Wavelength (June 1985)

Connie Atkinson

University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/wavelength

Recommended Citation

Wavelength (June 1985) 56
https://scholarworks.uno.edu/wavelength/71

This Book is brought to you for free and open access by the Midlo Center for New Orleans Studies at ScholarWorks@UNO. It has been accepted for inclusion in Wavelength by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.
John Fogerty
On The Bayou

'Toot-Toot' Sweeps Nation

Living The Acadian Tradition
GO AHEAD, MAKE YOUR DAY.
June an anniversary month
for the practically-legendary
Sunday afternoon Maple Leaf Bar
poetry reading series. At age six,
the durable if unorthodox series,
which somehow manages to be
both indigenous and cosmopolitan,
is the longest continuously running
reading series in the city. It is also
the only weekly series (readings,
scheduled for 2:30, begin around
3:00 on Sunday afternoons) and the
only one regularly held in a bar —
usually on stage but sometimes in
the Leaf’s plant-filled patio.

The idea for the readings was
suggested by Currollton painter
and bar-regular Franz Heldner in June
1979. Nobody remembers the exact
date, or that of the first reading, by
Everette Maddox and the late
Robert Stock.

Early organizers of the
readings were Maddox, Stock,
Maxine Cassin and Yorke Corbin.

Maple Leaf Rag: An Anthology of
New Orleans Poetry, based on the
first season of readings and edited
by Cassin, Corbin and Maddox,
was published by the New Orleans
Poetry Journal Press in 1980, and
remains the only comprehensive
anthology of contemporary New
Orleans poetry.

The Maple Leaf has since hosted
not only New Orleans poets but
poets from throughout the United
States. Novelists and playwrights
have appeared as well. The bar’s
first international reader was promi-
nent Canadian novelist David
Adams Richards, who read this
past March. While many of the
Leaf’s readers boast considerable
reputations, the series also wel-
comes talented beginning and
unpublished writers. None of the
readers are paid; their only compen-
sation is exposure to an intelligent
and high-spirited audience — which
in turn pays no cover or minimum.
During the past year the readings
have been pleasantly augmented
by the piano and vocal stylings of Fred
Kasten, who performs following
each reading.

Normally the readings are far
from dull; there is noise from the
adjoining barroom, cats, dogs and
children come and go, floats pass
by in the plate-glass window behind
the reader on stage, occasionally
there are floods. If newcomers are
sometimes disappointed by such
goings-on, regulars know to expect
the unexpected.

Bar-owner John Parsons, giving
special credit to Everett Maddox
“for keeping it going,” calls the
readings a “wonderful thing for the
bar’’ Happy Birthday.

Tav Falco
Burns

Saturday night late after
midnight we get to St. Theres-
a’s. a church? a school? maybe.
Molhawks, girls dressed up
like prom night 1948. Cool, man,
cool. Is this ’76 or ’86? After sitting
through the opening acts we notice,
no it can’t be, Alex Chilton, tuning
a guitar on stage. Are the Cramps
going to perform??? No. There is a
projection of a panther in back of
him. The Panther Burns, led by the
legendary Tav Falco. Haven’t seen
them for years. What to expect???
They sound better than ever. Rock
meets rockabilly in Memphis at a
street corner car crash.

Maple Leaf Poets Make Six

Say It Ain’t So, Steph

After years out of circulation, music-wise that is, Stephie has returned,
this time replacing her Whitesox with her new band, the Blacksox.
Stephie, joined by John Swanka, Joe Messina, Jerry Negrotto, and Chuck
Jonau, performs original music in a rather dark and heavy vein and cites
influences as diverse as Dead Boys and Iggy Pop to Blondie.

Down Home Food With
Blues On The Side

Alberta’s Restaurant is situated close to the heart and soul of New Orleans.
Sister Alberta Lewis cooks in the front room of her shotgun home at
Third and Danneel streets while her husband, Joe, sits in the adjacent dining
room and holds forth amicably on his days as a blues singer, his future as a
gospel singer, and how the fishing has been recently. The food at Alberta’s
defines “down home” — ranging from real stew to pigs’ feet, fried or barbecued
chicken, and rabbit. The menu often features greens from the Lewis’
garden (which won a blue ribbon in the Uptown Garden Club competition) and
whatever fish Joe has been able to land.

It’s impossible to describe a typical combination plate from Alberta’s because
she always makes sure that everyone has enough of everything they want. On a
recent visit I ordered barbecued chicken and get cornbread, red beans, and
potato salad with it. Before the chicken was gone, Alberta was insisting that we
try some of her sweet potato bread. The flat rate for such a spread is an unvary-
ing $3.25!

As good as the food is, it’s Alberta and Joe who give this restaurant its soul.
Alberta is from Magnolia, Mississippi, and owes her high cheekbones to her
mother, who was half American Indian. Joe, also from Mississippi, grew up
picking and hauling cotton on plantations around the delta and singing with
several blues bands. Today the Lewises are the nucleus of The King’s Brothers
and Sisters, a gospel group that performs in churches and shows across the
South and has several records on the Booker label.

The walls of Alberta’s are decorated with the ubiquitous icons of soul: por-
traits of Jesus, Martin Luther King, John Kennedy and the Saints (not the foot-
ball team). In the corner there’s a jukebox surrounded by pictures of gospel
groups. Drop in a quarter and play Sister Alberta’s “Mean Old Jews Who Cru-
cified My Lord,” drop in another quarter and let Joe select some old blues num-
bors. What better way to enjoy “the best for lest?”

Macon Fry
Lords at Leisure

The Lords of the New Church were all over New Orleans during their mid-May visit. First to Leisure Landing, where (right) Stiv Bators remembered “great times with Madonna in Detroit” and with other band members (above) reminisced with his old pal New Orleans’ own Danny Reid, formerly of Syl Sylvan. Later the boys were interviewed by high school fans on Bunny Matthews’ Vic & Nat’s “Outside Landing” program, then on to Jimmy’s for the concert.

Weathersby In Store

In his first public show in quite a while, Shad Weathersby performed at Leisure Landing Record Store last month to a rather large crowd. Originally from New Orleans, Weathersby has come to national attention with the release of his first LP, Light Outside The Door, on the Dancing Cat label, a division of Windham Hill. George Winston, also from New Orleans, is reputed to be one of Shad’s biggest fans as well as contributing his piano playing to the LP. Weathersby currently has a single out, “Buttons,” which has been remixed to give it more of a country flavor. He is now at work making demo tapes for a new LP.

His live performance was excellent, making his recorded work sound a bit too tame. Hopefully the next LP will capture more of his spark.

—Carlos Boll

PUBLICATIONS

• VANITY FAIR HAS GONE THROUGH SOME CHANGES since reappearing a few years ago. No one involved seems to quite know what the magazine should stand for or be about. At this point in time, it’s hard to get through an issue without wading up some anger or at least repulsion. Remember when the phrase Bad Attitude was popular? Well, Bad Attitude still fits Vanity Fair. If you are, like me, stuck with a subscription and don’t really get off on Jerry Hall’s memoirs or VP’s recent push toward smiley uppa eruseums, I have a suggestion. Cut out the photographs, which are generally the best thing in the mag, and can the rest. This malignant, misanthropic mess is chock full of myopic, mendacious malapropisms — the pages are wet with desire for instant fame and lust for a list living. Take this one to the outhouse, quick. So this is what happened to the Soho News. Don’t bother with a new subscription — this turkey won’t make it to Thanksgiving.

• AN GAEL IS SUBTITLED IRISH TRADITION CULTURE Alive in America Today. Published out of the Irish Arts Center in New York City, AG features Irish poems, fiction, book reviews, cartoons and music articles written in Gaelic as well as English. For info write to An Gael, 553 W. 31st St., NYC, NY 10009.

• PUBLISHED IN THE HEART OF BROOKLYN’S Caribbean community, Africapop is distributed free around New York, reaching many people who otherwise wouldn’t know anything about the subject. The Brooklyn Caribbean community is very influential on the rest of New York’s many music scenes and Africapop helps. The trial of Fela Anikulaapo-Kuti, not a big issue in most places, was covered extensively by Africapop. If you are a nouveau African music fan, Africapop might give you some ideas on what reggae, highlife, steel orchestras and other sub-genres to listen to. There are ads for records and record stores supplying African recordings. Africapop’s own ads want us to “Take the Mumbo Jumbo Out of African Music.” Yeah you rite. And... for all you guilty white liberals out there, you can read Africapop without feeling bad that your parents’ parents’ parents were born in Europe — Africapop doesn’t have a members-only feel to it. You can subscribe by sending a check or money order to Africapop Newspaper, 1194 Nostrand Ave., Brooklyn, NY 11225... oh yeah, $7 gets you 12 monthly issues.

• PENNIE STASIK AND MARK EDWARDS provide the service of distributing promo records from independent labels to indie-oriented radio. An outgrowth of their service is their publication POLLUTION CONTROL. Within the pages of PC you’ll find airplay lists, opinions and exchanges, networking and info on other publications as well as record reviews and descriptions. Bristling with intelligence, PC is readable and informative. You can reach them at PC, 1725 E. 115 St., Cleveland, OH 44106.

‘And the joint was rockin’...’

Blues boy B.B. King had ’em reelin’ and rockin’ last month in the Fortier High School band room. The benevolent bluesman took time out from his annual Blue Room gig to present an educational afternoon of blues and boogie to both students and teachers. Ironically, it wasn’t the youngsters who felt compelled to get up and cut the rug, or was it? The most oft-heard comment from the enchanted audience? “My mama just loves you, man!”

—rico
Look Out For The Bogeyman!

With exotic instruments and native costumes, bands from Papua New Guinea and Barbados in the Caribbean visit New Orleans.

Bogeyman from far-away cultures visited the Jazz and Heritage Festival in New Orleans this year, making the trip all the way from the Papua New Guinea and Caribbean islands of Barbados. One bogeyman took the form of the "steel donkey of fear," dancing through the crowds to the accompaniment of a Barbados ruck-a-tuck group calling themselves the Barbados Tuck Band. The donkey has always played a part in the lives of the poor of Barbados, both as a mode of transportation and as a transporter of cane, cotton, etc. How it became associated with obeah is a mystery, but mention of the steel donkey used to strike fear in the hearts of young children, and those participating in festival celebrations would pray that the donkey wouldn't approach them. Nowadays the donkey is seen as benign and, of course, the crowds in New Orleans to see nothing more than a masked man wearing a painted, cardboard donkey outfit.

The ruck-a-tuck group accompanying the donkey was a Bajan version of a fife and drum band. Fife and drum bands are not a new idea in the Caribbean, the British having spread this sound combination around the world. As many variations exist as the number of peoples who adopt the instruments and mold them with their own cultures. In Barbados, the drums are homemade and are used to play the rhythm patterns unique to that island alone. Instead of fifes, there are penny whistles of various sizes and pitches, instruments similar to recorders but made of metal and without a bottom hole. The penny whistles are used to blow the melodies of popular calypsoos and for a sound similar to a slide whistle. Back to the drums, at least two are used, a bass drum and a snare-like drum called a kettle. The bass plays very little, hitting the downbeat and occasionally punching a syncopated beat, while the kettle plays a variety of marching cadences featuring a few strictly Bajan easily identifiable rhythms. The Barbados Tuck Band added a second kettle (this one a Ludwig snare drum from a trapset), which played a second pattern of cadences over the homemade kettle, but always punched at the key moments with the kettle to keep that Bajan feel. The homemade drums were fashioned from wood (either rum barrels or, nowadays, plywood) or metal (salt meat cans) with bicycle wheel rims holding down goat or sheepskin drumheads. The whole thing is held together with iron lugs.

The Barbados Tuck Band and other Caribbean groups go back to the 17th Century, shortly after the arrival of the British on the island. They appeared mainly for the crop-over festival and for the annual festival around Easter. Presently, ruck-a-tuck groups come out for any event and to entertain tourists. In the past ten years there has also been a revival of the crop-over festival. Try as we might, we were unsuccessful at showing a link between ruck-a-tuck groups and the village/neighborhood gang tradition of New Orleans and other Caribbean islands like Nassau and Trinidad. While ruck-a-tuck group members usually are from one neighborhood, they don't share the other characteristics which did or still do identify the gang tradition... fierce, sometimes violent competition between rival gangs; yards, bars or clubhouses where gang members gather year round to make costumes and jam; and rare public appearances (at carnival and a few other Christian holidays).

Believe it or not, a second bogeyman came to town for the Jazz Fest, but this time in name only. If you live in Papua New Guinea and want to scare your children, when they are not in their beds. And Sanguma did come to New Orleans in the form of an eight-piece band that brought along native costumes and instruments of New Guinea, as well as contemporary electric instruments.

New Guinea is the home of over 700 different cultures, each with its own language (not different dialects... different languages). The music of these cultures is made mainly by voices and bamboo instruments in a strange to western ears style called free time. Free time
involves a constant and frequent change in time signature, resulting in music that is not anything like we in America would call dance music. This traditional free time style translates most readily to free form jazz at its most indulgent, and this is where the band members of Sanguma, all students of the music school in Papua New Guinea, took it. During their set at the Koindu Stage, the audience was constantly frustrated by the rapid alternating between interesting, danceable rhythm patterns and non-danceable cocktail lounge type jazz breaks. More interesting than Sanguma’s music (to these ears) was the variety of bamboo and log instruments that they brought with them.

Slit drums were made from logs of varying lengths and diameters that were slit lengthwise and hollowed out, and hit with sticks. These are the telephones of New Guinea, whose range of expressions are unlimited, according to Tony, horn player with Sanguma. (Conch shell horns are also used to relay messages in some areas of New Guinea.) The band brought a variety of one-note bamboo flutes, some held sideways like a flute and others long-ways like a recorder, used two ways: to blow one clear note and to create new sounds by making noises with the mouth and blowing the flute at the same time, somewhat in the manner of a kazoo. Sanguma demonstrated these flutes onstage by simulating many different animal sounds. Two-foot lengths of bamboo of approximately two-inch diameter were also used as shakers by splitting the two ends into about 20 strips, creating a sound similar to a shaker (a beaded gourd). Bamboo of wider diameters were strapped onto a stand to be hit with sticks, making a hollow, woodblock-like sound. A piece of bamboo equal to the size used for shakers was used to make a devil chaser by carving jaw-like points on each end and cutting one hole on the jaws. The hole creates a whistling sound when the devil chaser is shaken and is used to chase away spirits. Each of these instruments, in fact, has a special purpose among the multitude of cultures in New Guinea. Traditionally they are not used in ensemble style, even though Sanguma used them in this manner occasionally.

Caribbean Show recommendations this month are three new 12-inch singles, one from Jamaica, two from Trinidad/Tobago. Horace Andy, who recently had a great single out called "Gunshot," now has a hilarious dancehall hit entitled "Elementary." Using the ever-popular "Heavenless" riddim, this one gets silly with lyrics like "She don’t have style, she don’t have fashion... when she get far, she favor superstar, but when she come near, she favor Yogi Bear." Elementary, my dear Eco Bo. And "Don’t Jam Dis" is the latest soca by Scrunter, with a killer hook boosted by timbales that is reminiscent musically of last year’s "We Living in Jail," winner of the Crown for Penguin in 1984. And one last bogeyman song (I promise this is the last): the Trinidad road march winner for 1985, "Soucouyan," by Crazy, is finally available in town. A soucouyant is a blood-sucking zombie woman, and if you find that your next-door neighbor has been visiting your bedroom at night, you might find yourself doing the same thing as Crazy, bawling, "Suck me, Soucouyan!" Another classic for Trinidad.
They call themselves “The Goonies.”

The secret caves.
The old lighthouse.
The lost map.
The treacherous traps.
The hidden treasure.
And Sloth...

Join the adventure.

STEVEN SPIELBERG Presents
THE GOONIES
A RICHARD DONNER Film

"THE GOONIES"

Story by STEVEN SPIELBERG
Screenplay by CHRIS COLUMBUS
Music by DAVE GRUSIN
Executive Producers STEVEN SPIELBERG
FRANK MARSHALL • KATHLEEN KENNEDY
Producers RICHARD DONNER and HARVEY BERNHARD
Directed by RICHARD DONNER

READ THE WARNER PAPERBACK
Original Soundtrack Album on Epic Records and Cassettes

STARTS FRIDAY JUNE 7th AT THEATRES EVERYWHERE!
New Orleans Jazz in Chicago: Part III

As gangsters increase their hold on Chicago, jazzmen find work in the speakeasies, often with the likes of Al Capone and his men in the audience.

1923 - A growing number of Chicagoans are outraged over Mayor "Big Bill" Thompson's regime. For the last four years gangsters have increased their hold on city politics. Speakeasies, prostitution, and gambling operations flourish. Judges, city aldermen, an assistant district attorney, even an Illinois state congressman and a U.S. representative are in the syndicate's pocket. Democratic reform candidate William Deever wins the mayoral election with promises to prosecute big-time bootleggers. Johnny Torrio decides to move his operation out of town - and sets up headquarters in Cicero. Rival gangsters "Klondike" O'Donnell, Eddie Vogel, and Eddie Tancil try to block the move, but Torrio compromises and wins control of most of Cicero. Torrio puts his lieutenant, Al Capone, in charge of Cicero business. "It's a shame," Capone tells Cicero's working-class residents, "that a man should be denied a glass of beer after a hard day's work!"

Chicago jazzmen are finding work in speakeasies. Some, like Bud Freeman, claim they never witnessed any violence. Freeman refers to the gangsters as "gentlemen." Others, such as Freeman's friend, cornetist Jimmy McPartland, have stories to tell. After Deever's election McPartland is playing in a joint owned by Eddie Tancil. News of this leak from Capone's mob comes in, start overturning tables and smashing bottles on bartenders' heads. They tell the band to keep playing - or else. The band blows like crazy while the carnage continues. Freeman, an ex-bartender, goes at it with Capone's boys and does okay until they pull the blackjacks out. The thugs break bottles, jabbing the broken ends into faces and kicking bodies. Waiters and bartenders are lying on the floor. A few nights later it happens again, "much worse," McPartland says. "That was the finish. Tancil got rid of the band, and two days later we found out he had been shot dead." Torrio was now in charge.

McPartland had first started playing jazz a year before, while still attending Austin High School in a West Side suburb. He and his brother Dick, Bud Freeman, Frank Teschmacher, and Jim Lannigan - all wearing short pants - used to stop off at a local ice cream parlor after school every day to eat sundae drinks and play the latest records that the owner had stacked.

Robert Wolf is a Chicago writer and contributor for the Illinois Entertainer, where this series first appeared.

Wolverine Orchestra, about 1924. Left to right: Howdy Quickel, banjo; Tommy Gargano, drums; Paul Mertz, piano; Don Murray, clarinet; Bix Beiderbecke, cornet; Tommy Dorsey, trombone.
left for New York to join Fletcher Henderson's 12-piece orchestra. He returned to Chicago the following year to play with his wife's combo and with Erskine Tate's larger band, which, like Henderson's, was preparing the way for the big bands of the Thirties. A few years later Oliver was also to experiment with a larger band, one he called the Dixie Syncopators.

On his return to Chicago, Armstrong persuaded Kid Ory to leave California to join him and a number of their former associates for recording sessions. The group, Louis Armstrong and His Hot Five, was composed of trombonist Ory, clarinetist Jimmy Dodds, pianist Lil Hardin Armstrong, banjoist Johnny St. Cyr, all of whom except Ory had been members of King Oliver's Creole Jazz Band.

It is a commonplace in jazz history to note that these Hot Five sessions — beginning in 1925 — mark a new departure for jazz; that Armstrong eventually discarded Oliver's ensemble concept and substituted a series of extended solos for the old four-bar breaks; that Armstrong's cornet technique and range are like nothing heard before in jazz; that he displays a daring style, highly expressive within a wide emotional range; that some of the cuts make brilliant use of the stop-time chorus; that his sidemen are primitive and inept compared to him. All this is true, but it is precisely because his sidemen are not soloists, but ensemble players, that these sessions fail.

For these sessions Morton made frequent use of a number of the Hot Five musicians: Ory, Dodds, and St. Cyr. And while they fumble with Armstrong, they display assurance with Morton. Armstrong with his virtuosity, it has been said, may have intimidated them. Morton did not, he consulted them. Omer Simeon, who played clarinet on a number of the cuts, said, "He was exact with us. Very jolly, very full of life all the time. We were a very fast recording with Morton. Armstrong with his sidemen are not soloists, but ensemble players, that these sessions fail.

The Hot Five cuts of 1925 and 1926 with Jelly Roll Morton's Red Hot Peppers, recorded in 1926 and 1927. The Hot Five records seem full of exhuberance until we listen to Morton's cuts. Morton's group has esprit and joy — the kind of joy we hear 40 years later on the records. Bunk Johnson made with fellow old-time New Orleans musicians. There is no ambivalence on these Morton sessions. Morton and His men know what they want. Armstrong's group is not sure. His sidemen are looking back to New Orleans while he is looking forward, trying to forge a solo-oriented band. He is not an ensemble leader. Morton is, Morton is recording the culmination of the New Orleans style, utilizing all the knowledge he and his men had developed over the years: the tight ensemble unity of King Oliver's Creole Jazz Band, the standard New Orleans polyphony and four-bar breaks, as well as solos and stop-time choruses. It is more than an eclectic patch; the parts are a whole.

For these sessions Morton made frequent use of a number of the Hot Five musicians: Ory, Dodds, and St. Cyr. And while they fumble with Armstrong, they display assurance with Morton. Armstrong with his virtuosity, it has been said, may have intimidated them. Morton did not, he consulted them. Omer Simeon, who played clarinet on a number of the cuts, said, "He was exact with us. Very jolly, very full of life all the time. We used to spend maybe three hours rehearsing four sides and in that time he'd give us the effects he wanted, like the background behind a solo... Of course, Jelly had his ideas and sometimes we'd listen to them and sometimes, together with our own, we'd make something better."

Johnny St. Cyr said, "Reason his records are full of tricks and changes is the liberty he gave his men. Sometimes we ask him — we get an idea, see — and we ask him to let us play a certain break, and he was always open to suggestion..."

Morton was trying to create important works. Armstrong was out to have a good time and make a few dollars. There certainly wasn't much advance planning for his sessions. Kid Ory said, "When we'd get in the studio, if we were going to do a new number, we'd run over it a couple of times before we recorded it. We were a very fast recording band. In fact, the records I made with the Hot Five were the easiest I ever made."

There is one cut from a session Dodds recorded in the late Twenties with Armstrong and Hines, "Melancholy," which is the equal of Simeon or Bechet's work. But for the most part his solo work, as evinced in his 1927 trio recordings, is hackneyed. His phrasing is predictable, something that cannot be said of great soloists. Ory, likewise, never grew beyond his origins, never became much more than a "tailgate" trombonist. Both had been trained as ensemble players, and that is how they worked best. There is no faulting them for what they were not, as you do not fault an orange for not being an apple.

---

**THE HEAVYWEIGHTS OF THE MUSIC INDUSTRY WANT TO MEET YOU AT THE FIFTH ANNUAL GOVERNOR'S CONFERENCE ON MUSIC.**

**LOUISIANA MUSIC COMMISSION**

**THE FIFTH ANNUAL GOVERNOR'S CONFERENCE ON MUSIC**

The Louisiana Music Commission will present the Fifth Annual Governor's Conference on Music at the Atlanta Hilton Hotel, June 28 and 29. The conference will be held in conjunction with the Fifth Annual Governor's Conference on Music. The conference will feature panels of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more.

**WHAT'S THE OCCASION?**

The Fifth Annual Governor's Conference on Music is a gathering of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more. The conference will feature panels of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more.

**WHERE YOU'LL GET TWO DAYS OF SOLID GOLD INFORMATION ON MAKING IT IN THE MUSIC BUSINESS.**

You'll get two days of solid gold information on making it in the music business. The conference will feature panels of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more.

**WHAT'S THE COST?**

The cost of the conference is $20, and it will be held at the Atlanta Hilton Hotel. The conference will feature panels of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more.

**THE FIFTH ANNUAL GOVERNOR'S CONFERENCE ON MUSIC**

The Fifth Annual Governor's Conference on Music is a gathering of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more. The conference will feature panels of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more.

**WHERE TO REGISTER**

The conference will be held at the Atlanta Hilton Hotel. Registration will begin at 8 a.m. on June 28 and 29. The conference will feature panels of music industry professionals, including BMI, SESAC, Viva/Warner Brothers, and more.

**CO-SANCTIONED BY**

The Fifth Annual Governor's Conference on Music is co-sponsored by the Louisiana Music Commission and Loyola University.
Jazz Fest is over. I’m tired. My exhaustion is tempered with large quantities of beer. It’s Sunday night after another long day running around Fair Grounds. At 2:30 A.M. there is a party in my apartment — a Jazz Fest wrap party. Most of those present are from out of town, getting in their last kicks before tomorrow’s return to the real world. Despite middle age and various degrees of responsibility, we have all found time to do nothing but clown around for the last week. We like to party and we love New Orleans.

The final Sunday of Jazz Fest is rough. This year there was more music to hear on that day than any other. Most everyone I was with was so tired by the final day that music was secondary to burn-out. Many people sat catatonic in the Gospel Tent, not wanting to give up and go home to bed, but too pooped to pop. By 3 A.M. Sunday morning the party is coming to an end. Someone has been to Destin and brought back some ocean fish. The fish are on ice, arranged to stare at whoever walks in the room. We stare back. There is talk of cooking the fish, but it’s all talk. The action is over. The whole group is on till. It’s becoming more and more difficult to lift a break and light bulb in the head flashes on and off rapidly. Tired but sanity to realize that an hour drunk is worth a lifetime of dreams.

The party concept is really a party and light and loud and fast. It’s all talk. The action is over. The party is coming to an end. No one has been to Destin and brought back some ocean fish. The fish are on ice, arranged to stare at whoever walks in the room. We stare back. There is talk of cooking the fish, but it’s all talk. The action is over. The whole group is on till. It’s becoming more and more difficult to lift a break and light bulb in the head flashes on and off rapidly. Tired but sanity to realize that an hour drunk is worth a lifetime of dreams.
"I really miss Tipitina's.
"You're getting sentimental.
"Effective sentimentality is a daring statement in 1985.
"Why do anything? It's all old news.
"Your piece last month was too sentimental. I was embarrassed for you. The mud, the swing. You could become the Rod McKuen of the Eighties.
"Well I felt it, that's what happened. I don't write Partyese.
"But you can party to Roy Orbison who has a bleak, despairing message in most of his songs.
"The greatest living opera singer.
"Orbison was like a Viet Cong in his black silk pajamas and his wig.
"That's his real hair and skin color.
"Peelers and feelers. Roy was a definite tilt.
"He didn't sing 'Toot Toot'. Did anyone count the times they heard 'Toot Toot'?
"Reagan sang 'Toot Toot' at Bitburg.
"He's making MTV videos.
"'Someone will start MTV... nothing but Hitler footage. Reagan can narrate, just like Death Valley Days.
"Evil that wins is Good. Evil that loses is Evil.
"Sally Townes is super, did you see her?
"Most of the regular Bourbon Street performers are great.
"Do you think Wynton Marsalis will end up on Bourbon Street?
"No, he's got serious artist disease.
"His brother took a gig with Sting. I heard the guys in the band get $8,000 a week for 40 weeks a year. What do you think they really get?
"The Police really meant something musically. I'm not sure what Wynton means.
"He's just a kid, kids like to talk.
"But he's to the right of Reagan and he doesn't even know it.
"Kidd Jordan is the player around here.
"'He's the Ernie-K-Doe of nutrition. One too many fast.
"Mockery is the revenge of the impotent.
"Look out, there's a CIA agent under your bed.
"Wayne Bennett hates the blues.
"Everyone wants to be someone else.
"Are you going to the Glass House?
"Too much smoke and too many tourists like us.
"We might move here before them.
"More clever Yankees cluttering up the gene pool.
"I could live here.
Bon Ton West
"Good time music for all occasions"
P.O. Box 8406 Santa Cruz, Ca. 95061 (408) 425-5865
West Coast Connection for Louisiana Music and Food.
Clubs, Festivals, Private Parties

Le Bon Temps Roule
POOL TABLES
FREE
Molson
SANDWICH SHOP
BURGERS, FRIES
PO-BOYS & SNACKS
SATURDAY LADIES' NIGHT
THURS TUES NIGHT
THURS NIGHT
WED NIGHT
WED FREE
WED DRINK BEER
THURS LADIES' NIGHT
THURS FREE
FRI FREE
FRI LADIES' NIGHT
FRI LADIES' NIGHT
SUN FREE
SUN DRINK BEER
SUN FREE
SUN FREE
SUN FREE

PATIO NOW OPEN
4801 MAGAZINE
899-9228

Early Meters
The Meters
Jubilee 4010

Sorry about last month's absence, but the purchase, renovation and move into a "new" home kept us away from the trusty IBM. (Besides, all my records were packed up in boxes that are only now being reopened.) This month's WLS Rare Record spotlights the Meters' first album, which dates back to 1969. It's a totally instrumental LP containing their first three chart singles from the Josie label, "Sophisticated Cissy," "Cissy Strut" and "Ease Back."

The front cover has an interesting array of clocks, rules and meters, while the back of the jacket has Zigaboo, Art, George and Leo, dressed up in mod threads complete with flashy ascots (nifty). While this album has been out of print for some time, many of the tunes found here were reassured recently by the Charly label.

Sam Cooke
Live At The Harlem Square Club, 1963
RCA AFL-1518

What a stunning release! Most definitely the party LP of 1965. Live At The Harlem Square Club puts Cooke entirely in a different light. The question is: is this a dramatic departure from the suave-sophisticated picture most often associated with Cooke; instead we are given a rare glimpse inside the world of one of the most creative singer-songwriters on the chitlin' circuit.

Cooke goes through a medley of his hits—"Cupid," "Chain Gang," "Twistin' The Night Away," etc.—but they are so far removed from the said hit versions that they're barely recognizable. Instead Cooke approaches the material with as much subtlety as a car horn, tearing through the set like Hurricane Camille. He employs all of the emotional tricks he learned during his years with the Soul Stirrers, teasing and working the crowd into a state of frenzy that seems on the verge of exploding at the conclusion of each song.

Of course Cooke delivers the goods on "Bring It On Home To Me," which Peter Guralnick rightly challenges in the comprehensive liner notes, "try not to sing along." Cooke is more than ably backed by the King Curtis Band, augmented by his regular drummer, New Orleans June Gardner, who refuses to let up ever once. Everyone and their brother should have this album.

Incidentally, I'm wondering if the phenomenal success of Solomon Burke's recent live set inspired RCA to unearth these tapes.

The Whitstein Brothers
Rose Of My Heart
Rounder

"We're the best partners this world's ever seen, together as close as can be." Listen to the harmonies on this album and you'll find yourself believing the opening line to "Rose Of My Heart." In fact, Bob and Charles Whitstein may be the finest country duo to record in the last 20 years. On their first album the Whitsteins eschew the "good ole boy" duet style (typified by Waylon and Willie, and Moe Bandy and Joe Stampley) and their favorite topics of drinking and cheating, for songs of love, loneliness, and longing for a lost home. They sing with a fidelity that speaks of thirty years harmonizing together.

Spiritually the Whitsteins are the musical heirs to the Louvin Brothers, whose high and mournful sound came to its full anachronistic bloom in 1956, the beginning of the rock 'n' roll era. Stylistically, however, they owe more to the smoother sounds of the Blue Sky Boys and Everly Brothers than the nasal tenor of Ira, and Appalachian lead of Charlie Louvin. Three of the songs of Rose Of My Heart are Louvin Brothers gems, but the best songs are "Weary Days" and "Eighth Wonder of the World." On these, Bob and Charles modulate playfully in and out of harmony, their voices gliding and careening like a couple of freight cars on a mountain track. They maintain a tension even in their slower material without ever singing hard.

With their well-developed vocal style and considerable instrumental talents (Charles plays mandolin and Bob plays guitar), it is surprising that these brothers from Colfax, Louisiana, have eluded recognition for so long. When Rounder recorded them last year, they had left behind the musical ambitions that carried them to the Louisiana Hayride and the Grand Ole Opry in the Sixties, and were living in Pineville, Louisiana, playing occasional shows at schools and churches. Rounder has done more than unveil Louisiana's musical treasures; in Rose Of My Heart they've released one of the best country albums of the year. —Macon Fry

Ultrasonic Studios
7210 Washington Ave. - N.O., La. 70125 - (504) 486-4873
Rockin' Dopsie & The Cajun Twisters
Good Rockin'
GNP 2167

Dopsie's latest from Sonet/GNP Crescendo is easily his best LP since his "Greatest Hits" collection on Rounder. Very heavy French and R&B influenced, a la Domino and Jr. Parker, Dopsie only vocalized on half of the LP's 10 songs, other vocals chores are aptly handled by guitarist Russel Gordon and 'guest' Joshua Jackson — who is this guy? — who contributes two tremendous performances. Dopsie's accordion wails away in down-home fashion, while the band plays some of the hottest stuff this side of Slim's Y'ki ki. This is some of the best zydeco to emerge from 1983 and are well recorded. Tracks are from 1983 and are well recorded. A must-get item for all swingers.

—Almost Slim

James Booker
King of the New Orleans Keyboard
JSP 1086

The second album in the JSP Records' "James Carroll Booker III Memorial Bootleg Series" is out, apparently culled from the same European concert tour that yielded album one.

Those who see Booker as a synthesizer of the New Orleans pianists who preceded him will be pleased by the inclusion of "Tipitina" and "Blueberry Hill" although both are short, with no room for development. More interesting are "Black Night," which is strangely subdued in comparison with the "Piano Prince of New Orleans" version, and "Junco Partner," with its sublime instrumental intro.

Five takes on this album had previously been recorded by Booker (some of them almost note for note on the Island LP), and while the playing is never less than fine, this disc doesn't seem to reach the typical Booker album's quota of extraordinary tricks. Booker fanatics and New Orleans music archivists will want this release, but surely fresher, more electrifying samplings of the master's art will come to light eventually.

—Tom McDermott

Miles Davis/Wynton Marsalis
Theatre for the Performing Arts
April 26, 1985

In the midst of the opening Miles Davis/Wynton Marsalis double bill, Bob Dylan's classic line kept coming to mind — "I was so much older then, I'm younger than that now." It seemed to be an appropriate description of the relationship between the serious, determined demigod of young Marsalis and the playful posture presented by elder statesman Davis.

What was most obvious about the two trumpeters on this evening was that both had definitely come to play. There was certainly no beating around the bush, and the alleged competition or antagonism, which the media had been pumpping up for weeks in advance, was completely absent. In fact, every aspect of each performance was a perfect complement to the other, right down to Davis' flashy black Zorro outfit and Marsalis' dignified white suit.

Davis and his six-piece electric band hit the stage and jumped right into a groove off the "Tribute To Jack Johnson" album. It was clear that there was a genuine chemistry and flow of ideas between the band members. The backgrounds they provided for Davis included churning Afro-Cuban funk, heavy metal reggae, Star Wars freakout, shuffling blues, Spanish-tinged exoticism, and tender, sparse balladry.

Davis soared with both open and muted trumpet, delivering long lines with his trademark sound. Even on a single pop tune like Cyndi Lauper's "Time After Time," Davis exhibited a creative approach. His fine-tuned ensemble accented his playing, with an economy that made every note count. The two main soloists besides Davis were saxophonist Bob Berg and guitarist John Scofield, who effectively sparred and conversed with the trumpeter. Having proven his technical prowess years ago and having pioneered countless creative trails in modern music, it seemed the Miles Davis of 1985 is content to deliver simple statements of beauty with a broad-based appeal.

Marsalis opened his set with a blazing second line intro intended to let everyone know that the home boy was ready to strut his formidable stuff. While Davis had emphasized the delicate and sparse, Marsalis provided a perfect antithesis with a hard blowing showcase of technical proficiency. When the young trumpeter did turn his attention to a ballad, "The Nearness Of You," his liquid phrasing created a lush melodicism, yet he never let anyone forget the sheer virtuosity he possesses. Brother Branford's saxophone work is the perfect foil for Wynton, with its loose, easy swing. The highlight of the set was a piece dedicated to Jason, the youngest Marsalis brother, called "Blind Codes," which featured the hard-driving, bravura-filled influence of Lee Morgan.

Just as Davis controlled the direction of his electric ensemble, Marsalis was clearly the focal point of his acoustic group, and both bands obviously were feeding off the creative energy of their respective leaders.

—Bob Cataliotti
Music Convention To Meet In New Orleans

New Orleans will host the NAMM International Music & Sound Expo from June 22-23 at the Convention Center, and while that might not sound exciting to you (oh, another bunch of guys in strange hats in Bermuda shorts and badges that say Fargo, N. Dakota or Tipton, Indiana, cluttering up the streetcars), the Convention includes 23,000 exhibitors and dealers in musical produce, and is the largest convention the city has booked this year, and considering projections for local tourism, probably for the next decade. It's so large, as a matter of fact, that the convention has co-opted the RiverCenter just won't hold everything.

Among all the product displays, demonstrations and ballyhoo that surrounds these things, there are also quite a few seminars, which have titles like Using The Computer To Stimulate Band Instrument Sales (Sandy Feldstein of Alfred Publishing Co.), Everything You Wanted To Know About Harmonicas But Were Afraid To Ask (Dick Gardner of Hohner), The Use Of Portable Keyboards As A Step-Up To Traditional Organs (three “top keyboard retailers”)...well, you get the idea.

If the above simply isn't arcane enough for you, these two events ought to make you sit up, or lie down depending on where you began, and take notice. The first is Dr. Frank Wilson, “a neurologist and special consultant to the American Music Conference, who has gained wide recognition as a leading authority on the relationship between the brain and an individual's capacity to play a musical instrument,” will present (afternoon of June 22) a discussion of such things as mounting evidence that musical training changes the way the brain processes sound information—and thus do the differences between musicians and the rest of us exist “because of training or because of biological predisposition”? Another topic of Mr. Wilson's—whose latest book is entitled Tone Deaf and All Thumbs? An Invitation to Music Making for Late Bloomers and Non-Prodigies—is the link between athletes and musicians, although the differences reside in the stationary position most musicians use while performing (has he ever seen Little Richard, Dorothy Love Coates or even David Lee Roth?) and the fact that musicians can both go on forever—look at Casals or Rubenstein—or can begin training at any point in life.

The second event of interest, is, in case even this sounds too bland, Dr. Marvin Cetron, on June 23, in a presentation called “Encounters with the Future.” “I'm a forecaster, not a futurist. Futurists are generally utopian—they want things to get better, does this make him a dystopian? My clients want to know where to put their money...” Among Dr. Cetron's previous forays into the land of Mother Ship-ton, Nostradamus and the Amazing Criswell are the following: Reagan will resign from office to give George Bush a chance, because of technological advances the work week will be 20 hours [heard that one before], and...[creative people]—chefs, artists, writers, etc. will be the highest earners in a technocratic society [heard that one, too], longer life spans will mean more divorce and the longer life spans are coming [though not for anybody we know since this isn't going to happen for half-a-century or so], Japan will slip from 2nd to 20th place in the ranking of industrially stable nations, etc.

Actually, Mr. Cetron, who headed the exploratory development department of the Navy for two decades, is a specialist in technological forecasting and technology assessment. And whether or not one really believes a word of it, it's never completely without interest. Mr. Linkin adds, I think rather touchingly, “[Dr. Cetron] has told us that he has a personal interest in music, being a former player in his school days, and that he is eager to offer his views on where we might be headed.”

If you want to attend and are not a NAMM member, it is a mere $25 to check all of this—not the dinner dance, but all of the presentations and seminars and exhibitions at the Convention Center and the Rivergate; you can register on-site or avoid lines by writing for pre-registration to: The National Association of Music Merchants, 5140 Avenida Encinas, Carlsbad, CA 92008.
MORE JAZZ RARITIES

Art Blakey: At The Jazz Corner
John Coltrane: Live At Birdland
Miles Davis: Bag's Groove
Ray Draper Quintet: New Jazz
Red Garland Trio: Moods Vol 1
Stan Getz: Focus
Joe Henderson: In and Out
Milt Jackson, Ray Charles: Soul Brothers
Milt Jackson Quintet: Soul Pioneers
Quincy Jones: Gula Matani
Wynton Kelly: In The Back Door
Yusef Lateef: 1964
Ramsey Lewis: Mother Nature's Son
Charles Lloyd: Soundtrack
Les McCann: Live at Shelly's
Thelonious Monk: Monk's Music
Wes Montgomery: Movin' Wes
Lee Morgan: Search for the New Land
Lee Morgan: Rumprooller
Sonny Rollins: Worktime
Horace Silver Quintet: Brown The Blues Away
Cal Tjader: Warm Waves
Stanley Turrentine: Let It Go
Jimmy Witherspoon: 'Best Friends Are The Blues'

Art Blakey: At The Jazz Corner
John Coltrane: Live At Birdland
Miles Davis: Bag's Groove
Ray Draper Quintet: New Jazz
Red Garland Trio: Moods Vol 1
Stan Getz: Focus
Joe Henderson: In and Out
Milt Jackson, Ray Charles: Soul Brothers
Milt Jackson Quintet: Soul Pioneers
Quincy Jones: Gula Matani
Wynton Kelly: In The Back Door
Yusef Lateef: 1964
Ramsey Lewis: Mother Nature's Son
Charles Lloyd: Soundtrack
Les McCann: Live at Shelly's
Thelonious Monk: Monk's Music
Wes Montgomery: Movin' Wes
Lee Morgan: Search for the New Land
Lee Morgan: Rumprooller
Sonny Rollins: Worktime
Horace Silver Quintet: Brown The Blues Away
Cal Tjader: Warm Waves
Stanley Turrentine: Let It Go
Jimmy Witherspoon: 'Best Friends Are The Blues'

You'll Find Them At...

PEACHES

3627 S. CARROLLTON
482-6431
3129 GENTILLY
282-3322

THERE'S ONLY A FEW REASONS WHY MUSICIANS REALLY GO TO A MUSIC STORE:

GOOD PRICES

QUALITY PRODUCTS

FINANCING

and "PEOPLE"

"For the Professional Service You Deserve"

JUNE 1985/WAVELENGTH 17
MARC AND ANN ALLEN SAVOY:

“The Purity Of Tradition”

story and photographs by rico

The cover of Ann Allen Savoy’s new book entitled Cajun Music: A Reflection Of A People shows an old photographic portrait of the legendary accordionist Joe Falcon and his wife Cleoma Breaux Falcon. Perhaps unwittingly, the author may have sensed a subtle kinship across time and tradition, between the seminal duo and she and her husband, Marc Savoy. In fact, the Falcon/Breaux and Savoy/Allen comparisons are numerous. Falcon sang and played diatonic accordion, so does Marc. Ann accompanies her husband on guitar and vocals, as did Cleoma. The Savoys may spend an afternoon playing many of the same songs as their predecessors, in the same pure Cajun style. Even their choice of clothes is not completely dissimilar. And, most importantly, both couples have etched a permanent place for themselves in the history of Acadian music.

The Savoys, together with Beausoleil’s Michael Doucet, have recorded two beautiful traditional Cajun albums for Arhoolie Records, including last year’s Les Harias Home Music (Arhoolie 5029). This album is alternately playful and poignant with Doucet’s marvelously slippery fiddle and Ann Savoy’s child-like tremulous vocals playing off Marc’s virtuoso accordion. “Our music is not some heirloom to be taken off the shelf once a year,” Marc says on the subject of homemade music. “We believe Cajun music is a natural part of everyday life.”
on Iry Lejeune, followed by Aldus Roger, Lawrence Walker, and the father/son duo of Shirley and Alphée Bergeron. The music of the Balfa family gets a large section entitled “A Return To Traditional Fiddle Music;” followed by the “Modern Cajun Song Writers” D.L. Menard and Belton Richard, including Menard’s signature “La porte d’en arrière” (“The Back Door”) and a radio talk between Belton Richard and Shirley Bergeron.

The Creole and Zydeco sections feature Bois Sec Ardoin, Canray Fontenot, The Carriere Brothers, John Delafose, Rockin’ Dopsie, Clifton Chenier, and a delightful interview with the unaccredited granddaddy of Zydeco, Claude Faulk. “Claude Faulk was the man from whom Rockin’ Dopsie and Clifton learned a lot of their music,” Mrs. Savoy explains. “He was the king of ‘la la; the music that came before Zydeco!” The elderly Mr. Faulk has not been recorded to date, but he has passed on many of his songs to his younger followers, including Chenier’s popular “Lucille.”

Ann Allen Savoy was raised in Richmond, Virginia. She has played guitar since the age of twelve, studied French for the past 15 years, and taught high school French. In 1976 she met Marc Savoy at the National Folk Music Festival in Washington, D.C. A year later they were married. The Savoys live eight miles outside Eunice, Louisiana, with their three children, Sarah, 7, Joel, 5, and Wilson, 4. Home is a beautifully restored cypress Acadian cottage that has been in the Savoy family for generations. Turkeys and sheep rest nearby or amble up to the gate when the family stationwagon pulls into the canopy of live oaks. A short walk from the house is Marc’s barn-like workshop, bathed in the sweet scent of fresh-worked wood. It is up here that he fashions the basic elements of his internationally acclaimed Acadian accordions.
Marc first became interested in Cajun music in 1947, at the age of seven, after hearing his grandfather play Cajun fiddle: “The thing that impressed me as much as the sounds being emitted from the little wooden box was the look that came over my grandfather’s face. Thinking back over that moment, it was as though he was no longer in the room with us. He had escaped to some private little world all his own. From that moment on I remember thinking, ‘When I grow up I want to be able to make sounds like that also.’

Though they weren’t musicians themselves, Marc’s parents had a deep appreciation for Cajun music and would often hold “Bals De Maison” in their home. Before he had reached his teens, Marc became the proud owner of a $27.50 Hohner accordion, via Sears & Roebuck. “With all the music that had soaked into me before my new accordion arrived, it was only natural that some of it had to leak out through my fingers,” he recalls. “I think my rate of improvement must have been about directly proportional to the degeneration of my Hohner.”

Not long after his assault on the Hohner diatonic had begun, young Savoy was exposed to the superior tonal qualities of a pre-WWII German “Monarch” accordion, an experience that was to have a profound effect on his future. He soon acquired a broken-down Monarch and was able to restore it to original condition, having already dissembled the Hohner a number of times. Thus began Marc Savoy’s obsession to design and build the world’s finest accordion.

Throughout his teenage years Marc’s love and respect for the Cajun tradition grew, a fact that often put him out of vogue with his rock ‘n’ roll-obsessed peers: “To say that my school days were like a stranger in a crowd would be an understatement. I would have been the laughing stock of my school if it had been known that I listened to Cajun music.” Undaunted, he continued to build, repair, and play accordions in his spare time.

The early Sixties found him playing in a popular Cajun band called The Rambling Aces, whose manager, an entrepreneur named Huey Meaux, would later take on such popular acts as Dale and Grace and Freddy Fender. The Aces earned a solid Cajun following with authentic releases like “99 Year Waltz” and “The Wedding March.”

As his disillusionment with the rigorous and artistic compromises of honky-tonking grew, Savoy quit the barroom gigging and poured himself into building full-time accordion building. Using a few simple tools, a handful of electronics, and a lot of hard work, he wrestled the age-old problem of windwood design: “I was faced with years of making and remaking until finally I began to get an actual ‘feel’ of my work. It became almost like a spiritual communion just by touching my work. I would grasp a piece that I was working on and I would get a feeling that this piece had completely delivered itself to my every whim. It was as though I was in total control over something that had potential, but was also inert.”

By 1965 Savoy had arrived at the original version of his “Acadian” brand accordion; he found that most of the better local players were using his instrument because of its superior response and tonal characteristics. Almost a decade later he would hear the phenomenal playing of Canadian Philipe Bruneau on his instrument and take the Acadian back to the drawing board for a final revision. Only after he was satisfied that he had an instrument that could “keep up with Mr. Bruneau” did he call that legendary accordionist and, in typical Cajun fashion, invite/demand Bruneau to come from Montreal and pick up the instrument.

The Acadian is currently considered to be the best diatonic accordion money can buy. Savoy spares no expense in construction. Using the finest materials such as bird’s-eye maple and Brazilian rosewood, he achieves a masterful level of craftsmanship. His lathe work seems relaxed and effortless, but finely focused. Five hundred and thirty-two individual parts go into each instrument, by hand. Consequently, the price is more than twice that of an assembly line instrument, yet Savoy still can’t build instruments fast enough for the demand by people willing to buy the handmade Acadian.

Savoy spent several frustrating years trying to educate his clientele to the inherent wisdom of investing in quality, but he believes that “it takes a very stubborn and headhardened person who believes enough in his work to be able to disregard the opinion of the majority and cater only to a select minority.”

Today he tries to educate his listening audience by playing in the pure Cajun tradition. At one point in his career, however, Savoy became fed up with the large-scale folk festival circuit (“a prep school for folkies”) enough to quit playing festivals entirely. “But I have changed my opinion and started going to folk festivals,” he points out, “to offer an alternative. There’s no glitter, no glamor, everything is cut down to the bone. There’s no bullshit, no gimmick. All there is, is good, solid, powerful Cajun music. My calling in life seems to be that I have to set an example, I have to offer an alternative.”

A lot of people have accused me of ‘taking the icing off the cake,’ but I’m saying the cake is so damn good it don’t need icing! You don’t need to put any goop on it, but if you wanna put some goop on it, let’s use real sugar and butter, let’s not use saccharine and margarine and powdered milk and all this crap. Let’s keep it pure, you know!”

---

NEW bath size

CAPP’S
111 N. Carrollton Ave.

9944% PURE

We said: Tell us what you want New Orleans!
You said: We want fun!! Pure, unadulterated fun!!
We said: You want pure? You got pure!

Two large dance floors
Everything from
New Wave to Live Music
Tuesday and Thursday – Ladies’ Night
Wednesday – Hardcore Night
2-for-1 Happy Hour
Everyday 3:30 – 7:00 p.m.

You want pure? Get Pure!!!

CAPP’S KIND OF PURE

Call For Listings
484-6554

---
Werlein's Summer Sale

But Hurry! This sale is over when the salesperson sings, "All gone!"

Ovation Guitars On Sale

<table>
<thead>
<tr>
<th>List Price</th>
<th>Sale Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>605 Canal Street, N.O., La.</td>
<td></td>
</tr>
<tr>
<td>1111-1 Balladeer with case</td>
<td>$680</td>
</tr>
<tr>
<td>1112-4 Custom Balladeer with case</td>
<td>$745</td>
</tr>
<tr>
<td>1155-1 Custom Balladeer 12-string with case</td>
<td>$810</td>
</tr>
<tr>
<td>1114-4 Folklore with case</td>
<td>$700</td>
</tr>
<tr>
<td>1139-4 Balladeer Special with case</td>
<td>$530</td>
</tr>
<tr>
<td>1612-4 Custom Balladeer electric acoustic with case</td>
<td>$885</td>
</tr>
<tr>
<td>1611-4 Ultra electric acoustic with case</td>
<td>$820</td>
</tr>
<tr>
<td>1624-1 Country Artist electric nylon with case</td>
<td>$890</td>
</tr>
<tr>
<td>1617-4 Legend electric acoustic with case</td>
<td>$1010</td>
</tr>
<tr>
<td>Lakeside, Metairie, La.</td>
<td></td>
</tr>
<tr>
<td>1117-1 Legend with case</td>
<td>$810</td>
</tr>
<tr>
<td>1612-1 Balladeer custom electric acoustic with case</td>
<td>$885</td>
</tr>
<tr>
<td>Oakwood, Gretna, La.</td>
<td></td>
</tr>
<tr>
<td>1624-4 Country Artist electric nylon with case</td>
<td>$890</td>
</tr>
<tr>
<td>1117-4 Legend with case</td>
<td>$810</td>
</tr>
<tr>
<td>1537-4 Elite with case</td>
<td>$1330</td>
</tr>
<tr>
<td>The Plaza in Lake Forest, East New Orleans</td>
<td></td>
</tr>
<tr>
<td>1667-4 Legend with case</td>
<td>$1085</td>
</tr>
<tr>
<td>1155-4 Balladeer Custom 12 string with case</td>
<td>$810</td>
</tr>
<tr>
<td>1317-4 Ultra Deluxe with case</td>
<td>$560</td>
</tr>
</tbody>
</table>

TAMA TECHSTAR DRUM SET
CYMBALS NOT INCLUDED, BUT IT'S STILL A GREAT BUY!
LIST PRICE $1726
NOW ONLY $1278

ROLAND TR-909 MIDI-RHYTHM COMPOSER
LIST PRICE $1195
NOW ONLY $649

FENDER·GIBSON·MARTIN PACKAGED GUITAR STRINGS
For Acoustic & Electric Guitars
OFFER VALID ONLY WITH A COUPON and subject to inventory
*No special orders
*No refunds or exchanges
*No discount on original purchase price

For This Sale: NO Layaway, Refund, Exchanges Or Special Orders on Sale Items. All Advertised Items are Subject To Prior Sale.
As Rockin’ Sidney Simien’s zydeco ditty “Don’t Mess With My Toot-Toot” inspires covers by such as Fats Domino and Doug Kershaw, Jean Knight’s version hits the Billboard Hot 100 and Creedence Clearwater’s John Fogerty visits the bayou to “Toot-Toot” with Sidney for a Showtime video special.
by Ben Sandmel

huge corporations may dominate the record business, but they have yet to achieve an absolute stranglehold. Independent fluke hits still break through, occasionally, from a wide variety of grass-roots sources.

Twenty-some years ago, for instance, Baton Rouge bluesman Slim Harpo hit the national Top Ten with "Baby, Scratch My Back!" A recent oddball success was Jump 'n' the Saddle's "Curley Shuffle," which paid tribute to The Three Stooges. Unique as such breakthroughs were, though, they were one-shot affairs that didn't spawn any cover versions. But the latest national trend-bucker has been one-shot affairs that didn't spawn any cover versions. But the latest national trend-bucker has inspired a flurry of colorful competition. The emergence of New Orleans' "zydeco" bands, New Orleans and Louisiana governor's race.

"zydeco" goes, undeniably catchy, though, and has now evolved into a certifiable craze. As rockin' Sidney's "Don't Tell Me," which paid tribute to The Three Stooges, the familiar strains, and the tune was similarly inspired a flurry of colorful competition. The emergence of New Orleans' "zydeco" bands, New Orleans and Louisiana governor's race.

The record in question, of course, is Rockin' Sidney's "Don't Mess With My Toot-Toot," As zydeco goes, "Toot-Toot" is hardly a masterpiece, or even an especially representative number. It's a difficult and subjective matter to analyze what exactly does "toot-toot" mean? For starters, it does not refer to cocaine. "Toot" is an anglicization of the French word "toucou" which means "all," and "toot-toot" translates idiomatically as "everything." It's just a term of endearment," explains Ann Savoy, author of the definitive book Cajun Music: A Reflection Of A People. "Some people read something dirty into it that's not necessarily there. It was used in another song title, "Ma Cherie Toucouche," by the Cajun fiddler J.B. Fuselier, quite a few years back.

Rockin' Sidney is noncommittal on the subject. "Everyone asks me what a 'toot-toot' is, and I just tell them it's whatever you want it to be," he has stated. Nevertheless there are some distinctly erotic nuances. Nick Spitzer, director of the Louisiana Folklife Program, reports that "a Creole musician explained to me, with some embarrassment, that a tout-tout is: "well... I can't say it... well... it's something underneath a lady's dress." This translation would certainly explain the heated "break your face" warning which the song issues to would-be tout-tout messers.

Rockin' Sidney Simien recorded "Toot-Toot" a year about a year ago, at his home in Lake Charles. He overdid all the instruments himself, except for a drum machine. This was an unfortunate choice, given the presence of great zydeco drummers like Robert Peter and Nat Jolivette, but the computer age is apparently relentless. In any case, "Toot-Toot" first appeared on Sidney's My Zydeco album, on Ford Solheim's Maison de Soul label, out of Ville Platte, Louisiana. At that time a tune called "What's Good For The Goose Is Good For The Gander" was regarded as the album's most likely hit single.

By early this winter, however, the "Toot-Toot" phenomenon began to manifest itself. When Rockin' Sidney opened a Solomon Burke concert in Plaquemines, the emcee — Baton Rouge DJ E. Rodney Jones — made quite a few witty references to the song. It turned out that most of the audience knew the lyrics by heart, and Sidney led them in a mass sing-along. Since the record was at this point receiving only minimal airplay, such underground popularity made a big impression on the music-business professionals in attendance. Cleon Floyd was especially impressed, and went on to play a crucial role in establishing the "Toot-Toot" dynasty.

Floyd — the manager/uncle of R&B singer King Floyd — is also the president of the New Orleans Street Jocks Association. This organization serves as an informal union of sorts for the record spinners. Floyd brought 20 copies of Sidney's single back to New Orleans, and quickly distributed them. The audience was playing both the direct cover by Knight. Her vocal performance is a zydeco record should hit big in New Orleans; for it to happen mainly through grapevine exposure, without substantial radio support, is nothing short of incredible.

With "Toot-Toot" a proven hit, the cover versions began to appear. The first was by Jean "Mr. Big Stuff" Knight. Her vocal performance is strong, but producer Issac Golden replaced Sidney's accordeon with a strident synthesizer, and abandoned such Creole-isms as "Puis pas ca!" (Don't do that!). As a result, an authentic regional hit has lost much of its charm, thanks to bland homogenization. Bolden was able to arrange a national distribution deal, however — something which Swallow Records distinctly lacked — and Jean Knight's version, on the Soulin' label, is now nationally charted. As of May 10th it was No. 39, with a bullet, on the Billboard Pop Charts. Billboard editor Fred Goodman anticipates a Top 20 rating. While it's great that Jean Knight has another hit, it's a shame that many listeners will never learn of the tune's true origins.

WYLD, New Orleans' leading black station, was playing both Sidney's and Jean Knight's version around Carnival time. "Then," explains program director Del Spencer, "we had to choose one or the other, and our audience poll was 2 to 1 for Jean Knight." Spencer discounts Cleon Floyd's charge that the decision was based on WYLD's business interest in Knight's record. "We feel it's our responsibility to play as many New Orleans artists as possible," he adds.

Knight's great success inspired a direct cover by soul singer Denise LaSalle, best known for "Trapped By A Thing Called Love" and an x-rated version of "Downhome Blues." Malaco Records of Jackson, Mississippi, was so confident in LaSalle's rendition that they took the radical step of recalling and re-pressing a completed album so that "Toot-Toot" could be included. Like Issac Golden, the Malaco producers eliminated all authentic "zydeco-isms" from their version.
Fogerty on the bayou. "It's such a unique song, the kind that'll be around long after you and I are gone."

Given John Fogerty's lyrical fascination with swamps and bayous, it's not surprising that he, too, should board the "Toot-Toot" bandwagon. On May 1 the former Creedence Clearwater leader recorded his version at Master Trak Studios in Crowley, Louisiana, with backing by Rockin' Sidney and band. Fogerty first learned of the song from Bob Merlis, a staff member at Warner Brothers Records. Merlis, a Cajun/zydeco enthusiast, was pitching the record to Warner executives in the hope that they might pick it up for distribution. "Their decision not to do so made sense in a way," Fogerty said in a recent phone interview from WB headquarters. "It would have been a hard record for them to work with. But at the same time I felt bad that they passed on it. It's such a unique song, the kind that'll be around long after you and I are gone.

"My thoughts started to run away with themselves," Fogerty continued expansively. "I started thinking about the song, and examining it closely, and I thought, 'to be a serious pop contender, what this song needs is more words, since the lyrics repeat several times.' Then I thought, 'What if some mythical person sang it in a higher register, a little more raw and bluesy, with a real drummer instead of a machine?'

"My thoughts continued to run away," he went on, "and I decided that I would be that mythical person, and to record it in Louisiana to get the right feel. From there it was a logical step to go right to the source and record with Rockin' Sidney and his band. I called Chris Strachwitz at Arhoolie Records and he put me in touch with Sidney and Floyd Soileau. The whole thing was put into motion very quickly.

Fogerty did add some lyrics, but only with the permission of both Sidney and Soileau. "I'm not taking credit or changing the royalty situation or anything like that," he explained. "It's sort of analogous to when the Beach Boys recorded 'Surfin' U.S.A.' and used the tune to Chuck Berry's 'Sweet Little Sixteen.' I'm just expanding a little on someone else's established idea." For the time
ALWAYS WEAR A HELMET AND EYE PROTECTION. For a free brochure, see your Honda/Scooter dealer. Call 1-800-447-000 for the dealer nearest you. ©1985 American Honda Motor Co., Inc.

Don't settle for walking.
CONCERTS

Saturday, 1
Summer Dance Festival, from 12:30 to 6:30 p.m., Lafayette Square—maybe they'll stage one of the famous "ballets in the park" that Jules Feiffer is always doing cartoons about—and the participating groups are the Koromoell Ethnic Dance Ensemble, Arizona Dancers and Dance Collection. Please Descant on locale with Peggy's Cajun Dancers, the American Gypsy Theatre, the New Orleans Irish Fiddlers, and the New Orleans Repertory Dance Theatre.

Friday, 8
aboard JUNE 2 at 6:30 p.m., 7th Street

Sunday, 2
Bayou Riviera Bar, St. Charles, 8 p.m., a benefit for the New Orleans Jazz Museum.

CONCERTS

Friday, 28 through July 7
Festival International de Jazz de Montréal, with 800 musicians. Need one say more? Information: 514-871-8881, or for credit card holders, 514-283-7837. By mail: 355 rue St. Catherine, Suite 301 Montréal, QC, Canada HOB 1A5.

Saturday, 2
Koner Oka Club, Williams Blvd. at 3rd St., 10 p.m., and 1 p.m. Sunday. 450-7300, ext. 474.

Saturday, 2

Saturday, 2
Bayou Riviera Bar, St. Charles, 8 p.m., a benefit for the New Orleans Jazz Museum.

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.

Saturday, 3

Saturday, 3
Jubilee Club, Erin L. Jones, 618-357-6156.
NEW ORLEANS' favorite string group

For homemade hot plate lunches,

fresh seafood, salads and sandwiches.

We ask you to join us at one of the only

true neighborhood restaurants left...

Located on the corner of Magazine and 7th

where the Garden District and the Irish Channel meet.

Monday thru Thursday - 6 a.m. to 9 p.m.

Friday and Saturday - 6 a.m. to 10 p.m.

3001 Magazine St. 891-0997
Walking on sunshine beats walking on busted Barq's bottles...
Katiya and the Waves, at Jimmy's, Wed. 12.
Oh Frankie, relax and do it! Frankie Goes to Hollywood, Saenger, Monday 3.

525-5566. Since Lexy Jones is leaving for Singapore in June, someone else is assuming his jazz branch duties—Lucien Barbarin is the name bandied about. Call for information.

VIDEO

ACE Awards. Cable's equivalent of the Emmy is one you got that boot. You escaped some of that nonsense, didn't you? will be held on June 13 in Las Vegas. CNN (where you can see such stars of yesterday as Gala Storm, Joan Davis, Bob Cummings, Peter Tong, Daniele Rondal, Henry Von Zell, and best of all—Tuesday-when-as Theda Bara and Warren Beatty as Milne Armitage on the Bobo Bills show)—will broadcast highlights, if any, of the awards in late June. Music City has received two nominations this year, after winning two awards last year.

Stay tuned.

Bunny Matthews, on Cable Channel 2 Fridays at 5:30 (only in Orleans and Jefferson); and repeated at 10:30 in Orleans, an attempt to capture the vanished glamour and gilt of New Orleans Night People, we hope, after an eight-second delay.

MTV will have a one-hour special with local footage by John Fegley on Fri 14 (check local listings for times) during which you will perform—your own paramours—Touf Took, which we'll be delighted to stamp if he'll call and ask me.

Music City, in return, through the summer, check EPG and maybe your 610 while you're about it.

NOVA, 2010 Magazine, 524-8606, offers continuing programs and classes in editing, camera operation, etc. Call for information.

CINEMA

Dream Palace, 534 Frenchmen, 943-6800. Thursdays at 8 p.m., Fantastik Films, June 6: Transatlantic Tunnel, a 1933 bit of Gaumont-British science fiction directed by Maurice Elvey about a tunnel to America being built beneath the ocean like Cynus Field's cable, with Richard Dix, Leslie Banks, tough-cookie Helen Vinson, baby-faced Madge Evans and such old pros as C. Aubrey Smith, Walter Huston and George Arliss. June 13: the annual Amherst Film Festival, one of Our Town's most glittering social events. June 20: Taranakii, Jack Arnold's archetypal nightmare of 1952 in which—speaking of old pros—Leo G. Carroll is the mad scientist operating in Arizona, while John Agar and the indelible Mara Corday are trying to get out of the way of the whole thing, hilariously fun. June 27: The War of the Worlds, Byron Haskin's 1953 rendition of the H.G. Wells novel about those unstoppable Martians, the action—Gene Barry, Les Tremayne, etc.—are nothing much but that Perry's art direction and George Barnes' black cinematography give the film a mild bit of stature.

Przytazka, 5339 Prytania, 895-4513. Through June. The Gods Must Be Crazy, a South African film (should one call the boycotts and leftist imperatives and see this? would it be politically correct?) directed by Jamie Lyon and almost quite a cult item about a bushman who drinks a Coca-Cola bottle dropped from a plane, and the ensuing theological-sociological confusion. Report are favorable.

Loyola Film Buff's Institute. 805-3106. Wed 5: We Viva, this curious violence—not considering its wildness, but as a lurch in a studier MGM—1934 film about the Mexican bandit-cum-comic (Walter Beatty, quite unfortunately) who, in the middle of many thrilling and rough competition, is duped by Pancho. Report is that it's good. Report is by Ben Hecht and photography by James Wong Howe and Leo Carrillo and Fay Wray and that ape of repellant glamour Katherine DeMille are all in it, so need no one say more. Thurs: Number Seventeen, a 1932 Hitchcock-B movie and a musical; the final bus cha'pino isn't but the interminably slowly entrances and exits in the desert house at the beginning are soporific; with Anne Baxter and James Wong Howe and Leo Carrillo and Fay Wray and that ape of repellant glamour Katherine DeMille and all in it, so need no one say more.

New Orleans Museum of Art, City Park, 488-2631. Through July 7; a memorial tribute to the late Clarence Laughlin consisting of eighteen portraits of him from his own collection, also several important photographic shows of works by Aaron Siskind, Ilse Bing and images Cummings. Through Aug 11; 19th Century Decorative Techniques in Glass. From June 18; Japanese Fair Paintings from Western Collections. On extended loan; the 1938 Esoteric Conference Monstrance, a stupendous piece of work designed, few tours for the devil the fourth Sunday of every month.

Newcomb College Art Gallery, Tulane campus. Through Thurs 20; watercolors by Margaret Wilson and glass sculpture by Robert Willson.

Pussell-Baker Gallery, 627 St Peter, 524-7232. Through Fri 14; oils and prints by Takashi Yamada.

ART

A Gallery for Fine Photography, 8432 Magazine, 891-1002. Through 20: recent work by Eve Sonneman from 22 photographers by Aaron Siskind; reviewed for his treatment of Harlem life in the Forties and his studies of graffiti.


Arts Council, 522-ARTS. A telephon number which circulates information about local art events of some currency.

Bienville Gallery, 1600 Hasell Place, 525-5693. Through June: sculpture by Mark Brill and works on paper by John Belaly.

Davis Gallery, 3934 Magazine, 697-0760. New acquisitions from West Africa.

Duplantier Gallery, 818 Baronne, 524-1071. For listings.

Gabriel Simone Stern, 519 Julia, 529-1118. For listings.

Gasperi Felix Art Gallery, 851 St Peter, 524-3733. A group show of gallery artists.

Louisiana State Museum, on Jackson Square and elsewhere. In the Presbytere's clothing gallery, everything Riveting, undescribed by the Victoria and Albert Museum. Periods through the end of July. Ending Sun 2; Chinese Traditional Painting. Five Months at the Mint; Matisse Grass in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.

Mario Ville Gallery, 3908 Magazine, 895-6731. Call for information.

New Orleans Museum of Art, City Park, 488-2631. Through July 7; a memorial tribute to the late Clarence Laughlin consisting of eighteen portraits of him from his own collection, also several important photographic shows of works by Aaron Siskind, Ilse Bing and images Cummings. Through Aug 11; 19th Century Decorative Techniques in Glass. From June 18; Japanese Fair Paintings from Western Collections. On extended loan; the 1938 Esoteric Conference Monstrance, a stupendous piece of work designed, few tours for the devil the fourth Sunday of every month.

Mardi Gras Rose Dinner, 1211 Airline Hwy, 835-9537. Through Sun 16; John Wilson's uneventful-deadly opera, the Cat and the Canary, in which—one stormy night—the relatives gather in the decayed manor to hear Lawyer Croxby read the will. Full of mysterious masked people, sinister panes, a sinister housekeeper, a comic story who proves heroic, gloved hands appearing from nowhere, etc. This prototypical nonsense is one of the earliest treatments of the trapped-in-the-old-dark-house story. Beginning near the end of the month. Company. Call for dates and times.

Pussell-Baker Gallery, 627 St Peter, 524-7232. Through Fri 14; oils and prints by Takashi Yamada.

THEATRE

Bonaparte's Dinner Theatre, in the Quality Inn, 3050 Tulane Ave., 488-8625. Call for perfor­mances. Sheep's Head, West End, 524-8625, for reservations.

New Orleans Municipal Endowment. For the arts information. From the Arts Council 522-1649.

Tilden-Foley, 4119 Magazine, 897-5300. A group show through the month.

No. Friday 7 June is the deadline for applica­tions for the 1980 Municipal Endowment Grants for the arts. Information from the Arts Council 522-1649.

TIDEWAY

Riverview's Dinner Theatre, in the Quality Inn, 3050 Tulane Ave., 488-8625. Call for perfor­mances. Sheep's Head, West End, 524-8625, for reservations.

New Orleans Municipal Endowment. For the arts information. From the Arts Council 522-1649.

Tilden-Foley, 4119 Magazine, 897-5300. A group show through the month.

No. Friday 7 June is the deadline for applica­tions for the 1980 Municipal Endowment Grants for the arts. Information from the Arts Council 522-1649.
musicians exchange

HOT STRINGS are New Orleans' favorite string group for your wedding or party. Call 837-9633.

EAD GUITAR with energy, drive and feeling wants to form blues based R&B and for funk and good music. Jack 834-3854.

Caution seeks musicians for mostly original band. Chris 324-5270.

WANTED: KEYBOARD PLAYER to reform progressive jazz band. Serious minded musicians call Zak 522-4844.

musical services

at me do your BAND DEMO inexpensively. I travel to you. Remember if you don't record, your kids will think you're all of it when you tell them you used to be a musician. 866-5888.

SAX-O-GRAM at the sexy lady stripper delivers a hilarious musical saxophone strip tease for special occasions. Call 822-6567.

musical instruction

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

DRUM STUDIO Classes for beginners. Ready, rudiments, introduction to drum set. Call for appointment. The Drum Studio, 523-3517.

LEARN LEAD GUITAR Michael Harmeyer 504/887-5554.

EXPERT DRUM INSTRUCTION Beginners to advanced. All styles. Jazz, Latin, Rock, also congo and congá set instruction. Call for appointment. Drum Studio 504/523-2517.

musical instruments

1977 Gibson SG, rosewood finish $250 w/ case; Gibson SG Fite case $50. 522-2023.

CASIO-ONE MT-30 keyboard, $100. 837-2332.

Simmons drums complete set. I rent them and I play them. Will program for you. Call Napoleon days 244-8611.

FREE STRINGS Just mail this ad and $1 postage to: STRINGS, 1587 Bardstown Rd., Louisville, KY 40205. Electric 8,9,10 or Acoustic bronze L.M.

GIBSON-LES PAUL GUITAR 1971 Gold Top with Flite case, custom pick ups. $300. 837-5086, 9 to 5 call 508-1010 ext. 311.

FOR SALE SELMER tenor saxophone (as new). Rhe: 486-6733.

Fender stage lead amp, $275. Fender deluxe reverb amp $240. 837-2332.

records

I BUY COLLECTIONS — any amount, any category. Disc jockeys, sell me the records you're not playing. Pay cash — fair prices. Record Ron makes house calls. 1129 Decatur Street, 524-9444.

miscellaneous

Show 2000 MUSIC begs you to note its new address and invites groups, musicians, editors being on the lookout for a collaboration in France or Europe to send records and commercial cassettes to Show 2000 Music, 23 Rue Jean Giraudoux.
A note just handed this desk is scrawled with the following arcane message, "Branford Marsalis going on eight-month tour with Sting getting married this summer... I'm no one to point fingers and I hope Branford and Sting will be happy, but so often, these show-biz marriages just don't work out... oh, okay, maybe I did misunderstand this...

...Along with such threats of gold and plutonium as those of Alex Bradford and Gertrude Melissa Nix Ford, hack driver and hip-shaker extraordinaire...

That-Amos Geoys, whose canvases depict every­thing on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...%

Baton Rouge has released his new album and video soon, and according to his Press Release, "...has prompted professionals in the music industry to make such statements as 'Here comes another Kool and the Gang, Cameo, Earth, Wind, and Fire.'"..."Woodenhead also has a video coming out this summer to accompany their recently-recorded-on-Broken-Records release, "Can You Feel The Heat?"

More Marsalis news—do you ever get enough? Just open any bag of Doritos's or O'Grady's truck-tire-sized potato-chips, or any Frito-Lay "salty snack" and send the proof of purchase and $4.65 and you can have a limited-run copy of his "Think Of One—shouldn't that be Betcha Can't Eat Just One?" Other artists in this prestigious offer, good through the end of the year, are Elvis the Hipshaker, Barbara Mandrell, Men at Work and Merle Haggard... Gonzales allegorical portraitist Douglas Bourgeois, whose canvases depict everyone from Elvis to the Debarge family, joined the roster of the Galerie d'Art, whose canvases depict every­thing on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...%

Elvis the Hipshaker, Barbara Mandrell, Men at Work and Merle Haggard... Gonzales allegorical portraitist Douglas Bourgeois, whose canvases depict everyone from Elvis to the Debarge family, joined the roster of the Galerie d'Art, whose canvases depict every­thing on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...%

By Jesse Hill, hack driver and hip-shaker extraordinaire, that- Amos Geoys, whose canvases depict everything on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...

While苦苦地 keep alive the days of Arthur Fiedler and other greats, whose canvases depict every­thing on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...%

"...has prompted professionals in the music industry to make such statements as 'Here comes another Kool and the Gang, Cameo, Earth, Wind, and Fire.'..."...Woodenhead also has a video coming out this summer to accompany their recently-recorded-on-Broken-Records release, "Can You Feel The Heat?"

More Marsalis news—do you ever get enough? Just open any bag of Doritos's or O'Grady's truck-tire-sized potato-chips, or any Frito-Lay "salty snack" and send the proof of purchase and $4.65 and you can have a limited-run copy of his "Think Of One—shouldn't that be Betcha Can't Eat Just One?" Other artists in this prestigious offer, good through the end of the year, are Elvis the Hipshaker, Barbara Mandrell, Men at Work and Merle Haggard... Gonzales allegorical portraitist Douglas Bourgeois, whose canvases depict everyone from Elvis to the Debarge family, joined the roster of the Galerie d'Art, whose canvases depict every­thing on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...%

Elvis the Hipshaker, Barbara Mandrell, Men at Work and Merle Haggard... Gonzales allegorical portraitist Douglas Bourgeois, whose canvases depict everyone from Elvis to the Debarge family, joined the roster of the Galerie d'Art, whose canvases depict every­thing on which he's worked, is billed, P.T. Barnum-style, as 'Branford,' and will be on the road and in the city to listen comfortably to music...%
NEW ORLEANS' DEFINITIVE STORE
FOR RECORDS, TAPES & VIDEOS

— ATTENTION NAMM MEMBERS —
SHOW US YOUR NAMM BADGE
FOR 10% OFF REGULARLY PRICED ITEMS.

METRONOME

Pleasant at Magazine / New Orleans, Louisiana 70115 / 504-897-5015
You've got what it takes.

Salem Spirit

Share the spirit.
Share the refreshment.