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Connie Atkinson

University of New Orleans

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INSIDE: TERRANCE SIMIEN & THE NEW ZYDECO

NEW ORLEANS MUSIC MAGAZINE

ISSUE 82

AUGUST

Wavelength

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Ras Cloud —
Lafayette to Tuff Gong

When Ras Cloud made one of his periodic pilgrimages to Jamaica last December, the Lafayette-based reggae musician and songwriter had no idea that he would end up in Tuff Gong studio, the recording studio which was owned by the late king of reggae, Bob Marley. Nor did he think he would be recording with Bob Marley’s rhythm section — bassist Aston “Family Man” Barrett and his brother, drummer Carlton “Carly” Barrett.

After checking out the rates at some of the studios around Lafayette, Cloud, through his connections in Jamaica, found he could record in Jamaica for much less. Cloud and bassist Walter Thibeaux, from Cloud’s Sons of Selassie-I band, initially went to Jamaica in December to “check the studios and just cool out,” says Cloud. “There were no breakthroughs,” he says of his first couple of weeks in Jamaica on last year’s trip. “We were about to come home when I met a Rasta named Blue who said he had just come from Tuff Gong (a new Tuff Gong recording studio was recently built; the original has been turned into a museum). I said, ‘Tuff Gong?! I’m a musician too, and I’ve been looking to do some recording here.’

“He said he could hook it up (a session at Tuff Gong) for about $200 U.S. All I had was about $200, but we took a minibus to Kingston and next thing I know I’m in Tuff Gong, recording with the Barrett brothers.’’

For that session, Cloud recorded one song, titled “Reach Out,” with Aston on keyboards, Carlton on drums, Thibeaux on bass and Cloud playing guitar, harmonica and vocals on the track. He returned to Louisiana with the master tape and one objective in mind: to go to Jamaica and record an album.

By late April of this year Cloud had pulled together enough cash to record an album in Jamaica with the Barrett brothers at Tuff Gong. But within an hour after he had landed in Jamaica he was told by a taxi driver that he wouldn’t be recording with Carlton Barrett — the drummer had been killed by a gunman in front of his house just three days earlier.

“When he came out of his house one morning to get into his Mercedes, they [Barrett and the gunman] exchanged a few words (and the gunman) shot him in the neck and head. He died in front of his mansion with his Mercedes running.”

Cloud and Thibeaux ended up recording at Sound Lab Studio with Aston Barrett on keyboards and Jamaican drummer Sir George Malcolm laying down percussion. Cloud recorded ten tracks — including a timely piece called “AIDS is the Plague” and a cover of Bobby Womack’s “Woman’s Got To Have It” — six of which he hopes to release on an EP. He plans to finance the pressing of the record himself and he has been selling individually-dubbed cassettes of some of the tracks recorded on his last trip.

For the last half decade or so Ras Cloud and his Sons of Selassie-I band have been a permanent fixture on the Lafayette music scene. Though the band has seen many personnel changes over the years, its current lineup has remained constant for the last three years: Cloud on guitar, harmonica and vocals; Walter Thibeaux on bass; and Terry Brussard on drums.

Besides the obvious reggae component of Ras Cloud’s music, his style also contains elements of blues, R&B, soul, gospel, rock and zydeco — the sum of all the musical influences of his past.

Born in Lafayette in 1948 and...
given the name Thaddeus Prejean by his parents, Cloud entered a Catholic seminary at age 12. After five years in various seminaries, the artistically inclined young theologian left a seminary in Iowa to study art at the San Francisco Art Institute. After studying in San Francisco, Cloud returned to Lafayette to attend the University of Southwestern Louisiana and received a BA degree in 1971. From USL Cloud went to the University of Pennsylvania Law School before deciding that a career in law was not quite in agreement with his religious upbringing. He drifted around the country for awhile, eventually landing back in San Francisco. "I was reading my Bible regularly, playing music all over, hitchhiking with a pit bull-dog." Then in 1972 he had what he describes as a "spiritual encounter."

"I went from Thaddeus Prejean to Reverend Cloud," he says. "I started jammin' more persistently. I'd been jammin' all along. Ever since I was in the seminary I was jammin' guitar and singing Gregorian chants, five-part harmony. I was always dealing with it, but I always kept it on the back burner."

"When the spirit hit me," says Cloud, "I'd been playing a lot of music and I had decided up and everything. I was in Boston, at Cambridge Square, and this woman walked up to me and said, 'What's going on, Rasta?' I said, 'My name's not Rasta, I'm Cloud.' She said, 'You gotta go to Jamaica.' I didn't think twice about it."

So with that, Cloud made the first of many trips to Jamaica. "There were hundreds of dudes, thousands of dudes living the revelation I had took so long to realize — how to live for real," says Cloud of the Jamaican Rastafarians. "They were tuned into the Holy Trinity. They were tuned to everything I was doing. And they were tuned into the fact that you can aim your music; you can target your music."

Cloud says he became aware of the relationship between native Louisiana zydeco and Jamaican reggae when, in Jamaica, he went to visit a Rastafarian elder up in the mountains and got quite a surprise. "I had to track him up, had to climb up the mountain," recalls Cloud. "Finally we get there and there was this Rastaman, deep in the bush, smoking ganja, listening to Clifton Chenier! I said [to myself], 'Is this revelatory enough for you?"' So what I'm saying is this: the roots of zydeco music is the roots of rhythm and blues and gospel music, which is the roots that reggae is built on. It's all connected."

—Doug Newcomb

**JAZZ FEST UPDATE**

**1988 JAZZ FESTIVAL DATES ANNOUNCED**

The 19th Annual New Orleans Jazz and Heritage Festival will be held April 22 through May 1, 1988. Last year's festival had 500,000 people attending overall, with ten stages of music, hundreds of Louisiana food specialties, and folk and contemporary crafts. Great box office is right.

"The New Orleans Jazz and Heritage Festival is the best time to be had on a weekend in the world. Period. The Best time."
La Bamba — Song and Dance

Rock ‘n’ roll legend Ritchie Valens sang one of over 150 versions of the folk classic.

BY JOHN DESPLAS

I
t was late afternoon and I had tuned in to NPR’s All Things Considered to catch up on the latest installment of Ollie’s Folies. I was sitting at the kitchen table, the heat and the humidity — surely if God had intended us to live in N’Awlins He would have given us gills — slowly and steadily fogging up my consciousness. As I nodded off I could hear Ollie blathering something about “the good, the bad, and the ugly.” Some time later I recall hearing what sounded like a heavenly choir. Had I gone gently into that good night? I did so want to curse the gods one last time.

theory one has it that slaves brought the basic rhythm from Africa to Mexico in the 1600s (MBMBA) where a Caribbean flavor was tossed in. Others believe that the original strain is out of Africa it arrived in the New World via Puerto Rico. The third theory, if I got this correctly, states that La Bamba was a dance that is transformed into a bow uniting the dancers in the course of some highly choreographed moves. And the word La Bamba is meaningless except as the name of a dance, as in La Jitterbug. All of this fascinating minutiae is by way of letting the public know that Columbia is releasing a film based on the life of Ritchie Valens, the 20th century popularizer of the folk classic, La Bamba.

You can’t but compare this latest entry in rock hagiography to the Buddy Holly Story and not simply because Holly and Ritchie Valens died in the same plane crash. Both films are rudimentary as to film making technique, each is modest in scope and each strives to evoke the early days of rock ‘n’ roll. Where the paths diverge is at the pivotal point of character. Gary Busey had a reputation as a naturalistic actor when director Steve Rash cast him as the legendary Buddy Holly. He had been “playing dues” for some time in thankless parts in forgettable pictures — with the notable exception of Dustin Hoffman’s eponymous pal in Straight Time — before he got his first starring role. Though he’s been knocking around for a few years, Lou Diamond Phillips has little acting experience and, an equally important liability, has no screen presence. If that weren’t enough, writer-director Luis Valdez (Zoot Suit) has made a strategic miscalculation in juxtaposing Ritchie as a nice Hispanic boy who wants to play rock ‘n’ roll, buy his adoring mother a house in the suburbs, and be accepted by his WASP girlfriend Donna. He’s a likeable kid all right, but it’s brother Bob who is a rebel. So whether he plays the guitar in a rock ‘n’ roll band or not, Bob is the real rock ‘n’ roll hero; he’s the embodiment of the James Dean credo “Live fast, die young, make a beautiful corpse.” Ritchie dies young, but it’s a quirk of fate. Bob is still alive, but his rebellious spirit places Dean’s mantle on his shoulders.

I brought up this point with Rosana DeSoto, the actress who portrays Connie Valenzuela, Ritchie’s mother, during a recent interview. I thought that perhaps Esai Morales who plays the older brother Bob might have lent his own appealing personality to the characterization. “No, that’s just how Bob is,” I met him, and the entire Valenzuela family, during the filming, and I can tell you that’s exactly how Bob is.” Because Bob is so charismatic, a character, Connie Valenzuela’s almost total lack of attention to him tends to alienate the audience from her. Rosana didn’t quite see it that way. She gave a stirring defense of the mother as a woman who is too busy playing both father and mother to her children to indulge them with lavish attentions. Perhaps so, but in the movies you can’t let your audience warm to a character and then expect them to accept another character who treats him or her with indifference at best. “You may have something there,” she reluctantly nodded. “You see, Bob is really the alter ego of Luis...
Valdez, the director. That's what he's like, they both share that macho masculinity. I wanted at least one reaction shot so that we could let the viewer know that Connie has some genuine feeling for Bob, that not everything is for Ritchie. But he nixed it. So I guess it is likely that people will leave the theatre with negative feelings toward Connie. She's a woman of great strength, though. I admire her immensely.

Afterwards, I thought about Buddy Holly and God knows he wasn't "macho"—anatomy is destiny, especially with those glasses—not even as Gary Busey played the role. And I thought about that scene where Buddy is getting on a bus and his old girlfriend is giving him a hard time and he turns to her with quiet defiance, bobs his head up and down ever so slightly, and tells her "Well, boola-boola!" Both times I saw the film the audience laughed and cheered. In his non-macho way, this Buddy Holly was a rebel.

If Luis Valdez doesn't identify with Ritchie's older half-brother, he either was unaware of its effect on his script or indifferent to the violence it does to the Ritchie Valens legend. In a luxuriously masochistic fashion, he filmed The Bob Morales Story, Le Bummer, for he wallows in Bob's self-destructive behavior with a sensuousness that is missing from his portrayal of Ritchie Valens. Instinctively he must know that the rebel, no matter how self-destructive his ways, is the stuff of rock 'n' roll legends. His attention to Ritchie becomes perfunctory, his fascination with Bob obsessive.

Movies, like life, are also unfair. As an actor Esai Morales has a sensual and a sexual presence that Lou Diamond Phillips can't match, and the camera picks it up. The only thing that Morales doesn't steal from Phillips is the title song. He doesn't get to do version 151 of La Bamba.

Coming Attractions
Speaking of legends, remember Bob Dylan? There are those who say that it would have been a wise career move if the old troubadour had died in that motorcycle accident. Instead of moviebiogs of Buddy Holly and Ritchie Valens we might be watching Everybody Must Get Stoned, the Bob Dylan Story. And instead of sequined jumpsuit tributes to Elvis in Lake Tahoe we'd be treated to tie-dyed gypsy-garbed appreciations to Dylan at Caesar's Palace. Anyhow, 20th Century-Fox is releasing in November Hearts of Fire, a movie with Bob Dylan playing a washed-up rock star. Life imitates art imitates life ... an infinity of mirrors. This month Columbia will release Jim McBride's (David Holzman's Diary, the remake of Breathless) The Big Easy, originally shot in N.O. almost two years ago under the title Nothing But the Truth. It had been languishing on the shelf for awhile after Universal dropped plans to distribute. McBride has been taking it out on the festival circuit where good word of mouth has been building.

Finally, David Puttnam, the new head honcho at Columbia, saw it at Telluride and snapped it up for a late summer release. A publicist recently expressed concern that New Orleanians might be offended by the film because it depicts the city as a place where corruption is rampant and out of control. I assured her that, at least locally, Columbia has a monster hit on their hands.
The Phantom Knows
Life's not always easy for a rock critic — or a publicity agent

BY JAMES LIEN

I was at work the other day when the phone rang. Being not too terribly busy at the time, I picked it up: "So how'd it come out?" I was greeted by a female voice.

"Hello?" I asked, bewildered.

"How'd it come out?"

"Hello?" I repeated. I figured if the voice was going to play the repeating game, I could too.

"You know: the article. For Wavelength. About the Phantoms."

"How'd it go?"

"Huh?" Nobody had told me anything about an article. I'd never even heard this person's voice before. "Who is this?"

I wasn't even listening to the reply. I won't say my job is hard, but when you're talking on the phone to a total stranger, you can get behind which can be a real pain to catch up sometimes. So I tuned her out and just managed to catch the first and last few words and the overall high points of what she said.

I didn't catch her name. "Wavelength...editor...Phantoms...tour...tape...article..." she rambled. I smiled and tried not to look too much like I had a phone in the crook of my shoulder, "article...interview...Phantoms...mailbox...video...article...how'd it turn out?"

"What?" Like a cocker spaniel at a cocktail party I had heard my name in there somewhere as well. "What article?"

She went on to repeat herself again and again in the same insistent monologue; this time I gleaned that she was the article. "Who is this?" "I don't know." "Well, I'll call you back."

"What?" Like a cocker spaniel at a cocktail party I had heard my name in there somewhere as well. "What article?"

I wasn't even listening to the reply. "No."

"Welcome."

"Great," she said, and hung up.

The next day she called me at home. How she managed to get my number, I'll never know. I'd just sat down to dinner with my girlfriend. It was sort of our anniversary, so it was a bit of an occasion.

"Phantoms...article...interview...article...tour..." she warbled. I could do nothing but make apologetic cocker spaniel faces at my girlfriend while our pasta and vegetables got cold.

From there it turned into a bad dream. Telephones were always ringing everywhere I went, and it was always her. It was like a nightmare you would have after eating cold pizza on a Saturday night and falling asleep watching Vincent Price in The Telltale Heart. In restaurants I would get called to the telephone, at the airport I would get paged; it was always her persistently manic babbling on the other end. I would be standing at the

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bus stop and the pay phone next to me would ring. She followed me. It was straight out of a Spielberg movie.

Finally, I tracked down the secretary and got a hold of the tape. "She's been calling here every day," she said accusingly as she handed over the tape.

I took the tape home (there was a cassette and a self-titled video) and decided to check them out. The video featured four of the tallest, skinniest looking guys I've ever seen, with long hair flopping in their faces doing the worst job of lip-synching I've ever witnessed (including the time I sat through a whole episode of Solid Gold to watch Chuck Berry after twenty minutes of Christopher Cross and the Captain and Tenille singing along with their records he comes out with a big red guitar and a wild Hawaiian print shirt and an amplifier with knobs like on a '57 DeSoto, one of the few artists to ever actually play live on that show). The tape is a whole lot better. It's basically stripped-down, overdriven garage punk, high on energy but low on content, structure, or any of that other stuff. None of that artsy-fartsy conceptual stuff for these guys. Just turn it up and crank it out. But on video these guys are a worse nightmare than their PR department. They look like Aerosmith on a low clothing budget. They must be really good live if they can stay sober enough to keep from tripping over their guitar cords and un-plugging them. Their music is a powerful brand of straight-ahead, no frills, Stone Age psychedelic punk that's raunchier than anything most so-called "neopsychedelic" bands could ever come up with. And yes, they really do play incredibly cool teardrop-shaped Vox phantom guitars straight out of the Sixties.

Plasticland
Salon
(Pink Dust, El Segundo, CA 90245)

Plasticland have got their vintage Mosrite and Rickenbacker guitars; they've got their ancient dusty brown Vox Super Beatle amps; they've got their original crybabies and Fuzz Faces, and they're absolutely fantastic. On this, their third LP, these lords of the panzer junglespew forth technicolor whirlwinds of psychedelic sounds, tinged with a smattering of the original Motown and Tamla roots of so much early psychedelic. The first time I heard this album, I felt an overwhelming sense of the unity and harmony present in the universe; and an intense feeling of love toward all other living creatures; and I decided I liked my room better with the lights turned off. The second time I remember even less. Plasticland bear colors, and eat music. They play tambourines. They wear beads. They own a Mellotron. Step inside the Salon and flip your wig. A splendid time is guaranteed for all.

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The Saints
ALL FOOLS DAY
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In 1977 the Saints introduced Australia to
tuck rock with their international hit "I'm
Stranded." Since that time it seemed that
the band was indeed stranded, going through
numerous changes in sound and personnel
before a 1981 breakup. In 1991, however, lead
singer Chris Bailey re-emerged with a new band of
Saints and actively began to experiment with the
more pop-oriented sound he had introduced on the
Saints' last records.

"All Fools Day" is happily the "full picture"
Bailey has long aimed for. With the vocal
sensation of Mick Jagger c. Exile on Main Street,
Bailey bears his way through twelve songs of
guitar rock and ballads which touch on every
conceivable genre. "First Time," "Hymn to
Saint Jude," and "Bit Hits [on the Un-
derground]" are gigantic, driving rock creations
which recall the Monkees tunes and, in their use
of horns and strings, the Waterboys. "Love or
Imagination" has the quickness of Lloyd Cole.
"How to Avoid Disaster" is a Dylan-esque ballad.

Rarely do albums as broad as this one succeed
so many times. With the single "Just Like
Fire Would" currently receiving some airplay on
MTV, the Saints could be ready to achieve the
success they deserve.

— Mark Meister

Steve Dankner
tech-heavy romantic

Dankner is a college music teacher who
has self-produced this cassette of music gener-
ated by the Korg K250 synthesizer. The musical
language is a jumble of classical, jazz,
latin and rock elements, sometimes very witty,
sometimes simply strange. Not all of these
sounds work, but Dankner's hidden voice in this
traditional city is worth investigating.

— Tom McDermott

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Terrance Simien

zydeco's next generation

He respects his elders, he keeps to the roots, he's young and hard-working and he has the most kicking unsigned sound around.

Terrance Simien is talking about the Canadian leg of his last tour. "We hit one of the worst blizzards in 23 years," says Simien. "It dropped five feet of snow in five days. Our first day in Canada it was 32 degrees below zero. They were flashing on TV, 'Unprotected skin will freeze in one to three minutes. So you had to watch yourself.'"

Why was this 21-year-old zydeco accordionist from South Louisiana's subtropical environment crossing Canada just as winter kicked in? Because Simien is everywhere these days.

"My biggest accomplishment on this last tour was crossing the Rocky Mountains in Canada, from Calgary to Vancouver. I went through some 500 odd miles of mountains in the wintertime."

Crossing the Canadian Rockies during winter in a camper wasn't the only thing Simien and his band, the Mallet Playboys, accomplished on the tour. As they made their way up the East Coast, across the Midwest, through Canada, down the West Coast and back to Louisiana ("just in time for a big boucherie," says Simien of his homecoming), the group of young zydeco musicians also won over hundreds of fans with their hard-driving R&B-charged style.

"Everywhere we went it was a standing ovation. Most of them hadn't heard zydeco before. In Calgary people were doing aerobics to zydeco. It was a strip joint we played in. They would strip during the day and zydeco at night," he laughs.

In the nearly four years since he began playing zydeco with the Mallet Playboys, young Simien has built up an impressive set of musical credentials: He has cut a record with Paul Simon; he played before a star-studded audience at the Lone Star Café in New York City the night before Live Aid; and he and his band performed two songs in the major motion picture, *The Big Easy*, filmed in New Orleans and to be released this month. One of the songs, "Closer To You," Simien co-wrote with the film's male lead, actor Dennis Quaid.

After the 1987 Jazz Fest, Simien and the Playboys opened a series of shows in Switzerland for Fats Domino and the group recently opened shows on the East Coast for Los Lobos.

The Swiss Alps are a world apart from Simien's hometown of Lawtell, Louisiana, one of a number of small villages that dot the coastal prairie near Opelousas in St. Landry Parish. In this area zydeco has been played for generations, first at "house dances" and later in nightclubs. Here Simien grew up listen-
ing to zydeco and went to the zydeco dances with his parents. "They used to have zydeco dances as a benefit to raise money for our church," Simien recalls. "I would go with my mammy and daddy. It was a family thing — go out and dance and have a good time. Then I stayed away from it. I used to feel it wasn't the thing to do. I got into the popular scene. It wasn't cool to go to the zydeco dances.

"I'd go to these clubs where they had bands that would play funk or whatever. And it was this uptight atmosphere where you had to dance a certain way and you had to wear a certain type of clothes, you gotta talk and talk a certain way. Now with zydeco, it was just total chaos. They set the style. They were having a good time. I started my band the next day. They just went out and parted.

"One time I went with my daddy to a zydeco dance and I saw a lot of people my age there getting off to it and having a good time," he remembers. "I felt right into it from then on. I just started dancing and going out and meeting people. I wasn't playing the accordion yet. I was just getting off to what was happening. I was playing the trumpet in the school band and my dream in school was to have a band that could go into the clubs and jam for the people."

Simien's schoolboy dreams were soon realized when in the fall of 1983 he joined the Mallet Playboys. "This other dude started a band and we called ourselves the Mallet Playboys. That fell apart," says Simien. "I guess they really weren't ready to get off it like I wanted to. I wanted to go all the way with it — taking it out of just playing in the local halls; do something with it where you could make a living and see things."

The band had little trouble getting gigs on the thriving local zydeco scene. For awhile Simien continued to lay bricks with his father during the week and played local clubs, like Slim's Y-Ki-Ki in Opelousas on weekends. (They keep their Christmas lights up year around," notes Simien.) A major turning point in the band's career came in New Orleans in the summer of '84. "At the World's Fair in New Orleans we saw where we could entertain the people enough to travel, cause we were getting crowds of 2,000 to 3,000 people a day," Simien says. "They'd stop and listen to us too. This is what the dude said when they were there: 'They're gonna have about 10,000 people coming through the gates everyday. And he said, 'Don't start playing until you see the whites of their eyes.' I said, 'This is a joke.'

"But then these people started coming on us. We were on stage, the Wonderwall Three stage, and the people started coming on us like ants. We couldn't believe it. I started getting nervous, But then again, I started getting excited and really going crazy on stage, doing all kinds of stupid stuff, stuff I wouldn't do around home. I said, 'Man, I'm far away from home. Nobody knows me. I'm just gonna get wild.' So we went wild. My rubboard player was right with me; every step I'd make he was right there. We'd get in the audience and do crazy things like the people coming through the gates everyday."

In May of 1985 Landry had Simien and company play for Simien with a local recording studio and Simien liked what he heard. Simien was interested in recording a cover of the Clifton Chenier standard, "You Used To Call Me," with Paul Simon singing back up vocals, and the song was released as a single on Landry's Grand Point Records label.

A couple of months later Simien and his band traveled to New York City for the first time, where they opened up for Lonnie Mack at the Lone Star Cafe. It just so happened that it was the night before Live Aid and Paul Simon, Mick Jagger, Keith Richards and Bob Dylan were a few of the celebrities who showed up to watch Lonnie Mack and Simien and his band. "We didn't expect it at all," Simien says of the turnout. "It was our first time in New York and we drove from Lawtell to New York. When we got there, Paul Simon's tour bus plus had to wait six hours for a change of vehicles in Knoxville, Tennessee. That was 40 hours straight without sleep. You know, you don't sleep in a car; you stay awake. You might be resting on an ice chest then you hit a bump and almost knock yourself out with a concussion."

"I hadn't slept and I hadn't taken anything to stay awake. But after I left that club, he recalls, "I felt like I could stay up for weeks."

Not long after the Lone Star Cafe gig, Simien was playing with a night club in Lafayette when a set designer for a movie being shot in New Orleans was in the audience and was impressed by what he heard. She told Simien after the show that they might use him and his band in the movie. "After we got a call this movie and they said they might be interested in us," says Simien. "So Dickie sent them some demo stuff, and bumm, they got us to do a movie called The Big Easy with Dennis Quaid and Ned Beatty."

After that Dennis said, "Man, I like your style. I wanna know more about you and what you do; you come and meet me in New Orleans and maybe we can write a song together for the movie?" I said, 'That sounds cool to me.'"

The result of their collaboration was a song called "Closer To You," recorded in New Orleans with an all-star cast: Cyrille Neville on drums, Art Neville on keyboards, Daryl Johnson on bass, Dickie Landry on sax, Simien on accordion. Quaid sang and played guitar. Talking Heads' David Byrne helped mix the song in Los Angeles. Simien says it came out "pretty live." "Probably."

For young Simien, big things have happened fast lately, but the easy-going musician seems to realize he still has a tough road ahead. He thinks about those snowbound Canadian Rockies every now and then. "That last tour was 15,000 miles with two drivers; me and my soundman. And my soundman couldn't drive in the city! When it got to the chaos part, I had to take over," says Simien. "I'm thinking about that now, but I don't think about it too much. It brings you back to what you were doing and what you look at the future and say, 'Oh no, I gotta do this again!'

"But you have to go out and get yourself established in different areas and take the hard way before you can get to the easy way," Simien says, as if to himself. "I'm sort of a smile crosses his face. "Right now, I'm on the hard road. But I know one day it's gonna come easier."
Now that "Cajun's hot," more and more people are beginning to discover firsthand the rich culture of Acadiana and its people. Truth is, Cajun has always been hot — the food, the music, the summers. Only now, Cajun has become hip, which is great for tourism, and, in turn, not bad for Acadiana's depressed, post-oil boom economy.

Regardless of tourists, oil prices and trends, however, the people of Acadiana will continue to do what they have done for generations: work hard and play even harder. There is something about this area that seems to excite its inhabitants to live life to its fullest.

The following is a guide for visitors to Acadiana, specifically, the cultural and economic hub of the region, Lafayette. This list of accommodations, restaurants and nightspots is by no means meant to be comprehensive, but it will provide the weekend visitor with more than enough places to go and things to do.

Accommodations

The Lafayette area has too wide a variety of hotels and motels to list here. Two of the finer hotels, the Lafayette Hilton Inn and Towers and The Hotel Acadiana, sit on either side of the Vermilion River on Pinhook Road and both offer reasonable rates and attractive weekend packages at certain times of the year. Bed and breakfast homes have become popular with weekend travelers, and they offer a more rustic stay than the standard sheetrock cubicle at the local motor lodges. The Cobbler's House (circa 1850) in Grand Coteau (about ten miles north of Lafayette) is one of the 70 structures in this small, historic village that is included on the National Register of Historic Places. The quaint Cajun-style cottage is just off the Grand Coteau exit of Interstate 49 and is the most reasonably priced bed and breakfast home in the area. For reservations and information, call (318) 562-5264.

Closer to Lafayette is Ti Frere's House (circa 1880), located at 1905 Berot School Road (La. State Hwy. 339). This beautiful old plantation home was constructed of native cypress and handmade brick and is furnished with period antiques. A "plantation-style" breakfast is included in the rate and guests are greeted with complimentary drinks. Call (318) 984-9347 for information.

Further down Highway 339, towards the town of Erath, is the La Bonne Veillée Guest House. Located about ten miles south of Lafayette in a quiet country setting beside a duck pond shaded by century-old live oaks, this authentically restored mid-19th Cen-
Rayne & Crowley:

Shawn's: Take I-10 Exit 92— at jct. of Hwy. 90 & Hwy. 724; E. of Duson; small place; Fri. nights from 8:30-12:30.

Koosie's: in Rayne on Hwy. 90; Wed., Fri. & Sat. nights; small dance floor, older crowd.

Quarter Pole: in Rayne; Take I-10 Exit 87 S. and go 2 mi. E. on Hwy. 59 & 75 to race track; Sat. & Sun. 4-8; large dance floor; tel: (318) 334-9902.

Belair's: in Crowley; Take I-10 Exit 80 S.; Cajun music every Fri. except Tues.; Open M-F (11-10), Sat. (5-10:30), Sun. (11-8); Music M-W-Th (7-10), F & Sat. (8-12), Sun. (4-8); nice restaurant; large dance floor; no cover; tel: (318) 789-2851.

Opelousas:

Washington Campground: On Hwy. 182 just N. of bayou; Sat. nights 8-12; older crowd; no cover; tel: (318) 826-9987.

Slim's Y-K-K Rd. N. of Opelousas on Hwy. 182; zydeco music every Fri. and every Sat. 9:30 to 1:30; black crowd; $4 cover; tel: (318) 942-9980.

The Plantation: W. edge of Opel on Hwy. 190; Sheryl Cormier every other Sat. morning from 9:30-11:30; live radio broadcast (1220 on AM dial)

Richard's Club: M. W. on Opelousas on Hwy. 190; zydeco music every Fri. and Sat. night 9:30 to 1:30; sometimes on Sun. afternoon; black crowd; $4 cover.

Gudry's: in Lewisburg; 8 mi. S. of Opelousas; Sat. & Sun. 8-10; older crowd.

Bourgeois' Club: in Lewisburg; 8 mi. S. of Opelousas; Sun. 8-10; older crowd.

Boiling Point: Off m. 5 of Church Point on Hwy. 35; Sat. 11-3; and radio broadcast from 11-1; small dance floor.

Happy Landing: E. of Opelousas; 5 mi. S. of Hwy. 190 on Hwy. 74; Sat. 8-12; large dance floor, older crowd.

Ville Platte:

Snook's Bar: Cajun music Sat. nights 8-12; large dance floor; older crowd.

Floyd's Record Shop: 434 E. Main St. (U.S. Hwy 167, one-way going S.); Open M-F (8-5) and Sat. (8-5); excellent selection of Cajun and zydeco records, tapes, etc.

Eunice:

Savoy's Music Store: E. of Eunice on Hwy. 190; Cajun jam session every Sat. morn. from 9-12; no dance floor; musician's haven.

Blue Goose: One block W. of Hwy. 13 near RR tracks; Sun. only from 7-11.

Lakeview Campground: On Hwy. 13 between Eunice & Mamou; Dewey Ball or Noisie Allie every Sat. from 8-12; $2.50 cover; large dance floor; older crowd.

Mamou:

Fred's Lounge: Sady Courville & Mamou Cajun Hour Band every Sat. morn. from 9-11; radio broadcast from 9-11 (1450 on AM dial). Roy Fontenot's band follows Sady Courville from 11-1; small dance floor; no cover; a must to see.

Basile:

Fontenot's Main Street Lounge: Cajun music Sat. 5-10-11; jam session every Thurs. at 6:30. Cajun French Music Assoc. meeting and jam session on first Sun. of month, 3-7; $1 cover; tel: (318) 432-5295.

Ivy's Lounge: 2.5 mi. S. of Hwy. 190 on Hwy. 97; Cajun bands on Sat. nights from 8-12; jam session every Wed. at 7.

Traveler's Tips:

New Orleans to Lafayette: 125 miles
Best route to Mamou: I-10 - Rt. 415 - Rt. 190 - Rt. 104.
tury Acadianan-style cottage offers privacy and roominess. Call (318) 937-5495 for information. About twenty miles south of Lafayette in the sleepy bayou town of New Iberia are the Armand Broussard and Mintmire Plantation houses. Both structures are listed on the National Register of Historic Places and, since they are placed together, provide a look at two distinctive historical periods and architectural styles. The Armand Broussard House (circa 1790), with its bousillage (mud and moss) walls shows the building style of the early Acadian settlers, while the Mintmire Plantation House, furnished with 100-year-old antiques, reflects the ante-bellum glory of the Old South. Call (318) 236-6210 for information.

Inexpensive Places

Plantation House Inn, 3/4 mi. N. of I-10 on I-49, no pool or restaurant, $26 for double occupancy; Econo-lodge, 2nd exit W. of I-49 on I-10, large rooms, TV, cafe, lounge, pool, $22 for double occupancy (recommended); Best Western, take Lafayette exit off I-10, nice pool, convenient, $32 for double occupancy, Motel 6 (M-6) Lafayette, I-49 just N. of I-10, single $20.95 + tax, double $25.95 + tax, tel: (318) 233-2055.

Food

There is certainly no shortage of great restaurants in and around Lafayette. In fact, the only problem is deciding which one to choose. The establishments listed here were chosen not only for their superb food, but their ambiance as well, a little luggage.

When the editor of this magazine discussed this story with me, she said, ‘‘Think of places that you would bring a friend visiting Lafayette for the first time.” One place came to mind right away: Mulate’s Cajun Restaurant in Breaux Bridge (Hwy. 94). The place has great food at reasonable prices, the best Cajun bands, lively dancing and a warm, down-home atmosphere.

Despite the occasional touristbus and the national media attention Mulate’s has received, it’s still one of the most popular eateries with the local folks.

Coming in at a close second to Mulate’s is Randol’s Seafood and Restaurant (2326 Kaliste Saloom Road). With its own seafood processing plant (don’t worry, there’s no stinky fish smell) on the premises, Randol’s takes a different approach to serving boiled crawfish and crabs; they don’t really boil them at all. The tasty little crustaceans are steamed, then smothered with cayenne pepper. Talk about hot! Like Mulate’s, Randol’s has live Cajun music every night and a rather large dance floor, all in a greenhouse atmosphere. Their key frite pie makes a fabulous dessert.

Prejean’s Restaurant, located just north of I-10 (3489 U. S. Hwy. 167 North/I-49), also features live Cajun music seven nights a week, as well as seafood, steaks and alligator dishes, including alligator soup and fried alligator. For seafood lovers, The Riverside (1304 W. Pinhook, located a few blocks from the Vermilion River in a stately old ante-bellum-style home) is well-known locally for their meticulously prepared food and elegant Sunday brunch. In the town of Broussard (about 5 miles south of Lafayette), Vive la Difference (101 E. 2nd) offers continental cuisine, as well as seafood, steaks and sinfully rich desserts. The beautifully ornate Victorian-house style which houses the restaurant adds an extra touch of class.

Much less formal, but no less satisfying are the two competing oyster shops in nearby Abbeville, Dupuy’s and Harry’s Club every week, dancing with “any brave woman who’ll volunteer.” Harry’s has a big dance every Sunday from 5-9 p.m. ($2 cover) usually featuring Johnny Sonnier’s Band. Bring your own partner and wear your Sunday clothes.

At Mulate’s the dance floor is small but you can two-step between the tables, as great food is served to the onlookers. Bring the family — no cover, and full bar.
At the Lakeview Campground on Hwy. 104, between Eunice and Mamou, the Glide Rite (or cornmeal) on the giant dancefloor insures a smooth Cajun waltz for the 200 or so dancers who show up every Saturday night (8 p.m. to midnight). There’s no cover and plenty of parking, with a different band every week. Serves hi-balls and beer — no food, IDs checked.

After you’ve had your fill of local cuisine at one of the area’s restaurants, you can work off those extra calories that you’re feeling guilty about by spending the evening two-steppin’ with the locals. Of course, if you’ve had too much to eat you can always just sit, soak up the sounds and sip a cold brew.

The good thing about a place like Mulate’s or Randol’s is that you don’t ever have to leave your table to hear some of the best Cajun musicians and you don’t have to leave the restaurant to dance the night away. But there are some other nightspots worth checking out. (See map, page 16.)

One of the best ways to start a weekend in Acadiana is to get here in time for Downtown Alive! on Friday evenings so that they can listen to music, sizzle beer and dance in the street; in other words, to start the weekend off right. A different band is featured each week of the season and the music ranges from zydeco to rock, from Cajun to R&B.

After the music stops on the street (about 8 p.m.) the crowd begins to migrate up and down Jefferson Street and in and out of the bars that run along the main drag. Each bar usually has a band performing after Downtown Alive! At Chris’ Po-boys (631 Jefferson), you can munch on one of their delicious po-boys while checking out one of the local bands. Across the street from Chris’ is Papa’s Downtown (632 Jefferson). A bit further down the street is Marcilino’s Bar (100 E. Vermilion), located in the majestic old Gordon Hotel. For years Antlers was a haunt for the local art crowd. And while you still may find an occasional group of artists who have drifted in from the nearby Artist Alliance Building on the corner of Vermilion and Buchanan (which is worth checking out in its own right for its displays of local works of 20th century art), many of the “old Antlers” denizens say the place, with its art deco interior, just isn’t the same since new owners took over and renamed it Raymond’s at Antlers (555 Jefferson).

The music starts a little later at George’s Jefferson Street Tavern (209 Jefferson), which usually books rock ‘n’ roll and reggae acts. Within shouting distance of George’s — across Jefferson Street and a parking...
This 30-minute video featuring the music of Michael Doucet and Beausoleil teaches you all the basic steps to folk dancing as done in the heart of Acadiana. Randy Speyrer, a native of Opelousas, LA and one of the country's foremost Cajun dance instructors, gives you a step-by-step approach to making Cajun dancing fun and easy. Order your tape today and learn one of America's fastest growing folk dances - a must for your folk dance repertoire!

To order, send $19.95 plus $3.00 postage and handling to Randy Speyrer, P.O. Box 15908, New Orleans, LA 70175-5908. Specify VHS or Beta.

For private and group lessons, performances, workshops and Cajun band bookings call Randy Speyrer, (504) 899-0615.

Mr. Joseph "Pascal" Fuselier, historian, journalist, and a one-man chamber of commerce for the city of Mamou, shows off his autograph book (this is his fourth one) of signatures from around the world, collected every Saturday morning at Fred's Lounge.
and the Bad Habits played a benefit
dance for a group from Catholic Church), but well-behaved
visitors are tolerated.

For a few years Hamilton's hosted a "honky night" on Wednesday evenings, but the tradition died off about three years ago. Local promoter Danny Boyd is trying to revive the "honky night" and has presented Aug. 1 The Summer Sizzle Concert Series presents a weekend of Cajun Classics featuring ATCHAFALAYA at 7:00 p.m. on Spanish Plaza
Aug. 2 The Summer Sizzle continues with LAISSEZ FAIRE at 2:00 p.m. in Bon Fete
Aug. 8 The Summer Sizzle Concert Series celebrates The Music of New Orleans with HEART & SOUL at 7:00 p.m. on Spanish Plaza
Aug. 9 The Summer Sizzle continues with SEDUCTION at 2:00 p.m. in Bon Fete
Aug. 15 The Summer Sizzle Concert Series presents a weekend of rhythm and blues featuring MIGHTY SAM MCCAIN at 7:00 p.m. on Spanish Plaza
Aug. 16 The Summer Sizzle continues with TOMMY RIDGLEY AND THE UNTOUCHABLES at 2:00 p.m. in Bon Fete
Aug. 22 The Summer Sizzle Concert Series goes South-of-Border with RITMO CARIBENO at 7:00 p.m. on Spanish Plaza
Aug. 23 The Summer Sizzle Concert Series presents THE PHIL BARNELL TRIO at 2:00 p.m. in Bon Fete
Aug. 29 The Summer Sizzle Concert Series celebrates traditional Dixieland Jazz featuring THE BLUES SERENADERS at 7:00 p.m. on Spanish Plaza
Aug. 30 The Summer Sizzle concludes with a traditional Dixieland Jazz Jam at 2:00 p.m. in Bon Fete

Gumbo Shop

THE
GUMBO SHOP
CATERS
SEAFOOD OKRA GUMBO
JAMBALAYA
CHICKEN ANDOUILLE GUMBO
BLACKENED REDFISH
CRAWFISH ETTOUFFEE
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RESTAURANT
630 St. Peters
525-1486
CATERING
5910 S. Front
899-2460

Outsiders' Guide to Acadiana

Summer Sizzles

AT RIVERWALK

Aug. 1 The Summer Sizzle Concert Series presents a weekend of Cajun Classics featuring ATCHAFALAYA at 7:00 p.m. on Spanish Plaza
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RIVERWALK

Psyche, Canal & Julia at the Mississippi

Restaurant open Monday-Thursday 11 a.m. to 9 p.m., Friday and Saturday 11 a.m. to 10 p.m. and Sunday from 11 a.m. to 7 p.m. (discontunities, bars and caters remain open later for your dancing pleasure.)

AUGUST • Wavelength 21
REMEMBER HOW GOOD IT MADE YOU FEEL...SEE IT AGAIN.

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Alice Walker's Pulitzer Prize Winning Story

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WOODY ALLEN  MICHAEL CAINE
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BARBARA HERSHEY  LLOYD NOLAN
MAUREEN O'SULLIVAN  DAMEL STERN
MAX VON SYDOW  DIANNE WIESE

SOUND WAREHOUSE

movie rentals $1.99 PER DAY

Veterans at David in Metairie 885-4200
**AUGUST CONCERTS**

**Saturday 1**
A Surf Party with SST recording artists Louisiana. These friendly guys play their fun surf-punk tunes at Caravan Station, 3140 Willow, around 6 p.m. New Orleans harmonizers the Okeks will open.

**Sunday 2**
Air Supply sing their adult contemporary hits at the Sanger on Canal Street. Tickets are being sold by Ticketmaster.

**Deadline or Alive**, an English gothic disco band, perform on the Ocean Club, 3217 Melrose Drive, in Metairie. Phone 834-9010.

**Thursday 6**
New Model Army march to Jimmy's Music Club, 8200 Willow. The Subterraneans open. The show starts around 10 p.m.; all ages.

**Saturday 8**
Woodstock, the punk oriented music festival, happens in Dripping Springs, west of Austin. Bands include Zepiferg, Sod 1019, the Icads, Fun House, Peace Corps, Not for Sale, and the Hickoids. For further information, see the listing under "Festivals."

The T-Bags, a folk-rock group, perform at Cafe Blanc, 210 Orleans, around 8 p.m. They're fun.

**Woodstock**, a gothic discoband, share the stage with... punk tunes at Air All-ages Show. Melville, the punk oriented music group, share the stage with... punk tunes at Air All-ages Show.

**Sunday 9**
Seduction harmonize on the river at Spanish Plaza from 7:30 to 9 p.m.

**Friday 14**
No Trend croon onto the stage area at the VFW Hall. This 12 member, blues influenced band share the bill with No FX and Subcourage.

The Tailgators, an Austin band who play roots-rock with a passion, appear at Tipitina's, 301 Napoleon, around 10 p.m.

**Tommy Ridgely** plays at the Spanish Plaza near the Riverwalk around 7 p.m. For more information on the Summer Sizzle concert series phone 502-1555.

**Tuesday 18**
Tina sing their new hit "Heart and Soul" at Tipitina's around 10 p.m. Catch this up and coming band while you can.

**Friday 21**
Mad Parade play their cover of "One Tin Soldier" and other songs at the VFW Hall. The band has no stage, so dig out those platform shoes and check out the scene. Envelope and Velvet Elvis also appear.

The Radiators play their fish head music at Tipitina's. If the Grateful Dead were from New Orleans and grew up listening to funk, they would sound like these guys.

**Saturday 22**
The Radiators play a second night at Tipitina's. Music begins at 10 p.m.

**Tuesday 25 and Wednesday 26**
Ebenzer Obey and his Interformers Juke Orchestra. This interesting band will play at Tipitina's at 10 p.m.

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**FESTIVALS**

**Saturday 15**
**Teddy Bear Ball.** Join your bear S.B.B. and I as we visit his furry cousins at the Audubon Zoo. This annual event offers halftone admissions for people, the bears get in free — and includes activities such as face painting, paw reading, and contests. Phone 901-3537.

**Sunday 15**
**Cajun Festival.** This fourth annual music festival will be held at the northwesr community center in Eunice, Louisiana beginning at 10 a.m. Eight bands will be featured along with the colorful food.

Friday 7 through Sunday 9
**Seafood Festival.** This Lafayette Parish event will begin at 5 p.m. Friday in Galliano, Louisiana. Music includes: Four on the River from 6 to midnight Friday, J. and the South Louisiana Band Saturday from 6 to midnight Saturday and Seafood from 6 to midnight Sunday. Other events include dance contests Friday evening, a parachute exhibition Saturday at 3 p.m., and an auction on Sunday. Phone (504) 632-453.

**Wednesday 12 - Sunday 16**
**Shrimp Festival.** Call (318) 685-2565 for directions to Delcambre. Music includes a fish-cookoff Friday at 9 with tunes by Beauco. Saturday at 9 p.m. The Band of Chambers play, and Sunday Beauco once again takes the stage at 1 p.m.

**Saturday 15**
**Children's Hospital Benefit.** See photo above.

**Saturday 15, Sunday 16**
**Fete des Acadians.** This party will be held in the Acadian Village Shopping Center in Lafayette. Music begins at 10 a.m. and includes the Cajun Laws, Bevco Cujaro, Lafayette Playboys, Cajun Gold, Title Park and the Baton Rouge Playboys. On Sunday the Branch Playboys start things off at 10, followed by the Scott Weathers, French Connection, and the Cajun Traditions take the stage to close the show. Call (318) 981-2489.
Friday 21 through Sunday 23
Calcasieu Cajun Fest: Call (318) 297-2235 or ask for Jan McConnaughey if you are interested in attending this Sulphur, LA event.

Saturday 29, Sunday 30
Bal de Maïsion. Bands winning the competition at the Fete des Acadiens will compete with others at this festival in Lafayette. Phone (318) 232-3795 if you have any questions.

**LIVE MUSIC**

**DOWNTOWN**

- **Artist Cafe**, 606 Iberville, Saturdays, 10 p.m. till. Blues every night, except Sat. $2.50 cover. Only New Orleans can provide.
- **Bayard’s Jazz Alley**, 701 Bourbon, 524-9200. Jazz Unlimited every night, from 8 p.m.
- **Bottle Top**, Atop the Jackson Brewery, Decatur and Carondelet, 525-9245. Louisiana Lightning, oldies and R&B. Monday and Friday nights.
- **Brew House**, Jackson Brewery, Decatur St., 524-8106. From 7 to 12: R&B, blues, and jazz. Sunday afternoons.
- **Café De La Llave**, 86 French Market Place, 524-8106. Sunday, 2 to 8 p.m.: Dino Kruse, a rock and soul band.
- **Café Sibaire**, 1011 Decatur, Saturday, Sunday, Monday, Tuesday. Sunday, Monday, and Tuesday evenings.
- **Charlie’s Medallion**, 1500 Orleans, 522-1435. You can catch some great New Orleans blues here late nights.
- **Café No Name**, 301 Iberville. Located under the new Clarion Bridge, this New York style club features local talent and special events. Check it out! Terri Lee is a frequent player. Call 561-8100.
- **Cosimo’s**, 1201 Burgundy, 661-8110. Fridays, A.J. Loria plays from 7 p.m. to close.
- **Creole Queen**, Poydras Street Wharf, 524-8934. Cruises nightly 9 to 10 p.m., with Andrew Hall’s Society Jazz Band.
- **Crystal Disco**, 801 N. Claiborne, Thurs, Bobby Marchan and the Big Blowtorch Contest. Sun., Bobby Marchan and Higher Ground. Also, a G & W Show, 11 p.m. till. “All Town Invited.”
- **Dream Palace**, Frenchmen Street. Saturday 9: The Radiators play their (soon-to-be-released-on-a-record) fish-head tunes.
- **Fairmont Court**, in the Fairmont Hotel, 529-7111. Mondays through Saturdays: Bar Adams at 9 p.m.
- **Famous Door**, 339 Bourbon, 522-7626. Wednesdays the Famous Door Five occupies the premises until 4 a.m.
- **Feeling**, 200 Charlton, 545-2222. Piano Fri. and Sat. at 7:30. Harry Mayroney and Cynthia Chen are frequent players.
- **544 Club**, 544 Bourbon, 524-6931. Music most nights at 10 p.m. and in the late afternoon on weekends.
- **Fete de la Musique**, in the Hilton, Canal Street, 523-4274. Pete Fountain and his band play nightly at 10; one show only, reservations recommended.
- **Friday’s**, 1500 Bourbon, 561-6432. Fridays and Saturdays Dixieland jazz bands play in the evenings.

**Lafitte’s Blacksmith Shop**, 541 Bourbon, 523-0906. Everynight Miss Lilly sings shows with and relaxing old hits from 10 p.m.

**Le Gueuleton**, in the Hotel Meridien, 614 Canal, 525-6696. The Creole Jazz Trio, 11 a.m. to 3 p.m. on Sundays.

Gazebo, 1018 Decatur, 529-0662. Pies and Saturday afternoons and every week, alternating with Chris Burke’s New Orleans Jazz. Thursday through Saturday at 12. John Magre plays ragtime piano before shows, as does Nora Wixted. Confused? Phone the Gazebo, and they’ll tell you what’s up.

**Hilton Hotel**, Canal St., at the river. In Le Cafe Brentwood, the Hilton Opera Singers, Saturdays from 7 to 9 p.m. Placeix Adams’ Jazz Band, Sundays from 9:30 in the morning until 2:30 in the afternoon. Check Nola’s. Eddie Bayard and his N.O. Classic Jazz Orchestra, Friday and Saturday nights from 8 p.m. to midnight or Sunday from 10 a.m. to 2 p.m. In the French Garden, weekends 10 to 10, and weekends 10 to 10. Sandy Cash and the Big Easy.

**Hotel Intercontinental**, 525-2266. In the Lobby Lounge, Joel Simpson. 5:30-8 p.m. and Theresa Kelly from 8:30-11 p.m.

**Hyatt Hotel**, 561-7294. The Courtyard, third floor. Sundays; Choc’lito’s, with traditional New Orleans jazz from 10:30 to 12. In the Mint Julep Lounge, catch the smooth sounds of Nora Wixted and Band, Fridays, 4 to 8 p.m. In the Atrium, Sun and Mon evenings, the Herb Tashin Trio.

**Le Jardin Restaurant**, 100 Iberville Street, 566-7006. Monday through Saturday; Sadie Nenix plays piano from 3 to 9 p.m. Tuesday through Saturday; Karen Ferris and associates perform standards from 7:30 p.m. to close.

**Landmark Hotel**, 541 Bourbon, 524-7611. Piano music. Mondays: Bob Sloane at 4 p.m., followed by Mike Bunis at 9 p.m. Tuesdays: Terry Lee at 4 and Mike Bunis at 9. Wednesdays: Terry Lee and Mike Bunis. Thursdays: Bob Sloane and Terry Lee. Weekends: Bob Sloane at noon, Terry Lee at 4 p.m. and Mike Bunis from 9 p.m. to 1 a.m.

**Mahogany Hall**, 300 Bourbon, 525-9595. Live piano every weekday at 5:30. Mondays through Thursdays: Dukes of Dixieland play jazz at 9 p.m.

**Maison Bourbon**, 524-8181. Tuesday: Bobby Bayard and the Bourbon Street Five. Wednesday: Armond Kaye plays jazz. Also, Tuesday through Saturday, Wallace Davenport plays from 7 to 12:15. He also plays Sundays from 7 to 11.

**Maison Dupuy Hotel**, 100 Toulouse, 586-8000. Thursdays 10 to 12: Daphney Mushatt sings Fri. and Sat., 10 to 1 a.m. Ron Elgin is featured. Sunday brunch, 11 to 2:00; vocalist Barbara Short. Come swinging, pianist, accompanies all the singers.

**Marie Laveau’s**, 329 Decatur, 525-9655. Fridays and Saturdays; cabaret show. Also, jazz piano players are often featured in the evenings. Mediterranean Cafe, 1000 Decatur St., 523-2002. Sat and Sun till 6 p.m. Scotty Hill’s French Market Jazz Band, with piano music before and after. Also, weekdays from 1 to 4 p.m., live jazz music is featured.

**Offshore Lounge**, 1120 Toulouse, 522-0304. Tuesdays: Tim Walker and Rick Marshall play soft rock from 5 to 8 p.m.


**Old Opera House**, 901 Bourbon, 522-3065. Thursday through Sunday. Dianne print 2 to 8 p.m. followed by the Connection Band, till 11 close.

**Papa Joe’s Music Bar**, 660 Bourbon, 528-1723. Monday through Sunday; music from 2 till 11.

**Pete Fountain’s**, in the Hilton, Canal Street, 523-4274. Pete Fountain and his band play nightly at 10; one show only, reservations recommended.

Correction:

Last month we incorrectly stated that the Maple Leaf Bar on Oak Street was closed on Sundays and Mondays. All of you who frequent Etienne Maddox’s poetry readings at the Leaf know that the bar is open on Sundays — and Mondays, too.

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Royal Sonesta Hotel, 500 Bourbon, 896-0000.
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711 Club, 211 Bourbon, 525-3735. Tues to Sat
from 9:30. Randy Hober plays piano in the
Shubert. Thu to Mon 9 p.m. to 2 a.m.: Al
Brodhusen performs in the main bar. Wed to Sat
5 to 9 p.m. Mike Carter. Tue and Wed 9:30.
Nora Wink

Shadys, 1538 Canal, 561-9466. This club,
which doubles as an art gallery, occasionally has
live music. Call for details.

Snug Harbor, 629 Frenchmen, 949-9465. Every
Monday: Charmaine Neville and Amasa Miller
Saturday 1: the Charmaine Neville Quartet. All
other Saturdays; The Kent Jordan Quartet is fea-
tured here. Thursday 6: Larry Siegelenth, Raphael
Cruz, Jon Graubach, and Ron Cecce. Friday 7:
Altoce Brosner. Thursday 12: Gulfstream.
Freight: 14: German Basil and friends.
Thursday 20: Gullstream. Friday 21: the
Charmaine Neville Quartet. Sunday 23: John Ranken
Thursday 27: Lee Hicks, Keith Simenmex, Mike
Esmail and Brent Million. Friday 28: Amasa
and his women, featuring Charmaine Neville,
the Plater Sisters, and Little Queenes.

Tropical Isle, 738 Toulouse, 523-9492. Thu,
Fri, Sat: Al Miller. The club also features un-
scheduled jam sessions.

A Touch of Class, 3881 Frenchmen. Every
Monday: Willie Tab. Ed Perce, Sharon Hendron
and Tavasco Millionaires.

Windsor Court Grill Room, 300 Gravier, 523-
0000. Tuesday-Sunday, Thursday 9:30 to 11:30.
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A BED & BREAKFAST
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Kids, it’s History Lesson Time!

There was once a black Louisiana man named H. Rap Brown, who, behind blue-tinted sunglasses, warned America that not all its black citizens would conform to Hindu pacifism in their quest for equal rights. America was very afraid of Rap and his vision of the future twenty-five years ago; today, the nation likewise fears the threat of rap.

From coast to coast, there are reports of “rap riots” wherein gangs of rap fans murder each other, destroy property (public and otherwise), utter obscenities and engage in various dreadful activities which would not be proper to mention in a respectable journal. Now if this sounds like the plot from a bad movie, circa 1955, starring Troy Donahue as the misunderstood delinquent rock ‘n’ roller, don’t blame us; it’s just that ol’ life-imitating-art thing again.

Not to be outdone by other, less rhythmic cities, New Orleans and the immediate vicinity have had their share. The immediate vicinity have had rap riots. Not to be outdone by other, less scathing examples, Louisiana was the scene of one local rap concert and returned shocked and furious by what she experienced, is spearheading the drive to enforce curfews and hold promoters responsible for what is rapped at their concerts. This sort of thinking can degenerate into true silliness, such as Ozzy Osbourne getting the blame for teen suicide or Charlie Manson claiming that the Beatles convinced him to orchestrate the slaughter of Sharon Tate.

Slapping rap is not the answer. The city’s problem is black youth with no skills and no education and no future, except for the occasional courtroom date at Tulane and Broad, versus innocent tourists such as Patricia Lohnaugh, murdered while she strolled through Armstrong Park. Contemplate the ironies: a black neighborhood destroyed to create a park in honor of a black musician who was arrested at the age of 13 for firing a gun in the streets of New Orleans; seventy-four years later, a tourist from Ohio visits the park and gets shot in the face by a black youth, who is wearing a stolen football jacket from Oklahoma. Has anybody thought to consider that he might’ve been listening to a rap song immediately before the incident? Or maybe he was watching TV. Maybe he was drinking a glass of milk. Maybe he was reading a book. We fear that it’s all a lot deeper than music—even rap music.

Pirogue Publishing, located in Paradis, Louisiana, seeks “local writers of quality and skill whose work does not have the blockbuster appeal of a James Michener.” The firm’s first publication is a collection of poems, “Body and Soul,” by Julie Kane, a technical documentation specialist at the Waterford III nuclear plant. Hey! That gives us a terrific idea for a book: there’s this woman, see—a deadringer for Meryl Streep—and she’s a technician at this nuclear plant upriver from New Orleans and instead of minding her gauges, she’s always sitting around, dreaming up poetry. And one day, there’s a nuclear meltdown while she’s trying to figure out a word that rhymes with “panegyric” and a huge nuclear cloud starts floating down River Road except just before it hits Kenner. Hurricane Arnold blows in from the Gulf and sends the cloud flying towards Baton Rouge. Everything above Gonzales is destroyed, New Orleans becomes the new state capital, casino gambling (black tie only) is legalized and radioactive alligator eggs, weighing eighty-five pounds apiece, are discovered near Pass Manchac by a handsome marine biologist with a mysterious past.

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# August Events at Tipitina's

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<td>Tipitina's and The Children's Hospital Education and Support Program present: A Golf Tournament at Audubon Park beginning at 10 a.m. 4-man scramble, $50 per player - register now! Call 890-9811, ext. 288 or 895-9477...then, meet at Tipitina's for a Fais Do-Do with Bruce Daigrepont's Cajun Band from 8-9 p.m. ALL PROCEEDS BENEFIT CHILDREN'S HOSPITAL.</td>
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<td>New Music from Max Orleans: Woodenhead, The Scott Goudreau Band &amp; Jasmine Waka Waka</td>
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<td>A Fais De-Do with BRUCE DAIGREPONT'S CAJUN BAND 5-8 p.m. Free Red Beans &amp; Rice</td>
<td>PIANO NIGHT with JON &quot;KING&quot; CLEARY</td>
<td>SELASSIE I SERVANTS Reggae Band</td>
<td>WOODENHEAD, THE SCOTT GOUDEAU BAND &amp; JASMINE</td>
<td>WAKA WAKA</td>
<td>MIGHTY SAM McCLAIN &amp; THE THUNDERBOLT</td>
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<td>A Fais De-Do with BRUCE DAIGREPONT'S CAJUN BAND 5-8 p.m. Free Red Beans &amp; Rice</td>
<td>THE BACKSLIDERS</td>
<td>NEW ORLEANS BLUES DEPT (NORD) w/Special guests</td>
<td>OMAR &amp; THE HOWLERS</td>
<td>THE SUBDUDES</td>
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<td>A Fais DO-DO 5-9 p.m. Free Red Beans &amp; Rice</td>
<td>PIANO NIGHT with JON &quot;KING&quot; CLEARY</td>
<td>T'PAU</td>
<td>J. MONQUE'D BLUES BAND</td>
<td>SUFTER BANEANS, SHOT DOWN IN EQUADOR, JR., UP FRONT</td>
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<td>A Fais De-Do with THE JAMBOALAYA CAJUN BAND 5-8 p.m. Free Red Beans &amp; Rice</td>
<td>THE BACKSLIDERS 5-11 p.m.</td>
<td>CHIEF COMMANDER EBENEZER OBEY &amp; HIS INTERPERFORMERS JUJU ORCHESTRA</td>
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<td>DR. JOHN</td>
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Happy hour 2pm-8pm. 50¢ drafts, $1 longnecks, $1.50 hiballs
Tip's is available for private parties
Happy hour every Friday
For Bookings 891-9477 - Business 895-9477 - Concert Line 897-3943
BUCKWHEAT Zydeco

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