1985 JAZZ FEST Schedule

Aaron Neville
Martha Norman

Esprit Outlet

St. Charles at Lee Circle

Age: 21

I like to go dancing, but my husband won't go with me because he's a musician and he gets tired of all that action. Sometimes I sneak out anyway and go with my sister. I want to have 3 or 4 children, depending on how the first 2 come out. Right now we just have a cat named Ebi, which is Japanese for “shrimp” — that's what she looks like.

Monday through Saturday 10:00-7:00. Plenty of parking. Phone: (504) 561-5050.
"I'm not sure, but I'm almost positive, that all music came from New Orleans."
Ernie K-Doe, 1979

Features
Aaron Neville ........................................ 20
1985 Jazz Fest Schedule ....................... 27
Dukes of Rhythm .................................... 33
Wynton Marsalis ...................................... 38
Powell and Fournier .............................. 41
Barry Wilson .......................................... 45

Columns
May News .............................................. 4
Blue Note Reissue ................................. 8
Fire Escapes .......................................... 10
Caribbean ............................................. 10
It's All Music ......................................... 12
History of Jazz ......................................... 14
Rhythmati c ............................................. 16
Reviews ................................................ 17
May Listings ............................................ 47
Classifieds ............................................ 53
Last Page .............................................. 54

2 Large dance floors
Everything from
New Wave
Top 40
to Live Music

Call for Listings
454-6554

2-4-1
HAPPY HOUR
Every Night 3:30—7:00 p.m.
Open late nights

111 N. Carrollton Ave.
Corner of Canal & Carrollton

THE ADVENTURES OF RECORD RON
by K. King

MAY 1985/WAVELENGTH 3
When thinking of New Orleans music, styles such as Dixieland and R&B come to mind, along with the images of brass bands, Cajun fiddlers and staggering street sounds. These sights and sounds evoke the past, but what is today's sound?

There is a large body of worthwhile music that is not included here or in other categories. Some of the more prominent practitioners of New Orleans music are involved in a non-profit collective known as Musicians For Music. With a goal of assisting Louisiana jazz composers, Musicians For Music members Jimmy Robinson, Patrice Fisher, Denise Villere and Steve Maksikowski put together Composers' Recording Studio. Since opening its doors in April 1984, CRS has made an impact on the local music scene, with inexpensive but quality recording time. Other Musicians For Music composers' activities include grant writing and setting up a computerized distribution system to get records into stores throughout the South. CRS is located in Baton Rouge and Lafayette, which is where we perform most often.

While Musicians for Music members have had previous LPs released on such labels as Inner City and Gramavision, the first records recorded or mixed at CRS are now out on their own Broken Records label. Singers is a Patrice Fisher project featuring many of the finest players in New Orleans, accompanied by many of the finest singers, five featured vocalists in all; including Henrietta Alves, Edu Alves, Carla Baker, Laverne Butler and Flora Purim. Woodenhead has been replaced by Lenny Jenkins, who anchors the band in a more traditional way. Also featured on the LP are percussionist Mark Sanders and saxophonist Tony Dagradi.

Both Singers and Woodenhead Live are available at local record stores. You can also obtain these records directly from CRS, 2919 Lafayette Avenue, NOLA 70119 (504) 486-4691. Give these people a listen and help make this happen again.

Moving from hard rock through jazz, but mixing Brazilian influences with a global approach to improvisation, from Ramsey McLean's liner notes: "I think Patrice Fisher is talking about more than the five vocalists, Singing in a glorified sense, the song that comes from singing of one's fellow beings, and the choruses that come from the harmonies of nature singing back."

The other new release is Woodenhead Live. Woodenhead has been together almost nine years now. Leader Jimmy Robinson says, "Woodenhead is a song being in a band is great. We don't do what we do for money, or to try to make it. We all got that a long time ago. We play because we love to play."

With such a refreshing and realistic attitude, it's easy to see how Woodenhead has maintained this over the years. With Fran Comiskey on drums, Woodenhead has a ferocious amount of technique to contend with.

Final Academicians

Final Academy (the name taken from the last tour of England by William Burroughs) played at Chances in Metairie last month to a rather large crowd. The relatively new club has a good stage and seating area. Final Academy, sounding very contemporary, combined dark and moody sounds with rock to form a style of music that is all their own. Skull, after years of playing in other bands, has finally lost his stage fright and performs with conviction and confidence.

—Carlos Ball
Readin', Writin' & Rhythm at the Free School

For those who won't get enough festival at the Jazz Festival, you still have the Fourth Annual New Orleans Free School's Music Festival to look forward to Saturday May 25. The Free School, located at 360 Camp Street, is a public school placing a strong emphasis on the cultural arts as well as a dedication to basics.

Kicking off the festivities at noon will be the Storyville Stompers with a second line parade from Magazine Street back to the school. The musical line-up consists of Aaron Neville and Friends, Woodhead, Java, George Porter and Company, Lill' Queenie, Shakebite and the Continental Drifters, Ray Bonneville, the Pfister Sisters, Atlantis, Upfront, Earl King, Danver Robinson, J. Monique D, Jerry Ember, Paula Rangel and "many other surprise guests," all contributing their time for the school. Other activities promised for the $3 donation are dancing, singing, juggling, breakdance and airband contests. Anyone wishing to get involved in the festival or to make a contribution may call the school at 899-0453. Ask for Laura.

—Macon Fry

Scott Detweiler Pens Song For Hunger Drive

The ever-popular Scott Detweiler and Organized Noise performed at the closing ceremonies of the "Walk Against Hunger" annual fund-raising event at Jackson Square during Starvation Awareness Week, March 25-31, and introduced a localized theme song. Detweiler, who also performed at Arlo Guthrie's "Bread For The World" concert this past fall, was invited to join the activities and brought his song, "Fill Up The Table." Sister Jane Renson, Director of the Bread for the World organization centered at Loyola University and organizer of the annual "Walk for the Hungry" event, stated emphatically her appreciation of the local band's efforts. Organized Noise's participation has earned them a spotlight in an upcoming video to be circulated among high schools and gatherings of educators all over the nation focusing on the starvation awareness theme. The video is entitled "Cry for Ethiopia," and was developed by Great Britain's BBC network; it will include the song written and recorded by Organized Noise as well as video clips of the "Walk for the Hungry" and the band's performance at that event.

Fill Up The Table
by Scott Detweiler
copyright 1985

There's no reason for the water in my eyes above his feet longing for a vision so well known to you and me

There's no dinner with the family sitting round on holidays only silent hunger dragging life from day to day

There's a place for everybody in this spinning ball of life everyone enough to eat it just seems so right

There's a way to make things better than they ever were before give some to the hungry give some thanks they give some more

Fill up the table with the treasures that we share from the garden to the courthouse side fill the table up with care.

—Carol Gniady

Pace Opens 32-Track Studio

Energetic and ambitious Pace Sound and Light Company president Glen Himmaugh soon plans to announce a new dimension for Pace... the grand opening of Pace's 32-track recording studio and facilities. Glen titles his aspirations a "full service one stop for the band," plans to be able to accommodate any size or scale of projects. He also hopes to service clients with the in-studio recordings... which have video capabilities in the design, as well as stepping from behind the board to provide record pressing on their own Pace label, pursuing potential buyers at the major record companies and putting the band on tour fully stocked with Pace Sound and Lighting equipment.

The new Pace recording studio is functional now, but not cosmetically finished. The studio was designed, as Himmaugh puts it, "to make the surfaces in the room as realistic to listening conditions as possible" which involved intricate research of the latest materials available for textures and roof circumference design. It's close to becoming an octagonal shaped room, but entails even more angles. Local musicians who've gotten wind of the new Pace operation and have already put down some tracks include The Olympia Brass Band, Art Neville, Ivan Neville, The Models (who recorded specifically at Capitol Records' request), Insight, New Zealand (from the Gulf Coast), Outside Children (departing with demo for L.A.) and Force of Habit.

Pace recording engineers are top-notch veterans who have either owned or operated their own recording studios at one time or another and include Jack Berry, Ricky Sechneider and Carlo Nucelo... as well as Himmaugh.

—Carol Gniady

THE BEST FOR LEST

Mounds of Greens with Pie To Go!

Henry's Soul Food and Pie Shop is not only the home of the "best for less" as the sign claims, it is also home of the most for less. Plates of steaming white beans and backbones are served with only one limit on portions, the amount that can safely be heaped on a plate. My favorite plates are the crowder peas with okra and the greens (either collards or mustard) served with sweet backbones in gravy. Once you decipher it the menu is simple. Nearly any type of beans or greens cost $.75 a plate and are served with rice and a mammoth portion of cornbread. For an additional $.75 you can order pork chops, stewed chicken, backbones, or turkey necks on the plate. I recommend that you bring a friend and split your supper; you'll want to save room for Henry's sweet potato pie. Move over, Omar, this is the best (and at $.75 a slice or $3.00 a pie, a bargain).

Despite its battered facade, Henry's is a clean and hospitable place to sit and dine. At luncheon on weekdays half the police precinct and the local laborers line up in the seven-table dining area, so if you're looking for a quiet meal try between 1 and 6 pm (closing time) or Saturdays. Look for Henry's sign by the Gallo Theater next time you get off the interstate at North Claiborne. Stop and get a pie to go; you'll be back.

—Macon Fry
If you knew him as Jeff Beninato from his days with the Newsboys, or Eternity's Children, or his Bourbon Street gigs as an underage teenager playing at the likes of the Ivanhoe and Papa Joe's, you probably won't find him credited anywhere on the dB's material. But if you look for Jeff Beno, you'll find irrefutable evidence of a bass player from New Orleans jamming along with this North Carolina band whose thoughtful and tightly constructed rock albums are beginning to win them a national audience.

As of late last autumn, Jeff had been working with the Newsboys for three years; and though the band had developed a regular following, some quality originals, and a single produced at Studio in the Country, he had been starting to feel like they were stuck in a dry place. Meanwhile, dB's guitarist Christ Stamey had left to form his own band, and bassist Gene Holder had moved over to the six-stringed instrument to replace him. dB's manager Jimmy Ford, a former New Orleans musician and bar owner (remember oysters and beers at Ford's Place uptown?), contacted Jeff about trying out with the band. After some soul-searching, he flew with all his equipment, "just so
Although a trifle suspicious at first that Ford's reviews of Jeff's playing were based on friendship rather than cool-headed evaluation of his musicianship, the dB's found that his funky rock lines fit perfectly with their melodic yet purposeful sound. They also liked the high register vocals he added, and invited him to play with them on their upcoming tours. Jeff's status is not yet as a full member, but he is treated as an equal partner on the road, and the arrangement suits him just fine. "They've been together eight years, I come in for a couple of months and it's not like I'm gonna tell them if I can't be a dB, I'm going home," he says. "Right now, it's like I'm getting in my flying hours. The gig lasts as long as I do my job and do good." If the musical relationship continues to work well, the door appears to be open. Jeff plans to use his contacts and experiences to help other area musicians step into the limelight, possibly including future projects with the Newsboys, whom Jeff still sees as a band with a lot of potential. "I learned in New York that if you don't do things for yourself, they don't get done," he says. "You can't get out of here unless you go, go, go for it. Now I've had a chance to step out some, and I want to help some of the other great

---

**Grayline Sightseeing**

Up in your treehouse apartment, everything was so elegant that morning: the silver tea service, the plants, the darky pictures on the wall, the wine glass and bottle of Beefeater you brought me on a placemat (I being fresh from the Dental Hygiene horrors) and that piano blowing through the room like leaves... jackin', too, on novocaine, for a moment there I almost didn't hurt, or, rather, hurt so effortlessly for my dying teeth and untrue love that I came back later and dropped this poem, like a petal, on your doorstep.

---

Everette Maddox
Blue Note: A Jazz Legend Is Back

The Blue Note story touches me in various ways because I grew up to music maturity dining on many of those releases, but rather than concentrate on my gut reactions, I prefer to look at the Blue Note story within the context of jazz as the most important musical art form of the mid-20th century.

The Blue Note recording label has been reactivated recently and that’s good news, especially for younger jazz fans who missed the initial releases of seminal bop and post-bop music, as well as a handful of pre-bop classics. Jazz aficionado and music industry executive Bruce Lundvall has been selected to head up the resurrected Blue Note line.

There are actually four Blue Note stories wrapped into one, and depending on who’s writing and who’s publishing the story, one of the four facets of the Blue Note gems gets the spotlight. First there is the legendary story of the label started in 1939 and grew (the new Blue Note releases include extensive liner notes which detail the label’s development — so buy a Blue Note record and you’ll get the story). The third part of the Blue Note history is that the label was started by a European who was moved by the artistry of the music rather than by the entertainment impact or the monetary possibilities. It seems to be an “eternal verite” for jazz that much of its greatest recognition and many of its major recordings have been produced by non-Americans who recognize and respond to the greatness of the musical form.

The second side of the contemporary Blue Note story is the extensive reissue program that has been launched. Not since the Prestige/Riverside reissues has there been any jazz-oriented reissue program of equal importance. Clearly the staying power of the music is testimony to its eloquent importance in the spiritual development of civilization, via artistic expression, i.e., jazz as the sound of 20th Century life.

Moreover, there is a commercial motivation that feels natural and is constantly revitalized by the descendents of an enslaved people, regardless of how it is viewed or ignored in the establishment, is a major story. A hundred years from now some of these Blue Note recordings will be considered artistic documents of equal cultural importance to Greek vases, French impressionist paintings, or Italian opera scores. The reissues of Blue Note contain some of the most important musical jewels of American culture.

The third part of the Blue Note story is the media savvy exhibited by the powers that be for this revitalization project. An extensive distribution network has been established, with media events such as a major reunion concert of Fifties and Sixties Blue Note artists, along with unabashed courting of music writers, has produced an outpouring of articles and features on Blue Note. Although most of the features follow the taste of the writer as far as the music goes and do not deal with some of the other issues, the truth is, outside of Wynton Marsalis, the Blue Note resurrection has received more jazz press than any other recent jazz event or personality. On the basis of the music that Blue Note recorded during its first incarnation, it deserves the press it’s getting and even more deserves the management that had the foresight to put together this publicity campaign.

The staying power of the music should not be overlooked nor minimized in assessing the importance of the Blue Note story. The recorded documenting of an art form with universal impact which was created and is constantly revitalized by the descendents of an enslaved people, regardless of how it is viewed or ignored in the establishment, is a major story. A hundred years from now some of these Blue Note recordings will be considered artistic documents of equal cultural importance to Greek vases, French impressionist paintings, or Italian opera scores. The reissues of Blue Note contain some of the most important musical jewels of American culture.

The fourth and final side of the Blue Note story is the diamond is the new release program — unfortunately, but not surprisingly, this is the least important aspect of the Blue Note story. It’s unfortunate because it would be a major story if the Blue Note phoenix were flying at the head of the small and rare jazz recording flock. But, in business terms, particularly in jazz recording, there is very little money to be made by existing on the cutting edge and Blue Note is a business. In fact, the resurrection of Blue Note is based on a large extent on its business viability (protests to the contrary notwithstanding).

The majority of the new releases are straight ahead, mainstream albums featuring mostly established jazz artists or new artists who work in mainstream contexts. Compared to much of the music recorded by Blue Note in the early Seventies, most of the new releases are actually conservative (see the thumbnail album assessments at the end of this article), but even conservative jazz is left of center in the music world, so all of it is welcomed — welcome back Blue Note.

Reissues and New Releases

The Best of Blue Note is a two-record set that offers samples of Blue Note recordings circa Fifties and Sixties (there is one 1948 track, “Tin Tin Deo” by James Moody, and no Seventies cuts). While one might argue that each cut is actually the “greatest” recorded tracks, one cannot argue that the music contained on the two discs is both representative of a major period of recorded jazz activity and great tracks which will stand the test of time. From the book of Clifford Brown, Bud Powell, Thelonious Monk and Milt Jackson, to the hard bop of Art Blakey and the Jazz Messengers (Bobby Timmons’ “Moonin” featuring trumpeter Lee Morgan, saxophonist Benny Golson and pianist Lee Morgan) and Morgan’s famous “Sidewinder,” the double disc set is truly a treasure chest of what is now known as straight ahead or mainstream jazz.

There’s also some Fifties ‘jazz funk’ (which referred to Blue Note rather than R&B or rock influenced from Lou Donaldson, Jimmy Smith and Kenny Burrell, plus four classics: “Malden Voyage” by Herbie Hancock, “Blue Train” by John Coltrane, “Christo Redentor” by Donald Byrd and “Song For My Father” by Horace Silver. Each cut has a reason to recommend it — suffice it to say, this sampling will send many fans to the record store to purchase some of the many recently released reissues.

On the other hand, I doubt that the current batch of Blue Note reissues will stand the test of time as well as most of the past Blue Note catalogue. Albums by two-handed guitarist Stanley Jordan, saxophonists Stanley Turrentine (appropriately blues-drenched with help from Jimmy Smith and Les McCann) and Charles Lloyd (with a cameo from vocalist Bobby McFerrin) are both very good although less than important additions to either musician’s recorded resume. A surprisingly fine outing finds Kenny Burrell inspiring Grover Washington to record some of his best sax work in years; nevertheless, as good and relaxing as the jazz sounds, it is hardly a cutting edge LP, as were many of the albums which produced the excitement culled on the “best of the Blue Note” set. Fortunately, there is an important album from composer George Russell, The African Game. Russell specializes in simplifying the complex and layering harmonically challenging music on top of Burgundy rhythms and striking melodies. The African Game will last — just as many previously released Blue Note albums.
On Tour...

Foreigner may not know what love is but they're finding out what the road is on a long haul across the U.S. that began in March on the East Coast and winds up in May on the West Coast. This North American trek is no doubt helping the success of the second single from Agent Provocateur, "That Was Yesterday," which is now a Top 30 smash.

In The Studio...

X are currently at Amigo Studios in North Hollywood, overdubbing and tracking their next Elektra release with producer Michael Wagner. John Denver is also in the studio tracking his next release for RCA, with Roger Nichols producing their next Elektra release with producer Michael Wagner. John Denver is overdubbing in North Hollywood, producing a new Single E for Warner Bros. at Cheshire Sound Studios.

Wilder Brothers Studio with producers Hank Salyan, Rob Walsh, and creative director Gini Sajckin. Expect to see a release in July. Also in New York, at Planet Sound, Kid Creole & The Coconuts are working on a new album for Sire. Thelonious Monk III and Eric Mercury have been producing themselves for a release on Manhattan Records. Bobby Chouinard and Alan St. John of the Billy Squier band were also in the studio producing Scarlet Rivera. Prince was in Atlanta recently, producing a new Single E for Warner Bros. at Cheshire Sound Studios.

Critic's Choice:

Lain Blair hogs the Firm

Legendary Brit rockers Jimmy Page and Paul Rodgers, aided and abetted by the rhythm section of drummer Chris Slade and bassist Tony Franklin, gave this predictably sold-out Forum audience exactly what they wanted—but not what they needed. The Firm, Page's first touring outfit since the demise of Led Zeppelin, turned out to be somewhat unfortunately named as they staggered and stumbled like a drunken dinosaur through some three hours' worth of hard rock cliches and extended noodling. If, in doubt, take-a-solo seemed to be the order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bowling tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental, the Firm is in doubt, take-a-solo seemed to be the order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bowling tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumental, the Firm is.

Personal Favorites

MTV Meets the Lime Spiders

When you have to ask, "What is this band doing?", every couple of songs, they must be doing something right.

It seems that every time I'm near a television set the guilty party (the owner of the television set) has switched to MTV. This station has become the national pastime. I am constantly amazed that although I haven't had a TV in over a year, when I do watch MTV I see the same videos. Either they are repeating the same ones over and over or they know I'm watching and refuse to show me something new. My one big complaint of this video sedative is now instead of listening to the music, you look at it. Countless times I remember listening to a song and in my own mind imagining the meaning. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.

On the record front... There have been very few records come out lately that would incite a riot from me. The way I figure - since most of the muzak that comes out today would incite a riot from me. The famous "down under" of this video sedative is now what is on the charts. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you see and hear commercials for their product-four to ten hours a day. I think about this.
the Calypso Crown this year to the great Black Stalin, because as far as I know, this one has still not been recorded. It's great to know that Stalin got the crown, though, because he's one of the kaiso greats with a style all his own... slow, funky soca sounds with hard-hitting lyrics. This is the second crown for Stalin, who got it back in 1979 for "Caribbean Man" b/w "Play One," two social commentaries off his classic Caribbean Man LP. And one last awards announcement, the two best steel bands this year tied for first place, the Renegades and the Desperados.

Fortunately there are some great calypso and soca records that are available in town. Previously mentioned '85 releases that are still shining after repeated listnings are Antiguan Swallow's album First Take, Calypso Rose's fantastic Pan in Town as well as 12 inch singles by Bally ("Gimme Piece/Me Neh Fighting"), Funky's "Right or Wrong" and "Chambers Don't See" by Plain Clothes. Kitch's album, The Master at Work, is a must this year with the suggestive Soca ("If you see me, I will soca you") Misinterpretation! Vanessa's, the '85 release by Sparrow, is not that great to these ears, except for the title cut, a calypso about the cautious Miss America Vanessa Williams. The way in which Sparrow and arranger Art de Couteau musically suggest the Miss America Pageant theme ("Here she is, with her body naked and bare, Miss America"), without plagiarizing it, is a stroke of genius.

A new release by Ras Shorty I, called Jamoo, is worth hearing, also. Many credit Shorty with being one of the creators of soca with his tremendous 1978 release (as Lord Shorty) of Soca Explosion, and musically, in Jamoo, he lives up to his reputation as a pioneer of new sounds. The underlying religious themes in his earlier music have jumped out in full view on Jamoo, from the Bible-quotating lyrics to the cover photo of Shorty looking heavenward with his hands folded in prayer. "Push On" is the only song, and a great one at that, that gets its message across in the more subtle method of his earlier work.

Moving over to the island of Jamaica, a 16-record series has been released by Island Records that may prove to be very interesting to many people. For those just beginning to discover reggae, these albums may be the mos economical way to acquaint themselves with some of the music of the true greats of reggae, like Burning Spear, Lin- ton Kwesi Johnson, Pablo Moses, Ioots and the Maytals, Third World, Steel Pulse, and Black Uhuru. Each of these artists has an album in the series devoted to them, with select cuts from different albums they've put out on Island Records over the years. It would be a mistake to consider these as greatest hits collections; each of these artists has put out so much material over their careers and not all of it is on Island. Think of them as next packages that give a good taste of each artist. I highly recommend them as samplers for those who don't own the original releases. In addition to these seven discs, there are presently five more compilations devoted to producer Lee Perry, the bass and drums team of Sly and Robbie, songs by various DJs, Strictly for Lovers and Gregory Isaacs with the Roots Radicls Live. These discs cover a multitude of 45s and album cuts in economic terms should appeal to veterans of reggae as well. Each album contains excellent liner notes that are wonderful summaries of the artists and music contained on each disc. However there are occasional misleading statements in the liner notes due to Island records' refusal to acknowledge early recordings by these artists that did not appear on Island.

Some really exciting news for fans of this music is another release on Shanachie of one of the all-time dub classics, King Tubby Meets Rockers Uptown by Augustus Pablo has been unavailable in New Orleans for years, so this will be the first chance for many people to hear this innovative landmark album. It's in a style very different from King David's Melody, a rather weak album that unfortunately was many people's introduction to Augustus Pablo. Instead of melodica mood music, the music on this album goes way outside on most cuts with plenty of special effects due to the dubbing efforts of King Tubby. Check this one out.

Caribbean Show recommendations this month go out to our Jazz Fest visitors. Music of the Caribbean and Africa can be heard on three different radio programs in New Orleans. Check WTUL (91.5 FM) for the World of Reggae on Monday nights from 8 'til 11 pm, and WWZO (90.7 FM) on Saturday nights from 8:30 to midnight and Tuesday afternoon from 12:30 'til 2 pm for the Caribbean Show and the Best in Reggae. A wide variety of reggae, calypso/soaca and African pop records can be purchased at two excellent New Orleans record stores, Metronome Records and The People's Choice Record Shop on the West Bank. New Orleans groups which play varying amounts of reggae include the Shepard Band, One Us, Lil Queenie and the PoBoys of Joy, Exuma and Java.

---

**Antiguan Swallow's album First Take, Calypso Rose's fantastic Pan in Town as well as 12 inch singles by Bally ("Gimme Piece/Me Neh Fighting"), Funky's "Right or Wrong" and "Chambers Don't See" by Plain Clothes. Kitch's album, The Master at Work, is a must this year with the suggestive Soca ("If you see me, I will soca you") Misinterpretation! Vanessa's, the '85 release by Sparrow, is not that great to these ears, except for the title cut, a calypso about the cautious Miss America Vanessa Williams. The way in which Sparrow and arranger Art de Couteau musically suggest the Miss America Pageant theme ("Here she is, with her body naked and bare, Miss America"), without plagiarizing it, is a stroke of genius.

**A new release by Ras Shorty I, called Jamoo, is worth hearing, also. Many credit Shorty with being one of the creators of soca with his tremendous 1978 release (as Lord Shorty) of Soca Explosion, and musically, in Jamoo, he lives up to his reputation as a pioneer of new sounds. The underlying religious themes in his earlier music have jumped out in full view on Jamoo, from the Bible-quotating lyrics to the cover photo of Shorty looking heavenward with his hands folded in prayer. "Push On" is the only song, and a great one at that, that gets its message across in the more subtle method of his earlier work.

**Moving over to the island of Jamaica, a 16-record series has been released by Island Records that may prove to be very interesting to many people. For those just beginning to discover reggae, these albums may be the mos economical way to acquaint themselves with some of the music of the true greats of reggae, like Burning Spear, Lin- ton Kwesi Johnson, Pablo Moses, Ioots and the Maytals, Third World, Steel Pulse, and Black Uhuru. Each of these artists has an album in the series devoted to them, with select cuts from different albums they've put out on Island Records over the years. It would be a mistake to consider these as greatest hits collections; each of these artists has put out so much material over their careers and not all of it is on Island. Think of them as next packages that give a good taste of each artist. I highly recommend them as samplers for those who don't own the original releases. In addition to these seven discs, there are presently five more compilations devoted to producer Lee Perry, the bass and drums team of Sly and Robbie, songs by various DJs, Strictly for Lovers and Gregory Isaacs with the Roots Radicls Live. These discs cover a multitude of 45s and album cuts in economic terms should appeal to veterans of reggae as well. Each album contains excellent liner notes that are wonderful summaries of the artists and music contained on each disc. However there are occasional misleading statements in the liner notes due to Island records' refusal to acknowledge early recordings by these artists that did not appear on Island.**
Genocide: Seems Like Old Times

No, jazz isn’t dead, the audience is just asleep during a lengthy solo over two chords.

I don’t think of them as jazz. This is not the third world, this is some other world. Meanwhile, around this world, there are thousands of players practicing, writing, performing and coming up with new ideas and viable context to, hopefully, continue the tradition without trembling old ground.

But old ground is the soul-soil of jazz, the foundation upon which we stand. Audiences want one foot in the past and the other poised to leap to the liquid store. Joe and Jane Q. Public don’t get to hear much of the new music. Jazz is about, “This is something I have to say,” not about money. Public presentation of jazz is about money. George Wein does a remarkable job presenting great sounds, but he can’t give us much abrasive newness or unknown artists or he’d go broke fast.

Stuck in this rut, we get to hear the same tired hop licks ad nauseum from players who continue slugging away with the play the head-everyone solo-play the head again-over and out format. No music is much fun to listen to when you know from the start exactly what’s going to happen. Brilliant players do popup with regularity, players who can tackle the cliches and breathe new life into them. But what is the context for the not-so-brilliant? (Music writing?) Original New Orleans jazz was a group form, not a soloist’s setting. No, jazz isn’t dead, the audience is just asleep during a lengthy solo over two chords.

John Coltrane had a band with a sound all its own. As a soloist, Coltrane could sustain our interest for long periods of time. Most players can’t. The essence of jazz is spontaneity, not style. Today we don’t have to play like they did in the Fifties, Sixties, or whenever. Players may suffer some peer group rejection for not wanting to play endless streams of eighth notes. If jazz is a language, then speak up. Long conversations can get dull, but as long as people keep speaking the language, it will change, grow and spin off. What’s the new context for who knows?

* * *

What’s the word? ... In South Africa the white population of 15 percent controls the destiny of the other racially mixed 85 percent with a cynical arrogance that has come with over a century of thinking of themselves as God’s Chosen People. The Dutch first settled in South Africa in the 1650s. Most of the Dutch were called Boers. Trade ships made regular stops in South African port cities. Other cultures influenced the area, with the British being the strongest. The Boers, who went for so long and saw the natives of the area as natural resources to use for their own purposes and not as human beings, did not get along well with the British. They went for another life.

In 1814, the British gained control of the area and in 1833, abolished slavery, which was the backbone of the Dutch settlers’ economy. Naturally, the Dutch were mightily pissed off by this turn of events. They felt this was their homeland and not to be messed with. They had been there for generations; who were these British to tell them what to do?

The Dutch language had evolved into Afrikaans. Afrikaans speakers were considered British religious persecution. The Voortrekkers Manifesto was published, a document the present “rulers” of South Africa consider on the same par with the American Declaration of Independence. The Great Trek peaked with The Battle of Blood River (no, not a John Wayne flick), where some 500 Voortrekkers took on over 10,000 Zulus. Suffering only slight casualties while killing thousands of Zulus, the Afrikaans took their victory as a sign from God, a signal to “wipe on out!”

Using real and imagined adversity, the Afrikaans culture continued to remain on a slow boil for decades. Eventually there was war with the British, a lasting conflict known as the Boer War. (Or the Anglo-Boer War, to be more accurate,) the British finally won out, but the rousing Afrikaans nationalism to

rabid proportions. When the Union of South Africa was created in 1910, Afrikaners responded by going even further back into their own culture, reviving old customs and wearing traditional garb. The Afrikaans united for the Orange Free State to commemorate the Battle of Blood River. The Voortrekkers were big fans of Adolf Hitler.

The South African Prime Minister was pro-British and anti-Genocide. The Afrikaners were so happy about this. Taking the British by surprise, Afrikaners mastered enough support to defeat pro-British Prime Minister Jan Christian Smuts in 1948. With Afrikaans control of Parliament things soon took a turn for the worse.

Today, baaskap, meaning white supremacy, is the rule of the day. Apartheid determines rights and privileges of various races. There is no native representation in Parliament. Persons of Black or racially mixed descent are not allowed to vote. Marriages between races are forbidden, as is sex. South Africa is divided into “Homelands.” Each homeland is supposedly a separate country. Reality is, the homelands were conceived to deprive blacks of rights and keep them away from the whites.

These Blacks have limited or no access to white areas and must carry passes at all times. There is arbitrary detention, no freedom of speech and the most limited right to assembly. Add to this an extra-level secret police they are adept at liquidating uprisings and opposition. A mess.

Economic sanctions are but a few in the combatting these jerks. Yet the Reagan administration is considering sanctions again. Conservatives from the Senate Foreign Relations Committee will go to South Africa, mill around for awhile, then come home to file a report and do nothing. They are too drunk to excess and sleep with cell girls, but that’s another story. The item of interest here is that one of the men going to represent our country in South Africa is a Black man who has completed a stint as Jessie Helms’ press secretary.

What will the Neo-Nazi Nationalist make of a far-right-wing fundamentalist Black American lecturing them on human rights? Stay tuned.

“When you grew up, your heart died...” People forget the past with the ease of changing channels. Most people have been told or read of what Hitler did to the Jews. Still, attitudes of this sort are a daily occurrence, in this world, on this day. Spin the globe, point randomly and put your finger on some country in South Africa wa s created in 1910. Afrikaners responded by going even further back into their own culture, reviving old customs and wearing traditional garb. The Afrikaans united for the Orange Free State to commemorate the Battle of Blood River. The Voortrekkers were big fans of Adolf Hitler.

The South African Prime Minister was pro-British and anti-Genocide. The Afrikaners were so happy about this. Taking the British by surprise, Afrikaners mastered enough support to defeat pro-British Prime Minister Jan Christian Smuts in 1948. With Afrikaans control of Parliament things soon took a turn for the worse.

Today, baaskap, meaning white supremacy, is the rule of the day. Apartheid determines rights and privileges of various races. There is no native representation in Parliament. Persons of Black or racially mixed descent are not allowed to vote. Marriages between races are forbidden, as is sex. South Africa is divided into “Homelands.” Each homeland is supposedly a separate country. Reality is, the homelands were conceived to deprive blacks of rights and keep them away from the whites.

These Blacks have limited or no access to white areas and must carry passes at all times. There is arbitrary detention, no freedom of speech and the most limited right to assembly. Add to this an extra-level secret police they are adept at liquidating uprisings and opposition. A mess.

Economic sanctions are but a few in the combatting these jerks. Yet the Reagan administration is considering sanctions again. Conservatives from the Senate Foreign Relations Committee will go to South Africa, mill around for awhile, then come home to file a report and do nothing. They are too drunk to excess and sleep with cell girls, but that’s another story. The item of interest here is that one of the men going to represent our country in South Africa is a Black man who has completed a stint as Jessie Helms’ press secretary.

What will the Neo-Nazi Nationalist make of a far-right-wing fundamentalist Black American lecturing them on human rights? Stay tuned.

“When you grew up, your heart died...” People forget the past with the ease of changing channels. Most people have been told or read of what Hitler did to the Jews. Still, attitudes of this sort are a daily occurrence, in this world, on this day. Spin the globe, point randomly and put your finger on some country in South Africa wa s created in 1910. Afrikaners responded by going even further back into their own culture, reviving old customs and wearing traditional garb. The Afrikaans united for the Orange Free State to commemorate the Battle of Blood River. The Voortrekkers were big fans of Adolf Hitler.

The South African Prime Minister was pro-British and anti-Genocide. The Afrikaners were so happy about this. Taking the British by surprise, Afrikaners mastered enough support to defeat pro-British Prime Minister Jan Christian Smuts in 1948. With Afrikaans control of Parliament things soon took a turn for the worse.

Today, baaskap, meaning white supremacy, is the rule of the day. Apartheid determines rights and privileges of various races. There is no native representation in Parliament. Persons of Black or racially mixed descent are not allowed to vote. Marriages between races are forbidden, as is sex. South Africa is divided into “Homelands.” Each homeland is supposedly a separate country. Reality is, the homelands were conceived to deprive blacks of rights and keep them away from the whites.

These Blacks have limited or no access to white areas and must carry passes at all times. There is arbitrary detention, no freedom of speech and the most limited right to assembly. Add to this an extra-level secret police they are adept at liquidating uprisings and opposition. A mess.

Economic sanctions are but a few in the combatting these jerks. Yet the Reagan administration is considering sanctions again. Conservatives from the Senate Foreign Relations Committee will go to South Africa, mill around for awhile, then come home to file a report and do nothing. They are too drunk to excess and sleep with cell girls, but that’s another story. The item of interest here is that one of the men going to represent our country in South Africa is a Black man who has completed a stint as Jessie Helms’ press secretary.

What will the Neo-Nazi Nationalist make of a far-right-wing fundamentalist Black American lecturing them on human rights? Stay tuned.
genocide, irrational hate and religious fanaticism that are the norms in many locales puts Louisiana firmly into the realm of the trivial, the family squabble. Sure, we have Governor Eddie, the Tulane Basketball Scandal, endless legal battles over the World’s Fair, busby roads, rotten schools, high illiteracy, a welfare mentality, a landed rich who still live off the spoils of racism and a music industry that barely exists despite vast human resources. But, we get along, despite our little squabbles. Have you been told that at this very moment in Iran, members of the Bahai faith are being systematically exterminated by followers of the Ayatollah? Bahais, whose faith is based on the idea that all Gods are one God and that we really are the world, are an insult to the “die for Allah is the highest goal” dogma of the Ayatollah’s peculiar Islamic freak show. So the Holocaust goes on, with a new cast performing the same old horror show.

Combat perpetual dwelling upon the negatives of life, I go to the movies. While a healthy preoccupation with reality is generally a positive character trait, the ability to suspend reason and float weightless (some would say airheaded) in a world of pure ideas, now that’s entertainment! The movies are a superior ritual, a chain that takes you away from your troubles, that’s entertainment! The movies. While a healthy preoccupation with reality is generally a positive character trait, the ability to suspend reason and float weightless (some would say airheaded) in a world of pure ideas, now that’s entertainment! The movies are a superior ritual, a chain that stretches across your whole life, providing a constant. While some films take you away from your troubles, others open up new ones. Seeing Places In The Heart brought me back to a time in my life I had long since forgotten.

In the mid-1950s, my family lived in the married housing barracks of a large midwestern university. The G.I. Bill had opened up education to the thousands of World War II veterans and it seemed that everyone was getting an education. An education: A ticket out, a ride to self reliance, a future. The married housing barracks were cramped and shabby but teeming with raw energy.

Grad students from all over the globe were crammed together trying to raise kids and make ends meet. There was hope then, even a child of six could feel the hope shared by so many in such close quarters. There was a beautiful world out there just waiting for all of us to parade into.

The Albrights lived next door. Gloria Albright was my age, her brothers Amos and Arlandet a year younger and older respectively. Mr. Albright was destined to become Dr. Albright, head of his department at Grambling University. But then he was just another grad student trying to get by. Gloria and I were “sweet on each other,” as they said in those days. Despite our affections, we often engaged in mock wars, with mud as the weapon. One day we organized a group mudball fight, boys against girls. On the boys’ side was David, whose parents had come over from China to get degrees and were now stranded by the Cultural Revolution. As the battle raged, one of the boys hit Gloria in the face. She got mud in her eyes and, look out, she was mad. So, Gloria began loading her mudballs with cinders. She aimed and fired, striking me on top of the head, opening up a nice cut which caused blood to squirt in regular rhythm. Soon I was surrounded by hysterical people who rushed me off to the emergency room. My t-shirt was all red but after seven stitches I was fine. I went home with grown-ups buzzing around me.

When I got home, Gloria was there waiting. She was sorry. We left the house and went out to play. We pretended we were husband and wife, I the sick husband and her the dutiful wife. Soon we were called away by our respective parental units. I went with my mother to a gathering of kids and mothers, Gloria went home to eat. Because of my injury, I was told to stay in and rest while the other kids got to go back out and play. From the room where I rested I heard the mothers arguing.

My mother was taking some heat for letting me play with the Albright kids. I heard the word nigger for the first time. I heard that Gloria and I should never have been allowed to become so close because we would never be able to get married. Married! At age six? My mother was angry with the others and pulled me out of the place, leaving without saying goodbye to the others. We both cried on the short walk home. Like some hideous virus, the simple awareness of racism had washed over me and I would never be the same.

The mudball fights became a topic of conversation and a source of controversy. Being called a “nigger lover” and taunted by the twentysome kids did little for my confidence. I stayed away from the playgrounds. Gloria and I drifted apart in the last few months before we moved. Many of our friends were there to say goodbye as we set sail in our Lime green 1954 Studebaker. Gloria didn’t come around to say goodbye. The last I saw of her she was alone on the playground across from married housing, swinging high on the swingset, as high as she could go, then letting go and flying through the air, laughing and screaming simultaneously, her long brown legs covered with mud, her clothes covered with grass stains. She was beautiful.

Thanks to Joe Sumps, thanks to the doctor from Capetown who was the only white medic at the Jimmy Cliff concert, thanks to Ricky in D.C., Richie and Angel in SF, and thanks to my mother for helping me remember that it’s all music. Happy jazzfest!
New Orleans Jazz in Chicago: Part II

January 29, 1919: The U.S. State Department proclaims the Eighteenth Amendment to the U.S. Constitution ratified, an amendment which prohibits the "manufacture, sale, or transportation of intoxicating liquors..." within the United States. January 16, 1920: The amendment goes into effect. Months later Johnny Torrio sets up his liquor rackets, becoming the father of organized crime.

It's the Twenties. Prohibition is in effect. Chicago is hot. And King Oliver's band, with Louis Armstrong just up from New Orleans, is on top.

By the mid-Twenties, when fine white musicians are trying to swing, backing up vocalists or lines of female dancers. By 1922, a year after he recorded in 1926 by the time, some say this band was the finest in Chicago only to come back big on the "beach and on the bun." "Wasn't no money going to get me to leave New Orleans but King Oliver," Armstrong said in an interview with Richard Meryman.

"All my life was wrapped around Joe Oliver. I lived for Papa Joe. So his calling me was the biggest feeling I ever had musically."

Lil Hardin, the band's piano player, remembers Oliver told her he wasn't going to give Armstrong the chance to outshine him. She needed to have worried. Armstrong never did. Joe Oliver, said Meryman, "Whatever Mister Joe played, I put my notes to it trying to make the sound as pretty as I could. I never blew my horn over Joe Oliver at any time unless he said, 'Take it!'"

It is impossible for those of us who have never heard this band in person to know what their music was really like, for their records — cut in 1925 — are barely a shadow of what that live sound was. The recording equipment of the day was acoustical, not electrical, and musicians had to gather around one large megaphone and blow. The sounds we now hear — those that managed to get picked up — are tinny and covered with an overlay of static.

"So," Lil Hardin said, "they moved Louis way over in the corner... he never said, 'Take it!'... Louis was... well he was at least 12 or 15 feet away from the band... Louis was, well he was at least 12 or 15 feet from us on the whole session!"

It's the Twenty.

Lil Hardin said, "Why is there so little Armstrong on these records? Well, with Armstrong right next to Oliver, it's hard to hear him. That's why recordings of Armstrong's playing..." "What did Armstrong say?" "Van's recording of Armstrong's playing..." "So," Lil Hardin said, "they moved Louis way over in the corner... away from the band... Louis was, well he was at least 12 or 15 feet from us on the whole session!"

The musicians in Oliver's band were masters of ensemble playing. That does come across on these 1923 recordings. The polyphony is tight, the sound is dense. Compare this with the 1922 recordings on which Johnny Dodds is the clarinetist and the difference is clear. Oliver's group is no pick-up band. The harmonic interweavings of the horns and clarinet show these..."
men were attuned to each other, responsive to one another's work.

The 1923 group eventually broke up, Lil Hardin said, because "Johnny Dodds found out that Joe had been collecting $55 for each member of the band, while he had been paying us $75!" The Dodds brothers threatened to beat Louis up, which prompted Oliver to start tooting a gun to work. Finally everyone quit except Louis, who idolized Oliver. Finally he had been collecting $95 for each of us to record for the Okeh label, recordings which show up, Lil Hardin said, because yet another development had occurred in jazz. But that will come later.

Meanwhile, a group of young white musicians, some from New Orleans and some from the Chicago area, had teamed together to form a band for the Friar's Inn, a classy club in Chicago's Loop, at Jackson and Wabash. First known as the Friar's Society Orchestra (the name denoted class) they later switched their name to the New Orleans Rhythm Kings. Among them were George Brunies (later Brunis) on trombone, Paul Mares on cornet, and Leon Rappolo on clarinet. They too, say many old-time Chicago musicians who were around to hear them, played with a beat.

But their recordings, made in 1922 and 1923, show a very different spirit from the Oliver or Keppard cuts. Almost always, whether they are playing an up-tempo swing piece like "Clarinet Marmalade" or a blues number like "Mr. Jelly Lord," that indefinable something, that gut feeling, is lacking. "Clarinet Marmalade" comes across as a nice piece of talented playing, but superficial. "Mr. Jelly Lord" comes closer, but still misses. Jelly Roll Morton, however, thought well enough of them to record with the group on their last session in 1923 — the first racially mixed recording date ever.

Yet it was the NORK that first inspired many young white musicians. The Austin High Gang — Jimmy and Dick McPartland, Bud Freeman, Frank Teschemacher and others — got their first enthusiasm for jazz from listening to the NORK. "We idolized the New Orleans Rhythm Kings," said Bud Freeman, "because the style of the music in those days — black and white — was pretty corny — for want of a better word. I mean it didn't swing. It was just melodic line playing. Nothing creative about it.

But this playing of the New Orleans Rhythm Kings was a complete departure from anything we'd ever heard, and so we were fans of that feeling, is lacking.

Bix Beiderbecke was another young white musician who had first been inspired by the NORK and later by King Oliver's Creole Jazz Band. He had grown up in Davenport, Iowa, and had attended Lake Forest Military Academy, located in 1923 when Beiderbecke joined the Wolverine, he was an unknown. The next year, when they cut their first records, his work caused as much a splash among jazzmen as Armstrong and Oliver's had.

Next month: More Armstrong, Bix, and the Austin High Gang.

---

From the New Orleans Jazz and R&B Dictionary

Let · sure land · ing (lezh · ser land · ing) n.
1. A record / tape / CD store with extensive stock in New Orleans R&B, jazz, blues, reggae, popular, Cajun, etc. 2. The record store where people in New Orleans bought their first LP's by Professor Longhair, The Neville Brothers, James Booker and Wynton Marsalis. 3. Where most music lovers prefer to shop.

---

Cheap Thrills — Sale —
Classical — Audophile — Reggae Imports — Jazz — Cut Outs
25% - 75% OFF

Leisure Landing Live — Woodenhead — Friday, May 3 — 3:30 P.M.

For a complete selection records — tapes — compact discs
5500 Magazine — 895-8713
Open seven days a week

May 1965/Wave/Length 15
RHYTHMATIC

Old Sounds, New Sounds

Africa's drums replaced by electronic machines takes some getting used to.

With the full range of sounds from Africa's many drums, and the percussive style of the musicians playing electric instruments, it seems superfluous, maybe almost sacrilegious, to build African songs around someone mindlessly slapping out a beat on simmons (electronic) drums. Yet, several recent releases show that, well done, this experimentation provides the perfect bridge between rap and some forms of African pop, thereby making it more accessible to many more people. I'll admit I still haven't come to terms with the fashionable overuse of simmons drums, and I immediately went on the defensive when I first listened to "Madiba," by Foday Musa Suso and his band, Mandingo, an album that takes this approach. After repeated listenings, however, my attention is arrested not by those simmons drums but by the beautiful melodies floating above every rhythm track and by the virtuosity of Suso on the finger piano (kalimba) and on two percussive, banjo-like instruments called a kora and a dousongoni. This is an album for listening and dancing.

Suso's residence in the U.S. along with production work by Bill Laswell account for the many Western influences in the music, but the instrumentation (minus simmons drums) and music can be traced to the Mandingo people of Gambia, Suso's homeland. Especially beautiful are "Kanaala" and "Dewgala," and I love the way "Muso" skanks along. On two other cuts, special guest Herbie Hancock lays down some extra rhythms on synthesizer that funkify things a bit.

Much further along in its New York approach to African pop is the 12 inch single of "Abele Dance" by Manu Dibango of Cameroon. In fact, this one has all but forgotten its roots, and for this reason has stirred up ire in some lovers of real African pop, concerned that casual listeners might get the mistaken impression that this is indicative of the music coming out of Africa. Granted, neither of these aforementioned records are such, but this doesn't stop them from being some great music.

For those who want to try the best of these, go for either the Mandingo album or "Papa's Land," a rather bizarre 12 inch single by Sonny Okosun. This one is on B's Records, the label responsible for the soca music explosion in the States, with great calypsonians and soca artists like the Mighty Sparrow. Apparently the tunes were recorded during Okosun's first U.S. tour back in 1983, and it features an all-out soca treatment of "Papa's Land" that unfortunately is nothing more than a novelty. But "Papa's Land," the B-side, is a hit with its funky beat and insistent demand that "we want to know who owns Papa's Land" (Africa). Okosun uses this dance beat as a forum to press his point that not even Africa is owned by Africans. Although his reasoning is a bit simplistic, the sentiments of the message are sadly valid and are coincidentally echoed and elaborated on by Jamaican poet Mutabaruka in the April issue of the Reggae and African Beat. In response to a statement that Rastafarians are escapists because of their desire to go back to Africa, he replies: "... our destiny, our aim is centered in one place. You see, the power is the issue of land. Land is power... black people in England don't have power because they can't control land in England and that goes for anywhere black people find themselves. The only place that black people can say is truly theirs is Africa, and we still don't control that either."

"Papa's Land" is not the only recent release that has made use of a great dance beat to catch the listener's body and send a message to the head. Out of London and the Mad Professor's Aruna Dub Station comes "Kill the Police Bill" by res-
REVIEW

The Beat Farmers
Tales of the New West
Rhino/RN1.RP83

The Beat Farmers are playing under the influence and they're not afraid to show it. Tales of the New West has a sprawling range of American roots that borders on the epic, roots that are honed and twisted and mixed and superimposed and coated with a lunatic energy that produces one of the best new albums of the Eighties.

It doesn't take long to figure out what kind of influence the Farmers (Jerry Raney, Country Dick, Rollo, Buddy Blue) are cultivating. The legends of Elvis Presley, Hank Williams, Buddy Holly, Sam and Dave, Woody Guthrie, Bob Dylan and Creedence Clearwater Revival, among others, pop up throughout the album, twisted into a classic and weird four-barrel, blown-speaker, giddy monster-bronco album of neo-American rock 'n' roll.

The sprinting guitars, bashing drums and woaling vocals successfully capture a variety of American musical traditions—rock 'n' roll, punk, country/western, blues and rockabilly—and fuse them into a powerful style that transcends role imitation and offers an impressive and highly listenable assortment of songs.

The album spans an area as wide as its influences, from "Bigger Stones," a sharp and rowdy rocker, to "Where Do They Go," a gentle ballad about the MTV generation, and "Showbiz," a mean blues tune complete with harmonica and fuzzy sax. "Lost Weekend" pays homage to Hank Williams and all that he spawned, with wailing bluegrass vocals and lyrics to match.

"My hands are sore and there's lumps upside my head / some teenager girl is sleepin' in my bed / and I don't lie down quick, I believe that I'll be sick / repentance for another lost weekend."

"There She Goes Again," "Reason to Believe," and "Never Goin' Back" are rousing and funky covers of Lou Reed, Bruce Springsteen and John Stewart songs, and "Selfish Heart" is a high-speed howler that would do Jerry Lee Lewis proud.

Tales of the New West doesn't slow down on the hairpin and is not for the frail of heart: the Beat Farmers have stripped down the history of American music and juiced it up by their own devices, with unique and excellent results—Lou Berney

John Fogerty
"Old Man Down the Road"
b/w "Big Train From Memphis"
Warner Brothers 29100

After nearly ten years in retirement, John Fogerty has greeted 1985 with the release of this new single, from the chart-topping, long-playing album, Centerfield (WB25203). For those familiar with Fogerty's work as singer and songwriter, and rockabillly and fusion with Creedence Clearwater Revival (CCR) and his two solo albums, the music on his new record will be familiar.

John Fogerty wrote his own version of "Bad Moon on the Water" and "California Dreamin'" and the Grateful Dead were indulging in psychedelic
Woodenhead Live

The second album from
Woodenhead

is now available on:

**RECORD RELEASE PARTY AT JIMMY'S**

FRIDAY APRIL 26TH

with special guests Scott Detweiler and Organized Noise, and John Rankin

OTHER MAY APPEARANCES

**WED 1: Peppy's, Baton Rouge**

FR 3: Leisure Landing

**FR 16: Jimmy's**

**WED 15: George St., Jackson Ms.**

**THU 16: Moonshadow, Atlanta Ga.**

**FRI 17: The Nick, Birmingham AL**

**SAT 25: Free School Benefit**

NEW MUSIC FROM NEW ORLEANS

101 REASONS TO BUY AT WERLEIN'S—
One of the SOUTH'S LARGEST, MOST COMPLETE MUSIC STORES

1. AB Systems

2. AKAI

3. Albembe

4. Anvil

5. Applause

6. Arbor

7. Aquarian

8. A & S

9. Atlas

10. Barcus Berry

11. Bit One

12. Bond

13. Boss

14. Calato

15. Galzons

16. Carroll Sound

17. Casio

18. CB-700

19. Cosmic Percussion

20. Crumar

21. DeArmond

22. Dean Markley

23. DiMarzio

24. Dobro

25. Electro/Westone

26. Electro Voice

27. Epiphone

28. ETA

29. Farralane

30. Fender

31. Fostex

32. Furman

33. Gibson

34. Gon Bops

35. Gretsch

36. Guild

37. Hofner

38. Höfner

39. Hondo

40. Hot Spot

41. Humes & Berg

42. Ibanez

43. Kahler

44. Kable King

45. Korg

46. Kramer

47. Latin Percussion

48. Bill Lawrence

49. Lowden

50. Ludwig

51. Marshall

52. Mako

53. Martin

54. Moog

55. Morley

56. Multivox

57. MXR

58. Nady

59. Numark

60. Ovation

61. Paiste

62. Passport

63. Peavey

64. Petermon

65. Peavey

66. J. P. Player

67.实现了

68. Pro Mark

69. Rapco

70. Remo

71. Rhodes

72. B.C. Rich

73. Rickbacker

74. Rockman

75. Roland

76. Roland Sound

77. Floyd Rose

78. Ross

79. Rogers

80. Samson

81. Seiko

82. Schaller

83. Peavey

84. Shure

85. Sigma

86. Simmons

87. Simon & Company

88. Solid Supports

89. Sony

90. Suzuki

91. Tama

92. Takamine

93. Techstar

94. Ultimate Supports

95. Washburn

96. Whirlwind

97. Wurli

98. Yairi

99. Yamaha

100. Zildjian

101.—LOW MONTHLY PAYMENTS*

We Carry Our Own Accounts

IN GREATER NEW ORLEANS:

- 605 Canal Street, Downtown 524-7511
- 162 Canal Street, Metairie 524-7511
- Oakwood, Gretna, LA 524-7511
- Plaza, Lake Forest East N.O. 246-6300

* CREDIT PERMITTING

ALSO IN:

- Baton Rouge, LA 71701 524-7511
- Biloxi, MS 36212 W. Beach 365-4170
- Jackson, MS 39217 E. Capitol 533-5517

AMERICAN EXPRESS

18 WAVELENGTH/MAY 1985
Be an Easy Rider
Take RTA to the Jazz & Heritage Festival

Say NO to traffic jams, parking hassles, added expenses, and headaches! RTA gets you to the Jazz & Heritage Festival relaxed and ready to enjoy the day.

Check the map to find which of four convenient routes will get you to the Fair Grounds Race Track for the celebration.

FOR LATEST ROUTE & TIME INFORMATION CALL 569-2700

REGIONAL TRANSIT AUTHORITY
Internationally acclaimed as one of the great soul stylists, Aaron Neville remains an enigmatic and private man.

by Macon Fry

Aaron Neville is at once the most foreboding and enigmatic figure on the New Orleans music scene. I was relatively certain of this when first I met him pushing a broom at the Uptown Youth Center (where he is on the board of directors) and my eyes fixed on the two tattoos, a dagger on his right arm and a cross on the left. Four hours later when I heard him sing “Home On The Range” on the Riverboat President I was sure. Possessing a physique fearsome enough to back an audience against a wall, Aaron instead hushed them and held them spellbound with one of the sweetest voices in souldom. After nearly thirty years performing, Aaron Neville remains the brooding and sensitive presence in the lively Neville tribe.

Although Neville gained short-lived notoriety in the Sixties with the regional hit “Over You” and the chart-topping single “Tell It Like It Is,” it is his performances with the Neville Brothers that have earned him international recognition as one of the vastly underrated soul stylists of the past two decades. In 1982 he was selected one of Penthouse Magazine’s “Top Male Rhythm and Blues Performer of the Year” on the basis of his two ballads on the Nevilles’ Fogo On The Bayou album. Since then performers as varied as Elvis Costello, Bette Midler, Keith Richard, and Linda Ronstadt have praised his gentle stylings.

Neville’s vocal style borrows more from the vocal group and spiritual traditions and the “cowboy singers” than the R&B sounds emanating from New Orleans in the Fifties and Sixties. In fact, Aaron’s singing has little to do with the rollicking spirit and second line rhythms that have been dubbed the “New Orleans sound.” At the backbone of his style remains a mellifluous tenor, wavering perhaps in tone and volume but never in intensity, and an ability to break words into sounds so pure they transcend literal meaning. It is a style indebted to Pookie Hudson and Sam Cooke. Like Hudson’s and Cooke’s, it is a style reflecting emotions of the deepest kind.

Neville is quick to credit both Hudson (whose Spaniels hit with “Goodnight, Sweetheart, Goodnight,” in 1954) and Cooke as important influences. While his vibrato is derived from Hudson’s tremulous tenor, his mellismatic knack for stretching words and syllables for dramatic impact is rooted in the gospel stylings of Cooke. “I was into spirituals and Sam Cooke was my favorite,” Aaron recalls. “I got turned on to him the first song he made with the Soul Stirrers; it was a thing called ‘Any Day Now’ and I’ve been singing it ever since.”

Allen Toussaint offered a more special appraisal: “His style is unique… the way he’ll take one word and do so much with that one word is similar to what Handel used to do. Even though that’s a strange correlation, Aaron can in a very classic sense take one word and with the way he repeats it over and over can build on it.”
aron Jason Neville, the third oldest of the musical Neville brothers, was born January 24, 1941, in uptown New Orleans. His mother was a dancer and his father a stevedore. Before his first birthday his family moved to the Calliope housing project. "I was a cowboy as a kid," Aaron remembers. "I had the fastest mopstick in the projects. You see the mopstick, that was my horse Kimo. I used to listen to the cowboy singers on the radio. I grew up on The Sons of the Pioneers, Gene Autry, and Roy Rogers, with the yodeling and stuff."

When Aaron wasn't home on the range, he was singing his way into basketball games and movies. "My favorite song was 'Wheel of Fortune,' that and 'Mona Lisa,' I used to sing 'Pretend' by Nat King Cole and get in free to whatever was happening at Rosenwald Gymnasium."

Aaron's uncle, George Landry (later to found the Wild Tchoupitoulas) was a piano player. It was on his piano that brother Art and later Aaron learned to play. Without instruments of their own, the brothers made most of their music on street corners. "Art and 'Izzy Coo' (Junior Cougarten) were another influence on my singing. They had a vocal group that used to sit out in the park and sing doo-wop and I used to harmonize with them."

The Neville family moved from the Calliope project to the uptown neighborhood where the brothers still live in time for Aaron to enroll at Samuel Green Middle School. The move had little effect on Aaron's singular musical sensibilities. While his classmates were grooving to Fats Domino and Lloyd Price, Aaron was just discovering the wondrous sounds of Pookie Hudson and by the time he began classes at Cohen High School he had put together his own doo-wop group. "You would find me in the bathroom there (it had nice acoustics) and we'd be harmonizing doing the Spaniels and Flamingoes."

Neville's first professional appearance came in 1956 with the Avalons, a band assembled by Solomon Spencer, the music teacher at Cohen. In their first show on the midway at Lincoln Beach, Aaron sang and played piano on a mixture of R&B favorites. Meanwhile he moonlighted at weekly appearances in the French Quarter. "We played the Driftwood Lounge at the corner of Toulouse and Bourbon," recalls Aaron. "It was an all-blind band: Art Jones on bass, Boy Blue on tenor, and Little Snooks Eaglin on guitar. I was on piano and sang."

Neville graduated from high school in 1958 and spent most of 1958 and '59 "rough riding" around town. He filled in for Art (who had enlisted in the Navy) on piano and vocals with the popular Hawkettes, got married, and did six months for auto theft. He emerged from the period with a tattoo of a dagger on his cheek, the beautiful ballad "Everyday" (written in parish prison) in hand, and a record deal with Joe Banashak's Minit Records. Aaron's first record for Minit, "Over You," was a regional hit and reached 21 on the national R&B charts in October 1960. While "Over You" with its playful rhythms got airplay, it was the somber "Everyday" with its despairing vocals ("Everyday along about three, I'm dreaming of the day that I'll be free") that set the tone for most of the fourteen Toussaint-Neville collaborations to follow.

"Every song I wrote for Aaron was especially written for him," Toussaint explained. "There are few folk who inspire their own suit or dress... Aaron led me into his personality as far as singing with 'Everyday,' a song that Aaron wrote. It sort of dictated some of the better places for Aaron to be vocally. You can change the story, but that's where Aaron felt really great as far as manipulation of melodic lines and phrases."

Following the release of "Over You," Aaron toured both coasts with Larry ["Bony Maronie"] Williams, sharing the bill with performers like Jackie Wilson, Little Richard and James Brown. Aaron would typically sing two or three songs with backing from Williams' band but recalls, "There were times when Larry would have two gigs or couldn't make one and I'd be him!"

(Clockwise from left): Aaron in grade school. Aaron, married and graduated, 1959. Aaron on the road in Florida after 'Tell It Like It Is' High school, the Fifties. Family photo from Jazz Fest 1974: Joel, Aaron, daughter Ernestine, son Ivan, son Jason (Aaron Jr. not pictured).
When Aaron returned to New Orleans he played occasional gigs with either the Hawkettes backing or as part of a package of local acts and found odd jobs during the day. He was also back and forth between New Orleans and Los Angeles during 1962 and 1963. His friend Larry Williams was living and recording in L.A., and Aaron hoped to secure a record deal there, but found himself hamstrung by contractual obligations to Joe Banashak.

In 1965 Aaron had been out of the studio for two years when Lee Diamond approached him with a song he had written with George Davis. Although unenthusiastic about the song, Aaron agreed to record it as the first release on Davis' and Red Tyler's Parlo label.

"Tell It Like It Is" reportedly sold 40,000 copies in New Orleans the week it was released, by December 1966 it had topped the R&B charts and in March 1967 it rose to Number 2 on the pop charts, earning Aaron a gold record. Sandwiched between "Snoopy Versus the Red Baron" (1) and "I'm a Believer" (3), Aaron's pleading ballad was an anomaly on the charts. Its great strength was the hip lyrics that Aaron delivered airily over Red Tyler's dirge-like sax.

The success of "Tell It Like It Is" prompted the hasty release of an album on Parlo, the reissue of his Minit sides on an LP, and two more Parlo singles, the first of which, "She Took You For A Ride", reached Number 97 on the charts. Aaron toured the states and Canada on the strength of his hit, backed by Art, Leo Nocentelli, George French and Smokey Johnson. The engagements included a tour with Otis Redding, but the zenith of Aaron's success came with his appearance in New York at the Apollo Theater "Showcase of the Stars" which was held over for two weeks!

Aaron's failure to realize much financial gain or longstanding popularity following "Tell It Like It Is" has been the subject of much speculation. Some people close to him at the time believe that the tattoo of a dagger on his cheek and the image implied caused him to lose a television spot with Frank Sinatra and a Dick Clark appearance.

Neville is not convinced, though; "That's all just rumor," he claims, "I never was supposed to go on Dick Clark. The tattoo, you can hardly see it... what happened was a lack of business knowledge. The record company folded up and became bankrupt and there was a lot of mess after that. It just goes to show, the industry in New Orleans just didn't have the right people!"

When the two follow-up singles on Parlo died quietly and a third record on Safari produced by George Davis did nothing, Aaron joined with brothers Cyril, Art and Charles to form the Neville Sounds. During early 1968 the brothers played a regular show at the Nitecap on Louisiana Avenue and earned a reputation as the hottest act in town. Later that year when they were offered an opportunity to play the Ivanhoe in the French Quarter, Art and Charles split to form what would later become the Meters. Aaron and Cyril enlisted the help of Sam Henry, Richard Amos, Robert "Bullfrog" Drummond, and Eugene Syngal and continued to play "hits from the radio" at the Nitecap, calling themselves The Soul Machine.

In 1969 Aaron renewed his partnership with Allen Toussaint, who had teamed with Marshall Sehorn to form SeaSaint Enterprises. Again Toussaint cast Aaron in a slow soul groove, but the material was more pop, as was the production. Despite some fine performances by Aaron, the records sounded hastily produced and did nothing to further his floundering career. After three stillborn records on Bell, Aaron went to Nashville with The Soul Machine, then on to New York to stay with brother Charles and pursue a record deal. As he had in the past, Aaron found himself hamstrung by contractual obligations (this time with SeaSaint) in New Orleans.
Aaron returned to New Orleans in 1972 to dub vocals onto an instrumental backing that Toussaint had recorded in Atlanta. The resulting record, "Hercules," was Aaron's grittiest performance since Parlo and had a funky sound similar to Marvin Gaye's "Whatt's Goin' On?" Despite the contemporary sound of the new record (it was later recorded on an album by Boz Scaggs), it sold poorly and Aaron slipped back into the obscurity of the New Orleans waterfront, where he continued to work as a longshoreman with only infrequent gigs at the Club Alhambra.

In 1976, the four Neville brothers met in New Orleans to record an album with the Wild Tchoupitoulas, the black Indian tribe founded by their uncle, George Landry (Big Chief Jolly). "We had been planning on getting together for years," relates Aaron. "The Tchoupitoulas session just brought it about!" In the following year the Neville Brothers put together a live show combining the funkiness of Art's Meters, the Indian rhythms of Cyril, and the sensitive ballads of Aaron.

There is no need to repeat the Neville Brothers' story here. The band's live performances and growing cult status have kept Aaron in work for the last six years but have also been a source of frustration. "You know, it's a hard gig playing with the Neville Brothers," explains Aaron. "As much as I want to sing I only do two or three songs, you know!"

While the Nevilles' live performances have given Aaron limited outlet for his vocalese, the funkiness of Art's Meters, the Indian rhythms of Cyril, and the sensitive ballads of Aaron. "The band's albums have allowed him to record with greater artistic control. "When I recorded those early records they tried to tell me to sing it straight and not do the yodels. In my heart I always wanted to do that sweet, pretty stuff... 'Arriane' and 'Mona Lisa' are the records I'm most happy with. Elvis Costello called Aaron Neville's voice "like listening to an instrument" but after nearly thirty years performing it is his spirit of endurance and faith that gives me the feeling that his fortunes may not be decided by the success of the Neville Brothers. Neville says, "I feel like my voice has got something in it. You know, when I was thinking I was ready to give up, something would tell me there's something special about this. People tell me, 'Man I wish I could tell you what it do to me to hear you sing! I say, I wish I could tell you what it do to me to be able to do it.' It's a spiritual thing. It's brought me through some down-in-the-dungeon times. You dig? When everything seems like it's about to fall to pieces, it says 'no man, you got to hold up!'"
BLUE NOTE'S BACK

$5.99 LP or Cassette

KENNY BURRELL
GROVER WASHINGTON JR.
TOGETHERING
WITH RON CARTER
JACK DE JOHNNETTE
RALPH MACDONALD

CHARLES LLOYD QUARTET
A NIGHT IN COPENHAGEN
WITH
MICHEL PETRUCCIANI
BOBBY McFERRIN

STANLEY JORDAN
MAGIC TOUCH

ALTERNATE TAKES
CLIFFORD BROWN

A NIGHT AT
BIRDLAND
ART BLAKEY

THELONIOUS MONK
VOLUME 1

HORACE SILVER
SONG FOR MY FATHER

GEORGE RUSSELL
& THE LIVING TIME ORCHESTRA
THE AFRICAN GAME

STANLEY TURRENTINE
STRAIGHT AHEAD
WITH
GEORGE BENSON
RON CARTER
LES MCCANN
JIMMY SMITH

THE FINEST IN JAZZ SINCE 1938
BLUE NOTE.

THE FINEST IN JAZZ SINCE 1938
BLUE NOTE.

THE FINEST IN JAZZ SINCE 1938
BLUE NOTE.
MILES & WYNTON ON SALE

These CBS LPs & Cassettes

$5.99 Each

MILES DAVIS
DECOY

WYNTON MARCIALIS
THINK OF ONE
Including: Melancholia/My Love/Good-Mohe-King/The Bell Ringer/What Is Happening Here (Now)/

MAXIMUM JAZZ FROM PSI

$6.99 LP or Cassette

PERPETUAL GROOVE

M'BOOM
COLLAGE
The famous people listed below are:

☐ A. Among the greats of Jazz.

☐ B. Among the many fine artists who license their music through BMI.

☑ C. All of the above.

Muhal Richard Abrams
Nat Adderley
Manny Albam
Mose Allison
Gene Ammons
Kenny Barron
Alvin Batiste
George Benson
Carla Bley
Paul Bley
Jane Ira Bloom
Joanne Brackeen
Anthony Braxton
Bob Brookmeyer
Ray Brown
Dave Brubeck
Ron Carter
Leon Ndugu Chanler
Don Cherry
Arnett Cobb
Billy Cobham
John Coltrane
Larry Coryell
Ted CURson
Miles Davis
Jack De Johnette
Paul Desmond

Paquito D'Rivera
Bill Evans
Gil Evans
Jon Faddis
Art Farmer
Wilton Felder
Rodney Franklin
Stan Getz
Jimmy Giuffre
Dexter Gordon
Dave Grusin
Charlie Haden
Lionel Hampton
Herbie Hancock
Barry Harris
Eddie Harris
Jimmy Heath
Percy Heath
Joe Henderson
Wayne Henderson
Stix Hooper
Freddie Hubbard
Milt Jackson
Illinois Jacquet
Keith Jarrett
Budd Johnson
J. J. Johnson
Ryo Kawasaki
Rahsaan Roland Kirk
Lee Konitz
Yusef Lateef
Hubert Laws
John Lewis
Ramsey Lewis
Dave Liebman
Chuck Mangione
Adam Makowicz
Lyle Mays
Jackie McLean
Pat Metheny
Chuck Mingus
Thelonious Monk
James Moody
Sy Oliver
Jimmy Owens
Eddie Palmieri
Charlie Parker
Art Pepper
Oscar Peterson
Sun Ra
Max Roach
Red Rodney
Sonny Rollins
Roswell Rudd

George Russell
Joe Sample
Pharoah Sanders
Mongo Santamaria
Shirley X. Scott
George Shearing
Archie Shepp
Wayne Shorter
Jabbo Smith
Lonnie Liston Smith
Sonny Stitt
Ira Sullivan
Cecil Taylor
Clark Terry
Jean "Toots" Thielemans
Charles Tolliver
Brian Torff
Stanley Turrentine
McCoy Tyner
Miroslav Vitous
Cedar Walton
Frank Wess
Ernie Wilkins
George Winston
Phil Woods
Lester Young
Joe Zawinul

Wherever there’s music, there’s BMI.
Break away to refreshing taste.

Come up to Kool.

SATURDAY, APRIL 27

Stage 1
12:30 - 1:30 - Wolfer Paytro & Ballet Fili
2:00 - 3:00 - Gary Brown & Feelings
3:30 - 4:30 - Bar-Kays
5:00 - 6:00 - Irma Thomas & The Professionals

Stage 2
12:15 - 1:15 - Hector Gallardo & His Songbirds
1:30 - 2:30 - Troy L. Deramus & His Country King Show
3:00 - 4:00 - Cinton Cherry & His Red Hot Louisiana Band
4:30 - 5:30 - A-Train

Stage 3
12:00 - 1:00 - Bary Lee & The Jump-Streeters
1:30 - 2:30 - Bobby Blue Bland
2:30 - 3:30 - Martha Reeves
4:00 - 5:15 - Bevry Spelman, Lee Allen, Tyler & Smokey Johnson

Festival Tent
12:00 - 12:45 - Dillard University Jazz Ensemle
1:00 - 2:00 - Woodend
2:15 - 3:15 - Ramsey McLean & The Survivors
3:30 - 4:30 - Larry Coryell & Emily Remler
4:45 - 5:45 - Leo Kottke

Economy Hall
12:00 - 1:00 - Kid Sheik & His Storyville Band
1:15 - 2:00 - Cousin Joe
2:15 - 3:00 - Pister Sisters
3:15 - 4:15 - Tribute to Sidney Bechet with Willie & Joanne Horace
4:30 - 5:30 - Terrence Blanchard & Donald Harrison Quintet

RHODES/WYLD GOSPEL TENT
12:00 - 12:40 - The Wimberly Family
12:45 - 1:25 - Macedonia B.C. Youth Choir
1:30 - 2:10 - St. Luke A.M.E. Gospel Choir
2:15 - 2:55 - Franklin Avenue B.C. Choir
3:00 - 3:40 - N.O. Spirituals
3:45 - 4:25 - Dimensions of Faith
4:30 - 5:10 - Regular B.C. Choir

WDSU/Pizza Hut Kid's Tent
12:00 - 1:00 - Lusher Elementary School Choir
1:00 - 2:00 - James "Mr. Magic" Williams
2:30 - 3:00 - Evangeline Armstrong
3:30 - 4:00 - Ladies of Dance Ensenada
4:00 - 5:00 - New Orleans Free School Village

PARADE
3:00
Chosen Few Brass Band
Ladies 2ulu
The Jammers

---

EVENING CONCERTS

FRIDAY, APRIL 26, 1985

MILES DAVIS/WYNTON MARSALIS
Theatre of Performing Arts - 7:30 P.M. & Midnight
Miles Davis Band: Al Foster, John Scofield, Darryl Jones, Robert Irving, III, Bob Berg & Steve Thorton.
Wynton Marsalis Quartet: Branford Marsalis, Charnette Moffet, Kenny Kirkland, & Jeffrey Watts.

JAZZ & FILM THE NEW GENERATION
Proost's Club Alhambra - Midnight
Performances on Film: Miles Davis, Charlie Parker, B.B. King, Big Joe Turner, & Lester Young.

SATURDAY, APRIL 27, 1985

THE STAPLE SINGERS, ALLEN TOUSSAINT, THE DIRTY DOZEN BRASS BAND
Riverboat President - 7:00 P.M. & Midnight

JAZZ & FILM THE NEW DIRECTION
Proost's Club Alhambra - Midnight
Performances on Film: Thelonious Monk, Eric Dolphy, McCoy Tyner, John Coltrane, Cecil Taylor, Archie Shepp & Canonnball Adderley.

TUESDAY, APRIL 30, 1985

AN EVENING WITH SARAH VAUGHAN
Presented by Travel New Orleans, Inc.
Theatre of Performing Arts - 8:00 P.M.
SARAH VAUGHAN and Trio, plus Special Guest Ellis Marsalis

WEDNESDAY, MAY 1, 1985

SPYRO GYRA and The James Rivers Movement
Riverboat President - 9:00 P.M.

JAZZ AT STORYVILLE
The New Storyville Jazz Hall - 8:30 P.M.
Performing Live: "Kid Sheik" Colar, Joe Lonzo, Michael White, "Bucky" Charles, Sadie Peterson, Frank Parker, Stuart Davis, Caldonia Jazzband of Oslo, Norway & Riverboat Stompers of Italy.
Performances on Film: Kid Thomas Valentine, Frank Parker, Stuart Davis, Caldonia Jazzband of Oslo, Norway & Riverboat Stompers of Italy.

THURSDAY, MAY 2, 1985

GUITAR EXPLOSION - STEVIE RAY VAUGHAN and DOUBLE TROUBLE, ALBERT KING, "GATEMOUTH" BROWN
Riverboat President - 8:00 P.M.

JAZZ AT STORYVILLE
The New Storyville Jazz Hall - 8:30 P.M.

FRIDAY, MAY 3, 1985

FUNKIFY THE WORLD - THIRD WORLD, THE NEVILLE BROTHERS BAND, TANIA MARIA
Riverboat President - 7:00 P.M. & Midnight

SATURDAY, MAY 4, 1985

AY COOHER, BOBBY "BLUE" BLAND, BONNIE RAITT
Riverboat President - 7:00 P.M. & Midnight
CONCORD SPECIALS
$5.99 LP or Cassette
Entire Catalogue of Selections by Emily Remler & Tania Maria ON SALE

ORIGINAL JAZZ CLASSICS FROM FANTASY . PRESTIGE
Entire Catalogue
$3.99 Each

BILL EVANS TRIO
Sunday at the Village Vanguard

ABBEY LINCOLN
That's Him!

JOHN COLTRANE
Lush Life

MAIN FLOOR 897-5015
CLASSICAL FLOOR 897-5017

Pleasant at Magazine / New Orleans, Louisiana 70115
LOUISIANA FAVORITES ON ROUNDER

$5.99 LP or Cassette

CLARENCE GATEMOUTH BROWN
ONE MORE MULE

JIMMY ÅLUND
TURNING POINT

MARIA BALL
SOULFUL DRESS

BLACK TOP'S HOT

$5.99 LP or Cassette

SAM MYERS
ASON FUNDERBURGH

BLACK TOP
The Dukes of Rhythm

For a brief, sublime period between 1958 and 1960 the Dukes of Rhythm band held sway over the Bayou Lafourche area. Despite this local popularity, their original recorded output was pitifully small, with just one minor hit to their name—"Don't Leave Me Again" (Top Rank). English record man Bruce Bastin had since reissued the occasional Dukes of Rhythm track in his valuable "Legendary Jay Miller Sessions" series on Flyright, but in 1984 he struck a deal with tenor sax player Harry Simoneaux to release Harry's old tapes of the band in its prime. The ensuing album, The Dukes of Rhythm featuring Joe Carl (Krazy Kat 788), consisted of tracks from sessions cut at Jay Miller's famous Crowley studio and from a live gig at the College Inn, Thibodaux. The studio side does not seem to show the band at its best, although the Top Rank hit is included. However, the live side is something else! Here we have the only known example of a working South Louisiana band taped at a club performance during the height of the swamp-pop era at the turn of the Sixties. Brilliantly performed, the repertoire is fascinating, too, comprising as it does a healthy mix of New Orleans R&B and swamp-pop tunes of the day such as "Tell It Like It Is" (Eddie Bo), "Ooh Poo Pah Doo" (Jessie Hill), "For Love" (Lloyd Price), "Before I Grow Too Old" (Fats Domino/Bobby Charles), "Those Eyes" (Bobby Charles), and "Holy One" (Freddie Fender). Who can argue that those weren't good times!

Harry Simoneaux and vocalist Joe Carl were rightly thrilled at Bruce Bastin's enterprise—and it must be said, courage—in releasing the album. One afternoon last spring both men sat down in front of a recorder in Harry's Lafayette home to reminisce about the Dukes of Rhythm, recalling the hopes and disappointments of a band "trying to make it" in those heady, far-off rock 'n' roll haydays, at the same time giving much insight into the local music scene of the time.

Joe Carl now lives in Marrero on the West Bank, and works as an internal auditor in the Avondale Shipyard. He was born Nolan Duplantis in Houma on March 19, 1937, and during his youth liked "country, big bands, all types, knew all songs on 'Your Hit Parade'." (Harry's music career has been fully documented in my book, South to Louisiana—Pelican.) Says Joe, "I started a band when we were in high school, I graduated in 1955 in Terrebonne High. There was a group of people, Leroy Trosclair (sax), Norman LaBoeuf (guitar), Joel Authement (piano), Tommy Domingue (drums), and myself (vocal and trumpet). We started playing in the auditorium during our senior year in high school when we had breaks. We started just jamming, we were all members of the high school band and we started a group and we called ourselves the Domi-

"It was glorious, yes, fun. We were good, too."
Beaumont, a real popular group at the time; a black group Club and Roy said if we could play that sort of thing. To have him think enough of our little group really did well for quite a time, for four years.

"At one stage we were looking for a recording contract with Chess when Bobby Charles was recording 'I'm not sure about you, baby, only time will tell' at Cosimo's in New Orleans ['Time Will Tell', March 1956]. We were in the studio and we had an appointment to see the guy from Chess, I can't even recall his name [probably Paul Gayten]. He wanted to buy this 'You Broke My Heart' after we played it for him, for Bobby to record. We didn't sell it; we wanted to record it ourselves. That's why we went up there. He said, well, he just didn't have any room for another artist at that time, so we held on to the song [it is now included on the Krazy Kat LP]."

Their main local rivals were the Rhythm Kings, a group that performed at the Fun Pavilion, and was more solidly established than the Dominos. The George boys from Thibodaux were part of that group; it was a very good group.

"But the Dominos, we started playing all over the dammed state, LSU frat parties, even playing in East Texas — Beaumont, Port Arthur. That was 1956-57. We didn't have a booking agent; we just called and they'd say, 'Come play a job.' We were just hitting it hard, you know. Then after about three years, the Fun Pavilion started getting a bit slow, and we got Leroy Trosclair's brother in the group, Errol. He began sharing the load as far as vocalizing, and I concentrated a little more on my horn — the trumpet. It worked out real good!"

Latterly, while the Dominos were playing at the Fun Pavilion, the Dukes of Rhythm were in residence at the Welcome Inn, also in Raceland. The Dukes were another black group and were highly respected. They were lead singer Joe Barry and his drummer Sherry Rivet on drums, Hubert Bauddoin on piano, Cliff Fonseca on guitar, Bob Bess on bass guitar, and you [Harry]. Raoul Prado was also there on saxophone.

"The crowd at the Welcome Inn was an older group, 19 through 50 years old, as opposed to the teenage group at the Fun Pavilion, and was more influenced by country music. They preferred rock 'n' roll compared with the rhythm and blues and rock 'n' roll favorites of the Fun Pavilion group."

"In those days we took one intermission a night, it was about a 25-minute intermission, because we didn't do the stock work '43 and '45 as they're doing now, you know, 45-minute sessions. The people just wouldn't stand for it, they'd leave and they'd go to another club or they'd start a fight with you, telling you to get back on the bandstand. They came to dance and hear you. What was the real odd thing about it was the fact that we had to play every number twice. And if you didn't play it twice, they'd say, 'What did the hell you do that for? Don't you like the song, we were up here dancing!' I wonder where that started?"

Myself and Jivin' Gene, Rod Bernard, and we were doing the same thing. That was when Floyd and Ace功能性

Sherry Rivet on drums, Hubert Bauddoin on piano, Cliff Fonseca on guitar, Bob Bess on bass guitar, and you [Harry]. Raoul Prado was also there on saxophone.

"The crowd at the Welcome Inn was an older group, 19 through 50 years old, as opposed to the teenage group at the Fun Pavilion, and was more influenced by country music. They preferred rock 'n' roll compared with the rhythm and blues and rock 'n' roll favorites of the Fun Pavilion group."

"In those days we took one intermission a night, it was about a 25-minute intermission, because we didn't do the stock work '43 and '45 as they're doing now, you know, 45-minute sessions. The people just wouldn't stand for it, they'd leave and they'd go to another club or they'd start a fight with you, telling you to get back on the bandstand. They came to dance and hear you. What was the real odd thing about it was the fact that we had to play every number twice. And if you didn't play it twice, they'd say, 'What did the hell you do that for? Don't you like the song, we were up here dancing!' I wonder where that started?"

Explain Harry, "That is only a custom in South Lafourche as far as I know, 'cos when I moved to Lafayette they thought that was the silliest thing they ever heard.

"You'd get through playing a song, everybody stands on the floor, no clapping or anything, you'd just stand there like a bunch of statues and you start the song again. Some of those songs you really didn't like, when you repeated them you made them very short repeats."

Continues Joe, "I went to listen to your group [the Dukes of Rhythm] before I gave you a definite answer because the Dominos was a group I'd started and I didn't just want to drop out of the picture with them. But the fact they had Errol vocalizing... You guys had told me you were getting rid of Joe Barry and y'all asked me if I'd be interested to go with you. I really hadn't heard you before, and you were playing right across the bayou from us! After I heard the group I really decided that the group that was tightest and yet I wanted to be part of it. I made my good byes with the Dominos with no animosities or anything because they knew I was going to a better deal for myself and they in turn would be a smaller group by one man and they could book more jobs."

The scene was set for that first session, which was arranged after Harry Simononcex had written to Jay Miller in Crowley. Harry had retained Miller's letters on the subject, and they make intriguing reading (Mr. Miller has given permission for them to be reproduced). On March 11, 1960, Miller wrote, "Please be advised that I will be happy to audition you either by tape or in person, by tape would be possibly the less expensive and the easiest but in person usually is the most effec tive. I will, however, leave this up to you. I cannot impress on you too highly as to the importance of the material, as well as the artists. I trust that your band has good material." Then on March 24 he replied, "'Could you bring your band over on Saturday, April the 2nd for an audition and possibly a session, if the material warrants it. If so, please be here about 10:00 am so we can go over the songs."

Events continued to move quickly. After signing contracts on April 5, Jay Miller wrote again on April 12, stating: "Please be advised that the records by the Dukes of Rhythm will be released the first part of next year. Kindly inform all dealers and operators in that sector that the records will be available from: All South Distributing Corp., 630 Baronne Street, New Orleans, La. I will feel sure that the above distributor will do their best to help make the record a success, as they are the exclusive and solo distributor for this locality.

On May 3 he remarked, "It's good to know that the record is doing so well. Let's hope that it holds up!

The record in question was "Don't Leave Me..."
Again, originally issued on Miller's Rocko label but quickly leased to Top Rank through their local representative Leland Rogers — the Houston record man and elder brother of superstar Kenny Rogers. The song was written by Harry Simon, who recalls: "After Joe Carl joined the group I admired his singing very much, and I decided to write my first song patterned after something he might sound good on. I wrote it thinking of his style!"

At this point, Harry and Joe became quite excited at recalling the events surrounding their potential hit record. It is worth eavesdropping on their conversation:

**Harry:** "When we found out that Top Rank decided they wanted to release it, when I first got word of it, I told Joe: we thought we were instant millionaires. We were just jumping for joy, we were on Cloud Nine!"

**Joe:** "Harry was designated my agent because I recorded his song. And the other reason you were my agent, you were the only one that had a credit card — a Diner's Club credit card (laughs). And we ate at Commander's Palace when we went for an interview with WNOE, Jim Stewart. And we were making the rounds of the deejays in New Orleans..."

**Harry:** "We saw Poppa Stoppa..."

**Joe:** "Who was the other guy, was it Dan Diamond? They had some weird people at WNOE! Well, disc jockeys have to be weird, they talk to themselves all the time, they're living in a peculiar world!"

**Harry:** "That song got a lot of airplay in South Louisiana and Mississippi. Maybe Texas and Alabama..."

**Joe:** "I think it did well in the eastern part of Texas, like Port Arthur, Beaumont, in that area, Galveston"

**Harry:** "Now this song got you a date at the Municipal Auditorium in New Orleans..." [note Joe as a solo act, not with the Dukes of Rhythm]

**Joe:** "Yeah, there was a big rock 'n' roll show, they used to have it twice a year!"

**Harry:** "WNOE presented it, Jim Stewart was the host..."

**Joe:** "And it was a packed house, they put me on first. Back in those days they had the white show, then the black show. The white artists came on, and then the black artists came on. Now I was the first one to go on, and the headliner for our portion of the show was Frankie Ford with 'Sea Cruise!' And Tommy Ridgley was the lead act for the black show. Johnny Adams had a song out at that time, and his song was the hottest thing and I think he was the lead... 'I Won't Cry.' And Allen Toussaint was the musical director for the black portion of it, and Herbert Tassin, Bobby's brother, was the band director for the white portion of it. They had Mac Rebennack, Roland Stone, Stark Whiteman, 'Graduation Day'..."

**Joe:** "I opened with '24 Hours Of The Day,' it was a hell of a pushing number... I don't know why I love you, I don't know why I feel this way. And from five o'clock in the early evening to six o'clock..." I'd accent that when the band came in, 'Owwe.' And then I did 'Don't Leave Me Again'; those were the only two numbers I did."

**Harry:** "Do you remember it was the custom of the black part of the audience, they waved their handkerchiefs, they raised their arms and waved their handkerchiefs..."

**Joe:** "When I opened with '24 Hours Of The Day' they really had their handkerchiefs going. And you didn't see a raised handkerchief for the rest of the white show, because I started them off on the right foot."

**Harry:** "It really was something to look out there and see a wave of white handkerchiefs circling in the air..."

**Joe:** "And people dancing in the hall. At the old Municipal Auditorium, that was great, that was one of the greatest experiences of my life! I was nervous as hell, though!"

**Harry:** "Now this record also resulted in a kind of mini-tour for you, didn't it?"

**Joe:** "Jim Stewart of WNOE promoted this show. We played Pensacola, Florida and Mobile, Alabama. Frankie Ford again was the headliner for..."
the whites, and we had Tommy Ridgley and his band, and Johnny Adams and Bobby Mitchell in the black group, Allen Toussaint and the rest of the guys, Mac Rebennack, Stark Whiteman, and Roland Stone. The Mobile thing was done on a baseball field; the audience wasn’t as responsive as they were in Pensacola because it was outdoors. But I opened both shows again, did the same numbers but added two more numbers. That was the studio band with Mac Rebennack more or less leading, Tony Montjune he was the lead sax man, Earl Stanley was playing bass. There was a knock-out little drummer, he was the hottest white drummer in the city at the time. (Paul Stahr?) It was a good show!

Unhappily, the progress of “Don’t Leave Me Again” faltered, leading Harry to write a letter of complaint to Jay Miller. Miller’s polite and highly informative response dated June 8, 1960, stresses the problems in creating a hit record at the time:

“I must admit that I am a little disturbed with the fact that you boys seem to be a little disappointed about the work being done on the record.

“First of all, I don’t think you all realize how fortunate you all are to have the record placed by a major company. Secondly, I don’t think you all realize just how hard it is to get a record played this day by a new artist. For instance, I would like to mention that you are one of the very few local artists that have had their record played at all over WNOE. They are a very hard station to work with and I feel that we have been indeed fortunate.

“Your statement that Eunice is the only station in Southwest Louisiana playing the record is not correct. We have had play in Crowley, Lafayette, Jennings, Lake Charles and Ville Platte that I know of.

“In regard to the supplier of samples to stations, All South was given, by me, records for such purposes. This along with the ones that I sent out and the ones that I sent you boys should give us good state coverage. Top Rank sends our record out to their listing which is very big.

“In reference to the rating review in the trade magazines, it is always better to wait and get a favorable report from some sector before asking for a review on a new artist. I am 100 percent in favor of holding off until then because chances are our rating would not be better than average.

“Harry, we are doing quite a bit of work on the record and it just takes time. It is fantastic the number of releases each week. Thus far, we have received the share of the promotion and possibly even more than our share. Please bear with us and don’t give up. There is the chance that the record just doesn’t have it but there will be future releases and, if this one doesn’t do it, maybe another will.

“Please let me hear from you again and give my regards to all the boys.”

Looking back, Joe Carl analyzes why the record did peter out: “I was very disappointed when Top Rank stopped distribution just after they picked up ‘Don’t Leave Me Again.’ They ceased doing business here. They had a guy who was very hot at the time, Jack Scott, with ‘Burning Bridges,’ that was their last effort in the United States, I think, as a distributor. They pulled up stakes, they just quit. ‘Don’t Leave Me Again’ was really taken off and when it did reach a certain level on the local charts wherever it was playing it stayed up there because it was a song people liked to listen to (the record was listed by WAIL Baton Rouge and KMRC Morgan City among others), it wasn’t an overpowering song but it was pleasant listening and the people just kept requesting it.”

The Dukes of Rhythm did not last much longer, although they did have two other fine releases on Jay Miller’s Rocko and Zynn labels — “Rockin’ Fever” and “You’re Too Hot To Handle.” “I broke up when I got approached to play this job in Morgan City at Lounge Maurice,” says Joe, “and it was six nights a week. The majority of the group naturally couldn’t make that commitment because of their other jobs. So those that could make the commitment, there was only Bobby Tas­sin and myself of our old group, and for awhile Adoue on drums because he was a single guy. It was for a three-month engagement at six-nights-a­week, which was plenty of money for us at the time. I guess everybody was down after we didn’t come back with something else after ‘Don’t Leave Me Again,’ and I think that’s what broke it up. We all went our separate ways, I’m sorry to say. After another season in Morgan City, Bob Tassin and I went into partnership at the Scorpio Lounge in Marrero in 1962...

“The Dukes of Rhythm did not have the southwest Louisiana sound, what you call the swamp-pop. It wasn’t your ‘Wasted Days and Wasted Nights!’ I’d say we were different from that group because we had more New Orleans influence on our music. It was glorious, yes, fun. We were good, too!”
WERLEIN’S is pleased to ANNOUNCE

CLIFTON MCNAUGHTON
NEW MANAGER OF THEIR
PROFESSIONAL SOUND AND LIGHTING DEPT.

“Cliff” has had an extensive background in engineering, design and installation of all types of sound and lighting systems. The combination of Werlein’s quality products and service with Cliff’s experience and know-how will completely satisfy the needs of clubs, churches, schools and concert productions. For a free brochure or an estimate of your needs,

CALL OR COME ON IN TO MEET HIM AT

“WERLEIN’S-DOWNTOWN”
605 CANAL, N.O., LA 70130
(504) 524-7511
MON. THRU SAT. 10 AM till 5 PM

**JAZZ FEST RARITIES**

JAZZ LOVERS!

Louis Armstrong: Jelly Roll.
Louis Armstrong: Hello Dolly.
Art Blakey: At The Jazz Corner.
Dave Brubeck Quartet: Featuring Jimmy Rushing.
Milt Buckner: Rockin’ With Milt.
Ray Charles: Dedicated To You.
John Coltrane: Blue Train.
Miles Davis: My Funny Valentine.
 Ella Fitzgerald: Rhythm Is My Business.
 Dizzy Gillespie: Swing Low, Sweet7aZa.
 Ahmad Jamal: Inspiration.
 Yusuf Lateef: Live At Pep’s.
 Ramsey Lewis Trio: With Jean Dubron.
 Herbie Mann: Mann In The Morning.
 Wes Montgomery: The Best Of.
 Freddie Roach: Brown Sugar.
 Sonny Rollins: Shadow Waltz.
 Sonny Rollins: Worktime.
 Horace Silver Quintet: Blowin’ The Blues Away.
 Jimmy Smith: The Incredible Jimmy Smith.

Jimmy Smith: Prayer Meetin’.
Art Tatum: Here’s Art Tatum.
Cal Tjader: Concert By The Sea.
Sarah Vaughan: Sassy.
Sarah Vaughan: The Divine Sarah Vaughan.
Chuck Willis: The King of the Stroll.
Jim Wilkespoon: Blue Spoon.

NEW ORLEANS FAVORITES
Doctor John: In The Right Place.
Doctor John: Anytime, Anyplace.
Doctor John: One Night Live.
Eureka Brass Band: Jazz At Preservation Hall.
The Meters: Look-Ka-Py-Py.
The Meters: New Directions.
The Meters: Trick Bag.
The Meters: Fire On The Bayou.
The Neville Brothers: The Neville Brothers.
Aaron Neville: Tell It Like It Is.
Robert Parker: Barefootin’.
Cousin Joe Pleasant: Cousin Joe of New Orleans.
Roosevelt Sykes: Live In Europe.
Allen Toussaint: Southern Nights.

You’ll Find Them At . . .

**PEACHES**

3627 S. CARROLLTON
482-6431

3129 GENTILLY
282-3322

MAY 1985/WAVELENGTH 57
Wynton Marsalis looks well, but he is upset. We are riding through New Orleans 'round midnight and talking. Some of it we get on tape. Here's what Wynton has to say about the day he got "sick," about his latest album, his views on music, and other related topics.

Wynton, once again, you won a Grammy in both the jazz and classical music category. Last year your playing and acceptance speech were high points of the Grammy Awards ceremony. We heard that you were there although we didn't see you. John Denver said you were sick. What happened?

I was sick.

What were you sick of?

From food and music poisoning.

Explain that.

I had food poisoning. I had eaten some food that wasn't cool, but then it attacked my stomach even more vigorously when I heard what was going on.

Which was?

Some bullshit. When I was talking with the dude [from the Grammies], Herbie [Hancock] and Thomas Dolby were up on stage committing crimes on those synthesizers, and everybody was just sitting around waiting for more people to jump up on stage with weird hair-dos and stuff. It just wasn't the place for me to be.

Last year you performed. You did a jazz piece and a classical piece. Weren't you scheduled to perform this time?

No; at first they [Grammy officials] were talking about me performing but then they said no. When I got there, I discovered that they had taken the jazz segment off the show. I asked them why and they said they were rotating. I said [laughing], "Well, why don't you just rotate the jazz back on?"

They wouldn't include any jazz?

They announced the winners on TV, but they didn't have any jazz performance nor any announcing of jazz categories on the TV. I was very disturbed upon discovering this.

So that's the music poisoning. That was part of it. A certain amount of co-signature of commercialism and stuff that's on a low level so far as the human level, you can't fight it. Sometimes you've got to say, "All right, y'all, got it," and split.

But weren't you invited to present one of the awards?

They wanted me to give out the award for opera. I don't even dig opera. I'm a jazz musician. I couldn't go for that. No jazz, no Wynton.

How many Grammy nominations did you have?

Six overall. I had four and my record had a nomination for engineering and also for arrangements.

Six nominations. That put you in the same league as Prince?

Yeah. I think I had one more than Prince.

So you had all those nominations, last year you had done what nobody else had done before [won in both jazz and classical], and you're invited to participate in this year's Grammies. You get there and then you split.

I had to split.

Why did you have to split?

Because I was sick!

Were you therefore saying that the best statement you could make would be to split?

Definitely. And I didn't even cause a commotion. I just left. Just another day, that's all.

Let me ask a completely different question. We heard a brief radio report that you had been

Kalamu ya Salaam is Executive Director of the New Orleans Jazz & Heritage Foundation, Inc. and a 1981 winner of the ASCAP Deems-Taylor Award for excellence in writing about music.
arrested or detained or something. What was that?

Aw, man, the police stopped me when we were riding down the highway. They said they were looking for "three negroes in a light colored car who had supposedly robbed a bank."

...three negroes in a light colored car. They had every gun in Culpepper County out, every gun they could muster, they had them pointed at our car. They had looks on their faces like you give while you’re firing a firearm; how you squint a little bit while blowing bullets in somebody’s ass. Actually they were cool, they were just doing their job: "three negroes in a light colored car" that’s the description, there it is. They just made us stand on the highway for an hour.

Let’s change the subject again. Why did you decide to do Hot House Flowers?

Several reasons. I used to listen to Clifford Brown with strings, and always wanted to do a string album. That’s like Bird [Charlie Parker]; you just wanted to do a string album.

Yeah, I just wanted to do a string album. I always heard that and I figured I could do different things with the arrangements.

The second thing is that every time I did a record, everybody was saying I couldn’t play ballads. So I wanted to do something different from just another quintet album. There are some people who are going to develop you, develop your music, that’s when I started thinking about a suit. So you are responsible for your records?

I am always responsible. For everything on my records, I am responsible for it. I hire the people. I play the music. I decide how the arrangements are going to sound. I decide what concept I want to play in. That’s what’s happening.

What does your manager say in terms of the extra music possibilities they offer you as a music star? "You’re obviously not even caring about that."

Ed [Arrendell] advises me about some things, but I have the perfect manager in that he wants me to do what I want to do. That’s my whole program. I’m guided by me. When I want to do something I do it. And I don’t want to do Sanka commercials and all that. Right now I’m just concentrating on learning how to play music.

When you say “learning to play music” what do you mean?

I mean just studying and getting better at my craft. Practice. Practice. Practice. To play a wider range of music, learn more about playing, play more gigs, get my ears more together.

How much more can you learn?

Hey, what can you say? That’s unlimited. After listening to somebody like Louis Armstrong, or Miles, or Clifford, or Duke Ellington, Monk, how much can you peep? I don’t want to be just a good improviser; somebody who plays good solos that you like. I want to develop different musical concepts.

The people you mentioned, each of them brought music to another level...

That’s my dream. Definitely. If I could do that I would be content. I would then be ready to die. That’s all I’m interested in: music and trumpet playing. I want to make music so that when the people hear me they have to have the same respect I have for Miles and them. At one point, all those cats we were talking about and a lot of other cats were playing it. It wasn’t about giving interviews or talking, they were playing.

What do you see coming behind you?

I don’t know, I mean, well there’s cats playing but you know the problem I think a lot of guys have now is that since I’ve become popular they look at me like a pop star or something. "Popula-" that don’t have no soul. He can’t hear noth- ing, you know?

Yeah, I just wanted to do a string album. But when I got gigs and had to start standing up in front of people playing music, that’s when I started thinking about a suit.

Why?

Because there’s a presentation, it’s part of your thing. What you wear indicates how you feel about what you’re playing.

So what does a suit indicate?

A suit says that you’re not thinking about the clothes you’re wearing but some wild, technical shit. "Let me try to stop phrasing in these number of bars. Let me try to start playing these kind of notes. Let me pick this over this chord. Let me phrase my solo this way!" Along the same lines you should be thinking about how to develop a groove, so that you’re coming up with a groove to play in, but rather you come up with different concepts of groove. A great album for that is that Miles [Davis] record Filles de Kilimanjaro. What makes that record so great is that all the grooves are different from typical grooves. They are different grooves and they sound hip.

What is your response to Columbia Records when they say “Why don’t you do this, or why don’t you do that?”

They don’t tell me that. They know that I don’t hear that. They understand that when it’s time for me to be dropped off the record label, I’ll go and be cool. When my records don’t sell any more, I’ve already resolved within myself to be silent and leave. All the decisions I make are not based on what the record companies want. I try to go out of the way of what they think I should do.

So are you responsible for your records?

I am always responsible. For everything on my records, I am responsible for it. I hire the people. I play the music. I decide how the arrangements are going to sound. I decide what concept I want to play in. That’s what’s happening.

What does your manager say in terms of the extra music possibilities they offer you as a music star? "You’re obviously not even caring about that."

Definitely.

So the suit is not the three-button business suit of Madison Avenue, this is the suit of the Black performer?

That’s right. The clean negroidal suit!

Which is a whole different orientation that people who don’t have a grasp of Black culture can grab because they think you wear suits like white people...

Check this out. I read a book in which they said, "Duke Ellington got off the boat in London in 1933 or whatever the date was, and They didn’t look anything like jazz musicians. They were wearing businessmen suits." There it is, big as Cuff. That’s in Black Beauty, White Heat. You
If you say you are a musician, the first thing you have to do is love music.

can get that book and just look at the pictures. You can see at what level we were accustomed to going on the stage, then look at now. Our stuff has degenerated.

Also part of that is tied into the tradition of music made in New Orleans.

Definitely. The Crescent City tradition of cleanliness and the chief bearer of New Orleans cleanliness was Pops [Louis Armstrong] who remained in a state of cleanliness, on the highest of clean levels.

So what do you listen to?

A lot of different stuff. Pops, Duke Ellington, Billie Holl....

Outside of jazz, what do you listen to?

George Clinton.

Why George Clinton?

'Cause he's bad. He's got imagination and he ain't cheesin'. His shit is negroid. He ain't trying to figure out how to appeal to the wrong white folks. That's why he's shut out a lot of the time. Plus, a lot of the concepts that people think are new now, he came up with all of that. Plus, his thing is so completely... it's like imaginative ignorance. It's like some stupidity that's elevated to the level of art because it's so hip. He knows what it is and he's got something that is... 'Once upon a time in the land of Funkapus... it's imaginative. All this stuff with girl groups, he started all of that, that's cool. But that's been dealt with for a long time in the land of Funkapus...

You are able to musically articulate what you want to happen?

Definitely. I can go to the piano and play it, that's fortunate. That's not "fortunate", that's work. Yeah. A lot of people don't, well you know that's not that much respected now. That doesn't mean too much in this day and age. I mean anybody can decide that they are going to be a musician or a singer, you know, it'd be like: "Well, what do you do?" "I sing." "Yeah. Well what does that mean?"

"That just means that I sing."

So someone like that can sing but can't read music?

"I can't read no music. I can't play piano. I don't know nothing about music, but it's cool 'cause I feel it." Well, it is cool on a certain level. On a certain level that's extremely cool, but on another level that ain't happening. For what I'm hearing, I don't hear that, but I can relate to that. I think that personal expression is beautiful, but that's not what I'm hearing.

If I understand correctly, you're saying that personal expression, in and of itself, is not enough to develop the music?

Definitely not. That may be starting point where you come in at, and then at some point you decide, "Hey, I want to go beyond just my personal expression. I want to make a contribution to the music." At that point you have to work at your craft.

Right, limited personal expression has no general significance. Stuff that's important is generally important on a wide scope.

Like stuff can be important to you but have no significance for the rest of the world. Like you may like Starburst candies or something. That's cool, but that's not important for the world. See, what Martin Luther King was talking about was important because what he said was a heavy statement on what it means to be human and it's important for all of us to know. What Jesus was talking about, that's important. But what Rev. Ike is talking about, that ain't that important. You might like him.

Even though Rev. Ike and Rev. King were both Christians...

Yeah, we're talking about two different levels of understanding and comprehension. Which goes back to what you were saying about musicians. Just because you're a musician, doesn't mean you're making a contribution to the development of music.

See, what a lot of people are trying to say now is that "music is music." So you can be singing or playing anything and whatever it is, it's music just as good as any other music because some group of people will derive enjoyment out of it. So far as that philosophy goes, it's valid. You can't say anything but...

Except that that's just one school of philosophy...

And that school will definitely lead to chaos and confusion.

So that's like saying that Rev. Ike is just as important as Rev. King?

That's exactly what it's like and there are people who will denounce that because it's important to them. But the point we have here is that if some bullshit becomes important to a large enough group of people, then it might become important. Then we're in trouble.

Here we parked the car, went into an all-night eatery — Wintont enjoyed some gumbo.

P.S. Who's sick?
W. Barry Wilson is proud to announce the birth of Spindletop Records and its inaugural release.

The James Rivers Quartet "The Dallas Sessions"

featuring and vocals by
James Rivers George French
John Vidacovich
James Singleton
David Torkanowsky

Available soon at local record stores.
Distributed by Rounder Records

Spindletop Records "The Real Music of New Orleans"

P.O. Box 1492 • Houston, Texas 77251
MILES, MONK, BUD, BLAKEY, HORACE, ROLLINS, HANCOCK, HUBBARD, TRANE, FATS, CLIFFORD...

BLUE NOTE IS BACK!

HORACE SILVER
"WOMAN" FOR MY ANOTHER

HERBIE HANCOCK "WAXIN WAXIN"

VOLUME 1 "MILES DAVIS"

DONALD BYRD, "A NEW PERSPECTIVE"

SONNY ROLLINS, "JOY RIDE"

STANLEY TURRENTINE, "JOY RIDE"

HERBIE HANCOCK, "MADISON SQUARE"

JOE HENDERSON, "MAKE ME JOY"

LES MORGAN, "DELIGHTFUL"

McCOY TYNER, "EXPANSIONS"

CHICK COREA, "SONGS FOR MY FATHER"

DONALD BYRD, "A NEW PERSPECTIVE"

HORACE SILVER, "SUN"

DONALD BYRD, "SUN"

JAMES "SUNNY" BLADES, "SUNNY"

JOE COFFY, "SUNNY"

FATS TAYLOR, "SUNNY"

NEWLY DISCOVERED TREASURES

$6.99

$6.99

$6.99

$6.99

$6.99

GREAT NEW RELEASES

HIGHEST QUALITY RECORDS AND CASSETTES

$9.98

ON BLUE NOTE THE FINEST IN JAZZ SINCE 1939

ENJOY TANIA MARIA MADE IN NEW YORK

SOUND SHOP

The First Place In Jazz

at the Jazz Festival

Belle Promenade Mall • Lakeside Shopping Center
Hammond Square Mall, Hammond
like the rich soil of the Mississippi Delta, the musical environment of New Orleans has consistently produced a luxuriant harvest. Trombonist Benny Powell and drummer Vernel Fournier are Crescent City natives who have earned premier status on the New York jazz scene.

Fournier, 57, and Powell, 55, began their musical careers together forty years ago in a New Orleans grade school. Reunited upon moving to New York in 1980 and '81, respectively, today the trombonist and drummer perform together frequently, after having taken separate musical paths in the mid-1940s. Having worked with many legends of American music, their collective talents have covered a broad spectrum of musical styles.

Aside from working with Powell, Fournier often contributes his percussive skills to the bands of pianist Barry Harris, saxophonist Clifford Jordan and vocalist Joe Williams and Billy Eckstine. Shearing, a return to Jamal, and extensive touring have covered a broad spectrum of musical styles.

Fournier expected to spend about five years establishing himself, and his patience has paid off. "I didn't have any promises when I came here," said Fournier. "I knew I had some qualifications. I'm old enough not to brag, not to be vain, but I'm old enough to know I fit into a certain slot. What I didn't realize was there were many guys and very few opportunities to expose your talent?" Fournier expected to spend about five years establishing himself, and his patience has paid off. His ability to swing and drum with a genuine musicality has been recognized on this most demanding of music scenes.

"When I play as a percussionist, I always play tunes," he explained. "In fact, I had a hell of a compliment. I worked a gig with Joe Wilder and Eddie Barefield and some other cats, and I took a solo. Joe Wilder turned around and said, 'Hey you didn't miss a change, did ya?' And that's coming from a great trumpet player. In other words, he could follow what I was doing just like a horn player. That's what I've been working for, and it's coming?"

Fournier and Powell were two youngsters on the road with the King Kolax band, out of Port Arthur, Texas, in 1946. Powell hooked up with Ernie Fields, another Southwest touring band, and eventually spent 1948-1951 with Lionel Hampton. The trombonist left "Hamp" in Canada and lived in Ottawa for a short time.

Late in 1951, Powell began the gig for which he is most widely known, a twelve-year tenure with Count Basie. After leaving Basie, he was a fixture on the New York scene: working studio sessions; in the house band at the Copa Cabana; and in many Broadway shows, including an extended stay with Sammy Davis, Jr. in Golden Boy. An early member of the Thad Jones-Mel Lewis Orchestra, Powell moved to Los Angeles in 1970 with the Merv Griffin Show.

"In 1975, when I noticed Sweets Edison — who I think is one of the real survivors of all time — when I noticed him checking out from Nelson Riddle to do the festivals in Europe," explained Powell. "I said, 'Uh-oh, I better not get stuck in this either.' So I decided to start shooting for the world market."

Powell began touring Europe with the Basie Alumni and worked in Paris with Ain't Misbehavin'. Since returning to New York he has developed his soloist career, often assembling bands from the cream of the Big Apple's jazz crop. His versatility, solid musicianship and inventiveness have made the trombonist in demand with a wide variety of leaders, including Randy Weston, Slide Hampton, Lester Bowie and David Murray.

"I think the trombone is like anything else, an object to do something with," said Powell. "I enjoy playing it because it has so many possibilities. I think it can be very passionate. I think it can be a bombastic instrument. It's a sly devil. It can create different sound pictures."

Powell and Fournier have come a long way from their first music-making experience in the Treme neighborhood of New Orleans.

"Joseph A. Craig Grammar School, St. Philip and Marais," recalled Fournier. "Benny lived right across the street from it. Miss Duvernay was the band instructor and she demanded excellence. We had rehearsal three times a week before school. We had to get there at eight o'clock in the morning. Marches, all marches, but they were all from the book, everything was in the book. We were all reading, from fifth to seventh grade. I started in fifth grade, Benny was already there, and his sister, she played clarinet.

"By the time we were 12 or 13, we had formed a group called the Young Swingsters. The older kids would write simple arrangements for us, for a quarter, fifteen cents, whatever," he continued. "We would rehearse two times a week, and our mothers got together and promoted us. The next thing you knew — maybe my mother had a club, so they'd have us play. The band grew to sixteen pieces, and we actually started competing with professional bands, taking their jobs."

FROM TREME TO THE BIG TIME

by Bob Cataliotti

Vernel Fournier
and
Benny Powell
began their musical careers forty years ago in a New Orleans grade school.

Now they enjoy premier status on the New York jazz scene.
"Finally, [New Orleans restaurateur] Dooky Chase bought uniforms and he took over the leadership in the band. We got so big we had to stop rehearsing in houses," said Fournier. "We rented the Economy Hall on Ursulines Street. Some of the older musicians became interested in us, like John Brunious and Kildee, a great trumpet player. They started writing real arrangements for us, and we got better." "Dooky had some clout," added Powell, "because his father had a restaurant and I guess, consequently, he had more of a business sense than any of us, certainly, because none of our fathers had any restaurants."

The band worked other halls in the neighborhood, including the San Jacinto and Gypsy Tea Room. The young players were becoming aware of the fledgling be-bop movement through records on the Savoy and Dial labels. They were also hearing about the music world outside New Orleans from trumpeter Emory Thompson, who had been to New York and worked with a number of bands.

Some of their contemporaries remembered by Powell and Fournier are saxophonists Warren Bell and Sterling White, trumpeter Tony Moret, and drummer Wilbur Hogan. Although they went to different high schools — Powell to Booker T. Washington and Fournier to Xavier Prep — they continued to be close friends. Fournier recalls playing hookey from school once a week to hear good white dance bands, along the lines of Glenn Miller, at a theater on St. Charles. They heard black bands at weekend dances.

"We were able to hear the two sides of it," said Fournier. "Finally, we heard Dizzy's [Gillespie] big band and that did it. Dizzy came down with the Implications of 1945. That just wiped out everything. We didn't bother with the rest of the stuff."

"Our band started off with Jimmy Lunceford-type arrangements," said Powell, "but we were on the edge of Lunceford and the beginning of Billy Eckstine's be-bop band. So we were a 12- to 14-year-old be-bop band, now that I think of it."

As was the case all over the United States, be-bop was not readily accepted by the established or in New Orleans. "We got a lot of help but we got a lot of flack too, from the older musicians," said Fournier. "There was a lot of turmoil because many of your great musicians at the time said, 'Bop is crazy music.' But I realized that a lot of tunes Charlie Parker played, like 'Rosetta,' 'Idaho,' and 'Back Home Again in Indiana,' these were tunes we were playing traditionally."

With the new musical ideas came new ideas about life itself. "The music was progressive," explained Powell, "so it puts your head in a progressive state. And all these 'colored only' signs and this and that, all that stuff, man, you just don't want... We were futuristic."

"We were wearing tam's, be-bop glasses, dark glasses, zoot suits, long chains," added Fournier. "They could pick us out anywhere, and we insisted on being that way. Come hell or high water, that's the way we were gonna be. We couldn't hang around with the other guys because we were wearing that stuff, man, you just don't want."

When they graduated from high school, Powell, Fournier, and some other band members decided to go to Alabama State Teachers College. Others, like Warren Bell and Wilbur Hogan, joined the Army. "Before that, Erskine Hawkins' complete band had graduated from Alabama State," said Powell. "They were very hot in our generation coming up in New Orleans. During that time in New Orleans, all the windows were open so you could always hear music on the street. One of the hits I remember hearing on the radio was 'Tippin' In: Erskine Hawkins' 'Tippin' In,' that's what made us want to go to Alabama State. 'That's the big time, so let's go, maybe we can get into the big time!'"

After a year of touring with the school big band, the opportunity arose to go on the road with King Kolax during summer vacation. They both accepted it and never looked back. Both Powell and Fournier appreciate their early music instructors and the emphasis that was placed on learning the fundamentals of music making and their instruments. They are both highly involved in music education, and their main thrust, not surprisingly, is on basics. Fournier has recently completed an instruction book on syncopation, which is based on concepts he was aware of as a young drummer in New Orleans.

Henry Powell and Vernell Fournier have a deep pride in their New Orleans heritage. Their hometown experiences laid the foundations for two exceptional musical careers. "Maybe in Brazil, but nowhere that I know in Europe or the United States, is music any closer to the people or the people any closer to music," said Powell. "Because in New Orleans, I think they feel music. In other places, they intellectualize about it. They read books and reviews and stuff. In New Orleans, if it's happening, it's happening. It ain't just listening to the music of the world, the world ain't gonna straighten it out."

"One of my greatest rewards in playing music," said Fournier, "is if I've got such a groove going that I get someone in the audience to start second line. That's just like a doctor's degree or a medal of honor. That's what I was raised on. You hear the music; if it's good, everybody partes!"
Barry Wilson, 33-year-old producer, studio owner, part-time photographer, entrepreneur, and high school dropout, cut his teeth in the music business by booking gigs and hauling amps for bands with names like "Raw Power" in places like the Nutcracker on Veterans Highway in the late Sixties. He is best known locally as the executive producer of the Neville Brothers' "Neville-ization" album and former head of the Neville Brothers' management company, a period he will talk about at great length and with considerable bitterness. But perhaps a more important chapter in Wilson's story is the one he is about to write and its possible effect on the New Orleans record industry.

Wilson, owner of Southwest Pro Audio in Dallas, which is in turn owner of January Sound Studios (formerly Warner Brothers Studio) in Los Angeles, has already begun, with his producer, local jazz keyboardist David Torkanowsky, to record local music for his newly-founded New Orleans music label, Spindletop. Spindletop is the largest oil field in Texas and the wet dream of every Texas oil man. Wilson, son of a Texas oilman and quite a dreamer himself, has big plans for his recording future.

"Right now I have $200,000 in the bank and a commitment for another $800,000. I have major label distribution and forty pieces of product already completed," Wilson says. "That cool mil and forty pieces of product" will float his compact disc mother ship, Voltage Records, to profitable high ground in the CD boom that is already underway.

While Voltage Records is cranking out CDs on such popular West Coast session-masters as Tom Scott, Lee Ritenour, and McCoy Tyner, its New Orleans-oriented daughter company will record local artists more along the lines of James Rivers, Red Tyler, George French, Germaine Bazzle or Leslie Smith.

Wilson contends that he is getting ready to release additional records on New Orleans artists from the jazz and R&B community as soon as a proposed distribution deal with Voltage Records in June comes out and gets played a little bit, that I'll find a lot more musicians who are willing to come up and record once they see stuff happening.

Wilson promises plenty of opportunity for musicians who want to work hard. "All the record companies are looking for is good music," Wilson firmly believes. "It doesn't matter if it's from New Orleans or San Francisco or Idaho, or wherever. Some people think that there's a great wealth of music down here that's hidden. Well, that's a farce, that's just silly. It's only when it's good music that you'll pay any attention to it. This fuckin' attitude that 'We're God's gift and we're sittin' down here being undiscovered' is the biggest bunch of bullshit in the world. That's an excuse for either you're too goddamn scared to go out and do it yourself or you haven't got the talent!"
MUSICAL INSTRUMENTS SALE!

Roland

Marshall • Peavey

KORG KEYBOARDS... And Many More!

Sound City of New Orleans salutes
The Jazz and Heritage Festival with Super Savings through May!

10% - 40% OFF
Selected Items,
from your sound specialists.

Sound City

Locations:
New Orleans- 3941 Bienville (504) 887-7894
Baton Rouge- 11712 Florida Blvd. (504) 272-1460
Lafayette - 101 Camellia Blvd. (318) 984-5840

VISA — MASTERCARD
FINANCING AVAILABLE — LAYAWAYS

TEASER

"...so, these three guys call me on the phone, and I say 'where are you', and they say 'we're at the corner of WALK and DON'T WALK! And you paid to see other bands?'"
—David Erwin, BOMBAY MANAGEMENT

THURSDAY MAY 30 AT JIMMY'S, 8200 WILLOW.
CONCERTS

NOTE: See Jazz Festival Schedule for additional concert listings.

Brown Bag Concerts, every weekday in May save Memorial Day, 11:30 a.m. to 1 p.m. Call the Arts Council for the lineup: 523-4605.


Friday, April 26
Woodenhead Album Release Party, with the additional participation of John Rankin and Scott Detweiler and Organized Noise.

Thurs.2-Sat.4
Harel Liener, a chanteur, and says Variety, (the "Bible of Show-Biz"): "hard-driving...quietly effective...seems to appeal mostly to the denizens of Bloom- ingdale's...unique and exciting." Sounds good, if a little disjointed, to us.

Fri.3
Ron Carter/Ellis Marsalis/Marvin Smith & The Jazz Couriers, CAC, 8 p.m. 523-1216.

Tues.7
Madonna, and not the Alba or the Small Cowper ones, either. UNO Lakefront Arena, tickets from Ticketmaster.

Wed.8
Ali Jarreau, perhaps the only person who looks like he's remotely enjoying himself on the We Are The World video, but then he always does. UNO Lakefront Arena, tickets from Ticketmaster.

Fri.10, Sun.12
Dance, Music and Arts Collaboration, Jesuit High School Auditorium, Banks St. at Carrollton: 489-9866.

Sat.11
Brian Adams, UNO Lakefront Arena, tickets from Ticketmaster.

Sun.12
Joan Armatrading, Beangler Theatre and Tentative don't count your chickens, etc. Check with Ticketmaster.

Wed.22
The Blasters, Jimmy's.

Fri.31
Bronski Beat, Saenger. Tickets from Ticketmaster.

Mon., June 3
Frankie Goes To Hollywood, Saenger. Tickets from Ticketmaster.

SYMPHONY

Sun. Apr. 28
New Orleans Symphony Chorale and Young Chorus and the New Orleans Children's Chorus, Grace Episcopal Church, 3700 Canal St., 4 p.m.: works by Bach, Josquin Des Prez, Le Jeunes, Dawson and Brahms.

Tues.-Thurs.9
Philippe Entremont and the New Orleans Philharmonic Chorus, works by Copeau, Manuel DeFalla, Prokofiev.

Information in Wavelength's calendar is published FREE. Listings deadline for May is Monday, April 15. Send all Information to P.O. Box 15667, New Orleans, LA 70175.

FESTIVALS

Ending Sun.5
The New Orleans Jazz and Heritage Festival, with more stars than there are in heaven, and far more noise, and smilng better, too. At the Fair Grounds. Information from: POB 2590, NOLA 70176; (504) 522-4786.

Fri.3-Sun.5
Lousiana Praline Festival, St. Gregory Church, Houma. Information: POB 1066, Houma, 70360.

LSU Spring All-Arabian Horse Show. Information: PO Drawer H, University Station, Baton Rouge 70863; (504) 385-1404.

Sat.4
Southeast Louisiana Dairy Festival, campus of Southeastern La. University, Hammond 70401; (504)345-1524.

Sat.4-Sun.5
American Rose Center Festival, Jefferson-Page Rd. Information: PO Box 3000, Shreveport 71131; (318) 938-5402.

Tomato Festival, down in Chalmette where they ripen on the vanches. Information: 2360 Paris Road, Chalmette 70033; (504) 271-3441.

Sun.7
Bayou Vermilion Spring Flodpla in, which large and small craft parade down the bayou with music and other activities. Reservations to ride the Vermilion Queen at (318) 232-2386.

Sat.11
Coushatta Ligne Festival. Information: POB 323, Coushatta 71019; (318) 932-4842.

Sat. 11, 12, 18, 25 and Sun. 12, 19, 26
Rivertown Marketplace, Kenner, Williams Blvd. at 4th Street. Arts and crafts — everything from handmade dulcimers to brass and copper foundations. Information: Cindy at Sunrise Artist Frnd. (504) 657-1000.

Fri.17-Sun.19
Cajun Country Outdoor Opry, and no, they're not doing WOFL's Secret of Sunbrrn or Rossini's The Siege of Corinth this year! Grand Bois Park, Houma. Information: 1221 Chiey St., Houma, 70360; (504) 872-0297.

Sat.18-Sun.19
LSU Paint Horse Show, for those who always wondered precisely what was meant in the poignant old cowboy song, "Goodbye, old paint, I'm leavin' Cheyenne." now you know. Information: PO Drawer H, Universal-

MAY 1985/WAVELENGTH 47
For Listings that really tell you something

Wavelength

The most complete guide to New Orleans entertainment

We're your PAL

Rentals • Sales • Installations

PRO AUDIO-LIGHTING SERVICES INC.

24 Hr. Phone: 454-3713

JARED JOLY

President

For Over 11 Years
For Booking Information
Call:
(504) 455-3972
or 525-1757
Or Write IVY
806 Perdido St.
Suite 304
New Orleans, LA 70112

The Best Contemporary Music

watch for us

Le Bon Temps Roule

MONDAY: 1-25 WOLSEN - LADIES NIGHT Two Free
TUESDAY: LADIES NIGHT 8:00-12:00 Two Free
WEDNESDAY: DRAFT BEER NIGHT 25¢ A GLASS $1.00 PITCHERS
THURSDAY: 94 BRUSH LONGNECKS 8:00 PM -
FRIDAY, FREE OYSTERS & 25¢ DRAFT BEER
SATURDAY: ROTATING IMPORTED BEER SPECIAL 8:00 PM-1:00 AM
SUNDAY: 1-00 BLOODY MARYS 1:00-4:00 AM
ALL NEW PATIO & DART ROOM NOW OPEN

SANDWICH SHOP
Burgers, Fries, Oyster Boats, Po-Boys and Snacks

ALL NEW PATIO NOW OPEN
4801 MAGAZINE

WAVELMTII, LA

49 WAVELENGTH/MAY 1985

WAVELENGTH BACK ISSUES

1. No. 3: The Cool, Tony Dragoz, WACO, George Porter & Joyride, Patrice Fuller
3. No. 10: Roy Brown, Larry Williams, James Rivers, Larry the lounge, Maschavell's Union, Beach Music
4. No. 11: F and Special Section, King Floyd, Festival Band, Lisa Dassin, Peter Such
5. No. 12: George Finola, Danny Baker, Frankie Ford, Lenny Zion, Ignatius McClean, Dr. John's "Moonglo"
6. No. 14: Mr. Google Eyes, Henry Butler, Chief Pops of the Black Eagles, the NPO Story, New Orleans Band Guide
7. No. 16: Al Johnson, Bouncy, Marching Bands, the State of rock in Louisiana, Louisiana Hayride, Windjammer, Mike Smith, Louisiana Hayride, Windjammer, Mike Smith
8. No. 18: Baton Rouge Bluesmen, Earl King, Bob Tannen, Bono,-floor, Ross, Nick Lowe, Electric Pink, and Their Family Tree
9. No. 20: Tenes Bands, Bo Dollis, The Aurora Tests, Mason Relf, Marshall Jones, Models, Nina and the Nite Recus
10. No. 22: Lee Dorsey, Cotton, Earl Palmer, the Mardi Gras, Mardi Gras Records, the Storyville Stampers
11. No. 23: Zachary Richard, Floyd Seals, Boogie Bill Webb, Festival Band, Storyville Stampers
12. No. 24: George Schmidt, Sims' Y.M.C., Ellis Marsalis, the Mod Squad, the Artist Physical Culture
14. No. 26: Check Carlos and the Spiderman, Christmas Records, Harry Walker
15. No. 27: 1983 Band Guide, Big Band, John Ford, Cars, Biltmore, the Artist Physical Culture
17. No. 30: Louisiana Hayride, Windjammer, Mike Smith, Joe Jackson, Margo Joseph, the Copas Brothers, jazz fest Preview
18. No. 31: Olympa Blues Band (Centennial, Robert Parker, Lenoir, Joe, Eugene, Jazz Fest Preview
19. No. 32: John H. Reed, New Orleans, Al Ferri, Artistic Physical Culture
20. No. 33: Lee Allen, Earl Stanley, Gulf Shores, Busters
21. No. 35: Jean Pierre, Lenny Demet, Festival Band, Aztec, Garnier
22. No. 36: Hervé Deshaiges, Joe James, Dr. Dickey, Charles Band, Hungry Williams
23. No. 38: Mike Cusick, Lenoir, N.O. Christmas Records, Godfrey, Bishop, Barney's Karina, James Booker, Steve Masa-
26. No. 41: Making Mardi Gras, Mardi Gras Records, the Case Agogo, Carnival, N.O. Music in Film, Sugar Bowl Lulu
The fetching gems of Charmaine Neville

PENNY LANE — Fri., Sat., Sun.
IVY — Fri., Sat., Sun.
VIC TRIX & THE BEATNIX — Sat., Sun.

Guest appearances by:
the New Orleans Angels

CHECK OUT AUGIE'S NEW BEACH
"WHERE THE FUN NEVER SETS . . ."

1930 WEST END PARK — OPEN 24 HOURS
Leider, Fri.10 through Sun.12, impressionist (thank heavens he’s not an Cubist or Pointillist) Alan Latzio (from the Province-

town-Key West circuit—which come to think of it, is quite a paradox), with check with the club for the balance of the month’s dates.

The Versenda, in the intercontinental Hotel, 525-5566. Sundays, 11 to 2:30 in the afternoon, the Leroy Jones Trio (my co-listings: Editor has made an unprintable remark about Mr. Jones’ pulchritude which makes me wonder since I thought she was never up before 3:30 p.m., especially on Sundays...)

> MID-CITY


Ike’s Place, 1710 N. Broad, 944-9337. R & B. Sundays: Chuck Jacobsen and the Wagon Train Band.

Parkview Tavern, 910 N. Carrollton, 482-2690. Call for listings.

> N.O. EAST

Beau Geste, 7011 Reud Blvd., 242-9710. Fridays and Saturdays, 10-3, Billy Bell and the Dominions.


> UPTOWN

Benny’s, Valence at Camp. Live—but nonspecific—music on Mondays.

Carrollton Station, 8140 Willow, 865-9190. Mostly blues. Fri.3: Jumping Johnny (maybe a relative of Jumping Jimmy, the recirculating blues singer). Sat.11: Mission Ruffner, Sat.18: Jumping Jimmy, Sat.25: Rockin’.

Cain’s Bar, 2032 Magazine, 523-8527. Fri.3 at 8, The Poster Sisters with Armasa Miller at the hammerklavier, ask such musical questions as Will You Love Me In May As You Did In December and Can I Get A Witness? The ever-lovely Billy Cooney, inspiration for the Dorothy Lamour song hit: “Lovely Lu-A-Wana Lady,” worked in (wouldn’t you know?) The Greatest Show on Earth, is your host.

Glass House, 2519 South Saratoga, 855-6270. Mondays: The Dirty Dozen Brass Band.


> LAKEFRONT


Nexum, 2600 Ghylian Fields, 826-3440. Call for listings.

> METAIRIE

Chances, 2301 Causeway Blvd., 834-5105. Bands every Saturday. Call for May listings.

Landmark Hotel, 2901 Severn Ave., 888-9000. The final Sunday of each month sees a New Orleans Jazz Club Jam Session on the premises.

MoAllister’s, 3619 Fat City Avenue, 450-1552. Live heavy metal music Tuesdays. Call for listings.

> SPECIAL ATTRACTIONS

Friday (10)

RADIATORS

Saturday (11)

LIL QUEENIE & THE BOYS OF JOY

Friday (17)

JAVA

Saturday (18)

BEAUSOLEIL

Tuesday (21)

DAVID DOUCET

Friday (24)

RADIATORS

Saturday (25)

DEWEY Balfa

ES SHERMAN ACADEMIE

Friday (31)

ROCKIN’ DOPSIE

*LIKE a wurr-genn-in*, as Udo Kier might have said in the Warhol

‘Dracula’: Madonna, at the UNO Lakefront Arena, Tues.7.

**JIMMY’S**

50 WAVELENGTH/MAY 1985

8316 Oak Street 866-9359

**MAY**

CANDY & UNCLE STAN & AUNTI VERA 1st, Wednesday

JOHNNY RENO & THE RADIATORS

J. MONQUE’S BLUES BAND

2nd, Thursday

RADIATORS

3rd, Friday

THE BLASTERS

22nd, Wednesday

JOE ‘KING’ CARRASCO

30th, Friday

THE COLD

UNCLE STAN & AUNTI VERA

31st, Friday

3619 Fat City Avenue, 450-1552. Live heavy metal music Tuesdays. Call for listings.

**CARROLLTON STATION**

8140 Willow, 865-9190. Mostly blues. Fri.3: Jumping Johnny (maybe a relative of Jumping Jimmy, the recirculating blues singer). Sat.11: Mission Ruffner, Sat.18: Jumping Jimmy, Sat.25: Rockin’.

**CAIN’S BAR**

2032 Magazine, 523-8527. Fri.3 at 8, The Poster Sisters with Armasa Miller at the hammerklavier, ask such musical questions as Will You Love Me In May As You Did In December and Can I Get A Witness? The ever-lovely Billy Cooney, inspiration for the Dorothy Lamour song hit: “Lovely Lu-A-Wana Lady,” worked in (wouldn’t you know?) The Greatest Show on Earth, is your host.

**GLASS HOUSE**

2519 South Saratoga, 855-6270. Mondays: The Dirty Dozen Brass Band.

**JIMMY’S**


**METAIRIE**

**NEW ORLEANS JAZZ CLUB**

Jam Session on the premises.

**MOALLISTER’S**

3619 Fat City Avenue, 450-1552. Live heavy metal music Tuesdays. Call for listings.

**N.O. EAST**

**BEAU GESTE**

7011 Reud Blvd., 242-9710. Fridays and Saturdays, 10-3, Billy Bell and the Dominions.

**THE CLUB**

CINEMA

Loyola's Film Buffs Institute, 395-396: Mon.-Fri., Adamco. Fain's dismantled but mostly entertaining meditations on his youth-family quartets, Fascist rallies, mad uncles and female robots with chee-chees the size of pumpkins—there are some great moments buried in all the incoherence: the pacifico's appearance in the snow, the whores riding through town on a hummid Saturday night to the accompaniment of Danny Whetter on the sound track (a song Fainn apparently loves, and good for him!), with Bruno Zarin, Magali Noel. Thurs. 6: Number 17, a 1962 Hitchcock B-movie and a mess; the final bus chase isn't bad but the interminably stagy entrances and exits in the deserted house in the beginning are soporific. Tues. 18: Le Sang d'une Fleurie, Cocchi's famous, somewhat overrated love story of celebrity and mythopoeia is worth seeing for such minor figures as Lee Miller with her face all painted with orio on her eyelids and Barbiotto, the famous drag aerialist of the period, impersonating the Vicomtesse de Noailles. For the takes place in the time it takes a demolished factory tower (right out of di Chirico) to hit the ground. Thurs. 20: Foreign Skin, with its famous Edward H. Murov-inspired "The lights are going out in Europe!" ending, and the great number of the world's love (in one of which poor Albert Bassermann is being held captive) turning the wrong way, and the assassination of the woman and the sea of umbrellas and the killer using a weapon concealed in one of these huge old box cameras, is not major Hitchcock, but pleasant.

Fat Cats, 505 Gretna Blvd, Gretna, 362-0586. Call for listings.

Wenny's, 1610 Belle Chasse Hwy., 361-7902. Tuesdays-Saturdays, Preview until 1 a.m. during the week and as late as 2:30 on the weekends.

Fat Cats, 505 Gretna Blvd, Gretna, 362-0586. Call for listings.

Wenny's, 1610 Belle Chasse Hwy., 361-7902. Tuesdays-Saturdays, Preview until 1 a.m. during the week and as late as 2:30 on the weekends.

and Sundays, Michael Neal takes over post-cocktail and post-prandial duties and plays as late as 1 a.m. on Saturdays:


El Rincon de la Vieja Guardia, 2105 Hancock, Gretna, 367-0733. Fridays and Saturdays from 10.30, Primo Cambone. Sunday afternoons: Los Dos "Rancheras, with Wavelength's own Carlos Belt on guitar and Swannee whistle and Pete "Que Muneca!" Rico on recording box, fuzzbox and footstool clipper, in the Siemprio En Domingo Salutes to Augustin Lara and Libertad Lamarque.


Forget Lydia Mendoza and Libertad Lamarque—this is what it's all about now. Angela Bofil on at the Blue Room, Weds. through Tues.

**WEST BANK**

Brocko's, 1409 Romain, Gretna, 368-0870.

Rounder and India Navigation Records present New Orleans Jazz & Heritage Festival favorites

Johnny Adams From the Heart (Rounder 204)

"Johnny Adams is one of America's great vocal treasures.

Marcelle Bell Soulful Dress (Rounder 3078)

"Marcelle Bell sings Louisiana Delta roadhouse blues in the style of such New Orleans revivalists as Irma Thomas and Ernie K-Doe."

The Whisttein Brothers (Rounder 2006)

The Whisttein Brothers, Robert and Charles, are one of the most exciting country music discoveries in years. Their kind of the classic "brother front-sammy singing style of the Louvin's and Blue Sky Boys."

Musique D'Afrique Nouvelle Orleans (1985)

"Alvin Batiste, New Orleans legend, establishes himself as a major instrumentalist."

**Soulful**

open seven days a week

5500 Magazine St.

895-8713

MAY 1985/WAVELENGTH 51
which some people think are manatees, but not when Darryl Hannah is the one in the frisbee. John Candy and Eugene Levy are in this too. By admission.

**ART**

A Gallery for Fine Photography, 5432 Magazine, 891-1002. Through June 20; color photos and recent works by Evie Sorne-
man.


Arts Council, 522-ARTS: a telephone number which dispenses information about local art events of some currency. Bienvenue Gallery, 1800 Hastings Place, 523-5869. Call the gallery for information.


Mario Villa Gallery, 1908 Magazine, 899-3411. Call for information.

New Orleans Museum Of Art, City Park, 488-9631. Through Sun 12: Porcelain de Paris. Through July 7: a memorial tribute to the late Clarence John Laughlin, consisting of eighteen portraits of him from his own collection; also, several important photographic exhibits. Ilse Bing: Three Decades of Photography; The Photography of Imogen Cunningham: A Centennial Selection (did you know that Imogen Cunningham took some movie star portraits in Hollywood for Varsity Fair during the early Thirties that are remarkable for their freedom from posturing, makeup, lighting, etc.).

It is the English who know what those few documents of Hollywood that let us know what those people looked like. We, the deus. Aaron Siskind: Fifty Years (Siskind's pictures of Harlem life have those of the black studio photographer Jamier Van Der Zee in being more natural, less self-conscious). Through August 19: 19th Century Decorative Techniques in Art: On Exhibition at the Newcomb Collier Collection; Fifty Years (Siskind's pictures of Harlem life have those of the black studio photographer Jamier Van Der Zee in being more natural, less self-conscious). Through August 19: 19th Century Decorative Techniques in Art: On Exhibition at the Newcomb Collier Collection; Fifty Years.

The Blasters, in concert at Jimmy's, Wed 22.

529-1118. Call for information.


Italian American Renaissance Foundation Museum and Library, 557 S. Peters, 522-7294. The museum contains most of the exhibits. From the Italian Village at the LWE, the library contains, among other things, Giovanni Schiavo's large collection on Italians and their history.

Longue Vue, 7 Bamboo Road, 488-5488. Call for information.

Louisiana State Museum, on Jackson Square and elsewhere. In the Presbytere's clothing gallery, Intimately Revealing, underclothes from the Victorian and Edwardian periods; through the end of July. Also, on the Presbytere's second floor, Mike Smith's Spirit World. Through June 2, Chinese Traditional Painting 1856-1965: Five Modern Masters, an important exhibition of Chinese work outside the socialist-realist style that has dominated that country's art for the past four decades or so, and including 100 hanging scroll works. Continuing in the U.S. Mint: Mardi Gras in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.

Mario Villa Gallery, 1908 Magazine, 899-3411. Call for information.

New Orleans Museum Of Art, City Park, 488-9631. Through Sun 12: Porcelain de Paris. Through July 7: a memorial tribute to the late Clarence John Laughlin, consisting of eighteen portraits of him from his own collection; also, several important photographic exhibits. Ilse Bing: Three Decades of Photography; The Photography of Imogen Cunningham: A Centennial Selection (did you know that Imogen Cunningham took some movie star portraits in Hollywood for Varsity Fair during the early Thirties that are remarkable for their freedom from posturing, makeup, lighting, etc.).

It is the English who know what those few documents of Hollywood that let us know what those people looked like. We, the deus. Aaron Siskind: Fifty Years (Siskind's pictures of Harlem life have those of the black studio photographer Jamier Van Der Zee in being more natural, less self-conscious). Through August 19: 19th Century Decorative Techniques in Art: On Exhibition at the Newcomb Collier Collection; Fifty Years.

The Blasters, in concert at Jimmy's, Wed 22.

529-1118. Call for information.


Italian American Renaissance Foundation Museum and Library, 557 S. Peters, 522-7294. The museum contains most of the exhibits. From the Italian Village at the LWE, the library contains, among other things, Giovanni Schiavo's large collection on Italians and their history.

Longue Vue, 7 Bamboo Road, 488-5488. Call for information.

Louisiana State Museum, on Jackson Square and elsewhere. In the Presbytere's clothing gallery, Intimately Revealing, underclothes from the Victorian and Edwardian periods; through the end of July. Also, on the Presbytere's second floor, Mike Smith's Spirit World. Through June 2, Chinese Traditional Painting 1856-1965: Five Modern Masters, an important exhibition of Chinese work outside the socialist-realist style that has dominated that country's art for the past four decades or so, and including 100 hanging scroll works. Continuing in the U.S. Mint: Mardi Gras in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.

Mario Villa Gallery, 1908 Magazine, 899-3411. Call for information.

New Orleans Museum Of Art, City Park, 488-9631. Through Sun 12: Porcelain de Paris. Through July 7: a memorial tribute to the late Clarence John Laughlin, consisting of eighteen portraits of him from his own collection; also, several important photographic exhibits. Ilse Bing: Three Decades of Photography; The Photography of Imogen Cunningham: A Centennial Selection (did you know that Imogen Cunningham took some movie star portraits in Hollywood for Varsity Fair during the early Thirties that are remarkable for their freedom from posturing, makeup, lighting, etc.).

It is the English who know what those few documents of Hollywood that let us know what those people looked like. We, the deus. Aaron Siskind: Fifty Years (Siskind's pictures of Harlem life have those of the black studio photographer Jamier Van Der Zee in being more natural, less self-conscious). Through August 19: 19th Century Decorative Techniques in Art: On Exhibition at the Newcomb Collier Collection; Fifty Years.

The Blasters, in concert at Jimmy's, Wed 22.

529-1118. Call for information.


Italian American Renaissance Foundation Museum and Library, 557 S. Peters, 522-7294. The museum contains most of the exhibits. From the Italian Village at the LWE, the library contains, among other things, Giovanni Schiavo's large collection on Italians and their history.

Longue Vue, 7 Bamboo Road, 488-5488. Call for information.
CLASSIFIEDS

muscians exchange

KEYBOARDS. Need Money? Jazz, rock, classical, blues. Serious inquiries only. 1-504-385-5774.

HOT STRINGS

Hire New Orleans’ favorite string group for your wedding or party. Call 837-3633.

ATLANTIS: Jazz for all occasions. Jeff 522-0443.

ORIGINAL ROCK

We seek someone who plays both bass and keyboards to form power trio. Dozy 854-6423.

DRUMMER NEEDED for band into Clash, Elvis Costello, Ramones, etc. Also old R&B covers. We will sacrifice

6423.

keyboards to form power trio.

ATLANTIS: Jazz for all occasions. Jeff 866-5888.

INSTRUCTION

for your wedding or party. Call 837-3633.

EXPERT DRUM INSTRUCTION

Beginner to advanced, all styles, Jazz, Blues, Rock, also congo and conga set instruction. Call for appointment. Drum Studio 504/523-2517.

LEARN LEAD GUITAR

Michael Hermsen 504 887-5514.

DRUM STUDIO

Jazz drumming techniques and concepts. Traditional to avant garde. Professional instruction by Connor Shaw. Call Drum Studio, 523-2517.

FREE STRINGS

Just mail this ad and $1 postage to:

STINGS, 1587 Bardstown Rd., Louisville, KY 40205. Electric 8,9,10 or Acoustic bronze I, M.

NOT EVERYBODY reads the classifieds! Because you do, you can order both Liveing Blues record review issues together for a discount. Numbers 48 and 60/61 contain detailed reviews of literally hundreds of discs — what’s hot, what’s not, what’s classic, the funk, the junk, the old, the new, the rhythm and the blues — yours for $4.50. Send check or money order to Liveing Blues, Center for the Study Back Culture, University, MS 38677 and MENTION THIS AD.

BLUES AND RHYTHM — The Gospel Truth, published ten times per annum, covering blues, R&B, gospel, vintage


miscellaneous

WAITESS/BARTENDER

Responsible evening posting in first class French Quarter nightclub available to experienced, energetic, and attractive individual who excels in dealing with pub­

lic. Appointment only. Phone: 522-5555, 10 a.m. to noon. $5, $6 and $7 jazz fest posters for sale. $75 is no. 76 of second ed. series of 300. $77 is signed, 425/5000. Nicley framed. Send offer to P.O. Box 15667, NOLA 70175.

Bon Ton West

“Good time music for all occasions”

P.O. Box 8406 Santa Cruz, Ca. 95061 (408) 425-5885

West Coast Connection for Louisiana Music and Food.

Clubs, Festivals, Private Parties

Find Out How

Sound sheets Can Work
For You, Too!

You know how good Eva-Tone Soundsheets sound because of the special insert in this issue of Wave­

length. Now you can let people hear how good YOU sound too, by putting Soundsheets to work in your next advertising or promo­

tional campaign.

PERFORMERS AND PROMOTERS: Soundsheets are ideal for fan club mailings, direct mail campaigns, magazine inserts, demos — even as retail items you can sell at perform­

ances.

INSTRUMENT AND EQUIPMENT MANUFACTURERS: No matter how beautifully written and art directed your advertising is, it’s all silent. But now you can sound off on Eva-Tone Soundsheets. Use them in direct mail. Hand them out at trade shows. Distribute them to your retailers. And use them as “audio pages” in the very magazine your prime prospects read — Wavelength.

Bon Ton West

“Good time music for all occasions”

P.O. Box 8406 Santa Cruz, Ca. 95061 (408) 425-5885

West Coast Connection for Louisiana Music and Food.

Clubs, Festivals, Private Parties

CLASSIFIEDS

muscians exchange

KEYBOARDS. Need Money? Jazz, rock, classical, blues. Serious inquiries only. 1-504-385-5774.

HOT STRINGS

Hire New Orleans’ favorite string group for your wedding or party. Call 837-3633.

ATLANTIS: Jazz for all occasions. Jeff 522-0443.

ORIGINAL ROCK

We seek someone who plays both bass and keyboards to form power trio. Dozy 854-6423.

DRUMMER NEEDED for band into Clash, Elvis Costello, Ramones, etc. Also old R&B covers. We will sacrifice

6423.

keyboards to form power trio.

ATLANTIS: Jazz for all occasions. Jeff 866-5888.

INSTRUCTION

for your wedding or party. Call 837-3633.

EXPERT DRUM INSTRUCTION

Beginner to advanced, all styles, Jazz, Blues, Rock, also congo and conga set instruction. Call for appointment. Drum Studio 504/523-2517.

LEARN LEAD GUITAR

Michael Hermsen 504 887-5514.

DRUM STUDIO

Jazz drumming techniques and concepts. Traditional to avant garde. Professional instruction by Connor Shaw. Call Drum Studio, 523-2517.

FREE STRINGS

Just mail this ad and $1 postage to:

STINGS, 1587 Bardstown Rd., Louisville, KY 40205. Electric 8,9,10 or Acoustic bronze I, M.

NOT EVERYBODY reads the classifieds! Because you do, you can order both Liveing Blues record review issues together for a discount. Numbers 48 and 60/61 contain detailed reviews of literally hundreds of discs — what’s hot, what’s not, what’s classic, the funk, the junk, the old, the new, the rhythm and the blues — yours for $4.50. Send check or money order to Liveing Blues, Center for the Study Back Culture, University, MS 38677 and MENTION THIS AD.

BLUES AND RHYTHM — The Gospel Truth, published ten times per annum, covering blues, R&B, gospel, vintage


miscellaneous

WAITESS/BARTENDER

Responsible evening posting in first class French Quarter nightclub available to experienced, energetic, and attractive individual who excels in dealing with pub­

lic. Appointment only. Phone: 522-5555, 10 a.m. to noon. $5, $6 and $7 jazz fest posters for sale. $75 is no. 76 of second ed. series of 300. $77 is signed, 425/5000. Nicley framed. Send offer to P.O. Box 15667, NOLA 70175.

Bon Ton West

“Good time music for all occasions”

P.O. Box 8406 Santa Cruz, Ca. 95061 (408) 425-5885

West Coast Connection for Louisiana Music and Food.

Clubs, Festivals, Private Parties

Find Out How

Sound sheets Can Work
For You, Too!

You know how good Eva-Tone Soundsheets sound because of the special insert in this issue of Wave­

length. Now you can let people hear how good YOU sound too, by putting Soundsheets to work in your next advertising or promo­

tional campaign.

PERFORMERS AND PROMOTERS: Soundsheets are ideal for fan club mailings, direct mail campaigns, magazine inserts, demos — even as retail items you can sell at perform­

ances.

INSTRUMENT AND EQUIPMENT MANUFACTURERS: No matter how beautifully written and art directed your advertising is, it’s all silent. But now you can sound off on Eva-Tone Soundsheets. Use them in direct mail. Hand them out at trade shows. Distribute them to your retailers. And use them as “audio pages” in the very magazine your prime prospects read — Wavelength.

Bon Ton West

“Good time music for all occasions”

P.O. Box 8406 Santa Cruz, Ca. 95061 (408) 425-5885

West Coast Connection for Louisiana Music and Food.

Clubs, Festivals, Private Parties

MAY 1985/WAVELENGTH 53
Burry Mennebosh has imported a band called Candy (who "make Duran Duran look stuck in the sixties")—we've even done a variety of cultural slapdash obeisance to N.O.'s most famous Italian star, Jack Palance called Ewe by The Mardi Gras Trumpet Band. The boy did some song, "Codeine Cowboys" which somehow always feels like an examination of the ugliest of any number of musical notables: Charles Trenet or Rhoda Faust sitting in with Vidacovich or the Spirituals. What you will see will be Mrs. Savoy, Bunny Matthews and Mike Smith with their works available for and signing. Who knows, maybe even Jason Berry will be on hand with a few rare copies of Amazing Grace? One never knows, do you?

Jay Ferguson of Spirit and J. G. Gunn, "make Duran Duran look stuck in the sixties")—we've even done a variety of cultural slapdash obeisance to N.O.'s most famous Italian star, Jack Palance called Ewe by The Mardi Gras Trumpet Band. The boy did some song, "Codeine Cowboys" which somehow always feels like an examination of the ugliest of any number of musical notables: Charles Trenet or Rhoda Faust sitting in with Vidacovich or the Spirituals. What you will see will be Mrs. Savoy, Bunny Matthews and Mike Smith with their works available for and signing. Who knows, maybe even Jason Berry will be on hand with a few rare copies of Amazing Grace? One never knows, do you?

Jay Ferguson of Spirit and J. G. Gunn, "make Duran Duran look stuck in the sixties")—we've even done a variety of cultural slapdash obeisance to N.O.'s most famous Italian star, Jack Palance called Ewe by The Mardi Gras Trumpet Band. The boy did some song, "Codeine Cowboys" which somehow always feels like an examination of the ugliest of any number of musical notables: Charles Trenet or Rhoda Faust sitting in with Vidacovich or the Spirituals. What you will see will be Mrs. Savoy, Bunny Matthews and Mike Smith with their works available for and signing. Who knows, maybe even Jason Berry will be on hand with a few rare copies of Amazing Grace? One never knows, do you?
MADE THE AMERICAN WAY

PURITY YOU CAN SEE. QUALITY YOU CAN TASTE.
MILLER AND MUSIC...A GREAT NEW ORLEANS TRADITION

BEER BREWED BY MILLER BREWING CO., MILW., WI