin, Harris, Blakely, Gibbons, Chaplin, Tomlin, Marjette, Dunn, Baxley, Mond, Gregor, Charlie, Preservation Hall; $1.50 single admission, or by season subscription.
The Rose, 201 Robert, Gretna, 387-4500. Woody Allen’s Play It Again Sam about a nebulous film crisis (redundancy) who seeks romantic advice from the shade of the late Humphrey Bogart.

Theatre Marigny, 616 Frenchmen, 944-2653. Tennessee Williams’ Vieux Carre, dealing with the various intrigues in a boarding house run by the harpy Mrs. Wire, populated by what were once known as Bohemians and what are still known as riffs; very long, at least semi-autobiographical, directed and performed by the usual troupe over here (who were sensational in Die Nibelungen Frauen, easily one of the best local theatre presentations of recent years.)

Toulouse Theatre, 615 Toulouse, 922-7922. Slated for a gala reopening in the middle of this month, consisting of precisely what we do not know.

**ART**

**PLAYS**

Le Petit Theatre, 616 St. Peter, 522-9958. Through Sat. 17: South Pacific, about Nellie the Nurse washing men right out of their hair and Bloody Mary making happy talk and all the rest of them. Reservations.

Pitt Theatre, 6201 Elysian Fields, 238-1611. Fri., Sun. 9, 10, 11: An Evening with Quentin Crisp, in which the dais is occupied by the self-described ‘stately homes of England,’ who has (all too belatedly) become an international celebrity and who once wrote: “On the day war was declared, I went out and bought two pounds of henna. We might be in for a thin line of it.” Tickets to this event are $10.

Players Dinner Theatre, 1221 Airline Highway, 335-9037. Through Oct. 30: Brigadoon, the Lerner & Loewe musical about two GIs who stumble across a not (just sleepy but somewhat) Scottish village that comes to life once a day each century. Not everyone’s cup of haggis.

**ART**

Arts Line, 522-ARTS. A daily recording of cultural events.

Delgado Community College Fine Arts Gallery, 515 City Park Ave., 483-4002. Now here’s one the Southern Reporter ought to cover: “Recordings from an Artist’s Eye,” a series of corridor drawings of Louisiana and national trials by Sharon Finkle (back in art school they tried to get us to do this sort of thing, but I thought the trial of Joan of Arc was an awful bore and didn’t get one good sketch out of it frankly; did a bit better with Mary Queen of Scots, though.)

Galerie Simone Stern, 2727 Prytania, 965-3624. Through September: Various group shows by Galerie artists.


Historic New Orleans Collection, 333 Royal Street, 523-4662. Through December 2: I Remember New Orleans: The Movies, a nostalgic survey of the theatres and events and people that flourished, oh, not so very long ago.

Kinka’s Copies, 1140 S. Carrollton. Through Mon. 14: “Nozono,” a kinetic installation environment by Jules Lis Semma, dealing metaphorically with the local climate, which is probably the only way to deal with it, if you have to. “Best seen at night,” they tell us.

Longue Vue Gardens, 7 Bamboo Road, 489-5488. Tuesdays through Sundays: a selection of creamware, plain and fancy, old and new.

Louisiana State Museum, Jackson Square, 522-9380. Continuing: an exhibit of carictures of Louisiana, fanciful and true, the Louisiana Portrait Gallery (Yale Through the Ages), “Stitches in Time: Louisiana’s Clothing 1803-1852.” In which we were quite partial to the memento-mori jewelry made of the dear-departed’s hair, and pottery by George Orr, and a large selection of work by the Newcomb circle.

New Orleans Museum Of Art, City Park, 483-2631. Through the month: Paintings from the Royal Academy, with works by such expected masters as Reynolds, Turner, Constable, Milas, Sargenti, etc., as well as a sampling of Academicians from Louisiana private and public collections; Great Drawings from the Royal Institute of Architects, with renderings...
by everyone from Christopher Wren to LeCorbusier, as well as such eccentricities as Boullée; sculptures and graphics by black artist Elizabeth Catlett.


**Tulane Art Department**, Newcomb Art Building, 865-5327. Sept.11—Fri.30: Two Decades of American Prints. In the Howard-Tilton Library, just up the street, are exhibited "Images of Conflict," photographs taken in Honduras and Nicaragua by TP-SI photographer David Leeson.

**UNO Fine Arts Gallery**, Laketrone Campus, 886-6493. From Sat. 10: Louisiana "Women's" Caucus for Art Exhibition.

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### LIVE MUSIC


**Blue Room**, in the Fairmont Hotel, 529-7111. Dinner, dancing, smoked glass, candela beaars on the table, reservations and cover charges that match. Through Thurs.8, Carmen McRae. Mon.12 and Tues.13, The Kingston Trio dispensing scotch and soda, and a good deal of sentiment. Wed.14 through Tues.27, Kenny Rankin, an eternal optimist. From Wed.28, Jack Jones.


**Gazebo Cafe and Bar**, 1018 Decatur, 522-6788. Mondays through Fridays, ultimate in the lounge. Sundays and Saturdays, the John Royen Jazz Band, afrofunk.


**Carrolton Station**, 8140 Willow, 866-9549. Call for listing.

**Cliff's**, 111 Bourbon, 566-0331. Wednesdays through Sundays from 10, The Topcats.


**1801 Club**, 1801 St. Claude Blvd, 367-9760. Wednesdays and Saturdays: Jan Bell and Ya Ya. Thursdays, Frankie Ford (no cover — or is that just untested?).

**Fat's**, 110 S. Clearview Parkway, 734-0550. The eraswell Hired Hand, now DJ's spin platters that range the last three decades.

**Fairmont Court**, Fairmont Hotel, 529-7111. Sundays and Mondays, Tuts Washington at the piano from 9 until 1 a.m. Charlotte Champagne takes over later in the week.

**The Famous Door**, 309 Bourbon, 522-7626. Everyone from Thackeray to Durante has passed through these gilded portals; Tuesdays through Sundays, the undulated Thomas Jefferson and his Creole Jazz Band; Mondays, Tuesdays and weekends, Mikes Casco's Just Us Band.


**Pete Fountain's**, New Orleans Hilton, 561-0500. Tues., Wed., Fri., Sat.: Mr. Fountain and his label at 9 p.m. One show only, $15 cover.

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was known in happier days as that "Bossa Nova" and piano bar—and remember about it on the "Bosnia Nova" with its magic spell? Well, presumably you can still get away with it.

Pochta's, Kenilworth Mall, 246-6770. Chanteuse Sue Marie and Steve Burchell. In what is now described as a "Bossa Nova" piano and bar—and remember about it on the "Bosnia Nova" with its magic spell? Well, presumably you can still get away with it.

Preservation Hall, 726 St. Peter. Along with Galatoire's and K-Paul's, one of the three places in town that effortlessly draws a long and deserved line outside, the only amenities are the musical ones. Saturday: Harold Dejan and the Olympia Brass Band. Monday and Thursday: Kid Thomas Velentine. Tuesday: Kid Sheik Cola. Wednesdays and Saturdays: The Humphrey Brothers.

Riverboat President, Canal Street Docks, 524-SAIL. Sat. 10: Ivy, Wed. 14: Men At Work and Mental As anything. Going on one step backward....

Richie's 3-D, 3501 Chateau Boulevard, 406-3355. More stars than there are in the heavens: Louis B. Mayer used to say of MGM. Fri. 2: Porter. Butterfly—will Willow Butterfly Ballroom Conspiracy or two ago would have been in Scotlandville instead of on stage? Fri. 2: Waka Waka featuring Pac-Man. Sat. 24: Big Bang. Wed. 26: Ballistics. Thrus. 29: Taken in by 9 out by 12. Fri. 30: Pop Combo, featuring Steven Fisher.


Walls Lounge, 833 Bienville, 523-9333. Fridays and Saturdays: Mike Pelletier, Jim Singleton and Jerry Blaus, from 11.


Winnipeg, 2504 London Avenue, 945-0124.

LA CLUBS


New Orleans, 1040 Texas Avenue, Shreveport, 318-423-2216.

Chateau 72, 4365 St. Charles, Baton Rouge, 318-689-5984.

Circle In The Square, Shreve Square, Shreveport, 318-222-2216.

Fingers Taylor, with Mason Ruffner at Carrollton Station. September 9, 10.

The Shaks, at Richie's September 23.
Nasty-Nasty

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THE RECORD ONE-STOP OLDIE-BUT-GOODIE QUESTION OF THE MONTH

What New Orleans artist did the original version of "Lawdy Miss Clawdy"? The first 50 correct answers to the above will receive a free oldie-but-goodie album. Write w/your answer c/o The Roadrunner, the Record One-Stop, P.O. Box 547, Kenner, LA 70063. The answer to last month's question: the artist was James "Sugarboy" Crawford.

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RZA RECORDS

Pop Combo's mini LP give Us A Home... on RZA Records
Local rockers, Taken, (shown above with gravity-defying vocalist, Rebecca Nice) plan to initiate an in-by-nine-out-by-twelve-night gig where you can get a full night's music and still get a full night's sleep. The Night Flight Cafe in Savannah, GA, was recently funked out by our own gravity-defying vocalist, Rebecca Nice. The plan to initiate an in-by-nine-out-by-twelve-night gig where you can get a full night's music and still get a full night's sleep. We wish them all the luck and bon voyage; anybody who names their kid Django is O.K. in our book. Pete Fountain giggled at the Twin Cities Orchestra Hall in Minnesota to kick off their August Jazz Series. The Rads are going to add a new member, maybe, and The Sheiks are "Ninety-nine and a half percent sure" about an additional keyboardist.

Harpoon virtuoso Fingers Taylor (one of Jimmy Buffett's smokin'-est Coral Reefers) will be sitting in with Mason Ruffner at Carrollton Station on Sept. 9 & 10. Attendance is mandatory for all members of the Little Walter International Fan Club. Mike Utley, J.B.'s former piano banger, has taken up residence in the French Quarter. On Sept. 9, seven-time Gilbert Hetherwick presents his new show, "complete with slides, tapes, stupid little dance steps and twisted lyrics," at Jimmy's. Hot on the heels of the recent blast of happiness and music by King Sunny, Jamaican dub poet Mutabaruka will bring his verbal fire and the High Times Band to Tipitina's stage on Sept. 9 for a show that is sure to be different from other reggae acts that have come to New Orleans. After the band dubs out to our dancing pleasure for a while, the vocal void will be filled by the thought of Mutabaruka, but watch out, this show is not for the weakhearts. On their recent mid-west trip, the Radiators held two marathon recording sessions at Red Label Studios with Freddie Crawfish Fiester Breitberg engineering. Included material: Wilson Pickett's "Mustang Sally" and a Fess-like send up of "Mean Old World." As leaders of the Barker's Boycott Coalition, the boys in Nasty, Nasty know all about loud music, longhair, girls and subversion. They've been refused radio time on some of our more well-known rock stations, been asked to wear more clothes on stage, tone down their suggestive stage act, and been barred completely from some clubs. Young ladies attending their shows have been known to hurl underwear on stage, and then climb up on stage in the all-together. "We don't know why we've started such a fuss. We're just being ourselves," say the wide-eyed and innocent bandmembers. Neil Thomas and Erik Ferro, formerly of White Tiger, and Warren Laderonde and David Lemoine, former of Melange.

Billy Price and the Keystone Rhythm Band from Pittsburgh will be at Tipitina's Thursday night September 29. The seven-piece white soul band features the former lead vocalist with Roy Buchanan. News reaches us from Houston that Josiah, formerly of Exuma's band here, is now with an excellent reggae band called Ibanan. We hear that Lee Dorsey was quite a hit in New York; another trip to the B.A. is in the planning stages.

The Red Rockers tour was interrupted recently when drummer Jim Reilly was called away to his native North Ireland to attend the funeral of his brother, shot by British soldiers during a clash there. Carolyn Odel of the Uptights is visiting the West Coast to talk to some industry execs about the future of her band. The Sluts are negotiating the production of a second EP with independent label SST (of hardcore fame) due out in early 1984. Sad to hear of the death of former New Orleans crooner Larry Darnell who died this past month in Cleveland. Darnell, whose biggest record was "I'll Get Along Somehow," was a popular bandleader around clubs like the Dew Drop in the late '40s and early '50s. A Dutch promoter is negotiating to bring Johnny Adams, Sherry Richards, Walter Washington and Bobby Powell to a fall music festival in that country. E. Rodney Jones, who was program director and deejay at WYLD, has left the station for an unknown destination. WBOK has completed their planned switch to evangelic programming.

Flyright Records in England has obtained original Excello masters via J.D. Miller. Their first release "Shake Your Hips" by Slim Harpo contains 12 great sides but unfortunately duplicates much of the recent "Best of" LP recently released on Rhino (see July WL). Rockin' Dopsie also has his early '70s material recorded for Miller collected on a Flyright disc. Fats Domino has had many of his ABC recordings reissued on Charley Records 'Reelin' & Rockin'.

Blue Note Records in France has reissued 2 Sidney Bechet albums of material recorded between 1939 and 1951. John Stedman of JSP Records has a fervent denial printed in the latest Living Blues that his Professor Longhair LP is the London Concert is not surreptitiously recorded and that he has a signed contract to back up his claims. Bully is the reply of Longhair manager Allison Kaslow. "We had no idea the show was being recorded." More later...

The latest Living Blues LP also contains a number of reviews of posthumous Longhair releases... Speaking of Living Blues, the Center for the Study of Southern Culture at the University of Mississippi, has assumed its publishing.

Sound Ventures Studio in beautiful, rural Evergreen, LA sent us two well-produced demo tapes last week of Burton Gaar's mellow country and owner-operator George Hollinshead's new session veteran group Legacy. George is gearing up for the upcoming elections with loads of jingle productions and banging up a storm on a new Linn digital drum and a Commodore computer. "CENLA" (that's what they call Central Louisiana up there) musicians can reach Sound Ventures at (318) 346-6294.

Jazz entrepreneur Randy Martin has opened a posh new club in Houma called "Fool On The Hill." Look for the real jazz big shots to be showin' up there, true. Tie down the washer and dryer, ma. Lafayette's South City Rhythm Band is a big band of big people blasting big Blues. Three of the original members have recently moved to Lafayette. The group's influences are diverse, ranging from the classic rhythm and blues of the 1950s to the rock and roll of the 1960s. The band is known for its energetic performances and dynamic stage presence.

Loyola University is offering a study of selected musical masterpieces from the "major historical period of Western music." The course, taught by Dr. Thomas Cully, S.J., will explore the work of major composers from the Romantic era to the present, focusing on the development of form and technique. The course will also cover the social and cultural context in which the music was written. Call 863-3530 for more info.
SEPTEMBER LISTINGS
THURSDAY 1
D-DAY
A&M Recording Artists from Austin
FRIDAY 2
RADIATORS
SATURDAY 3
THE WEREWOLVES from Texas
With special guests
JOHNNY J. & THE HITMEN
SUNDAY 4
TAKEN
WEDNESDAY 7
BALLISTICS
THURSDAY 8
WILD KINGDOM
FRIDAY 9
THE PHILISTEENS from Albuquerque
SATURDAY 10
BACKBEATS
FRIDAY 16
THE LIMIT
SATURDAY 17
TAKEN
THURSDAY 22
GOOD WAVE
FRIDAY 23
WAKA WAKA
SATURDAY 24
BIG BANG
WEDNESDAY 28
BALLISTICS
THURSDAY 29
TAKEN
Playing from 9 pm-midnight
FRIDAY 30
POP COMBO
WITH LENNY ZENITH

SEPTEMBER MUSIC SCHEDULE
REGULAR
THURSDAY FEATURE—9 PM
OLYMPIA SERENADERS
FRIDAYS—11 PM
2nd—PHIL PARNELL & FRIENDS
8th—ASTRAL PROJECT
16th—JOHN SCOFIELD
23rd—ELLIS MARSALIS QUARTET
30th—JIM MOORE'S URBANITES
SATURDAYS—11 PM
3rd—PAJACIS
10th—THE SURVIVORS
17th—JOHN SCOFIELD
24th—CAFE

Bar Open Daily—4 pm
Restaurant Open Weekdays 5 pm-12 am
Weekends till 2 am—Sundays Open 1 pm

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MEMPHIS SLIM appearing Sept. 2

SEPTEMBER, 1983

MUSIC STARTS AT 10 PM MONDAY – THURSDAY
10:30 PM FRIDAY, SATURDAY & SUNDAY

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501 Napoleon Ave, corner-Tchoupitoulas — Phone 899-9114