

Tabou Combo



PHOTO BY STEVE WINTER

Vocalist Jean-Yves "Fanfan Ti Bôt" Joseph on stage at SOB's in New York recently.

Brooklyn's Bridge to the Caribbean

After 23 years in the "trenches" of Haitian music, Tabou Combo is stronger, tighter and more determined than ever to carry the *compas* to whomever will listen and dance.

Tabou's overlooked impact on Caribbean music can be gauged by listing some covers of their pieces by other hands. Kassav', the reigning superstars of zouk, reworked Tabou Combo's "New York City" into one of their first hits, "New York City Ameliore" ("New York City Improved," released under the name of their alter ego, Soukoue Ko Ou); merengue superstar Wilfrido Vargas turned Tabou's "Bolero Rap" into a hit called "El Jardinero"; and the producers of Kaoma "used" (without credit) Tabou's "Mabouya" for "Lambada do Galo Gado" on a lambada compilation (*Lambada, Epic*).

One might conclude that everyone is doing quite well with Tabou Combo compositions except for Tabou Combo. And yet this hard-working band of Haitians from New York continues to be the best-known and most popular mini-jazz combo and the standard-bearer for compas in the non-Haitian market with somewhere around 20 albums to their

credit over the last two decades. Possibly more than with any other mini-jazz group, Tabou's history encompasses and reflects the major developments in Haitian music of the last 23 years.

In the last few years, I've seen Tabou Combo in large and small Haitian clubs in New York and Miami, at a festival in Haiti, at large outdoor concerts in New York's Central Park, at Third World crossover clubs and at Haitian parties. The common denominator of all those concerts has

been that they always inspire an audience to join in the celebratory ambience. I've prepared this article because there's no adequate history of the band in English available for fans or potential fans. I've concentrated on albums because these are the creative documents that chronicle the band's development as well as the times and circumstances of the production of their records.

Tabou wasn't the first mini-jazz group to form in Haiti. The term "mini-jazz" refers to the fusion of rock bands with compas ensembles that became the rage in Port-au-Prince, Haiti, in the mid-1960s. The rock movement in Haiti as in France, other parts of Europe and in much of the Third World was known as *yeye* (from the Beatles' refrain "Yeah, Yeah, Yeah" in "She Loves You") and spread in successive waves under the influence of Elvis Presley, the twist and the Beatles. Some of the popular

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groups, whose members were often only 14 or 15 years old, included Les Copains (the Buddies), Les Aces de Pétionville (the Aces of Pétionville), Les Jets, Les Vampires, Les Mordues (the Bitten), Les Blousons Noirs (Black Shirts, after the Teddy Boy movement of British teen-agers), Les Shelberts (the Show-offs) and Les Loups Noirs (the Black Wolves). Despite the dampening effect on nightlife caused by the increasing brutality of François "Papa Doc" Duvalier's dictatorship, these groups proliferated in neighborhoods, playing for school parties and at movie theaters.

The shift to a more local repertoire is often chalked up to the students' desire to dance to *compas direct*, the popular Haitian dance developed a decade earlier by saxophonist Nemours Jean-Baptiste and his ensemble (see "Legends of Haitian Music (Part 1): Locking Horns" in *The Beat*, Vol. 5 #2, 1987, by CC Smith and Gerard Tacite Lamotte for information on this period). To play *compas* properly, the *yeve* bands had to add a conga and a combination of bell and *tamtam* (floor tom drum)—the instruments that defined the distinctive *compas* groove.

The name mini-jazz also resulted from the imported nature of the ensembles, their smaller size in comparison to the older orchestras and the youthfulness of the performers. All of these factors led a dj to compare the music to the new fad, the miniskirt (small, new and imported); jazz in Haiti simply means band, hence the name. The first stars of the new movement were the group Shleu-Shleu but they were followed by Les Ambassadeurs, Les Difficiles de Pétionville, Les Diplomates, Les Fantaisistes de Carrefour and others.

In 1967, Herman Nau and a friend, guitarist Albert Chancy, decided to put together a small musical group to play light classical pieces. "We did a lot of Chopin—little waltzes—and things like that," says Herman, "and in those days, I was playing trumpet, not drums. We had violin, guitar, percussion and other instruments. We played small parties but our first concert was at the Saint Pierre Church in Pétionville (an upper-class suburb of Port-au-Prince)."

But by 1968, the group was veering toward a more popular repertoire with a healthy dose of *compas*, more in line with what the other mini-jazz were playing. They bought a guitar, a pair of congas and eventually a drum set. Herman put down his trombone for the drums and, within a few years, had revolutionized *compas* drumming with his emphasis on bass-drum downbeats and his playing of the *kata* pattern on the ride cymbal. Under Nau, the drum set really took its place as the third leg of the "strategic triad" of *compas* rhythm.

The mini-jazz of the late 1960s were organized along the lines of neighborhood "teams" and attracted enthusiastic followings of fans and hangers-on. "I personally wasn't really interested in music," Jean-Yves "Fanfan Ti Bòt" Joseph confesses. "I was just hanging out with the guys for something to do." In 1968, the band changed its name from Les Incognitos de Pétionville to Tabou Combo to be, as Fanfan puts it, "more nationalistic, more Haitian with the name." Their first concert as Tabou Combo took place at a Presbyterian church *kermesse* (Sunday informal party) in Pétionville where they each made 1.35 gourde (about 28 cents). The price at the door was 25 centimes (5 cents). They played at Tele-Haiti, moved up to a \$2-a-week-per-person engagement in Kenshoff (a town in the hills near the capital) in 1970 and finally played a dance for \$100.

Some of the influences on the band in this period included the Rolling Stones, the Beatles, James Brown and Sly Stone as well as such Haitian groups such as Ibo Combo (from which they took the "combo" in their name). Without a saxophone (the lead instrument of Shleu-Shleu and many other mini-jazz), Tabou placed more emphasis on the guitars and accordion. "At that time, we thought that horns were just for the big bands," recalls Fanfan. "They were something we were

trying to push aside. Looking at rock bands, there were no horns. So it all came out guitars, and to put something different in it, we added the accordion."

The band performed every Sunday at the Ciné Paramount and won the Radio d'Haiti prize in 1969 for best group of the year. Tabou Combo's first album, *Haiti* (Ibo, 1969), was recorded with the following lineup: Albert Chancy Jr., guitar; Adolph "Ti-Dòf" Chancy, bass; Jean-Nau, drums; Jean-Yves "Fanfan Ti-Bòt" Joseph, congas; Jean-Claude Jean, guitar; Yvon "Kapi" André, bell/tamtam; Paul Gonnell, accordion; Roger M. "Shoubou" Eugène, vocals; Serge Guerrier, vocals; and Fritz Coulanges, violin.

After the release of the album, founder Albert Chancy Jr. decided (with some encouragement from his parents) to pursue his journalism education in Quebec, and the band broke up with a huge farewell concert at the Ibo 1.616 Hotel nightclub. This concert was a major social event of the year and the promoter came up with \$700 to record a "live" final tribute album at the *bal adieu*. Recording engineer Bobby Denis attempted to record it, but the crowd noise drowned out the music and the band was forced to record a studio album in three days with borrowed equipment. The product was issued without a label or cover art and only 500 copies were made. Their song "Bèbé Paramount" on this album was written about an anonymous girl in the crowd at the Ciné Paramount movie theater, where Tabou played regularly on Sundays. The song was recorded again for the 1972-73 album *Respect* and on 1984's *Juicy Lucy-Jalousie*.

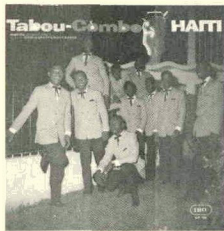
In 1970, New York—with about 120,000 Haitians—was easily the second largest concentration of Haitians in the world after Port-au-Prince. Much of the community consisted of upper-class political refugees from Papa Doc's terror, although a younger generation of middle-class refugees—who were fleeing both political repression and economic despair—was a growing segment of the community. Many of these younger immigrants had danced to Tabou in Haiti and much of the New York community had heard of the band's success. At the time, Shleu-Shleu was the only band of any stature playing for Haitians in New York.

Tabou came to New York almost by chance. Yvon "Kapi" André explains: "We came as individuals. Herman, Serge (Guerrier) and Jean-Claude (Jean) came and I came one month after. That was September of 1970. In November, we got together in Brooklyn and formed the band again. We started to practice in a basement in Brooklyn and on December 12th, we played our first *bal* on Roosevelt Avenue in Queens." They were joined by some musicians recruited in New York, like 16-year-old guitarist Dadou Pasquet and conga player Weston Etienne. "We didn't play regularly because the group wasn't solid," Kapi says, "but we practiced and practiced. In February we called Fanfan from Chicago."

"I was in Chicago to work and study and I wanted to play soccer," Fanfan adds. "The guys started playing and they sent some pictures. Well, it seems they had a pretty good crowd. They called me up and said, 'Hey, what are you doing there? So I came to New York.'"

"Shoubou came from Haiti," Kapi continues, "and Ti-Dòf (Adolph Chancy Jr.) eventually came up from Puerto Rico (where he was studying administration). As the original members came, some of the ones who

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The five core members of Tabou Combo: From left, Roger M. "Shoubou" Eugène, vocals; Yvon "Kapi" André, bell/tamtam; Elysée Pyronneau, guitar; Herman Nau, drums; in front, Jean-Yves "Fanfan Ti-Bôt" Joseph, vocals. All but Pyronneau were in the band for the first album, recorded in 1969, pictured at left.



TABOU COMBO 20 Years, 20 Albums

Haiti (Ibo Records, ILP-146, 1969)

Bebe Paramount (1970). Limited release, not commercially available.

Tabou Combo à La Canne à Sucre (Rotel, 1971)

Respect (Mini, MRS 1039, 1972-73)

Sième Sacrement (Mini, MRS 1044, 1974)

The Masters (Mini, 1975)

Indestructible (Mini, 1976)

Moving the Big Apple (Unreleased demo, 1976)

L'An X (Rotel, 1977)

Tabou Mania (Mini, MRS 1070, 1978)

Voye Monte (Tabou Combo, TCLP 7975, 1979)

Baissez Bas (TCLP 7985, 1980)

Panama Querida (TCLP 7995 or 8005, 1981)

Ce Konsa Ce Konsa (TCLP 8015, 1982)

Min Sirop (TCLP 8025, 1983)

Jucy Lucy - Jalousie (TCLP 8035, 1985)

Incident (TCLP 8045, 1986)

Kitem Fe Zafem (TCLP 8055, 1987)

Aux Antilles (Zafem, TCLP 8056, 1988)

Live aux Zénith, Les Plus Grandes Succès (Zafem 8057, 1989)

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had replaced them were out. We began like that. By the summer of 1971, we were playing at the Canne à Sucre." The Canne à Sucre was New York's first real Haitian restaurant/nightclub and Tabou recorded their first U.S. album there, *Tabou Combo à La Canne à Sucre* (Rotel, 1971).

Tabou's next album, *Respect* (Mini, 1972-73), was the first release for Fred Paul's Mini Records. Up until then, Haitian recording had been dominated by Joe Asson (Ibo Records) and Marc Duverger (Marc Records). Paul was just breaking into the market, a market that he would dominate by the late '70s and early '80s. The title cut on *Respect* was recycled on *Sième Sacrement* as "Zapaton" and then in 1978 as "Mabouya," making it one of the most persistent grooves in Haitian music.

Skah Shah arrived in New York in 1974, brought by promoter George Francis to serve as competition for Tabou Combo. There is a precedent in Haitian music for pairs of ensembles to engage in heated competition (for example Nemours Jean-Baptiste's competition with Weber Sicot in the 1950s and '60s), and Tabou and Skah Shah carried on this tradition in the New York Haitian community. Joint concert appearances were often billed as "musical duels," and the Haitian music magazine *Superstar* ran an ad for a competition between the two bands that pitted individuals of the bands against each other as in a soccer match:

"NEW! SUSPENSE! PASSION!

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Shouboul against Ti-Crane,

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Tabou's 1974 recording, *Sième Sacrement* (Mini), marked a milestone in the group's career. The record was licensed by Paul to Barclay Records for distribution in France, and the single "New York City" peaked at number one on the pop chart in Paris in August 1975. This was Tabou's first international hit, their first gold record, and it established their reputation in France and the French Antilles.

Fanfan talks about their success. "We dominated the charts for a while in France and in the Antilles, but it was just by luck that we got that hit. At that time we were just playing music and we didn't know what we were doing." Former Tabou guitarist Dadou Pasquet is even more critical. "There was more money and we were close to making it...I'm talking about big stuff. I warned them they were going to blow it and they blew it. The producer was looking to get a percentage for himself and a percentage for the band, and it doesn't work that way. He decided to hold the band back. We were supposed to play at the Olympia in Paris and it never happened."

The introduction to "New York City" describes the difficulties of exile, but the compas section changes gears and lists a long string of children's "games" that the writer would like to play with a certain "litle dancer." It is a wonderful extended double-entendre broken up by stunning guitar riffs.

Later versions of the song (on *Baissez-Bas* and *Live au Zénith*) drop the introduction and start out with the "litle dancer" groove. (One piece of good news is that Mini has re-released this classic album as a cd and it is available at many outlets of several national record store chains, along with other Mini cds by Coupé Cloué, Caribbean Sextet, Magnum Band, GM Connection, Mini All Stars, Orchestre Tropicana and Skah Shah.)

The Masters was a followup album (also on Mini and licensed for distribution in France) meant to capitalize on the success of "New York City." Although it produced a lesser hit sung in Spanish called "Inflation," the response failed to live up to expectations, and the band entered a period of reorganization of personnel and musical direction. Subgroups formed, and a mood of suspicion and jealousy hung over the band with some members thinking others were conspiring to force them out.

Finally, Pasquet, who—although not an original member—had become one of the most visible and popular musicians in the group, left to form his own band (Magnum Band) with his brother Tico. Dadou had been accused of relying too strongly on technical virtuosity and on developing a "cult of personality" in conflict with the democratic ideal of the band. When he left, Elysee Pyronneau took his place on lead guitar.

Kapi remembers this period in the band's history. "It was bad, really bad, the worst! 1976 and 10 years later in 1986. It seems as though we have bad times every 10 years. But every band goes through it. Even James Brown, the Godfather, had bad times. If you don't keep changing, time passes you by. Sometimes it's like you're running behind a *taptap* (bus) and you can't catch up to it."

The band regrouped and came out with *Indestructible* (Mini, 1976) to demonstrate to their fans that Tabou was indeed indestructible. Soon after, they left Mini for a brief period to release a 10-year commemorative album called *L'An X* (Year Ten) on Rotel in 1977. This was a year of great changes for the group, especially in instrumentation. The accordion was dropped from their lineup more by chance than by design (although many felt that its sound had become antiquated): Accordionist Guery Legagneur, who had replaced Paul Gonnel, missed a tour to Haiti.

As Kapi tells it: "We were going to Haiti and he didn't want to lose his steady job here in the States. We were packing up the equipment the night before and he said, 'OK guys, I'll see you tomorrow at the airport,' and he never showed up. We returned from Haiti and continued to play and he was too embarrassed to come back. So we eliminated the accordion."

At about the same time, they added an American trumpet player (Robert Wright) and a trombonist (Andrew "Dr. Black" Washington). Behind this change was a growing orientation toward a black American market that Tabou thought they could crack. They had a sound in mind equivalent to a Caribbean-flavored version of the Commodores or Earth, Wind and Fire.

The use of non-Haitian horn players became a staple of Haitian bands in this era. The new fad demanded horns, but a generation of Haitian mini-jazz musicians had concentrated on guitars and percussion, and there were not enough well-trained players to meet the demand, so the bands in the U.S. recruited local musicians. The "foreigners" never made it to the inner circles of the Haitian bands, always working as contract or gig musicians for a paycheck, not a share of the profits. They also seldom made it onto the cover of albums. In Tabou's case, the covers focused on the diminishing number of original musicians in the band.

In 1976-77, Tabou Combo started working with American recording engineer James Farber and prepared a demo (*Moving the Big Apple*, unreleased) for Benny Ashburn, the manager of the Commodores, who was interested in the band. Ideally, they were hoping to score a recording contract with Motown Records. This period was dominated by crossover-oriented pieces with a lot of funk and horn-band influence. A couple of English-language pieces during this period were labeled "coconut funk" and "disco."

Tabou also stopped performing slow and lengthy introductions in front of the compas sections. The introductions had become cliché but, as Fanfan relates: "We saw that our albums were being used in discos in New

There is a precedent in Haitian music for pairs of ensembles to engage in heated competition (for example Nemours Jean-Baptiste's competition with Weber Sicot in the

1950s and '60s).

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York, but the djs would never play the introductions. They would cut from the break where the *kata* [cymbal rhythm] came in, playing only the 'groove' sections. So we learned from that and started out right away with the rhythm."

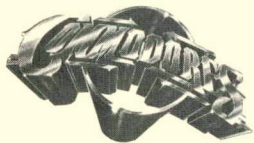
Tabou adopted a logo based on the neo-Gothic, metallic relief design of the Commodores and also evolved a style of dress (the costumes were designed by drummer Herman Nau) rooted in science fiction and fantasy in the mode of some of the American funk bands.

One song from *L'An X*, "Anba Anba," did well and helped to push the band back into the limelight. But one of Tabou's biggest hits came on their next album, *Tabou Mania* (Mini). "Mabouya," which was a version of the previously recorded "Respect" and "Zapaton," was very successful in the Caribbean and in parts of South and Central America. This album marked a resurgence of the band, and it was then that they began to use the nickname "Superstars." Their last collaboration with Mini was a 12" maxisingle called *Island Women* sung by Fanfan in English on one side and by Shoubou in Creole on the reverse. Like "Inflacion" and a later song in Spanish, "Panama Querida," this was an effort to seek out a new audience by breaking out of the Creole mode.

Then Tabou took matters into their own hands. "*Tabou Mania* was the last record with Fred Paul," Kapi says. "After that we became producers of our own records because we thought the move would be good for us, and it was financially better for us! Instead of giving somebody (a producer) a record, we did the production and the distribution ourselves." The result was Tabou Combo Records and Tapes.



Tabou adopted a logo based on the neo-Gothic, metallic relief design of the Commodores (left) and also evolved a style of dress (above) rooted in science fiction and fantasy in the mode of some of the American funk bands.



Their first self-produced album, *Voye Monte*, produced a moderate hit in 1979 with the title track. It was followed by "Baissez-Bas" (*Baissez-Bas*, 1980), which sold about 60,000 copies. "Baissez-Bas" is generally considered to be one of their four biggest successes before 1987, the others being "New York City," "Mabouya" and "Voye Monte," according to the band. Tabou also gave credit to the initiator of compas on the same album with their song "Hommage à Nemours Jean-Baptiste," which argued that Nemours' compas rhythm was a great Haitian cultural heritage:

*Li pa ban nou travay
Li pa ban nou lajan
Men li ban nou konpa
Ala bèl eritay-sa
Nemours Jean-Baptiste,
Fòk nou kapab mete tèt ansanm
Pou nou kab venere w
Tankou Lewòp venere Moza.*

*He didn't give us work
He didn't give us money
But he gave us the compas
What a beautiful heritage!
Nemours Jean-Baptiste
We have to put our heads together
To venerate you
Like Europe venerates Mozart.*

Their next album, *Ce Konsa Ce Konsa*, staked out new territory for the band with *anjouje* (politically oriented) pieces by Fanfan Ti-Bòt ("Préjuge" [Prejudice]) and Kapi ("Partage" [Share], aimed at the wealthy and powerful). "Préjuge" asks: "Iske gen yon lwa de lanatik ki di ke le w nwa, fòk ou pase mizè?" ("Is there a law of nature that says that

if you are black, you have to live in poverty?") This was a period in which the government of Jean-Claude "Baby Doc" Duvalier began to unravel under a series of crises. Tabou joined a number of other mini-jazz in issuing songs with increased social consciousness.

Next came *Min Sirop* (Here's the Syrup). In 1984, the song "Juicy Lucy" (*Juicy Lucy-Jalousie*) scored another hit for Tabou and was used in a 1986 French film, *Police*, starring Gérard Depardieu. It was in this same period, though, that Kassav' began to cut deeply into Tabou's market (and the Haitian market in general) with their very commercial and appealing zouk, itself an offshoot of Haitian compas. Throughout the early 1980s, a few Haiti- and Miami-based groups, such as Zèklè, Caribbean Sextet and Magnum Band, were challenging both the hegemony of compas and the popularity of Kassav' in Haiti. Their new takes on compas mixed jazz and contemporary pop influences with occasional references to Haitian traditional musics.

However, Tabou continued to make gradual inroads to a non-Haitian U.S. audience. They drew of nearly 20,000 to a concert in Central Park, they played at the prestigious New Orleans Jazz and Heritage Festival before 10,000, and their gigs at SOB's in New York were (and still are) some of the most consistent draws for the club. But mass popularity continued to elude them, and they decided to restructure the musical formula of compas along more contemporary lines.

For the album *Kitem Fe Zafem* (1987-88), the group enlisted keyboard player Ernest Marcelin, who helped to redefine the core sound of the band using synthesizers, although guitars continued to play an important role. [As I mentioned in the Vol. 9 #2 of *The Beat*, Ernest was tragically shot to death after a performance in Brooklyn earlier this year. He was replaced by Fabrice Rouzier.] Conga player Raynold Valme (Herman's cousin, who had been a fan of the band in the Incognitos era and who had recently played with Caribbean Sextet) joined in 1987. Gary Résil—a guitarist who

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had played with Skah Shah, a split-off of Skah Shah called Exodus, and the Mini Records house band (Mini All Stars) — was an invited artist on the album, filling in for founding member Jean-Claude Jean who disappeared around the time of the recording sessions. Gary (nicknamed "Mèt Ga") took his place permanently as the second guitarist. Bandleader and bassist Ti-Dôf Chancy also left the group soon after this recording and started a new group in Haiti, Superstars, borrowing the Tabou nickname for the new group. For a while, Jean-Claude Jean also played with the new band. Ti-Dôf was replaced temporarily by bassist Joe Charles (Zekle, Kjou), then by Yves Albert Abel.

Once again, the band appeared to stabilize after a period of personnel changes, and *Kitem Fe Zafem* (Mind Your Own Business) and *Aux Antilles* were two of their best efforts. In fact, the members of Tabou have always prided themselves on persevering through the loss of personnel with the idea that no single person constitutes the band and that any single member is replaceable.

On *Aux Antilles* (*Zafem*, 1988-89), the streamlined, synthesized compas was in full swing. Four different cuts from the album made the hit parade in the French Antilles. The lyrics explored a wide range of subjects, from Tabou's 20th anniversary to the current status of compas, to the responsibility of Haitian politicians to work for the people ("La Vie en Exilè"):

*Si ou se youn lidè
Se pou w panse a pèp-ou
Yon pèp ki fè w konfyans
Ki gen dwa a youn chans...
Kapten batò-a, wa koule
Si w pa ban m la men.*

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TABOU COMBO *Continued from page 39*

*If you are a leader
You have to think of your people
A people that gives you their trust
Who have a right to opportunity...
Captain of the boat, you'll sink
If you don't give me your hand*

Aux Antilles was number one for a long time in the French Antilles. Many cuts were also listed among the top 50 hits in Haiti for 1989. On the strength of the album, the band traveled to Paris to play at the Zénith and used the occasion to record *Live aux Zénith: Les Plus Grandes Succès* (Zafem, 1989, all three formats), a "greatest hits" album.

The concert is also the subject of a video by the same name. The 70-minute film includes all of the songs on the recording except "Kitem Fe Zafem" and is an outstanding document on the band in its almost-current form. It's a straight-ahead concert video without a lot of special effects, and the cutting follows the music well with relatively little weak footage. The "live" nature of the project and the visuals help to impart a sense of the powerful, exuberant, collective ritual that Haitian dance music inspires and accompanies.

And few bands are the equal of Tabou in coaxing this type of event along. Most of the songs are 8-11 minutes long and give a sense of the open-ended, recombinant performance that occurs at dances with lots of call-and-response and audience participation. The section of the album from "Aux Antilles" through "Konpam Ce Pam," "Kitem Fe Zafem" and "Mabouya" is Tabou at their best: hard-working, energetic and tight.

Tabou assembled a great collection of tunes for the retrospective album but there are certainly some songs missing from the list. Early hits ("Ghislainne," "Yapatia," "Bébé Paramount") and others ("Juicy Lucy," "Anba Anba") are passed up in favor of a greater concentration of pieces from their last studio album. Their 1988 hit "Mario Mario" is also missing, although this may be due to its inclusion on the recent compilation, *Konbit: Burning Rhythms of Haiti* (A&M, 1989). Perhaps the band (in cooperation with those who own the rights to some of their albums) will one day release a representative compilation of hits in their original versions to chronicle the band's rich history at the center of Haitian commercial music.

This summer, Tabou has tour plans that include dates in Los Angeles, Montreal, Japan, Paris and the French Antilles. The trip to Japan is a first for any Haitian band. Perhaps a long-awaited U.S. recording contract won't be far behind. Haitian bands have lacked the resources and promotion to capitalize on the expanded markets for African and Caribbean dance music, but through perseverance and hard work, to say nothing of great music, Tabou may be on the verge of changing all that.

Many thanks to Jean-Yves "Fanfan Ti-Bòt" Joseph, Yvon "Kapi" Andre, Fred Paul, Adolph "Ti-Dòf" Chaney, Elysée Pyronneau, André "Dadou" Pasquet, Alex "Titi" Pascal, Herman Nau, Taptap magazine, and Haiti-Observateur. For information on records, videos, etc., contact Tabou Combo c/o Zafem Productions, P.O. Box 94, Teaneck, NJ 07666.



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