Wavelength (May 1984)

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University of New Orleans

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Danko Blows Flight, Pulls 'Weight'

"I've already blown my flight back to New York so I might as well keep on playing!" shouted Rick Danko to a throng of Tulane students and adoring fans at an outdoor concert held near the University Center on April 13. Danko, a member of The Band, gave a wild and inspired performance teasing out a variety of familiar Band songs, old blues ballads, and spirituals. As might be expected, his singalong of "The Weight" received a lot more audience response than his singalong of "Goodnight Irene." "Who's Lableyblle?" asked one bewildered coed.

Alex Spearman Takes The Pledge, WWOZ Goes Away

Singer Alex Spearman joined Andy Ridley at the WWOZ control room on March 25 as part of WWOZ's annual membership drive. Spearman is known in R&B circles for his big, booming Bobby Bland-type vocals under the employ of hand leader Dave Bartholomew, cutting tunes like "What A Difference A Day Makes" and "Soul With A Flavor." Spearman would like his blues show to become a weekly attraction at OZ; his candor pulled in a number of new pledges and even inspired a singing truck driver to stop by the station with a $20 contribution the night of the show. To hear more of Al's big vocals, stop by the Hen's Den on Claiborne Avenue when the Alex Spearman Revue is in full swing, or pick up his new country-flavored single entitled "Once A Heart's Been Broken."

The highlight of the week-long membership drive was the WWOZ Night On The Town on Saturday March 24 which featured OZ volunteers at dozens of local restaurants and night clubs answering questions and registering new members with live broadcasts from participating business locations. Steve Pierce, Billy Delle, and Fred Hatfield brought back the popular Trivia Contest just before the Spearman show on the 25th where afficianados tried to outdo each other in their knowledge of local music obscurities. OZ then hosted a combination Third Birthday/Going Away Party to celebrate its upcoming studio move to Armstrong Park. Members and volunteers held a potluck supper early in the evening and a remote broadcast was done from Tipitina's with performances by Hazel and the Delta Ramblers, John Rankin, an impromptu blues harp guest artist who delivered a supercharged version of "Mellow Down Easy," and a fantastic and eclectic set by the Plaster Sisters who sang tunes all the way up the chronological ladder from "Darktown Strutters Ball" to "Tango Palace" to "Stray Cat Strut," all in tight three-part harmony.

Leroi Brothers Make Little Girls Scream: All 12 Of 'Em

Joe Doerr of the Leroi Brothers has the practice of stroking a microphone stand down to a fine and sexually suggestive art. He also has a voice that often seems connected to and powered by a large displacement lawnmower engine and if you close your eyes when he sings you'd swear his throat must be made of fresh ground eye of round. But when he and brother Steve Doerr and the rest of the Leroi Brothers launch into a classic sex song like Johnny Burtette's "Train Kept A Rollin'," the little girls scream, Gene, and the boy actually reminds you of, dare I say it, vintage Elvis.

The Leroi Brothers played an unadvertised March 22 gig at Tipitina's and unfortunately, only a handful of dancers and screamers showed up, but two nights later they packed the Chimes near L.S.U. in Baton Rouge to SRO capacity and believe me, when Joe and his Microphone cameo-ed, the little girls screamed. Let's not forget that the term "rock 'n roll" was originally a euphemism for good ole fornication. Joe sure hasn't.

In only mildly mellow moments, the Leroi Brothers will carry on the tremolo-ed traditions of Link Wray, The Ventures, and Ike Turner as lead guitarist Don Leady burns on "Just One More Time" or the theme from "The Good, The Bad, and The Ugly." Sit back and let them show you a thing or two about Louisiana music: they rock on not one, but two Al Ferrier tunes, including a boot-stomping flat-out version of the obscure "Blues Stop A Knockin'." Drummer Mike Bick lays that Frenchy upbeat right in the pocket and Cajun goes twang, yes, a Leroi Brothers gig is paradise for the traditional rock 'n roll junkies among us, myself included. They even play that Sixties surf music in distinctive Leroi fashion with Leady pulling back on the neck of his Telecaster while everybody's Jerking and Swimming. I didn't even know they had surfboards in Missouri.

Endangered

"The neighborhood bar and the local star are becoming an endangered species, and that's why we decided to call our band Endangered Species, the last of a kind," explains Cyril Neville. The neighborhood bar he speaks of is Benny's Bar at Camp and Valence streets (formerly Callahan's Bar), the geographical nexus of an impressive tradition of New Orleans musical families like Deacon John Moore and his brothers, the Manuels, and the Nevilles.

In fact, to say that the members of Endangered Species come from musical families is something of an understatement. The three, Cyril Neville, Charles Moore, and Terry Manuel are all youngest brothers in their respective clans: Terry Manuel's older brother Phillip is a noted local vocalist whose credits include the Cane River movie soundtrack; Charles Moore's brother Deacon John is a popular...
guitarist from Valence Street; and Cyril is the youngest of the famed Neville Brothers.

“The culture of the city can be found right here on this corner,” Cyril continues, “and there’s one man in particular who we dedicate our music to. We all played with him, he lived uptown with us, he’d come to our houses and visit (‘if you had a piano he wasn’t going nowhere!’ Manual chimed in) and his name was James Carroll Booker III. We have a gig at the Maple Leaf every Monday night, Booker’s night.”

The trio is quick to emphasize their respective musical influences. “I studied at the Berklee School of Music with a gentleman I am deeply indebted to named Dean Earl,” says Manuel, “I have such a deep respect for him that I named my daughter Dina Simone after him... she’s fifteen months old.” Charles Moore says his first band was “D.J. and The Electric Soul Train, with Deacon John and my older brothers Frank and Raymond. This was in the Sixties when psychedelic music was big. We did lots of Jimi Hendrix and things like that, but my first love is classical guitar and I think that’s what I play best.” Cyril Neville’s first musical memory is of listening to the Hawkettes in the front room of their house and of Clarence Brown Jr.’s (Fats Domino’s drummer) slinky backbeat.

Music conservationists who want to observe the Endangered Species in their natural habitat can stop by Benny’s Bar around ten p.m. on a Wednesday night and hear what Cyril Neville calls “Music to Save the Savage Beast.”

---

Spencer Bohren Doesn’t Bore Dr. John

Singer/guitarist Spencer Bohren recorded the lion’s share of what is to be his debut album in March at Studio Solo in Slidell. Joining Bohren for the session was Dr. John, who flew in from New York. Aside from really digging the set of vintage blues, R&B and original tunes worked on, Rebenack was especially delighted with the hearty supply of crawfish, gumbo and Barq’s Marilyn Bohren had laid out in the family’s classic Airstream trailer (which they tow with a super sharp ’55 Chevy.)

The session was produced by John Mooney, who also contributed some slide guitar and mandolin. The rhythm section included Kenneth Blevins, drum, Rickie Cortez, bass, and Tommy Malone, guitar. Saxophonists Eric Traub and Ken “Snakebite” Jacobs and trombonist Eric Lungstaff handled the horn section duties. Recording should be completed later this spring, and then Bohren plans on label shopping.

—Bob Cataliotti

Go (Marching) To The Mardi Gras

Elijah Brimmer and Jim Peddecord want to make it a little easier for marching bands to play the funky syncopated tunes of Professor Longhair in their annual Mardi Gras parades. Large bands have traditionally had to learn “Big Chief” or “Go To The Mardi Gras” by ear without the aid of written musical score, but thanks to a $425 grant from the Jazz and Heritage Festival Foundation, Brimmer and some of his top students in the Alcee Fortier High School Marching Band will begin the task of transcribing three of Fess’ songs from tape to sheet music for a band of 100 members or more.

“Andy Kaslow will provide us with lead sheets from the last Professor Longhair sessions and Elijah and his students will take it from there,” explains project director Peddecord who also teaches at Portier. Susan Horowitz (who painted the legendary Fess backdrop at Tipitina’s) will share director duties and was responsible for actually writing the grant application.

—rico

Pud powered

“I use this thing like a wheel-chair, y’see, I walk it around, I don’t pedal it too much. It works very well,” explains jazz horn virtuoso and French Quarter resident Pud Brown. “I had a heart attack about six years ago and ever since then I can’t walk around as much so I use this bike.”

Brown, native of Wilmington, Delaware, who once lived in Shreveport, was the subject of a profile by Rhodes Spedale in a previous issue of Wavelength. He worked in Hollywood jazz bands 27 years before moving to New Orleans in the mid-seventies. Brown has worked every Wednesday through Monday for the past five years in the “One Mo’ Time” house band at the Toulouse Theatre. Pud will also be performing at the Jazz Fest this year with his band on May 6.

—rico
World's Fair Jazz: $110 & Less

If your music jones hasn't been satisfied by the Jazz and Heritage Fest, don't despair. Following right on its heels is the World's Fair International Jazz and Heritage International Jazz Festival, which will take place Memorial Day weekend, May 25, 26 and 27 at the fair's Liggett & Myers Quality Seal Amphitheater.

The lineup for the five concerts consists of many of the living giants of modern jazz, including some home-grown New Orleans talent. The three evening concerts will begin at 8 pm and the two matinees will begin at 2 pm. Throughout the weekend the master of ceremonies will be pianist, author, composer and educator Billy Taylor. The schedule of events reads as follows: Friday night, Count Basie; Dizzy Gillespie, Trummy Young and the Louis Armstrong Revival Band with Wynton Marsalis, Joe Williams. Saturday afternoon, Chris Barber, Duke Ellington Orchestra directed by Mercer Ellington, Freddie Hubbard, Pacquito D'Rivera. Saturday night, Art Blakey and the Jazz Messengers, Woody Herman and the Thundering Herd, Al Hirt, Sarah Vaughan. Sunday afternoon, Betty Carter, Preservation Hall All Stars, Tito Puente, Billy Taylor, Quartet. Sunday night, Pete Fountain, Wynton Marsalis Family Band, Buddy Rich with Steve Marcus, Mel Torme.

While all those involved are real masters of their crafts, there's nothing particularly creative about the programming with the exception of the Louis Armstrong Revival Band with trombonist Trummy Young, a veteran of Pops' working band for over a decade, at the helm, and a present day New Orleans trumpet genius, Wynton Marsalis, filling Armstrong's role.

Tickets to any of the concerts get you into the fair one hour before show time without having to pay the regular fair admission. Package tickets at a 20% discount, or five shows for the price of four are available until May 12. Package prices are as follows: V.I.P., $110; orchestra and first mezzanine, $78; second mezzanine, $70; side mezzanine, $62. After May 12, tickets to individual shows will be sold at $27.50, $19.50, $17.50, $15.50. Tickets can be purchased at all Ticketmaster outlets. For more information call 525-3247.

—Bob Cataliotti

Jazzmobile juror David Bailey and composer/pianist/fellow Larry Sieberth.

Paul's Dad

"Paul's Song" was the title of a composition that won the 1984 Festival of New Works Music Fellowship at the Contemporary Arts Center this year for composer/pianist Larry Sieberth. Presenting the award was David Bailey, juror for the competition and executive director of Jazzmobile. The 1983 Festival Fellowship winner Ramsey McLean won an honorable mention for his composition "Still (There's a Mingus Among Us)."

The March 30 program began with a lecture and slide show on the Jazzmobile by Bailey, who explained and illustrated the Jazzmobile projects including its jazz workshops, public school lecture demonstration program, and summer mobile concert series.

Joining Sieberth at the Jazz Factory concert were Tony Dagradi, Mark Sanders, Herman Jackson, and Shelton Hight.

Sieberth chose a wide variety of material for the program ranging in style from moderate mainstream jazz to more adventurous electronic works.

WWOZ: Its Only Fair

Those music aficionados who aren't overloaded by the sheer volume of entertainment during the Jazz Fest can thank radio station WWOZ and the French Market Corporation for providing a pair of their own. On Friday May 4, WOZ will be sponsoring its second Record and Music Fair to be held at the French Market site off Decatur Street. Between noon and sunset, thousands of new, used, rare and homeless records will be on sale. Besides records, vendors from as far away as California will also be offering a vast assortment of posters, t-shirts, artwork and collectibles.

The big draws will most likely be an autograph table staffed by a number of New Orleans' own musical celebrities and especially the 7 o'clock auction. Some of the items up for grabs include sheet music of "Sophisticated Cissy" signed by all the Motown, a Prof. Longhair billboard poster from Germany, and a complete set of Robert-Long's "I'm just kidding." New Orleans' own Dave Bartholomew and Elvis imitator Johnny Musk will be providing live music to spend money by. Call Laura or Walter for details: 891-2335.

—Alan Edelstein

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Jazz Fest Appearances:
MARCIA BALL: April 25/Maple Leaf Bar; April 28/Dream Palace;
April 29/Tiptina's
CLARENCE GATEMOUTH BROWN: April 28/Maple Leaf Bar
JOHNNY ADAMS: April 27, May 4, 5/Dorothy's Medallion Lounge
TUTS WASHINGTON who is featured in the award-winning "Piano Players Rarely Ever Play Together", will be televised nationally on PBS May 1, at 10 pm and in New Orleans May 7 at 7 pm.

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golden moments in new orleans rock 'n' roll

Since the annual New Orleans Jazz and Heritage Festival has produced so many "golden" musical moments, it is indeed hard to speculate which ones are the most memorable. Nonetheless, the above photograph captures a rare moment indeed. Caught in an impromptu jam session on this sunny afternoon in 1973 are none other than (reading left to right) the late Roosevelt Sykes, B.B. King, the late Bukka White, then-Meter George Porter, and the late Professor Longhair. Note the especially sparse crowd in attendance (there were more people in front of me in the Port-a-Let line last year). Were such a roster available today it might well fill the Superdome! Happy birthday, N.O.J.H.F., geez has it really been 15 years?

—Almost Slim

Why we love the Jazz Fest: (left to right) Roosevelt Sykes, B.B. King, Bukka White, George Porter, Professor Longhair, 1973.
new bands
Consider The Unknown

New Orleans, being the musical matriarch that she is, constantly conjures up some fierce new talent. On any given night, being struck with an urge to hit the town, you may whip out your Wavelength listings only to be confronted by a whole host of unfamiliar acts. The question is, of course, who are these people and what kind of music do they play? Sometimes you can guess by knowing the character of the club. Occasionally the name may give the type of music away (for instance, Slasher in Leather or something) but for the most part you are left to ponder the name, consider all the possibilities, bury your skepticism and venture into the unknown.

One new band whose name sheds no light on the divination of their music is Mrs. Bates. Clad in some amazing colors, shapes and striped tennis shoes they are definitely not a trio led by an elderly lady playing the accordion. They do however play funky pop dance music, mostly original in a style as energetic as their clothes.

A self-managed act, these people are on the ball. Together only about eight months, they have already toured the state (with a little local success) but for the most part have had these same songs played on the radio around town and state. Members Leslie Beter on bass, Roger Burg on keyboards, Dudley Blancke on lead guitar, and Bobby Charlet on drums (they all write and sing) have all contributed their particular influences and rather whimsical outlooks to compose such lively songs as "Cold Nights" and the straightforward "Don't Tell Me What To Do." All are those "little hooks" that would make their music more accessible to the public ear, and as for the future of their music, they plan to expand their pop music mode as far as possible—upon exhausting that they are more than willing to explore other styles.

Another relatively new band is Alison and the Distractions, whom I predict will become extremely popular around these parts. Leading the seven-piece band through a rousing set of rhythm and blues, jazz, swing, fusion and "intelligent funk" is the power-packed luscious voice of Alison Young. Inevitable comparisons to Leigh (Li'l Queenie) Harris will be made despite the fact that Alison is a Texas girl who grew up on country and folk music. Yet Alison says that she is most assuredly influenced by Leigh who leads her to new perspectives in their mutual art. The Distractions can very definitely be said to be the fourth generation of New Orleans R&B.

Before playing live, the band practiced for six months in order to establish a sufficient repertoire and to learn the complex rhythm changes of their original music. Everyone contributes to composition though bassist John Meunier (formerly of the Percolators) writes the bulk of the music, and in fact may have broken some record by writing 15 songs in three weeks. The disadvantage of writing and arranging such complex scores says Meunier is "the danger of volume and clutter in a song." Yet the subtle complexity of the music is accomplished with ease and a certain delicacy—no wonder considering the able musicianship of the members, especially noted in the "phenomenal" drumming of Coleman O'Donoghue.

Presently the band, whose other members are Jimmy Gennero on guitar, Dave Goodman on synthesizer, Charlie Reagin on lead guitar, and very soulful Tom Fitzpatrick on tenor and soprano saxophone, are working on getting established in the area, attracting a following and working out the nuances of a good stage show. They will be playing at the Jazz Fest on Friday the 27 at the Fair Grounds, and on May 2 at Jimmy's they will be playing a benefit for a methadone clinic along with Li'l Queenie and the Skin Twins and Lenny Zenith, to name a few.
After a long winter's dry spell, so much is beginning to happen with Caribbean and African music in New Orleans, that enthusiasts will be spending all of May running between record stores, the Jazz Fest and local music clubs. Some great new records from Zaire, Trinidad and Jamaica are now available, and live performances will be occurring all over town. From the Nassau junkanoo rhythms and flash of the Saxon Superstars to the Jamaican Studio One roots rhythms of the Gladiators to the reggae-flavored funk music of Nigeria's Sunny Okusun, the backwards beat will dominate.

The most promising live show is the May 26 appearance of Sunny Okusun, an African pop star from Nigeria who should please both African and reggae fans alike. Unlike Nigerian juju artist King Sunny Ade, the only other African pop star who has visited New Orleans, Okusun's music has more obvious Western influences in it, especially in the drumming and background vocals. His late Seventies material has strong reggae influences, and in fact, a cut by Okusun called "Fire in Soweto" appeared on Heartbeat's Black Star Liner (Reggae From Africa) album. What made "...Soweto..." the best cut on the album were the lyrics and Okusun's adaptation of his style to fit into the reggae beat, rather than blandly copying late Sixties style Jamaican rocksteady/reggae like most of the other artists featured on the album. Some Nigerian discs by Okusun are available in town, like 3rd World (a late Seventies compilation), The Gospel of Sunny Okusun, and the recent Togetherness album (1978) and the recent Togetherness album (1983). Okusun sings some songs in the Yoruba and Ibo languages, but enough are in English to hear that his lyrics are meaningful and positive, urging African unity and awareness. The Togetherness album repeats the message but abandons the reggae beat in favor of some tight, throw down funk featuring Ozzidi (the nine-piece back-up band that will appear with Okusun, along with four dancers, at Tipitina's on Saturday, May 26).

Shanachie Records will soon be releasing a compilation album of the best of Sunny Okusun's music, and it's sure to be a winner if the cuts are as carefully selected as those on Shanachie's recent compilation album of the best of Sunny Okusun's music, and it's sure to be Shanachie's recent compilation album called Tabu Ley. Tabu Ley features the music of Zaire artists Tabu Ley Rochereau, better known as Le Siegneur Rochereau. The music of Rochereau, like most Congolese pop music, reflects thirty years of strong influence by Cuban music, which manifests it...
self mainly in the horn lines, percussions and vocal stylings. However, Rochereau has been credited as being responsible for carrying the music beyond mere imitation of Latin dance band music to an original style involving exciting stage presentations and a more contemporary sound. For the Shanachie album, Rochereau's first American release, he chose songs that highlight the voices, the cooking rhythm section and the beautiful acoustic guitar playing. Because of this, the music on first listening won't sound so totally alien to American ears and will hopefully allow listeners to hear enough to realize that Rochereau is a major talent, and that he and Mbilia Bel (one of Zaire's leading female vocalists who is featured on two of the album's six cuts) have tremendous, beautiful voices.

Rochereau is known throughout the African continent for his tenor voice, his band and his ever-revolving stage show. When he passed through the U.S. a few months ago on his first, brief American tour, he didn't stop in New Orleans, and this was our loss. For the tour he brought his crack band, L'Afrique International, a dance troupe, back-up singers and the explosive Mbilia Bel. The dance troupe does not perform on the Shanachie album.

On the reggae front, anyone who has heard a record by the Gladiators won't miss their May 3 appearance in town, and in fact, buying a record or two by this band would be a great way to get ready for this one. Their first album on Studio One called Presenting the Gladiators is not only a reggae classic but it sounds remarkably like their live show here last summer. In addition to this early Seventies style, they also play some songs in a soft dance hall style that is best represented on last year's Symbol of Reality album. The Gladiators have been around since the late Sixties and are one of the few touring acts playing roots reggae.

A strictly English reggae sound is the rock reggae of Steel Pulse, due to perform during the second weekend of the Jazz Fest. The rhythm section of drummer "Grizzly" Nesbitt and bassist "Stepper" McQueen stay within the reggae framework but they express it with a rock'n'roll enthusiasm that is not found in Jamaican reggae. This is a tight dance band, with uptempo songs and some nice lead guitar work by Basil Gabbidon. Hopefully their performances won't be marred this year by an NOPD "blue dance raid" like the one that occurred at their performance here two years ago. The band has a new album out on Elektra called Earth Cries.

Chances are good that the Saxons could join Exuma on stage at the Jazz Fest.

Several live performances by Sassau's Saxon Superstars, and some recent releases from Trinidad/Tobago, should satisfy those who want faster, high energy music. The Saxons have been to New Orleans several times, and each time have shown what they can do. The core unit is the High Voltage Bank led by bassist Fred Munnings Jr., which offers a funky junkanoo rhythm. The band is filled out with a few members of one of the largest junkanoo gangs in Nassau, called the Saxon Superstars, who rush through the streets at junkanoo time playing cowbells, goatskin drums, horns and whistles.

So a parade through the Koindu area at the Fair Grounds on Sunday, May 6. This will give us the opportunity to get at least some idea of what junkanoo in Nassau is like, and will prepare everyone for the next act on the Koindu stage, which will be Bahamian singer/songwriter Exuma. Chances are good that some of the Saxons will join Exuma onstage towards the end of the set which should prove to be a classic moment in Jazz Fest history as well as a rare treat for Exuma fans to get a better idea of the roots of Exuma's music.

Many of the soca records that were party favorites during Carnival '84 in Trinidad have made it up to New Orleans.

Sparrow has followed up his great 1983 album, Sparrow-The Greatest, with the equally humbly titled Sparrow—King of the World. This album contains the Road March for Carnival '84, "Doh Back Back," a great dance tune. (In Port of Spain, each band chooses one song to play as it passes the judges stand on Carnival Tuesday and whatever song the judges hear most often is named the road march.)

In a similar style is the song "Softman" by Penguin. The Calypso Crown for 1984 was awarded to Penguin for this one, and it can be found on his latest album, Touch It.

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**MAXIMUM REGGAE from RAS RECORDS**

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**METRONOME**

1017 Pleasant Street at Magazine Street

**WAVELENGTH / MAY 1984**
 Habitual Offenders

What do you get when five of New Orleans' most versatile and entertaining musicians put their talents and energies together...and lustily perform outstanding new music? Force of Habit. Indeed, the name of one of New Orleans' newest and most worthwhile bands says quite a bit, whether it's force of habit that good vibrations and insightful music should come from veteran players...or that the sound created by the group will become force of habit for music lovers to seek them out at local clubs. One reality is the composition of the band, Force of Habit, which include well-seasoned musicians who've been "matched up," so to speak, by a manager who can spot a good business investment and has the foresight to put the beat in motion. Thank you Mr. Joe Fisher.

The frontman for the band is none other than Mandeville Mike who's been described as a lunatic and a genius in the same breath by his peers and those lucky enough to have caught his previous guest appearances and performances with bands like the Rock-A-Byes, the Skinies and many other even
more obscure collaborations. Mandeville's amazing vocal range and diverse expressionism are heavenly attributes, and as found out at Jimmy's on Saturday, April 7, he's a wonderful performer with a risky style of openness and honesty.

Flanking Mandeville are two gatists who seem to share a talent at being ambidextrously equal but unique in intermittent solos and driving riffs. They are Frank Assunto and George Neyrey. The former was once known as "Riff" of the Raffees as well as having graced the stage with the Rock-A-Byes. George Neyrey has played most recently with the Submarine Attendants and provides the balance of Frank's lead with steadfast strumming and both deliver excellent independent melodies as well as vocal harmonies. On bass, and looking rather "stingy," is Brent Roser, ex-Monster and ex-Submarine Attendant. Brent works alongside George, can bop well and keeps time with drummer "Glenisk" Matkin. The latter is also an ex-Monster and ex-Riff. "RAJA." As for music, Force of Habit covers a wide variety of tunes from the likes of Echo and the Bunnymen. Percey Sledge and the Bee Gees. A few Beatles songs are mixed into the entourage and a favorite of this writer's is Lulu's "To Sir With Love," with "Sir" evolving into a more masculine-suited "Her." Also included are covers from New Orleans bands like an old Rock-A-Bye/Assunto tune called "History," And a timely Hitmen's original "Bates Motel," which Mandeville patronizes with crazed looks to the hilt! (Just wait 'til The Smoke Machine arrives!)

Force of Habit includes covers for the sake of familiarity for their audience, but the most exciting pieces are the band's own originals and should be the tunes everyone will be humming these days. The most touching and prettily arranged is "Incompatible Heart." Mike has hinted that there could be a re-surfacing of his own hum-dinger "Me," recorded a few years back with the Manic Depressives.

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The Sheiks, at the time of this writing, are on the verge of signing a record deal with a major label. By the time this gets into your hands they could very well be on their way to the land of Super Studios and Mecca Records. In a recent telephone interview, spokesman and former WTIX personality Gary Franklin was vague about the extraneous details, understandably, but was nonetheless helpful in deciphering the rumors that have been flying around the Crescent City. Franklin, who's working closely with independent promoter Mel DeLatte, the latter of which is carrying portly looks to the hilt! (Just wait 'til The Smoke Machine arrives!)

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ed "Through Silk" featuring Tony Dagradi, as well as her "Morse Code." The album is a self-produced venture adhering to the luxury of perfectionism by Jimmy Robinson, Fran Comisky, Edgar Lipps and James "Animal" Coskisky. The ways and means of the self-produced album is also a forefront item of interest to potential Warehouse. Robinson has produced a recording studio in the Robinson produced venture adhering to the luxury of perfectionism by Jimmy self-produced album is also a fore­seen Through Grand. Additional information upon the opening and full operational activities are forthcoming. More news on Woodenhead is their recent association and performances with Steve More, famous now defunct Dixie Dregs guitarist, composer and producer. Woodenhead and Morse toured Texas together immediately after their Tipitina's April 14 gig. The Kahn system they're using has most recently come out with an AM stereo earlier this year. The Kahn system is using an AM stereo which easily changes a home system over to AM stereo. AM stereo is but one of the advancements most recently made in the electronics field, and within a few short years nobody but old Studebaker owners will be without it. Keep up the good work guys! On a much broader scale, a few mentions are in order. Squeeze fans will be happy to hear that a new album featuring the partnership of Chris Difford and Glenn Tilbrook are in the works. Some "Unofficially Official" touring activity includes Joe Jackson, Billy Idol Culture Club and "What should we do to that lately?" Heavy, Rush. All to swing south, details presently limited. A surprise for fans of Elvis Costello: He's giving the Attractio...
This was Earl's last record on Specialty, cut under what he refers to as "Johnny Vincent's regime." Earl had three other releases on the California-based label, his biggest hit being the Guitar Slim influenced "A Mother's Love," in 1954. "Sittin' and Wonderin'," taken at a rather lugubrious tempo, is an obvious take-off on Christine Kittrell's then popular hit "Sittin' and Drinkin'." The flip is far more uptempo with Earl contributing some stinging guitar and Lee Allen playing an enthusiastic solo. Huey Smith's uncluttered piano work is also an attribute to both sides. Neither side ever did much in terms of sales, but Earl's next release, "Those Lonely, Lonely Nights," on Ace, would catapult him back into the thick of things.

—Almost Slim

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TIME IS ON MY SIDE
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One could easily string a long line of superlatives together to describe this LP, but just leave it said that it's great. At long last Irma's soulful Imperial sides, and a few from Minit too, have been reassessed on one attractive 16-track package. The bulk of these selections comes from the long out-of-print Wish Someone Would Care and Take A Look albums.

Of course, the biggest national hits are here: "Wish Someone Would Care," "Times Have Changed" and "Anyone Who Knows What Love Is." Interestingly enough, the B-side of "Anyone Who Knows What Love Is"—"Time Is On My Side"—was made an international hit (even if despondingly so) by the Rolling Stones, which might have provided the impetus for this long-awaited collection. Irma's big local hits are here too, including "It's Rainin'," "I Don't Need My Baby's Love" and "Ruler Of My Heart," produced by the ubiquitous Allen Toussaint. So too is "Breakaway," the flip of "Wish," produced in L.A. by Eddie Ray. It is interesting to compare the difference in production styles between New Orleans and the West Coast.

Other sleepers here include "Baby Don't Look Down," "Some Things You Never Get Used Too," "I Need Your Love So Bad" and "Look Up." This album isn't merely a romantic indulgence, it contains some damn fine music. There are a few distasteful inaccuracies on the liner notes, but otherwise I can point out nothing that detracts from this effort. If you have witnessed a lively Irma Thomas set of late, you'll find it hard to believe these recordings were made twenty years ago.

Almost Slim

Ramsey McLean
Tony Dagradi
THE LONG VIEW
Prescription Records No. 4

A lot of people complain about the dismal scene for recording contemporary jazz in New Orleans, but, to paraphrase Joe Jones, most of us "talk too much," and do too little. With their fourth release, Prescription Records (co-controlled by Ramsey McLean and drummer Alvin Fielder) puts music where most people put only their mouths.

The Long View is significantly different from the music of Ramsey's current bands, "The Sur-vivors and The Lifers. Ramsey describes the music as "late night or early morning" music. Because of the timbres of the instruments, the prevalence of slow tempos, and the sonorities of the rhapsodic melodies, there is a meditative quality inherent in most of the selections—one could easily call it "chamber jazz" except that it is not classically oriented and is solidly a jazz album. Amazingly, for a duo recording, solos take a back seat on this outing. Each solo fits within specific chordus and is subordinate to the thematic development of the compositions, thusly avoiding the trap of emphasizing long solos and de-emphasizing compositions which is the bane of most solo and duo recordings. One immediately senses that Ramsey and Tony are placing musical compositions and not just emoting their feelings of the moment.

About five years ago, Earl Turbinton pulled my coat. He said that Ramsey was one of the best composers in the city and The Long View more than confirms Earl's praise. Six of the seven compositions are written by Ramsey and the seventh was co-written by Ramsey and Tony Dagradi. In the sparse setting of a bass/reed duo, the musical structure, or lack thereof, stands naked for all to hear. A major reason that The Long View succeeds is because of the high quality of Ramsey's compositions.

Excellent compositions alone are not enough, however. While what you do counts, the "way that you do it" is the single most important element in a jazz performance. On this count, The Long View is an admirable jazz recording precisely because it achieves spontaneity in the playing while avoiding self-consciousness in preparation.

Although Ramsey is far from a virtuoso string player, he is an extremely effective musician on this recording, especially his varied and skillful strumming on "Swan Song" and his lyrical arco cello work on "Resurrection." Obviously, Ramsey did some serious preparatory woodshedding.

Tony Dagradi's work fits handsomely within the groove of Ramsey's compositions. Tony's soprano on "Swan Song" and tenor on "Without" are memorable. Throughout, Tony's sound is warm and emotive, and his solos logical and often inventive.

Overall, although each musician solo well on his respective instruments, it's the emphasis on articulation and thematic development of Ramsey's fine compositions that makes this recording an enjoyable and important step forward for New Orleans jazz.

Kalamu ya Salaam
Earl King: His Majesty At 50

BY ALMOST SLIM

Nowadays, New Orleans recording artist/songwriter/producer and Rosanquin Earl King can be found most often seated comfortably at the counter of the Tastee Donut Shop on the corner of Prytania and Louisiana Avenue. Surrounded by honeydips, a bursting briefcase that serves as a portable office and a miniature Earl King museum, and a cast of unusual regulars that “hang by the shop,” Earl has been known to drink as many as twenty cups of coffee and spend as many as eight hours a day “conducting business” inside the establishment. Any conversation there with Earl is interrupted by numerous phone calls, messages being relayed to him via Liz, the counter girl, or someone recounting their day’s fortunes at the Fair Grounds.

Earl isn’t there at Tastee’s to kill time or lament about past successes; always in the company of a note pad and tape recorder, he is constantly jotting down song ideas, plotting arrangements for impending studio dates or lining up gigs. “I get a lot of ideas from watching people come and go,” points out Earl. “I’m not much of a homebody. If I’m not going in the studio or on a gig, you can usually find me sitting here trying to get some ideas together.”

Recently turned 50, Earl King is a contemporary of Fats Domino, Allen Toussaint and Guitar Slim. Fats has become New Orleans’ most successful recording artist; Toussaint is presently acknowledged as the city’s most innovative and progressive writer-producer; and Guitar Slim has long been cited as New Orleans most dynamic showman and top-ranked bluesman, but Earl King embodies the brilliance of all three men, achieving renown in all phases of the music business.

A stocky man, usually clad in one of his matching safari suits, Earl King speaks with great care, measuring his words, making sure he is clearly understood at all times. When conversing with him, his sincerity is immediately apparent. He avoids the “pregnant ego” syndrome that other artists too often display. Anyone with the slightest interest in New Orleans music knows his importance, but Earl would never spell it out in so many words.

Earl King first made his mark as a recording artist by waxing a couple of regional blues hits, “Mother’s Love” and “Lonely, Lonely, Nights,” in the mid-’40s. Although he continued his recording success well into the Sixties, Earl also left his mark as a writer and producer, accounting for scores of great records, some of which became national hits. Today his song catalog is most impressive, surpassed in New Orleans only by Toussaint’s and Domino/Bartholomew’s. His influence and direction in the recording studio is still sought out and his live performances can still excite even the most placid audience.

Born Silas Johnson IV, February 7, 1934, he is the seventh and only living son of Ernestine Hampton and Earl Silas Johnson III. He was raised in the Irish Channel, a largely interracial neighborhood, at 2834 Constance Street. Earl’s father was a renowned blues pianist but died when his youngest son was just two, obviously before Earl could get to know much about him. However, septuagenarian pianist Tuts Washington offers this insight of Earl Johnson, Sr.: “Me and Earl’s Pa come up together around Josephine and Claiborne. He was a good blues piano player with a good left hand. Sang all of Lomie Johnson’s tunes. We bummed in all the ‘tonks’ up and down Rampart Street. He got sick and joined the spiritual church as a minister for awhile but he died young. He liked to live fast.”

Earl’s mother was heavyset woman nicknamed “Big Chief” (the inspiration for the Professor Longhair tune), who began taking her son to the Antioch Baptist Church as a preschooler. Earl enjoyed singing in church so much that he started a street-corner gospel group with his best friend Robert Lockett. Earl describes himself as a “bug” as a youth and he developed a wide variety of childhood interests.

But music always seemed to be his overriding influence and he often listened to Gatemouth Brown and T-Bone Walker records that blared from the jukeboxes of the corner bars. “I paid my dues in church,” explains Earl. “I didn’t get a chance to shoot too many marbles as a kid, so when I got to be 14, I started looking in other musical directions. My mom never tried to hold me back, even though she was a devout church woman. She stayed low-keyed and accepted the change.”

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Being the inquisitive type, it didn't take him long to discover live music. "I guess I was barely a teenager when I heard Smiley Lewis and Tuts Washington playing in a place called Big Mary's at Fourth and Tchoupitoulas. I had no business being in there, but it was crowded inside and I just eased on in when I heard the music playing from the outside. My mother really cut into me for that."

"After that I'd go around Sally's, at St. Thomas and St. James, and hear Smiley too. And then I heard another guy that played in there that was a real kick, 'Hold That Note Sam.' I remember that particular joint because the smell of reefer was so thick; that place was a heaven for reefer smokers."

"I was standing on the corner one day with my best friend John Davis. He was playing the guitar and I was dueting a few gospel songs, when this man came up to us and listened to us sing. After we were finished he said, 'You boys ought to be singing the blues because you could make a lot of money. Gospel music don't pay too much.'"

"He said his name was Victor Augustine and that he had a shop on Dryades Street. He told us to drop by and see him sometime because he knew a lot of talent scouts and he might be able to get us recorded. He left us a calling card and said, 'We'll we're here to audition.'"

"But the person who influenced Earl the most was the great Guitar Slim—Eddie Jones. "Guitar Slim will always be my greatest inspiration," admits Earl. "I met Slim at the Tiajuana. In fact, I thought Slim and Huey Smith were brothers because I'd seen them together so much. I really got interested in the guitar after seeing Slim play in Tiajuana."

"I didn't really get to know him personally until later during the Dew Drop era, but he took a liking to me because I used to listen to what he said. A lot of people didn't take Slim seriously because he was a jovial character, but I took him dead serious. The things he talked about in close quarters had a lot of depth. Like one time he told me, if you can ever help it, go on the stage from left to right, and the audience feels more comfortable that way."

"Slim gave me the idea to write lyrics from a psychological approach—saying things that people want to say. Like, 'I'm gonna sell you back to your mother, and I'm gonna go back to my family too.' I mean, that hits home. Slim also inspired me to contemplate a marriage between a song and its solo, instead of playing something at random."

"King often visited the guitarist's room over the Dew Drop for 'lessons,' and he even bought his first electric guitar from Slim. "I owed Slim some money on that guitar," says Earl. "He taught me how to play the guitar, and he even bought it for me."

"Well, we're here to audition.""
Before Earl could get around to waxing another record, his mentor, Guitar Slim, was hospitalized after a car wreck, just as his massive hit, “Things That I Used To Do,” was taking off. Slim had a full roster of dates booked by Frank Pania, the proprietor of the Dew Drop, but couldn’t make them. Pania in turn talked Earl into impersonating “the star,” until Slim could get out of the hospital. “I went out on the road with Slim’s band, but it had never been pointed out to the promoters that I was a substitute. I was scared half to death even before I got on stage but when we kicked off with ‘I’m a Sleepin’ Woman’ on the jukebox and it had the apple a day keeps the doctor away’ one step before Earl could get around to waxing another record, his mentor, Guitar Slim, was hospitalized after a car wreck, just as his massive hit, “Things That I Used To Do,” was taking off. Slim had a full roster of dates booked by Frank Pania, the proprietor of the Dew Drop, but couldn’t make them. Pania in turn talked Earl into impersonating “the star,” until Slim could get out of the hospital. “I went out on the road with Slim’s band, but it had never been pointed out to the promoters that I was a substitute. I was scared half to death even

earl was at the Magnolia Ballroom in Atlanta with Ray Charles as the opening act. I was terrified when I got on stage but when we kicked off with ‘The Things That I Used To Do’ it was like a cannon going off. People started throwing money and I nearly got pulled off the bandstand.”

When Earl got back to New Orleans after Slim had recouperated, he went back to playing with the Swans and rehearsing at Doc’s “House of Hope.” Earl had earlier run into “the apples man,” Specialty Record’s talent scout/producer Johnny Vincent. “Johnny was the superstitious type,” laughs Earl. “He took the saying ‘an apple a day keeps the doctor away’ one step further. He’d eat as many as a dozen apples a day. Johnny had got Slim with Specialty and Huey got him interested in a tune I had wrote called ‘Mother’s Love.’ Johnny thought it reminded him of Slim, so he wanted me to cut it. ‘I listened to Slim’s philosophy about writing about things that were personal. That’s how I came up with ‘Mother’s Love,’ because the closest thing to somebody is their mother.”

“I wanted to get a new guitar for the session, because this time I was gonna play one. I needed to get a co-singer because I was gonna buy it on time, so I got Frank Pania to sign and I got a Les Paul-Gibson.”

When the record came out I took a copy down to Frank Pania to say thanks. Frank went into his office and listened to it, then called A-1 Distributors and ordered 300 copies of it. He mailed them out to all his contacts. Within a month he started getting back some positive letters and he started booking me around Texas, Mississippi and Alabama.

Being so close to Guitar Slim’s style did pose some problems as far as Earl establishing himself as an identifiable artist. “I heard that a lot of the distributors were ordering Slim’s records thinking they were getting ‘Mother’s Love.’ I was in some places in Texas where they had ‘Mother’s Love’ on the jukebox and it had Slim’s name on the tag.”

“Mother’s Love” was a big record in the Southern R&B market, establishing Earl as a strong New Orleans recording artist. Specialty brought Earl back to the studio twice more, and a total of four records were issued all in 1954. Although he couldn’t repeat the success of this initial sides “Funny Face” and “Eatin’ and Sleepin’” were particularly enjoyable, stuff caused a conflict of interest up at the company,” explains Earl, referring to Specialty. “Slim was stark raving mad that I was so close to his sound and it posed some problems with promoting two artists that were so close. Well, I got wind that some politics were going on so I decided to try something else.”

In one of Specialty’s other political moves, Vincent was sacked by his boss Art Rupe in 1955. Vincent in turn started his own small label in his hometown, Jackson, Mississippi, and took a job with Music Sales in New Orleans as a salesman. “After Johnny got on his own he told me he could get my release from Specialty, recalls Earl. “He said, ‘Why not cut some sides for me?’ Johnny was hurting for money at the time, I think he had a record out on Eddie Bo but he wasn’t selling anything.” Johnny said Cosimo’s studio was too expensive, but he could get some up in Jackson.”

So Huey Smith, Earl, and now-bassist Roland Cook, made the five-hour drive up to Jackson, where Lillian McMurty’s Trumpet Studio was located on Parrish Street. The session yielded Earl’s biggest hit, the South Louisiana styled “Those Lonely, Lonely, Nights.” Although the record will never be considered a technical masterpiece—due to the primitive fidelity, and the fact both Huey and Earl were badly in need of tuning—“Those Lonely, Lonely, Nights” quickly caught the public’s ear. It eventually sold to the neighborhood of 80,000 copies, just in the Texas—Louisiana—Mississippi R&B markets, providing Vincent with the hit he needed to keep his label going.

“I knew from my sales territories that you could sell a lot of good blues records in a small area,” explains Johnny Vincent. “I knew Earl was a great write, because he had already come up with ‘Mother’s Love.’ I had a strong blues artist like a Guitar Slim or a Muddy Waters that could get me established in the South. Earl really came up with a lot of great ideas.”

When Slim began touring with Lloyd Lambert’s band in 1953, his former pianist Huey Smith stayed home in New Orleans. “Huey was very much hurt that he couldn’t go on the road with Slim, but there was nothing Slim could about it because Frank Pania (the owner of the Dew Drop) put the band together and they already had a piano player. So when Slim left, I went with Huey. Me, Huey, Willie Nettles and Roland Cook started playing the Moonlight Inn in Algiers. Cookie was playing bass now because Huey had the piano covered.”

Huey needed a vocalist, and he asked me to make the gig, because he’d heard me auditin’ over by Doc’s. The guy who owned the club wanted a guitar player and a singer, so Huey started showing me how to play some of the songs. I really couldn’t play well enough to be on the bandstand so I just faked it. I turned the guitar down so low that you couldn’t hear it and just concentrated on singing. After a few weeks I built my nerve up enough to play some. Huey would call the key out and I’d try to play ‘em.”

“I then started listening to a lot of records—T-Bone Walker, Gatemouth, B. B. King. I started to find that country-swing type blues that Gate was playing, like on ‘Boogie Rambler’ It was not long until Earl became “hungry for the wax” as he refers to it. During June 1953, Lee Magid of Savoy Records came in search of talent for his Newark-based label. Like many other aspiring musicians, Earl and Huey headed down to Cosimo’s for a prearranged audition. “It was a standard thing for writers and musicians to line up outside the studio once they knew a recording company was coming to town,” he explains. “It would be like the lineup to go see a movie like The Ten Commandments. Huey and I managed to get into the studio early that day. Lee Magid’s technique was to listen, and if he liked you, he’d tell you to stand off to the side. If not, out the door you went. That was standard operating procedure.”

Earl passed the audition, but was still not confident enough about his guitar playing to use it on a record. Both he and Huey wound up auditioning for an R&B session, cutting “Have You Gone Crazy” and “Begging At Your Mercy,” which
were issued under the name Earl Johnson. Earl was supported by Huey on piano, Roland Cook on bass, Lee Allen on sax, and Charles "Hungry" Williams on drums. Both sides were reminiscent of Fats Domino and Lloyd Price's then popular styles, but Earl's voice sounds so youthful, it bears hardly any resemblance to his later work.

"They gave you ten bucks a side, I think that was some kind of union thing. Then they'd sign you to a half-cent artist royalty contract, which really wasn't too much even then. They just put out the songs out and that was it. There was no kind of promotion. Right after that I started audition for Specialty."

Around this period Earl joined a "juke box band," called the Swans, that included Alvin Bailey, Lamon Scott, Buster Scott, Roland Cook, Jusius Cannon, Melvin Stenette, Ray Lewis and Ralph Willis. Earl recalls the bands' primary function was to churn out the latest R&B hits for dances. The group's first gig was at the Streamline Cafe in Lutcher, Louisiana, where the drunken crowd heckled and threatened the band for not knowing all their requests.

In early 1954, Earl cut his first session for Specialty with Johnny Vincent supervising. The similarity to Guitar Slim is immediately apparent, as Earl has Slim's style right down to a tee on "Mother's Love." Just before the release of the first Specialty disc, Specialty's boss Art Rupe decided to credit the record as "Earl Johnson," perhaps hoping that Earl would join the court of blues royalty a la B. B. King and Crown Prince Waterford. But the pressing plant accidentally flipped the name and the record was released as being by Earl King.

"I was beginning to formulate a different style after 'Mother's Love,' " says Earl. "I had been around Eumice and Opelousas and I began to get a feel for that ballad sound that those people liked to hear. If you listen closely to 'Lonely, Lonely, Nights,' you can hear that turn around right after the break. I wanted that to be my trademark and put it on all my records. I wanted people to associate that with me. Funny thing, right after the record came out, I ran into Guitar Slim. Slim said, 'Yeah Earl, that's where you stay. Right there. And don't go nowhere else!'

That particular session was odd for a bunch of reasons. I remember the room that we cut in had mattresses covering the ceiling and the walls. Huey got real mad because the engineer told him to keep the volume down. You can really feel that anger when he hits the intro on the piano. Johnny ended up putting out the first take even though we knew we were all out of tune. We cut a bunch of takes of 'Lonely, Lonely, Nights,' and it was pointed out to Johnny that we had better versions of it. But Johnny said, 'No let's put this one out—it's got a lot of feeling in it.'"

Earl cites Don Robey as the person responsible for making "Those Lonely, Lonely, Nights" the success it was. Even though Robey was one of Vincent's competitors—he owned the Houston based Duke/Peacock labels—he also booked Earl occasionally through his Buffalo Booking Agency, along with his other artists. "Robey took some of Johnny's pressings and mailed them out to all of his deejays. Robey was a powerful cat, he had a lot of those jocks in his pocket. See, Johnny had a tendency of talking too much and making people mad. So the jocks wouldn't play his records. Robey was the one who really got the ball rolling."

Even though Johnny "Guitar" Watson subsequently covered the tune on RPM and outsold Earl's version, "Those Lonely, Lonely Nights" insured return trips to the studio and plenty of work. Robey often booked Earl with Gatemouth Brown and Edgar Blanchard throughout the South and Mid-West R&B circuit. For a few months, Earl teamed up with Smiley Lewis, who was hitting with "I Hear You Knockin'," for a series of engagements along the Gulf Coast.

Vincent chose to record Earl's second record...
Earl was able to assist his benefactor, Huey Smith, by hiring him on out-of-town dates, and he often played on Huey's early Ace recordings. Although at first listen Earl is nearly inaudible behind the piano, Earl is in fact supplying the percusive "chops" in the rhythm section, a trick he learned from Guitar Slim.

By 1966, Earl's sessions were being conducted at New Orleans at Cosimo's Studio, often using the likes of James Booker, Lee Allen, "Red" Tyler and Charles Williams on sessions. Earl's records attained a more balanced, professional sound, although he didn't match the success of his first Ace disc, songs like "Well'O, Well'O, Well'O, Baby," "Weary Silent Night" and "Buddy It's Time to Go" were excellent records and sold reasonably in New Orleans.

"I didn't have more success with Earl than we did," says Johnny Vincent. "He came up with a lot of good songs, but I couldn't give his stuff away outside of New Orleans." However Earl was able to account for hits in another way, after developing an interest in arranging and producing. "From hanging around Cosimo's I began seeing what people like in another way, after developing an interest in arranging and producing. "From hanging around Cosimo's I began seeing what people like Johnny and Dave Bartholomew were doing. Johnny really couldn't be considered a producer. His idea of producing was saying 'Put some shit into it.' So I started getting some ideas on my own."

"I never got credit for it, but I produced 'Just A Dream' for Jimmy Clanton. Johnny just couldn't hear him. Johnny rejected 'Just A Dream.' He said, 'Naw, I just don't hear it.' But we put it out anyway and it was Ace's biggest record. Johnny really missed a lot of talent. I brought him Allen Toussaint and he rejected him right off. All he could hear was Huey Smith after Huey started hitting. EARL wrote material for Clanton, including "Angel Face" and "My Love Is Strong." He also produced other Ace recording artists including Roland Stone, Floyd Brown, Curley Moore and even Huey Smith. Earl eventually parted ways with Vincent—as did many other Ace artists in 1959. "Johnny was just going off the wall trying to run the distributorship and the record company. He just couldn't deal with the studio right. I won't even go into the royalties that he was paying—which were nil."

"After leaving Ace, Imperial Record's Dave Bartholomew became interested in Earl's talents as a writer and a recording artist. Initially, Bartholomew liked a tune Earl played as a "sign off" on gigs "Come On (Let The Good Times Roll)", and he decided to sign him. "I really enjoyed working with Earl," says Dave Bartholomew. "Earl was a hard worker. He had a lot of ideas and suggestions that were valuable. Earl could really write good, catch songs. I still think there's time for Earl to make it real big. He's that talented. I've really got a lot of respect for Earl King."

"Joining Dave at Imperial really gave me a chance to go in a different, creative direction," says Earl. "A lot of things I wanted to do, Johnny wasn't interested in. Working with Imperial was a whole different scene. It was a real eye-opener working with Dave, he had an open ear to production and he listened to suggestions. It was a real learning experience. Dave knew how to do things that were appealing to the public and weren't too far in left field."

"Come-On." Earl's initial Imperial release, began to take off around New Orleans but was stalled when Johnny Vincent applied more of his "trickology." Earl's last session for Vincent included a demo of "Come On," which was recorded in Biloxi, during a period when Vincent and Cosimo had one of their periodic falling outs. When "Come On" started to make...
LIVING LEGENDS

Drummer Joseph Modeliste of The Meters was first called "Zigaboo" by a dentist.

While touring Europe, Fats Domino cooked his own cooking on a hotplate.

Irma Thomas was "discovered" at a cocktail lounge by bandleader Tommy Ridgeley. One week later, she recorded her first hit.

In 1947 at The Bronze Peacock, Houston's top black nightclub, guitar star T-Bone Walker suddenly became ill and headed for the dressing room. Young Clarence "Gatemouth" Brown jumped on stage and caused a sensation. T-Bone was not amused.

Clarence "Frogman" Henry lives on the West Bank in a house filled with frogs of all sorts, sent to him by fans from around the world.
WAVELENGTH COMPLETE 1984 JAZZ FESTIVAL SCHEDULE

FRIDAY, APRIL 27
Riverboat President—7:00 PM & 12:00 Midnight
Liberty Bank’s “Jazz Festival 10th Anniversary,” Fats Domino; Dr. John plays Mac Rebennack; the Neville Brothers

SATURDAY, APRIL 28
Saenger Theatre—7:00 PM & 12:00 Midnight
“Soul at the Saenger,” Ray Charles, the Raelettes, and the Ray Charles Orchestra; Al Green; the Dave Bartholomew Big Band with guest vocalist Johnny Adams

SUNDAY, APRIL 29
Riverboat President—8:00 PM
“Salute to New Orleans Jazz,” Pete Fountain; Linda Hopkins with the New Orleans Storyville Jazz Band; Percy and Will Humphrey’s Preservation Hall Jazz Band. Following the concert there will be an “International New Orleans Jamboiré” featuring the Neptune Jazz Band of Zimbabwe, the N.O. Rascals of Osaka, Japan, and the Sensation Jazz Band of Canada.

TUESDAY, MAY 1
Theater of Performing Arts—7:30 PM
“Fusion Night,” with Stanley Clarke and George Duke; Gato Barbieri; Steve Masakowski & Mars

WEDNESDAY, MAY 2
Riverboat President—7:00 PM & 12:00 Midnight
“tribute to Muddy Waters,” with the James Cotton Band; Taj Mahal; the Fabulous Thunderbirds; Etta James; Pinetop Perkins; Bob Margolin; and a special film segment

THURSDAY, MAY 3
Riverboat President—9:00 PM
“Jazz Cruise,” Sonny Rollins; Herb Mann & the Family of Mann; Ellis Marsalis pays tribute to Duke Ellington with guest vocalist Germaine Bazzle and Laverne Butler
Prout’s Club Alhambra—7:30 PM

FRIDAY, MAY 4
Riverboat President—7:00 PM & 12:00 Midnight
“Jazz Cruise,” Sonny Rollins; Herb Mann & the Family of Mann; Ellis Marsalis pays tribute to Duke Ellington with guest vocalist Germaine Bazzle and Laverne Butler
Prout’s Club Alhambra—7:30 PM
“Prout’s Jazz Jam II,” with Woody Shaw, Joe Newman, Ellis Marsalis, James Black, Bill Huntington, David Torkanowsky, Johnny Vidacovich, Tony Dagradi, and others

SATURDAY, MAY 5
Riverboat President—7:00 PM & 12:00 Midnight
“Jazz Cruise,” Sonny Rollins; Herb Mann & the Family of Mann; Ellis Marsalis pays tribute to Duke Ellington with guest vocalist Germaine Bazzle and Laverne Butler
Prout’s Club Alhambra—7:30 PM
“Prout’s Jazz Jam II,” with Woody Shaw, Joe Newman, Ellis Marsalis, James Black, Bill Huntington, David Torkanowsky, Johnny Vidacovich, Tony Dagradi, and others

*The Riverboat President will cruise for all except midnight concerts.*
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**WAVELENGTH / MAY 1984**
By day, the place to peck—
Drinks—Buffet Dining
Hors d'oeuvres
Panoramic View
Plan your day at the Fair from JED'S in a relaxed, cool atmosphere.

By night, the place to crow—
Dine, wine and dance—join the party at JED'S until dawn, the best in live and recorded music.

JED'S FEST NEXT
Beginning May 12th

The brightest spot at the Fair!
Wavelength Recommends...

We figure it's a good assumption that you Wavelength readers have enough sense to check out Al Green, Fats, Jerry Lee, GrandMaster Flash, Bill Monroe, and all the other giants in their fields that are gathered at the Fair Grounds this Jazz Fest. What follows are some of the staff's hidden gems—folks you may not recognize by name but are special to us and more than worth a listen. We didn't make any gospel tent recommendations because everyone there is really worth hearing and no trip to the Fest is complete without popping your head in there once in a while. Also don't miss the gazebos or the koindu; they usually feature good music without the throngs you can expect at the major stages.
Taste of New Orleans

Taste of New Orleans is headed up by perhaps New Orleans' most soulful tenor-saxophonists, David Lastie. A journeyman R&B man, Lastie has graced the records of Sugar Boy, Dr. John, Dave Bartholomew, Jessie Hill, Shirley Goodman and of course the odd release under his own name. Joining David will be his sister, Betty Ann, who in our opinion is the most underrated R&B songstress in town. Also featured with the group is Dave Douglas, who regularly plays with Fats Domino's band. These cats can burn.

Whitstein Brothers

The Whitsteins are making their very first festival appearance. They play and sing a nerve-soothing country harmony akin to the style usually associated with the Louvin Brothers. You'd think these guys were from the hills of Tennessee or West Virginia but such is not the case. The boys hail from Pineville, Louisiana, where they usually play for their own entertainment. They should be a pleasant alternative to R&B and jazz.

Jay Monque'd Blues Band

If you're looking at the above name and don't know how to pronounce it, try saying it "Monkey D." Jay hosts a Monday afternoon blues program on WWOZ when he isn't driving a tour buggy in the Quarter, or operating on his marine bands. Hailing from Plaquemines Parish, Jay just might entertain those who would like to hear a taste of blues on Friday afternoon.

Guitar Slim Jr.

Yes that reads right, this indeed is the son of Eddie Jones, "Guitar Slim," one of the most dynamic guitarists of this century. Slim normally plays at the Colt 38, but this is his first appearance at the Fest. Not only does Slim Jr. do a creditable of playing his old man's tunes, when the lights hit him right and screws his face up, he looks like him too! And oh the things that he used to do!

Sampy and the Bad Habits

Sampy is one of those back in the woods zydeco accordionists that we don't ever get to hear often enough. Sampy ordinarily plays the "Sugar Cane Circuit" where enjoys quite a bit of popularity. Normally they play a number of standard tunes with a few of their own mixed in.

Boogie Bill Webb

Please go see Boogie Bill Webb. Bill is a blues guitarist/singer who has been caught in a time warp. His style is heavily entrenched in the 1930's playing of Tommy Johnson. Not surprisingly he used to see Johnson play at fish fries and picnics. Ask Bill to play "Drinkin and Stinkin."

Lloyd Glenn

Part of that vanishing generation of pianists perfectly at home in the jazz and blues idioms, Lloyd Glenn is cited as a major influence of both Professor Longhair and Ray Charles. Although Lloyd hails originally from San Antonio, Texas he established himself as one of the leading West Coast blues artists. Mr. Glenn's recording career dates back to 1936, but it was his recordings in the late Forties to mid-Fifties for the Aladdin label and Swingtime that truly established his career.
Jeffrey Ballet during a visit to New York, Ballet Fes shows the unity between various artistic forms, and allows Payton to take the hall in front of a group of first-rate New Orleans improvisers. It is a provocative and challenging, and ever evolving, piece for both the artists and the audience.

—Bob Cataliotti

Bobby Marchan

In the "Be there or be square" category at the Jazz Fest on Saturday 28 is the exciting Bobby Marchan. He is always in fine voice, and is a master show craftsman with a flair for theater. "I am a very versatile entertainer and have planned a sensational show," says Marchan. The only other hint that the elusive Marchan will allow is that there will be costume changes. The stage will be full with Bobby's crack seven-piece band Higher Ground led by Milton Lewis. Also gracing this presentation will be the lovely flirtations. Don't miss this one because Bobby Marchan will be dragging out a new bag of tricks!

—Jonathan Foose

Latin Sounds

Whether you call the sounds Latin, Afro-Cuban or salsa, the music is volatile, highly percussive, dance inviting and an integral part of the wide spectrum of styles heard at the Fair Grounds. The common root between this music and the jazz, blues, rhythms and blues, funk and reggae is African rhythms.

New York, Miami and Cuba are prime breeding grounds for Latin music and Ruben "Mr. Salsa" Gonzalez is a veteran of all these scenes. A resident of New Orleans since 1961, vocalist Gonzalez and his band have continuously created these overpoweringly seductive rhythms, the guaguancó, montuno, guarachas and boleros, in night clubs and dance halls throughout the city. Latin music has been involved in creative interchanges with its cousins, jazz and R&B, for years and "Mr. Salsa" is its foremost exponent in the Crescent City.

While Gonzales left Cuba in 1945, Daniel Ponce is one of the most important Cuban artists to hit the American scene in recent years. He was among the 125,000 Cubans that Castro allowed to leave Mariel Harbor en masse in 1980. Eventually making his way to New York, Ponce proceeded to become the most talked about conga player since Ray Barretto made "El Watusi" in the 1960's. Ponce's stature on the New York scene is evidenced by his presence on the "Young Lions" concert (and on the album of the event) at the 1982 New York Kool Jazz Festival that placed him alongside such artists as fellow Cuban Paquito D'Rivera, Wynton Marsalis, Bobby McFerrin, Chico Freeman, James Newton, Hamiet Bluiett and Kevin Eubanks, among others. Ponce's group Jazzer has been tearing things up in the Big Apple and last year prompted the Village Voice to ask the musical question, "Do Cubans Do It Better?"

—Bob Cataliotti

Economy Hall

The Economy Hall tent is home to the sounds most identifiable with New Orleans, traditional jazz.

"That's New Orleans jazz, the old timers play the original form. It's not what you'd call dixieland. Dixieland is a show business type of thing, in a hurry," says guitarist Danny Barker, a jazz artist for over sixty years. "Them old people back there, King Oliver and Jelly Roll Morton, they weren't in a hurry. "When instruments were manufactured better, the mechanisms, the technical things, they became more modern, and you had better facility and could speed up," Barker continued.

Everyone wanted to prove...it's like kids playing, who can jump the highest, jumpin' higher, and higher, who can run the fastest. Trombonists wanted to show they could play more notes than everybody else. Clarinetists wanted to show they could play higher and higher, running all over four or five registers, squaking and squeaking, carrying on. In New Orleans, you hear the original jazz form. You've got these tunes they can play at some tempos, slower than slow, and still in tempo. But it never was one of those fast things."

Some authentic New Orleans artists who will be struttin' their stuff at the Economy Hall tent are Percy Humphrey and his Crescent City Joy Makers, Kid Thomas Valentine and his Algiers Stompers, Kid Sheik and his Storyville Ramblers, and the Louis Nelson Big Six. Special guests this year will include singer Linda Hopkins, trumpeter Joe Newman and violinist Papa John Creach. They'll also be traditional bands from Norway and Zimbabwe and again this year they'll be a dance floor. Of course, Danny Barker and his Jazz Hounds with wife Blue Lu will be on hand.

"I played traditional music when I started but I consider myself a swing musician, good swing, big band or small band, with a good beat you can pop your fingers to," Barker said.

—Bob Cataliotti

Benny Spellman

Seldom seen in the Crescent City since his move to Kansas City several years ago, Spellman is most remembered for his hit "Lipstick Traces." See him while you have the chance.

Trumpet Masters Lock Horns

Both Joe Newman and Woody Shaw are top notch modern jazz trumpeters. But even though the same words can be used to describe them, their backgrounds and approaches are remarkably different. Newman and Shaw will be brought together at Prout's Jazz Jam II, along with such local talent as Ellis Marsalis, James Black, Bill Huntingdon, David Torkanowsky, Jonny Vidacovich, Steve Masakowski and Tony Dagradi.

Technically, Newman can be considered local talent, having been born in New Orleans in 1922. His pianist father led the Creole Serenaders at the old Abinthe House, and did pioneer radio shows in the 1920's. The younger
Newman was discovered by Lionel Hampton at Alabama State Teachers College and went on the road with Hamp from 1941-'43.

In late 1943, Newman joined Count Basie and stayed with him for three years and later joined J.C. Heard and Illinois Jacquet. He rejoined Basie in 1952 and worked with the big band continuously until the 1960's. Today, Newman often works with such ex-Basie-ites as trombonist Al Grey and saxophonist Buddy Tate.

Newman is a hard swinger with plenty of gut level emotion to deliver a fiery blues. He is undeniably a modern player with string roots in the bebop idiom but an inclination to avoid being overly technical, in other words, he's real soulful. His New Orleans foundation shows through in his willingness to entertain his audience and he often turns in a raspy, Satchmo-inspired vocal on a tune like "I Want A Little Girl."

While Newman is a veteran of big band section work, Woody Shaw's background is in small groups. As a young man, in the early sixties, he impressed Eric Dolphy and joined the legendary reedman's group. He later served tenures under such leaders as pianist Horace Silver and drummer Art Blakey. It was Shaw's group, co-led with drummer Louis Hayes, that provided a springboard for saxophonist Dexter Gordon's return to and resurgence on the American jazz scene.

Shaw's playing is an integral link between what Miles Davis was doing before he went electric and the recent emergence of Wynton Marsalis. One of his main inspirations is John Coltrane and his music is imbued with the late saxophonist's driving intensity. Shaw has also nurtured the modern jazz scene through his mining of fresh jazz talent which has kept his quintet exciting and ever evolving.

With two masterful trumpeters like Joe Newman and Woody Shaw on the same bill you can expect some genuine fireworks at Prout's Jazz Jam II.

—Bob Cataliotti

Al Belletto

In the late 1940s Charlie Parker and Dizzy Gillespie were at the forefront of bebop music, and these sounds were revolutionizing the jazz world. Young musicians around the country heard what was happening and immediately rejected the old school and jumped on the bebop bandwagon.

Al Belletto was a fledgling alto saxophonist in New Orleans at this time. While he worked some traditional gigs early on, Belletto was soon creating modern jazz sounds, often to the chagrin of the local, established old guard.

Eventually, he went on the road, including a tenue with Woody Herman, for eleven years. He recorded many albums and played everywhere from Birdland in New York to the Blue Note in Chicago to the Crescendo in Los Angeles.

Like many of his contemporaries, Belletto found the demand for modern jazz waning as rock'n'roll came into the picture, and he returned home to New Orleans in 1961 as musical director of the Playboy Club. He's continued to perform his brand of shimmery, swinging mainstream jazz through the years and has been a major source of encouragement to many of the younger cats coming up.

—Bob Cataliotti

Charles Brown

Some fairgoers will recognize Charles Brown's name through his huge hit record "Please Come Home For Christmas." Brown is originally from Texas, but upon moving to California found his fame and fortune as one of the most influential blues singers and pianists of the Forties and Fifties. Famous musicians who credit Brown as a major influence include Ray Charles, B.B. King, Fats Domino, Amos Milburn and Johnny Otis.

—Bob Cataliotti
To hear Duke Dugas (a.k.a. the Duke-a-Paducah) tell it, New Orleans music is virtually defined on WWOZ-FM, 90.7, the city's only all-local-music station. Here are cajun, jazz, folk, rock 'n' roll, R&B and the New Orleans Fifties Show, the station's first permanent, live show, with the Duke-a-Paducah and BB.

The Duke and BB grew up in the Fifties, Duke in the Lower Ninth Ward where he was constantly around records and music. "I went to Colton School, then down to Warren Easton, then to Nichols. I boxed at St. Mary's, so I was right in the heart of the Ninth Ward.

"I used to sit out on the corner of St. Claude and Poland on Friday and Saturday nights. There was a place down there called the Cadillac Club and I was such a young fellow, the music just did something to me. It was in my veins, really.

"My mother used to wonder where I was out so late at night, I would always tell her I was by a friend's house, and we used to just sit out there. You could hear Smiley Lewis and so many of the artists that were playing in town.

Duke: 'I didn't want to be a Fifties deejay; I want to be an Eighties deejay playing Fifties music, the Duke-A-Padukah way.'

They thought something was wrong with me, you know, a kid just sitting on the corner listening to music. The others were out playing touch football or going to the show, sitting up in the balcony and throwing paper on people. "Course I did things like that too, but the music meant more to me."

Duke claims that a big influence around this time was the legendary Poppa Stoppa. "We used to skip school and go down to the studio where he was recording when he was with WJMR, and my best friend Lonnie Ingram and I, we used to skip our sixth and seventh classes pretty regularly and go down and watch him do his thing.

BB: "It's so comfortable now. You can take your shoes off, put your feet up, and broadcast. It's a lot of fun."

"One day he really jumped on me and Lonnie. He said, 'Man, look guys, take a fool's advice, stay in school and get your education.' So we cut it down to about once a week. The other time we'd skip school and go down to the Joy Strand Theatre on Bourbon Street and watch the movie."

After school, Duke worked at the old A-1 Record Shop, and he continued to watch the city's radio personalities. "I started going down to WBOK to see Okey Dokey. It was all-black, and I'd be the only white kid in there, and they would always remember me."

"I think one of the finest memories of my whole life was when I was working at the record shop in 1954. Professor Longhair came out with..."
a record called "Tipitina's." I ran down Rampart Street, over to Okey Dokey's studio with the record in my hand. I held it up to the glass and pointed and said, "Hey man, look what I got!" I still have the record today. It was the first time Okey Dokey had ever seen Professor Longhair's new record "Tipitina's."

Because of his close association with New Orleans music, Duke is a natural for a Fifties show, but his start on WWOZ was a rocky one. At home after an accident, Duke discovered WWOZ while twisting the radio dial. "Finally I came to a point on the dial and heard Smiley Lewis. I stopped and I said, "Whoa, wait a minute what is this?"" Duke heard the announcer Jerry Brock say that the station was looking for volunteers. He called the station, taped a show and after a few false starts and reschedulings, the show finally debuted on May 7, 1981.

"When I first started the Duke-a-Paducah, I didn't know which direction I was going. I didn't want to pattern myself after Poppa Stoppa or Jack the Cat or Bobby Vann or even Larry Regan, one of the very early R&B deejays, and one of my idols. I didn't want to be a Fifties deejay. I wanted to be an Eighties deejay playing Fifties music, the Duke-a-Paducah way, the 'OZ way."

Duke's wife BB used to stay home and tape the shows. "Some of his early shows were terrible. He was uptight about the microphone, and he would project that in what he would say. He was reading off the back of album covers but he got better and better and finally he said why don't I come down and do the Christmas special with him." BB made her debut that following December on the special, a family-oriented Christmas show. Says Duke, "I figured we'd add the lady's touch and it would give some appeal to the men."

"I went down that first Christmas," says BB, "and I thought I was going to swallow the microphone. I don't remember where I was and I said, 'Now he accuses me of taking over!' "But a pleasant takeover," Duke insists.

These days the show is run by the Paducah family—Duke, BB, with Leo Zuperku, the engineer, a record collector who wandered up to the studio one Friday night; and Gene Mack, who answers phones and who discovered the show for himself one night at Tipitina's during the months in 1982 when the show ran live from the club. The show runs 8:30 pm to 11 pm every Friday night. The "til" is usually determined by how early the Paducah family is blown out by the bands in the club below.

Duke and BB agree that their greatest pleasure has been getting to know personally the New Orleans artists and being able to build friendships with them. They mention many New Orleans legends they have come to know—Dave Bartholomew, Ernie K-Doe, Johnny Adams. According to Duke, Chuck Carbo (who he is proud to have talked into coming out of retirement) gave Duke a nickname a few years ago: "He said, 'Paduch, you're one of the last of the blue-eyed soul brothers.' It's taken three years of doing the show to build that trust."

Certainly Duke and BB's interest in New Orleans music and artists is sincere. Says Duke, "Our generation lived through this time period. We saw the artists grow up. We saw them flounder, we saw them have problems, we saw them exploited. We're trying to talk about the roots of New Orleans music. This is history, a legacy, something that has been given to us. It's like WWOZ is geared to tell the whole world about New Orleans music and our people and what it's all about and where it came from."

BB adds, "'OZ is not your typical radio station. I don't think we would be able to do the type of broadcast that we do with the open door policy and the relaxed atmosphere on any other station." In addition, Duke and BB have a standard policy of playing local artists' records, ones that commercial stations often overlook. According to Duke, "Automatically when an artist gets a record cut, it's just like the Fifties when, like Benny Grunt said in his song 'The Spirit of Smiley Lewis', 'I'm going to bring Poppa Stoppa my record 'cause I know he'll play it for me.' It's the same thing today, they know if they come with their record, no matter how good or bad, I won't be a critic. Hey, support your local artist. These are people."

The radio station, comfortably situated above Tipitina's since its beginning in 1980, is now tentatively scheduled to move in late May to a new, larger location in Armstrong Park. "If we move there there'll be a lot to gain but it'll never be the same," says BB. "It's so comfortable now. You can take your shoes off, put your feet up on a chair and broadcast. It's a lot of fun. And a refined studio we never be the same and being able to say, 'We come to you live above historic Tipitina's.'"

Coming up Friday, May 4, is the Duke's Third Anniversary show. Planned are chances for each member of the Paducah family to play what they want and what the audience wants. "After three years," Duke says, "we know what people want. I've accomplished what I set out to do which is to acknowledge the artists, and play my music. We're very thankful the show's a success."
This Year's Models

I am sitting on the floor, immediately comfortable among unfamiliar faces, just having a good talk with the five members of the Models, and I am trying to think of a final question for the evening. There needn't be one, I tell myself, but for some reason I don’t sense a finality to the conversation. “Is there anything else you’d like to say about the band, New Orleans, your music?” I wince a bit as I hear myself form the question because there has been a lively and thorough exchange of ideas and an hour’s time will allow. No one responds.

Finally, Johnny Indovina, the group’s lead vocalist and rhythm guitarist, moves across the room, glances down at me and nicely puts a lid on the evening: “I really think we got a lot said. I can’t think of anything I feel I have left to say. I’m just glad you didn’t ask us about our hair.”

Everyone laughs, but undercutting Johnny’s remark is a tension, an uneasiness, a resentment that slightly captures the band’s present complexity and the curious predicament in which it finds itself.

Despite New Orleans’ tight sphere of funk-fusion and rhythm and blues and the rapid attrition or transmogrification of local, progressive bands, the Models have proven themselves a durable outfit. Since the group’s formation in January 1980, its personnel has remained essentially unchanged, the major alteration being the addition of a keyboardist Gary Attardo within the last year. The Models’ tedious move toward near success is like many another band’s. Four years of rehearsals, drafting and posting fliers, writing and rewriting songs, good times, local and regional club dates, pumping every cent earned back into the highest quality equipment, a good deal of long-distance touring, women—the Models have put in their time, or at least some of it (enough of it they would say) and their ambition and hard work have brought tangible rewards: a solid cult following, opening dates for Rick Springfield, Duran Duran, David Johansen, Huey Lewis, The Stranglers, Prince, Eddie Money, among others, a near record deal or two, and the recent release of a striking, biting 12" single, "Fool To Try," b/w "It Isn’t Over." Poised to seize its chance, the band is clearly less interested in bidding its time until a deal comes or two, and the recent release of a striking, biting single, "Fool To Try," b/w "It Isn’t Over."

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METRONOME
1017 Pleasant Street at Magazine Street
On Tour...

Elvis Costello is now performing in theaters solo, backing himself up on acoustic guitar.

Top of the Charts

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<td>David Gilmour</td>
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In the Studio...

Oingo Boingo is at Ground Control Studios in Los Angeles working with producer/engineer Paul Ratazak on two tracks for the upcoming Bachelor Party soundtrack which is being released on I.R.S. Echo & the Bunnymen are at the Automatt with Dave Fraser engineering and Ray Pyke assisting. Also at the Automatt is Herbie Hancock who is working on the music to a full-length video which will be released through CBS Video Enterprises and CBS/Fox. Ken Kesey and Maureen Droney are assisting...David Lindley is at Mad Hat

Hottest Videos

New videos added to MTV:

- "Heart of Rock 'n' Roll," Huey Lewis & the News (Chrysalis)
- "Original Sin," INXS (Atco)
- "Legs," ZZ Top (Warner Bros.)
- "Show Me," The Pretenders (Sire/Warner Bros.)
- "Puss 'n' Boots," Adam Ant (Epic)
- "Vitamin L," B.B. Taylor (MCA)
- "Shy," Ballet (PolyGram)
- "Pretty Little Lights of Town," Le Roi Brothers (Columbia)
- "Castaway," My Sex (Epic)
- "Voices," Les Ballard (EMI)
- "A Rocket and a Roman Candle," Tom Toole (A&M)

Heavy Rotation on MTV:

- "You Might Think," The Cars (Elektra)
- "Miss Me Blind," Culture Club (Virgin/Epic)
- "She Was Hot," Rolling Stones (Rolling Stones/Atco)
- "Rock You Like a Hurricane," Scorpions (Mercury)
- "They Don't Know," Tracy Ullman (MCA)
- "Eat It," Weird Al Yankovic (Rollin' CBS)
- "Hold Me Now," Thompson Twins (Arts)
- "Leave It," Yes (A&M)
- "Give," Missing Persons (Capitol)
- "New Song," Howard Jones (Elektra)
- "Against All Odds," Phil Collins (Atlantic)
- "The Authority Song," John Cougar Mellencamp (PolyGram)
- "Come Back and Stay," Paul Young (Columbia)
- "Runner," Manfred Mann's Earth Band (Arista)
- "Racio Ga Ga," Queen (Capitol)
- "Somebody's Watching Me," Rockwell (Motown)

Critic's Choice

Iain Blair Reviews Billy Idol:

Despite some critics' emphasis on "thought-provoking lyrics" and the like, rock and roll is still essentially about raw energy, and Billy Idol, for one, hasn't forgotten it. Playing to a sold-out house at the Hollywood Palladium, he swaggered onstage and proceeded to give a classic rock and roll performance, full of head-crunching guitars, high energy and sheer exuberance. At last, Idol has assembled a red-hot band that totally complements his rebellious, aggressive stage persona, and guitarist Steve Ste-

Billy Idol, Photo: Rick Reece

vons unleashed one sizzling blast after another of guitar pyrotechnics that drove the front-row hardcore kids into ecstasy.

But without a doubt, the show belonged to Idol, who prowled and strutted across the stage as he spat out such favorites as "Eyes Without a Face," "Flesh for Fantasy" and "White Wedding." Totally in control of his audience, he sounded better than he ever has, and by the time he reached an obvious crowd-pleaser like "Rebel Yell," the audience was justifiably going crazy. In fact, amazingly, the energy didn't let up all evening.

Personal Favorites

can we write about anything else?” Indovina’s eyes dart as he works through these thoughts, as though in the process he has discovered something about the band he had not expressed in quite this way before. The political stance here is not overt. It is politics as social and personal impulse, politics with a small p, which the Models ostensibly feel is the only real politics anyway.

A rock ’n’ roll band can’t consent to assimilation into mass culture or it will produce the same result. The Models openly acknowledged their roots in live performance and depend on the singular intimacy that a band and its audience create. What matters most about the band is their audacious experimenting with various musical styles and the risky incorporation of these styles into the live set. The night after first talking with the group, I caught them in performance, anxious to see if their hodgepodge of original and borrowed material worked as well as I’d heard. The band moved from the wings in mid-introduction onto a smoky stage.

The scene is a bit bizarre. But as soon as Indovina, sporting a Saints’ tie and a sort of gold lame tux jacket, bassist Steve Fuxan, drummer Bouis, keyboardist Attardo and guitarist Ciravola step into “She’s Got the Beat,” a frenzied, joyous rave-up, I want to dance. The band follows the furious opening number with a well-paced, attractive ballad called “Why” that, along with numbers like “I Don’t Understand,” “Radiation Radio,” and “Young at Heart,” underscores the Models’ breadth and fine sense of pop styling.

The music is straight, visceral, honest—recalling the energy and innocence of the Beatles. Then there’s “Give Credit to the Lonely Girl,” a lament for those who find themselves stuck with regrets, begging for changes. Forced to settle again, with no chance to advance/While a boundless world passes them by,” Indovina sings beautifully, his voice vulnerable, emotional and with Bouis’ rough backing vocals the two effect a kind of vocal interplay that reminds me of Squeeze’s Difford and Tilbrook.

Whatever excitement was lacking in the band’s playing Indovina’s dynamic stage presence made up for. He never seemed to repeat a movement or to look at the audience the same way twice. He is a frontman in the truest sense of the word and is such a riveting performer that one nearly loses focus of the other players.

The Models openly acknowledged their roots during the eighteen-song set with a diverse selection of covers—the Beatles’ “I’ll Cry In stead” (which fit perfectly with their own material), a version of “Second that Emotion” that did Smokey justice, “These Boots Are Made for Walkin’” and Gary U. S. Bonds’ “New Orleans,” two Models’ standards, and an encore “Stand By Me,” the 1961 Ben E. King hit. Indovina has a fondness for this last song, and it is obviously one of the crowd’s favorites. “When the emotion of the song is coming off of you into the people, that’s when it’s perfect.”

Ciravola and Indovina stress the essential role of performing in the Models’ development. “Even if we get a record, and no matter what the record company does to promote us, it’s always going to come down to how the band is able to stand on its own, live. Everything goes out the window when you’re standing in front of a live audience.”

“Our songs are emotional songs. Our songs are about different feelings and these feelings can only be expressed in a certain way. There is no fast way of singing “When I Look In Your Eyes.” It’s supposed to be done at a very slow pace. And we do it this way even though the crowd probably expects an upbeat dance tune.

There’s no limit to what we’ll try on stage.”

The Models expect success. With a strong, new single, a stirring, polished live act, and a realistic approach to the potential pitfalls of their business, the band seems prepared for whatever is thrown at them. “I don’t want to be a one album band,” Indovina maintains. “I want us always to progress, to take the band as far as we can, always exploring but never making such drastic changes that we can’t capture the attention of the people we’ve got right now. I want to expand our audience, and I don’t see why we should have to lose anybody along the way.”
11:30 a.m. to 1 p.m.

Sponsored by the Downtown Development District and the Arts Council of New Orleans in cooperation with the City of New Orleans, the Recording Industries, the Musicians' Union and the Louisiana State Arts Council—Division of the Arts.

ERTS SPRING 1984

1st Week—DUNCAN PLAZA
April 30—Ellis Marsalis Quartet
May 1—Neptune Band of Zimbabwe
May 2—Tim Williams Country Band
May 3—Andrew Hall Society Jazz Band
May 4—The Survivors with Charles and Charmaine Neville

2nd Week—DUNCAN PLAZA
May 7—Lady 13J and Spectrum
May 8—Mr. Poncharrain String Band
May 9—Banu Gibson and the New Orleans Hot Jazz Orchestra
May 10—Phil Parnell Jazz Band
May 11—Wanda Rouzan and Band

DOWNTOWN DEVELOPMENT DISTRICT

The Downtown Development District, funded by a special property tax collected in the central business district, conducts a program of capital improvement projects and special services downtown.

In recent months, the DDD has upgraded and expanded the Canal Street sidewalks from the River to Claiborne Avenue, developed The St. Charles StreetScape Improvement Project, a revitalization of the street between Poydras and Lee Circle and begun the first phase of the Lafeyette Mall, a major upgrading of the area to encourage pedestrian activity.

Other activities in the Services Program illustrate a breadth of concern for the many facets of downtown life. Services range from police, sanitation and landscape maintenance to historic preservation and cultural activities—all making the downtown a more livable and lively place.

3rd Week—VARIOUS LOCATIONS
May 14—Pan American Life Center
Dirty Dozen Marching Band
May 15—One Shell Square
Exuma
*May 16—1515 Poydras
Cajun Fiddler's Band
—New Orleans Public Library
Second Line Theatre Company
*May 17—New Orleans Public Library
Grier Goff's—New Orleans Academy of the Arts
—Hale Boggs Center
Kid Jordan's Electric Band
*May 18—Hale Boggs Center
U.S. Air Force Band
—New Orleans Public Library
Faux Pas Comedy Troupe

4th Week—VARIOUS LOCATIONS
May 21—Hale Boggs Center
U.S. Navy Band
May 22—Board of Trade
Barbara Shorts and Gang
May 23—Board of Trade
Ezcudaniza
May 24—Board of Trade
Consort of Musicoke
May 25—Lafayette Square and Gallier Hall Steps
Majestic Brass Band

*Two Locations Per Day

All these lunch-time concerts are FREE and open to the public.
may listings

CONCERTS

Tuesday, 1
Fusion Night, with Stanley Clarke, George Duke, Gato Barbieri; Steve Masskowski and Marcia Theatre for the Performing Arts, 7:30.

Wednesday, 2
A Tribute to Buddy Waters, appropriately aboard the President gliding over some of the muddiest; with both a filmed portion and such effect as can be drawn from bits of animation as Elisa James, the James Cotton Blues Band, Pinetop Perkins, the Fabulous Thunderbirds, Taj Mahal, Bob Margolies, on the boat at 7 and at midnight.

Thursday, 3
Jazz Cruise, at 9 on the President, with Sonny Rollins, Herbie Mann and the Family of Mann. Ellis Marsalis performing Ellington with Germaine Bazzle and Laverne Butler.

Proudt's Jazz Jam I, Proudt's Club Alhambra, 728 N. Claiborne, at midnight, with Kidd Jordan, Smokey Johnson, Fred Kemp, Don Pullen, Alvin Batiste, Willie Tee, Earl Turbinton, Jr., and assorted nocturnal luminaries.

Friday, 4
The Golden Age of Rock 'n' Roll, Steamer President, 7 and midnight. Representatives of that plasticine-pleistocene are Roy Orbison, Johnny Rivers and Irma Thomas and the Professionals, as if one expected firms to counterenact amateurs!

Proudt's Jazz Jam II, Proudt's Club Alhambra, 728 N. Claiborne, midnight, this time around some of the names are Dave Tornanowy, Woody Shaw, Ellis Marsalis, James Black, Tony Drago, Joe Newman, Bill Huntington, and the ubiquitous Johnny Vidocovich.

Saturday, 5
N.O. Rhythm Reunion, Steamer President at 7 and midnight. A perfect micanic as they say in the barrio, of percussion and tempos not to be overpowered. Don Luminary, Kidd Jordan, Smokey Johnson, Fred Kemp, the ubiquitous Johnny Vidocovich.

Saturday, 12
Bobby Womack, Saenger; information at 524-0404. (By the by, anyone with information on what ever happened to Bobby's scheme to manufacture barbecue sauce will be a receptive audience in this column.)

Friday, 18 to Sunday, 20
Liberace, Saenger; information at 524-0676. (It's a good thing that someone can handle one of Liberace's three costume changes at McAlester, the latter time being straight from the Saugus and not quite-hallowed precints. Parties planning on attending this might want to check out, Jonathan Katz's piece on a Liberace "live" show, in his Twenty-Minute Fandangos and Forever Changes, one of those pioneering late-50's anthologies of rock history.)

Saturday, 19
Pee Wee Herman, and if you've thrilled and chilled to his retein-comedy on Madame's Place or in Cheech and Chong's Nice Dreams, you may want to test your sea legs; the question remains: can he do Grimey Dancing? He's got the hat for it. Steamer President, 8; ticket information at 587-3200.

Sunday, 20
Live Music

Wednesday, 23

Monday, 28
Uptown Square City Bluegrass & Folk Extravaganza, at Uptown Square we rockoon to groovy, with Joe Barbara at noon, Live at 2 p.m., Web and Penny at 3:30 and the Wabash Company at 4:30. B.B. King and Bobby Blue Band, Steamer President, 8 and 11; need one say more about this pair?

CONCERT SERIES

Brown Bag Concerts, throughout the CBD, from 11:30 a.m., each day and all free. The lineup as follows: Duncan Plaza: Sat.1: The Neptune Band of Zimbabwe; Wed.2: Tim Williams; Thurs.3: Andrew Hall's Society Jazz Band; Fri.4: The Survivors; Thurs.5: The Sam Rivers Ensemble; Mon.6: Lady B.J. and Spectrum; Tues.7: The Second Line Theatre Company; Thurs.8: Grier Gof's New Orleans Academy of the Arts; Fri.9: The Dirty Dozen Marching Band, One Shell Square; Tues.10: Exuma; 1515 Poydras; Wed.11: Cajun Fiddler's Band, New Orleans Public Library; Wed.12: the Faux Pas Comedy Troupe, Hale Boggs Center; Mon.13: the U.S. Navy Band; Thurs.14: Entremont as pianist with the Symphony playing Beethoven and Rachmaninoff; Fri.15: The Symphony at the Orpheum; Mon.16: the U.S. Navy Band; Thurs.17: Entremont as pianist; Fri.18: The Symphony at the Zoo and not at the Orpheum. Fri.19: The Symphony at the World's Fair with John Denver and not at the Orpheum. Tues.20: Entremont conducts—now here's a trio for you—Shostakovich, Schoenberg and Weber; Thurs.21: Entremont as pianist with the Symphony playing Beethoven and Rachmaninoff; Sun.22: The incomparable Isaac Stern is soloist!—you have to ask who Mr. Stern is and what instrument he plays, put down this magazine this instant! Tues.23: Entremont conducts a program of children's music, with vocal soloists Shirley Brumbaugh, Wanda Briste, Joseph Harris and Stephen Saxon.

Acryl's, 1925 Sophie Wright Place, 525-7239, Sat.5: The Sheiks; Sun.6: The Models; Fri.7: Irma Thomas.

Augie's Del Lago, West End Park, Tues.1: Jimmy Dee and the Unknowns (I recall an ancient Doris Day number called Jimmy Unknown) on the flip side of Ooh Ooh Bang. Incidentally, but don't know he had a brother). Wed.2 and Thurs.3: Nemesis. Fri.4 to Sun.6: Generics. Tues.8: Force of Habit; Wed.9: Rott; Thurs.10: Chain Gang—which Paul Muni was a fugitive from over half a century ago. Fri.11 to Sun.13: Crossover. Tues.15: Kik; Wed.16: to Sun.20: Silk'n-Steel. Sat.19 and Sun.20: Aquas. Tues.22: Secrets (There are no secrets except the seers who keep themselves—

Leroy Jones at Pete's Pub (in the Intercontinental Hotel) Mondays through Fridays.
Thursday: Dynamite Red. Friday and music of a jazz nature outside on weekdays.

Spinoza: Wed.2: from 7 to 11 saving Fridays; the music afternoons and again as night is.

The Adams and Walter Washington with the Pet Cts., Duggan occupies the piano bench from 9.

Fridays and Saturdays: Bobby Curen and the Summertime Blues.

Dinner, 5 to 7.

May 19: Troy Cook and the Corvettes. May 26: Esplanade.

Maple Leaf Bar: 8301 Oak, 504/9358. Tuesday:ui Queenie and the Skin Twists.

Saturday: Friday and Saturday, save 8 at 10 and nightly through Monday.

The Lovee, 730 Toulouse, 529-6422. Call for listings.

The Lobby Lounge, Intercontinental Hotel, St. Charles Avenue, Monday through Thursday, A.J. Loria from 4 until supper time and I should get the table cause it's supper time.

The Loop, 6207 Franklin Avenue. Saturdays: Rockin' Dooper and the Twisters, Sat. 12:30 Beat, Sat.19: Generics, Sat. 26: Force of Habits.

Lucy Pierre's, 735 Bourbon. Thursdays to Saturdays, P.B. Mitchell from 10 until 1 a.m.

Le Moulin Rouge, 501 Bourbon, 524/4296. A Night in Old New Orleans (hope the spring Fiesta Assoc. doesn't get wind of this.). With Becky Allen. It's the thin line between love and hate, that's one of the things they bring back.

Lucky Pierre's, 735 Bourbon. Thursdays to Saturdays, P.B. Mitchell from 10 until 1 a.m.

Mona's, 1101 N. Rampart, 560/4044. Call for information.


The Last Backbeats Gig, May 4 at Jimmy's.

Queenie and her Sin Twins, Aslon, and the Distraction, the J. Monke'd Blues Band, John Money, John Rankin and Lenny Zinth in a mendelson benefit—so they can buy some? Just kidding, kids, Thurs.3, Vital Functions, Fri.4, Backbeats, Sat.5, The Neville Brothers, Sun.8. Pop Music Workshop (Those who are slow to know suppose that slowness is the inciting of knowledge).

—Nietzsche. Wed.9: Tim Youngblood.

Thurs.10: the New Aviators, Fri.11: Woodenhead, Sat.5: Force of Habit.

Tues.15: Pop Music Workshop (It's a little knowledge is dangerous, where is the man who has so much as to be out of danger)? T.H. Huxley. Wed.16: My 3 Bons (but it won't be the same without William Demarest, God rest his soul).


True Faith, 271.0137. Sat.28: Fastwalkin' Slow.

The Last Backbeats Gig, May 4 at Jimmy's.

May 26, Esplanade.

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OJC·067 (Rounder 1135)

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earl king

Cont’d from page 22

noise for Imperial, Vincent dug out his session and leased Earl’s Dixie Pixie record, which was distributed by Vincent! Although the Rex record was titled “Darling Honey, Angel Child,” it still managed to keep Earl’s current Imperial release from doing better.

Earl sidestepped Vincent’s action and began composing material, for himself and other artists. “Bobby Robinson and Marshall Sehorn came looking for something to follow “Ya-Ya” for Lee Dorsey. I came up with “Doo Bag” but Bobby said, “No, too many words.” The second song was “Do-Re-Me,” and he went for that. Then I came up with “Lose Dixie Pixie Pie” and “One and One.” That’s what really got me into writing for other artists.

Dave Bartholomew pointed it out to me that Lew Chudd said he didn’t want me writing songs for other artists. His reasons were connected, because there was enough people on Imperial for me to write for. That’s what brought about ‘He’s Mine’ by Bernadine Washington. That got me going in that direction.

W ith “Do-Re-Me” and ‘He’s Mine” in the 1961 charts, Earl was an in-demand songwriter. Consequently he began spending more time around the studio and less time performing. But the money had been full writing, says Earl. “When you write something that sells, people start thinking you can pull a rabbit out of your hat and that you can rubdown for material. I was sticking around the studio simply because I was so busy. Eight hours a day in the studio and seven days a week. Didn’t have time for much cleaning.”

Earl even penned a couple of tunes for Imperial’s top hitmaker, Fats Domino, “Hum Diddy Due” and “Teenage Love.” It doesn’t sound like it, but that was work. Fats worked real hard on those tunes. It was an all day thing when you rehearsed with him. Fats took them songs seriously.

Earl’s own records continued to do well on a regional basis. His version of the Ginter Slim anthem “Things That I Used To Do” was excellent as was the dramatic “You’re More Tune Than Gold,” and the humorous “Mama & Papa.” In 1962, Earl finally got back into the charts with “Trick Bag” b/w “Always A First Time,” which rose to number 17 in the Billboard R&B charts. The popular “Trick Bag” was written in the best tradition of the Coasters and Huey Smith’s humorous material on Ace. Earl feels the record likely would have nudged even higher, but Imperial’s Lew Chudd held back on promotion because he was in the process of selling the label.

When Chudd finally did sell in 1963, he really pulled the rug out on Earl, and a number of other New Orleans artists. “We were just getting going when Imperial went down,” laments Earl. “My hope was that I wouldn’t hurt New Orleans when they pulled out. I often wonder what would have happened if Chudd had hung on for a little while longer.”

Rather than lick his wounds, or roll over and play dead, Earl bounced back and began concentrating on new projects. During the summer of 1963, Earl, Johnny Adams, Chris Kenner, George French, Smokey Johnson and Joe Jones piled into a station wagon and drove to Detroit to audition for Motown.

“Joe started and ended the Motown situation. He told us he was a guarantee of recording for them but when we got there, we found out different. In fact, if Clarence Paul and Berry Gordy hadn’t been so knocked out by Smokey’s drumming we might have been on our way home the day after we got there. But they heard Smokey and they said be here by 7 am tomorrow and be ready to cut.”

They got real interested in everybody: Johnny was gonna record, Chris and myself. Johnny got around, though, when Ruffin sent Gordy a telegram saying he was gonna sue Motown if he cut him. I put down a whole album and was getting ready to lay some stuff on Marvin Gaye.

“Well Joe Jones messed the whole deal up. He said he had a contract on all of us and that Motown had to pay $10,000 before they could release anything. Of course he never did, but Gordy was just getting things off the ground and he wanted to avoid any legal hassles. So I’ve still got that album sitting out there in the can.”

Undaunted, Earl returned to New Orleans to try to take advantage of the few opportunities that were left there. He wrote and produced a great deal of material for some of the smaller local labels. Among his biggest local successes were Dell Stewart’s “Mr. Credit Man,” on Watch; Danny White’s “Love Me Your Handkerchief,” on Watch; Smokey Johnson’s “I Ain’t My Fault,” on Nora, and Johnny Adams “Part Of Me,” on Watch. Earl also penned Bobby and the Heavyweight’s “Soul Train” (originally recorded by Curley Moore on Hot Line) and Willie Tee’s “From You,” which both were leased to Atlantic and became national hits in 1965.

Besides producing New Orleans artists, Earl served as the local A&R man (artists and representatives) for Duke records. Earl supervised sessions by Buddy Ace, Bobby “Blue” Bland, Joe Hinton and Dr. Parker. Still, most of Earl’s time in the mid-sixties was spent writing and producing material for other New Orleans artists.

“We had a chance then to make a real turnaround here in New Orleans,” explains Earl. “Wardell Quezergue and myself were doing a lot of great things for Watch and Nola. When Cosimo formed Dover, I thought we were out of the woods. Dover pulled all the small New Orleans labels together and gave us a chance to break things nationally. Finally we had production and distribution. But the jocks backed off. He couldn’t afford to pay them, so they refused to play any of his records. Wham, everything from Dover went in the trash. My outlet to get records played went under.”

After Dover and Nola crashed, New Orleans was pretty quiet musically. But rather than pulling up stakes, Earl decided to stay in New Orleans and weather the storm. “I could have moved, but I just didn’t think about it. I had offers from Motown and Capital, but I didn’t follow them up. I wrote a book about songwriting in 1969 and I concentrated on getting my catalog straightened out. You know, I’ve got two song publishing companies, so I eased back for awhile.”

In 1972, he did an album with Allen Toussaint that was intended for Atlantic. But rather than possibly turning Earl’s career around, the deal fell through. A single, “Street Parade,” was issued on Sea-Saint Studio’s house label, which became a popular local Mardi Gras record, but it was small consolation for the hopes that were pinned on the project. When the album finally was released in 1974, Earl confirmed that Earl was still a talented artist to be reckoned with.

other recordings from the Seventies included a live pairing on the 1976 New Orleans Jazz & Heritage Festival LP, and singles on Amy, Wand, Island, and Seminar. One artist was recorded on Sonet label (Sweden), but being cut in one day as it was, it was rushed and the results weren’t always satisfying.

The late Seventies saw Earl back gigging regularly. Backed by a young white group, The Bhopalists, he appeared at many colleges, universities and annually at the Jazz Festival. Recording dates weren’t as frequent as in past decades, but he was always willing to offer advice and encouragement. Many evenings found him staying late at Sea-Saint bouncing at the piano, giving his idea into a song.

“My approach to songwriting is always try to write a song that’s got a title first. From a title you can get a refrain line and then try to compose my ideas at the piano; very rarely do I deal with the guitar, unless I’m writing something for myself.

“In my case, I get ideas from several sources, but my favorite is listening to other people’s conversations. I prefer writing for a particular artist, that way you know about the artist feels about things—what and what not to say. Sometimes you can get a lot of advice by listening to a song you can write a good song and they can deliver it.

“I hear a lot of writers say how you have to wait for that creative urge, but I don’t think it works that way. Sometimes you have to work yourself out of a rut. Everything you write won’t always be great, a songwriter has to realize that. You might write 35 songs before you write a good one. I write a lot of songs that end up in the trash.”

So Earl continues to perform and write new songs even though opportunities for lucrative engagements and recording opportunities have grown exceedingly scarce. Nonetheless Earl King remains cautiously optimistic. “It all comes back to New Orleans having an outlet,” he concludes. “I go out and hear new groups all the time and we’ve still got so much talent here; it’s ridiculous. I still think that if we had a powerful radio station that played our records we could turn things around. That would make the record industry pay attention to New Orleans.” Right now the major labels seem to think we’re in a garbage can. We haven’t got all our radio stations tuned up so much a New Orleans record doesn’t have a chance. My last record, ‘It Hurts To Love Someone,’ never got played except on WWOF and WTUL, both low-powered stations, so it didn’t sell. But I put it on about thirty jukeboxes and it moved the meter. That proves that people will listen to New Orleans records if we can just get them played.”
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Will Our Heros make it to PEACHES? Who is he? What about the Rock? To be continued…

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LE GARAGE • IZZA DECATUR 528-3604
May is here and as it used to say on the Jazz and Heritage Festival.

Last page

Company's Carrington Avenue headquarters, "Time To Plant."

Of course, Reuter Seed Company exists no more. The clock has disappeared and the firm's building, has been transformed into business suites. The cement bird-baths and Madonnas, once quizzed near the greenhouse, went for bargain prices at last spring's final close-out sale, as did shoes and fire ant poison and plastic hummingbird feeders. Packets of seeds, embellished with full-color depictions of vegetables, fruits and flowers, sold for pennies.

What lofty botanical visions those seed packets conjured! Listen to the names: American Purple Top Rutabaga, Big Max Pumpkin, Hungarian Yellow Wax Pepper, Dahlia Flowered Polar Bear Zinnia, Late Flat Dutch Cabbage, Calypso Tomato, White Ice Ice Radish, Double Camellia Flowered Mixed Balsam, Pink Vinca, Banana Melon, Balls Gold Calendula, Dixie Queen Watermelon. Are these not titles calculated to make the average gardener wistfully sentimental?

Dig what we say: music is music but getting your hands dirty is art. To make the average garden even more sentimental, we've already told you that this is the month of May but since some of you apparently have trouble keeping up with these things, might we suggest that you check out the "official" Jazz Festival Calendar, printed and bound in Japan and published by Dawn Dedeaux and associates. The calendar, quarterly enough, commences on April 27 (opening day of the Jazz and Heritage Festival) and includes 48 "historic" color photographs by Sydey Byrd of such immortals as Sister Christine Mycles (with her shoes off), Roy Orbison (at least eight chins, the last time we checked), saxophonist Gary Brown (in gold brocade) and Dewey Balfa (dressed like a banker, with a plastic crawfish hanging from the neck of his violin). The calendar also includes the birthdays of many of your New Orleans favorites (courtesy Wavelength's genealogical archives), although we would question the wisdom of including Fred Le Blanc and A. J. Loria in the same category as Placid Adams, Oscar "Chicken" Henry and Dorothy Lamour.

The "Entertainment Director" (we can't quite make out her signature) of Sloppy Joe's Bar in Key West writes to tell us how much she enjoys the magazine and to ask about the "wonderful" photograph of the two gypsy ladies found on Page Three of last month's issue. Well, we don't know much about the picture ourselves. It was printed from a glass plate found in an abandoned barn near Lafayette and came into our possession via means we cannot reveal. We do know that if Ernest Hemingway were alive, he probably wouldn't still be downstairs cocktails at Sloppy Joe's because we visited the place approximately a year ago and the hippie guitar player sent us to the same sanitarium we mentioned a few paragraphs back in connection with Johnny Winter.

Knowing how much everyone enjoys reading about New Orleans faves in foreign languages, might we interest you in the following excerpt from Il Blues, the Italian music monthly? Ahem: "Travol Booker contento di ricevere articoli e foto dei giornali europei: immediatamente li fesse vedere agli altri, che, essendo ormai stufi della sua istituzione presenza, non s'interessano affatto. Le difficoltà della distinzione, insieme alla presenza constante di James, dovevano essere per loro un inferno degni di quello di Dante."

And, alas, why has Bunny Matthews vanished from the pages of Lagniappe? The boy has retired, he tells us, and is now employed as the art director of Metairie's P.R. Advertising Agency. He is also compiling a 38-foot-long mural for the New Orleans pavilion at the World's Fair and now assumes the title of "Senior Editor" here at Wavelength, in charge of covering all activities involving the elderly and bedridden.
## April

**Music Starts at 9:30 Monday—Thursday, 10:30 P.M. Friday—Sunday**

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