

Louisiana Red sings the blues

by Craig McLachlan

And so once again a great performer, with a proven capacity to draw crowds upwards of 10,000 in number, has come to Edmonton to play for only a handful of listeners. Louisiana Red, a blues artist of the delta school of thought, put on a tremendous show at the Hovel over the weekend. Not content with convention, Red added his own touches, such as an echoplex, to blues standards such as *Rollin' and Tumblin'* and Slim Harpo's *King Bee*. Equally as impressive were his original numbers, such as *Sweet Blood Call* which contains the now famous lines *It's gonna be hard to miss you ... cause I'm gonna stick my pistol right in your mouth*.

The following interview took place after his performance on Saturday night.

G - Are really from Louisiana?

LR - No, Mississippi. I picked up the name because I used to follow my Grandfather around there, he named me that.

G - Was there much racism then?

LR - I hate racism, my father was killed by the Klu Klux Klan.

G - Why the star of David around your neck?

LR - I'm a member of a Jewish organization. The death of my wife made me believe. She was an Evangelist minister. She died of cancer right in my arms. It took ten doctors to get me back on my feet again. I promised myself I'd never play the guitar again. I'd just signed a five year recording contract with roulette records, which is Mafia, and me not playing didn't go over too well

with them. I had to leave my brand new home, all my clothes, everything and think positive. I did, and started playing again to raise money for the cancer fund, which I still give a lot of my earnings to. About then I met Ken Cooper, from Blue Label Records. He took all his money out of the bank and sent me on my first European tour which was when my records really started to catch on, and the sales on some of them made it past the million mark.

G - How many times have you toured Europe?

LR - I'll be leaving soon for the fifth tour. I just got here yesterday from New York.

G - Are European audiences much different?

LR - They differ greatly. They love the blues over there. The Hovel audience is the best in Canada. I'd like to live here. Either here or California, they're both the same. Then again I'd like to take the blues back to New York, back where they belong. I started a building fund there, you know, free concerts, for homes for the folks back in Harlem. I can really feel the crime there. I'm deeply interested in politics, the way people from other nations come over and work for next to nothing, and knock us out of our jobs. I've seen it, I've been a longshoreman, coal miner, pickled fruit, steel mills, cotton, all that.

G - How did you start playing?

LR - I've been playing since I was eleven I'd watch my grandfather play slide with a steakbone and decided I wanted to learn. I picked it up from Earl Hooker and Homesick James, Elmore's

cousin. I was sort of adopted by the old blues singers. I'd follow Muddy Waters around everywhere. I used to jam with them a lot. It took me years of swollen hands to learn to play bottleneck. I still love to sit down and jam with friends, like Erick Clapton, Mickey Baker, Jack Dupris. I often sit and play for fourteen hours. Brownie McGhee wants to record with me but I don't know. I feel I can execute ideas to the audience more fully

solo. I want to prove to the blues world I can do it on my own. I'd like to record with this Pontiac band though. They're the best I've played with in a long, long time. I'd like to take them to Europe with me. I'd like to start a blues hall of fame for the likes of Big Joe Williams and Muddy Waters. They're like grandfathers to me.

G - Do you have any advice to the student in closing?

LR - Stick with it, learn all you

can continuously. I'm learning every day. Above all you have to think positive. If you follow a dream you can have anything.

It's nice to know there are still musicians around with the dedication and ability of Louisiana Red. And thanks to Pontiac, our tried and true local blues band, and to the Hovel, for bringing him back to Edmonton, despite the little support.

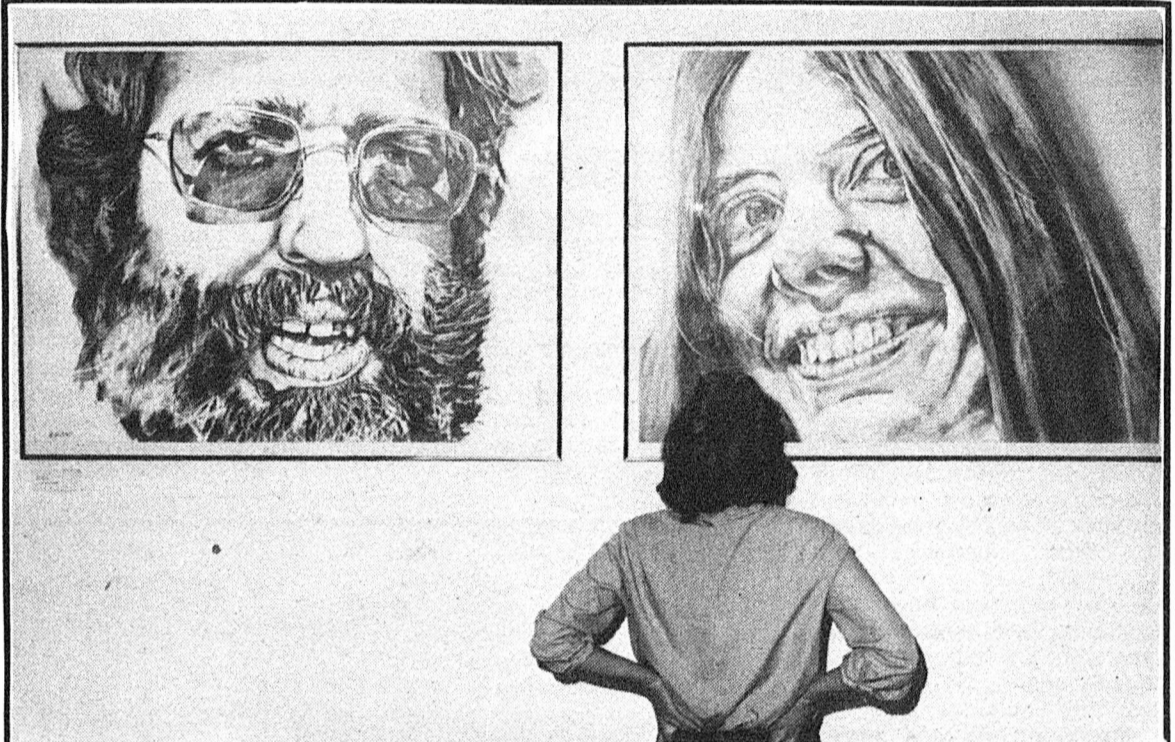


Photo Don Truckey

Two print exhibitions are hanging in the University Art Gallery and Museum till September 30. Five Calgary artists are exhibiting recent prints and drawings. There is a variety of mediums shows, including four colour etchings by Derek Besant, four colour lithographs by Sandy Haeseker, and four colour etchings by Noboru

Sawai. Bill Laing exhibits four recent airbrush drawings, and Gary Olson shows two graphite drawings and two colour etchings.

Also featured in September is an exhibition by Dwight Pogue, an American artist living in England. This exhibit consists of fifteen photo lithographs, both black and white and colour.

The gallery is open during the following hours:

Tuesday & Wednesday - 11 am - 4 pm

Thursday - 11 am - 9 pm

Sunday - 2 - 5 pm

The University Art Gallery and Museum is located in Ring House One, situated south of the Faculty Club on Saskatchewan Drive and west of 116th Street.

Discipline, Interpretation and Enforcement Board

FUNCTIONS - To hear all complaints of breaches of the Students' Union Constitution, Bylaws, and Regulations.

- To order enforcement of the Students' Union Constitution and Bylaws as required.

- To interpret the Constitution and Bylaws of the Students' Union as required.

- DIE Board only meets as it is required to act. This does not occur often in one year.

OPENINGS - A chair person, 4 members, and two alternate members.

APPLY - To Eileen Gillese, vp finance and administration, forms available from Room 256, SUB. Deadline Friday Sept. 17.

LITHOGRAPHS

ETCHINGS



WOODCUTS

HIROSHIGE, ROUAULT, HOGARTH,
GOYA, DÜRER, KOLLWITZ, OTHERS

EXHIBITION & SALE

ARRANGED BY DAVIDSON GALLERIES

Guide to creative loneliness

by Janet Russell

Yates, Martha. *Coping: A Survival Manual for Women Alone*, Prentice Hall of Canada Ltd.

Martha Yates has undoubtedly done a service if her book only shows women who are alone (after being dependent on anyone else) that they are not the only people on earth who have never managed bank accounts, paid bills or bought durable goods. They are not the only ones who are so lonely. They are not the only ones who have found their world turned around.

Coping does considerably more than this. Mrs. Yates has

managed to compile a bewilderingly complete 'how-to' book - a true manual. Widowhood, divorce, saving money, spending money, rape, children, work, sex and cars are some of the major topics covered. Many of the problems she discusses are slightly different in the States from what they would be here but they are not unrecognizable. Terms may be different but most problems know no border. However, I would have preferred to see more references to in-depth material such as government publications and reference books to complement what she has managed to put in the book. Someday it

would be nice to see a version of the book adapted to Canadian terms and Canadian sources (ie: government publications).

There is one way in which she seems to have over-stepped her limitations. The book is best suited to divorced and widowed women. As a never-married single, I found that Mrs. Yates often spoke as one who tries to imagine what something completely beyond her is like. She sounds too motherly when addressing the singles. Her potential readership is greatly increased by addressing never-marrieds but I felt her asides to us were occasionally irrelevant and even silly.

Most manuals have parts one would use and parts that will never be touched. *Coping* is no different. As Canadians we need never worry about W4 slips but as women we all should take precautions against rape and anyone can require information on house maintenance. This book covers too many topics on any single one but it is a starting point. It provides a lot of information in an easy-to-digest form. The introductory chapters are compassionate and reflect the feelings of someone newly alone without being maudlin. When the book moves to the outward problems of day-to-day life, the tone changes to calm straightforwardness. Mrs. Yates' book, I am sure, will help many people cope with the problems encountered when there is no one to whom one can turn. Her rational, common-sense approach in itself is a balm to fears of how to cope with living alone.

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