

1-1983

## Wavelength (January 1983)

Connie Atkinson  
*University of New Orleans*

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# Wavelength

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# Band Guide



*Bolen*

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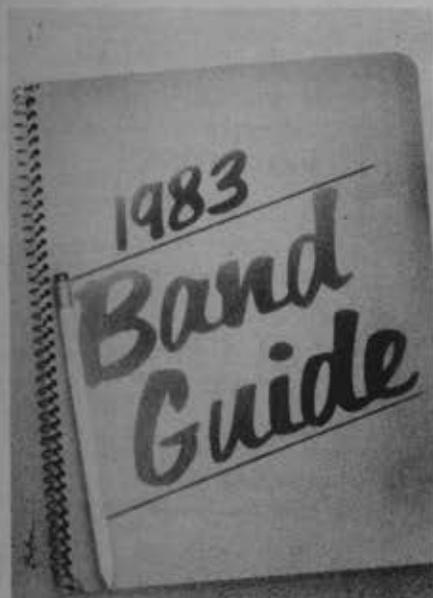
Ernie K-Doe, 1979

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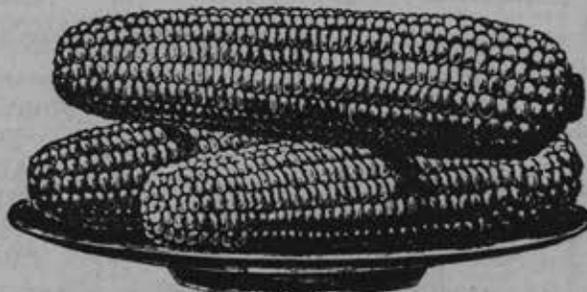
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corner - Tchoupitoulas

**JANUARY 1983**  
MUSIC AT 9:30 PM MON.-WED.



Willie Dixon Appearing Jan 21

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>REGGAE SUNDAYS RETURN</b>	<b>COMING IN FEBRUARY</b> Feb 5: JOHN LEE HOOKER Feb 9-11: THE NIGHTHAWKS Feb 18-19: BLUE RIDDIM BAND Feb 24: BILL HALEY'S ORIGINAL COMETS		<b>JAZZ ALIVE '83</b>	30 <b>ZACHARY RICHARD</b>	31 live on WTUL <b>THE RADIATORS</b> live on Mars pt. II	1 <b>CLIFTON CHENIER</b>
2 CLOSED	3 <b>SPENCER BOHREN</b> have you tried a Blue Monday yet?	4 <b>WILD KINGDOM plus STICK PEOPLE</b> \$.50 draft	5 live on WWOZ <b>KENT JORDAN QUINTET</b> seating available	6 <b>JUKE JUMPERS</b>	7 live on WWOZ <b>BUCK-WHEAT ZYDECO</b> Special show	8 <b>THE NEVILLE BROTHERS</b>
9 TBA	10 <b>SPENCER BOHREN</b> \$1.50 red beans and rice	11 <b>BLUE VIPERS</b> \$.50 draft	12 Special show <b>JOHN ABERCROMBIE AND JOHN SCOFIELD</b> Mars opens at 8:30 seating available	13 live on WWOZ <b>LIL' CHARLIE AND THE EAGER BEAVER BOYS</b> 14 yr old guitar whiz	14 * <b>THE RADIATORS</b> Tipitina's 6th Birthday Party	15 <b>THE WORK</b> w / The Big B
16 <b>ST. CROIX PHILHARMONIC STEEL ORCHESTRA</b>	17 <b>SPENCER BOHREN</b> \$1.50 veggie spaghetti	18 <b>APT. B</b> \$.50 draft	19 live on WWOZ <b>RAMSEY McLEAN AND THE LIFERS</b> seating available	20 Special show <b>PAUL BUTTERFIELD BLUES BAND</b> legendary blues harmonica king Tentative	21 Special show <b>WILLIE DIXON</b> John Mooney's Bluesiana Band opens	22 <b>THE RADIATORS</b>
23 <b>KUSH</b>	24 WWOZ * <b>2nd BIRTHDAY PARTY</b> at 7 pm broadcast live	25 <b>THE ROCKABYES</b> \$.50 draft	26 live on WTUL <b>TONY DAGRADI AND THE ASTRAL PROJECT</b> seating available	27 <b>ANSON FUNDERBURGH AND THE ROCKETS</b>	28 <b>THE NEVILLE BROTHERS</b>	29 live on V <b>LONN BROOK</b> Special st
30 <b>PRESSURE</b>	31 <b>SPENCER BOHREN</b>					

501 Napoleon Ave, corner-Tchoupitoulas — Phone 899-9114



Tony Brown, at the Club Marigny Dec. 7, Maple Leaf Dec 8, and Beat Exchange, Jan. 9.

## FILMS

- C.A.C. Film and Video, 900 Camp St., 523-1216. Wed. 5, 1926: Screening of Season II films, call for schedule. Wed. 12: Video Documentarian Steve Christiansen.
- Loyola Film Buffs Institute, 865-3196, 865-2152. The regular season begins Tues. 18. Call for film schedule.
- Prytania, 5339 Prytania St., 895-4513. Through Thurs. 6: *Gregory's Girl* (Bill Forsyth). Fri., Sat., 7, 8: *2001: A Space Odyssey* (Stanley Kubrick); *Alien* (Ridley Scott). Sun., Tues., 9-11: *Spetters* (Paul Verhoeven). Wed., Thurs., 12, 13: *Diner* (Barry Levinson); *Summer of '42* (Robert Mulligan). Fri., Tues., 14, 18: *The Atomic Cafe* (Kevin and Pierce Rafferty and Jayne Loader). Wed., Thurs., 19, 20: *Monty Python Live at the Hollywood Bowl* (Terry Hughes and Monty Python). Fri. 21 through Thurs. February 3: *L' Adolescente* (Jeanne Moreau).

## ART

- Aaron Hastings Gallery, 1130 St. Charles, 523-1900. Through Thurs. 6: "Current #1," featuring the works of Pat Jesse, Madelaine Shellaby, Randy Asperdites, Alan Gerson, M Stigge, Russell Clark and Skip Bolen. Sat. 8 through Thurs. 27: Steve Sweet.
- Arthur Roger Gallery, 3005 Magazine, 895-5287. Through Thurs. 6: Gerald Cannon, paintings and constructions. Sat. 8 through Thurs. 27: "Magic Major Works III", featuring gallery artists.
- Contemporary Arts Center, 900 Camp St., 523-1216. Sat. 8 through Sun. February 13: National Photography Exhibit, Art Cars, Jack Ox. Sat. 29 through Sun. February 13: Red Grooms.
- Delgado Community College, Fine Arts Gallery, 483-4250, -4048. Through Sun. 19: Paul Tarver, expressionist painter.
- Gallerie Simonne Stern, 2727 Prytania, 895-2452. Through Thurs. 6: Miniature show, small works by all Gallerie artists. Sat. 8 through Thurs. 27: Emery Clark, Jesse Poimboeuf, Phillip Neal, Arthur Silverman. Sat. 29 through Thurs. February 17: Robert Gordy.
- The Historic New Orleans Collection, 533 Royal St., 523-4662. Through Sat. March 26: "Bound to Please: Selected Rare Books from the Historic New Orleans Collection."
- New Orleans Academy of Fine Arts, 5256 Magazine St., 899-8111. Sat. 8 through Thurs. 27: New works by Terry Weldon. Sat. 29 through Thurs. February 17: James Steg.
- Optima Studio, 2025 Magazine, 522-9625. Sat. 8 through Sat. 29: paintings and collages by Frederick C. Shopner.
- Sandra Zahn Oreck Gallery, 529 Wilkinson Row, 529-7676. Through Thurs. 6: Jay Calder and Sam Calder, ceramics, porcelain and stoneware.

## MISCELLANY

- CAC Jazz Piano Series, Fri. 28: Chuck Berlin, Edward Frank and Willie Metcalf, Contemporary Arts Center, 900 Camp St., 523-1216.
- Cathedral Concerts, 895-6602. Sun. 16: Organ recital by John Paul, St. Andrew's Cathedral, Jackson, Miss., 4:00 pm. Sun. 30: Festival of Epiphany music, 4:00 pm. Both performances are at Christ Church Cathedral, 2919 St. Charles Ave.
- "Jazz Alive 1983" series sponsored by Jazz Contacts and the Xenia Foundation, 861-1789. Wed. 5: Kent Jordan Quintet. Wed. 12: John



REPRESENTING:

## Neville Brothers

The Backbeats

The Blue Vipers

Bas Clas

Spencer Bohren

Lee Dorsey

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Jazz Band

Anson Funderburgh  
& The Rockets

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John Mooney

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## CONCERTS

Friday, Dec., 31, New Year's Eve  
•James Chance, Beat Exchange, 11 pm.

Thursday, 6  
•Juke Jumpers, Tipitina's

Saturday, 8  
•Flora Purim and Airtio, Dream Palace, 10:30

Sunday, 9  
•Tony Brown, Beat Exchange, 8 pm.

Wednesday, 12  
•Barry Manilow, Baton Rouge Centroplex, 8 pm, tickets at all Peaches Records locations.  
•John Abercrombie and John Scofield, Tipitina's, 8:30 pm.

Saturday, 15  
•Etta James, Dream Palace, 10:30 pm.  
•Rick Nelson, Riverboat President, tickets at Ticketmaster and at the Docks.  
•Tav Falco's Panther Burns, Beat Exchange, 11 pm.

Thursday, 20  
•Paul Butterfield, Tipitina's

Friday, 21  
•The Brains, Dream Palace, 10:30 pm.

Saturday, 22  
•Dolly Parton, Saenger Theatre, 7:30 and 10:00 pm, tickets at Ticketmaster.  
•Bohemia, Beat Exchange, 11 pm.

Monday, 24  
•WVOZ's Second Birthday Party

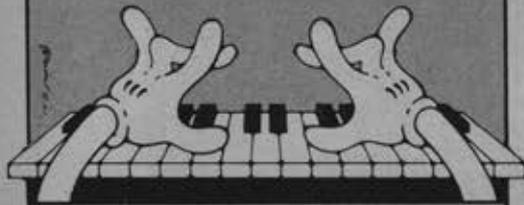
Tuesday, 25  
•King Pins (from NYC) with the Blue Vipers (Battle of the Bands). Beat Exchange, 10 pm.

Saturday, 29  
•Lonnie Brooks, Tipitina's.  
•Rank and File, Beat Exchange, 11 pm.

Monday, 31  
•Bow Wow Wow, Riverboat President, tickets at Ticketmaster and at the Docks.

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JANUARY 12  
FROGZ

JANUARY 19  
NIGHT RIDERS

JANUARY 26  
CAFE

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•New Orleans Friends of Music, 897-3491. Thurs. 6: The Vermeer Quartet, Dixon Hall, Tulane University, 8 pm.

•New Orleans Opera Guild, 525-7672, 561-6270. Tues. 25: Compagnie Philippe Genty, Marionette Theatre, Dixon Hall, Tulane University.

•New Orleans Philharmonic Symphony Orchestra, 524-0404. Tues., Wed., 4, 5: Rossini, Prokofiev and Brahms performed with Zdenek Macal conducting and Byron Janis, pianist. Tues., Wed., 11, 12: Rachmaninoff, Bruch and Ravel performed with Philippe Entremont conducting, Boris Bloch, pianist and Nadfa Salerno-Sonnenberg, violinist. Tues., Wed., 25, 26: Mozart and Ravel performed with Philippe Entremont conducting and Emanuel Ax, pianist.

•New Orleans Young People's Symphony, 524-0404. Sun. 6: "What Makes Music Interesting" featuring Rossini, Gluck, Ives and Bach. Mon. 7: "A Visit with Beethoven." Both programs are at 9:45 am and 11:00 am at the Theatre for the Performing Arts.

•Optima Studio Monthly Panel Discussion, Optima, 2025 Magazine, 522-9625. A monthly meeting, free to the public, to create energized dialogue in the art community of New Orleans. 7:30 pm.

## CLUBS

•Alice's Keyhole, 2214 S. Claiborne, 523-8666. Sundays: Tropical Weather.

•Arnaud's Grill Room Bar, 813 Rue Bienville, 525-7373. Mondays through Fridays, 12 noon to 2 pm, Fridays through Sundays, 9 til midnight: writer and vocalist A.J. Loria.

•Basin Street South, 501 Bourbon, 525-6167. Mondays, Wednesdays through Saturdays: Al Hirt, 10:30 pm.

•Beat Exchange, 2300 Chartres, 948-6456. New Music dance club. Sat. 8: Tribute to Elvis, 8 pm. Sun. 9: Tony Brown. Sat. 15: Tav Falco's Panther Burns. Sat. 22: Bohemia. Tues. 25: King Pins from NYC. Sat. 29: Rank and File. Call for other listings.

•Blue Room, Fairmont Hotel, 529-7111. Through Tues. 11: Sam Butera. Wed. 12-Tues. February 8: Judy Collins.

•Bobby's Place, 520 E. St. Bernard Hwy., 271-0137. Call for listings.

•Bounty, 1926 West End Park, 282-9144. Wednesdays through Saturdays: Harvey Jesus and Fyre.

•Bronco's, 1409 Romain, Gretna, 368-1000. Country and western music. Call for listing.

•Cafe Marigny, 534 Frenchmen, 943-1694. Restaurant and music bar. Wednesdays: John Rankin, 9-12 pm. Sundays: Music brunch with the Pfister Sisters.

•CBD's of Metairie, 3232 Edenborn, 889-9966, 455-9966. Formerly Sir John's, CBD's is open noon 'til dawn with daily specials and rock 'n' roll music.

•Club Marigny, 534 Frenchmen, 943-7223. Fri. 7: Tony Brown. Sat. 8: Flora Purim and Airt. Sat. 15: Etta James. Fri. 21: The Brains.

•Cotton Blossom, Audubon Park Docks (behind the Zoo) Saturdays: Blues Cruise with live entertainment. Boards at 8:30, leaves at 9:30 and returns at 11:00. Call for listings.

•Dixie's Bar of Music, 701 Bourbon Street, 566-7445. Call for listings.

•544 Club, 544 Bourbon, 523-8611. Mondays through Fridays, 3-9: Bryan Lee Groove Revue. Mondays and Tuesdays: Blues

Rockers. Wednesdays through Saturdays: Gary Brown and Feelings.

•Gibson St. Lounge, 423 Gibson St., Covington, 892-9920. Call for listings.

•Hawgs, 3027 Jean Lafitte Pkwy. Chalmette, 277-8245. C&W music with dance lessons Mondays and Wednesdays, 7-9 pm.

•Houlihan's Old Place, 315 Bourbon St., 523-7412. Mondays through Thursdays: Earl Turbinton, 9-1 am.

•Jimmy's, 8200 Willow St., 866-9549. Sat. 1: The Radiators. Thurs. 6: Singles Reunion. Fri. 7: Apt. B. Sat. 7: Apt. B. Fri. 14: The Backbeats. Sat. 15: Radiators. Fri. 21: Sheiks. Sat. 22: Sheiks.



Flora Purim, Dream Palace, Dec. 8.

•Larry's Villa, 4612 Quincy St., Metairie, 455-1223. Tuesdays through Sundays: Johnny Pennino and his band Breeze, 9:30-2:30 am.

•Lucky Pierre's, 735 Bourbon St., 523-0786. Tuesdays through Saturdays: New Orleans own and internationally known singer/pianist Frankie Ford, 10-5 am.

•Luigi's, 6319 Elysian Fields, 283-1592. Wed. 5: Sax Machine. Wed. 12: Frogz. Wed. 19: Nightriders. Wed. 26: Cafe.

•Luther Kent's Risin' Sun, 400 Dauphine, 525-3987. Wednesdays: James Rivers Movement. Thursdays-Sundays: Luther Kent and Trick Bag.

•Maple Leaf Bar, 8316 Oak St., 866-9359. Sundays: John Rankin. Mondays: James Booker. Tuesdays: Little Queenie and the Skin Twins. Wednesdays: Louisiana Reperatory Jazz Ensemble. Thursdays: Bourre. New Year's Eve: West End Jazz Band. Sat. 1: Zachary Richard. Fri. 7: Radiators. Sat. 8: Tony Brown Band. Fri. 14: Nightriders. Sat. 15: Beausoliel. Fri. 21: Little Queenie and Backtalk. Sat. 22: Rockin' Dopsie and His Cajun Twisters. Fri. 28: Anson Funderburgh. Sat. 29: Cush-Cush.

•New Orleans Jazz Hotline, 242-2323. Call for current jazz listing across the city.

•Old Absinthe Bar, 400 Bourbon St., 525-8108. Call for listings.

•Paddlewheel, 1928 West End Park, 282-5000. Rock 'n' Roll, call for listings.

•Pam's Place, Old Town, Slidell. Wednesdays, Fridays, Saturdays: Great Escape.

•**Penny Post**, 5110 Danneel. Sundays: open mike, 8 pm. wed. 5: Tom Rice, 9 pm. Thurs. 6: Bob Lambert, 8 pm; Bill and Bobbie Malone, 9 pm; Pat Flory, 10 pm. Wed. 12: C.C. Mitchell, 8 pm; Dave and Cheryl Nemanich, 9 pm. Thurs. 13: Mousie, 8 pm; Bill and Bobbie Malone, 9 pm. Sun. 16: Folk Sing Out, 8-10 pm; Tom Rice, 10 pm. Wed. 19: Dave and Cheryl Nemanich, 9 pm. Thurs. 20: Mousie, 8 pm; Bill and Bobbie Malone, 9 pm; C.C. Mitchell, 10 pm. Sun. 23: Mousie, 9 pm; Tom Rice, 10 pm. Thurs. 27: Mousie, 8 pm; Bill and Bobbie Malone, 9 pm. Special guests on Fridays and Saturdays.

•**Pete Fountain's Club**, Hilton Hotel, Poydras at the River, 523-4374. New Orleans' own and world-renowned clarinetist performs one show nightly Tuesday through Saturday at 10 pm.

•**Preservation Hall**, 726 St. Peter, 523-8939. Sundays: Harold Dejan and the Olympia Brass Band. Mondays and Thursdays: Kid Thomas. Tuesdays and Fridays: Kid Sheik, Sweet Emma. Wednesdays and Saturdays: The Humphrey Brothers.

•**Prout's Club Alhambra**, 732 N. Claiborne, 524-7042. Rhythm and blues. Bobby Marchan, your hostess with the mostest.

•**Quality Inn Midtown**, 3900 Tulane Ave., 486-5541. Fridays and Saturdays: Joel Simpson, piano; Joe Bolton, trumpet; and Nick Faro, vocals.

•**Rendez-Vouz Seafood Lounge**, corner of St. Claude and Lasorde. Thursdays: Bobby Marchan.

•**Richie's**, 3501 Chateau Blve., Kenner, 466-3333. Call for concert listings.

•**Riverboat President**, Canal Street Docks, 524-SAIL. Sat. 15: Rick Nelson. Mon. 31: Bow Wow Wow. Call for further listings.

•**Ruby's Rendez-Vouz**, Hwy. 90 in Mandeville, 626-9933. Call for listings.

•**Seaport Cafe Bar**, 424 Bourbon. 568-0981. Tues.—Sat: Sally Townes.

•**711 Club**, 711 Bourbon St., 525-8379. Mondays: Al Broussard, 9:30 pm. Tuesdays through Saturdays: Randy Hebert, 9:30 pm.

•**Showboat**, 3712 Hessmer, Metairie, 455-2123, Rock 'n' Roll.

•**Tipitina's**, 504 Napoleon, 899-9114. Mon. 3: Spencer Bohren. Tues. 4: Wild Kingdom, Stick People. Wed. 5: Kent Jordan Quintet. Thurs. 6: Juke Jumpers. Fri. 7: Buckwheat Zydeco. Sat. 8: The Neville Brothers. Mon. 10: Spencer Bohren. Tues. 11: Blue Vipers. Wed. 12: John Abercrombie and John Scofield. Thurs. 13: Li'l Charlie and the Eager Beaver Boys. Fri. 14: The Radiators. Sat. 15: The Works. Sun. 16: St. Croix Philharmonic Steel Orchestra. Mon. 17: Spencer Bohren. Tues. 18: Apt. B. Wed. 19: Ramsey McLean and the Lifers. Thurs. 20: Paul Butterfield. Fri. 21: Willie Dixon. Sat. 22: the Radiators. Sun. 23: Kush. Mon. 24: WWOZ Birthday Party. Wed. 26: Tony Dagradi and the Astral Project. Thurs. 27: Anson Funderburgh. Fri. 28: The Neville Brothers. Sat. 29: Lonnie Brooks.

•**Tupelos**, 8301 Oak St., 866-3658. Sat 1: Return of the Red Rockers. Wed. 5: RUN or Chronics. Thurs. 6: Bluesbilly from Mobile, the Jive Bombers. Fri. 7: Blue Vipers, Undesireables, & Jive Bombers. Sat. 8: John Mooney and Bluesiana Band. Fri. 14: Apt. B. Sat. 15: Red Rockers. Wed. 19: RUN, \$1 Heineken. Fri. 21: Radiators. Sat. 22: Backbeats. Sun. 23: Dr. Rockit. Tues. 25: Folk Night with Half Moon Trio and Penny & Web. Wed. 26: RUN. Sat. 29: Joe "King" Carrasco. Sun. 30: Misfits, Shell Shock.

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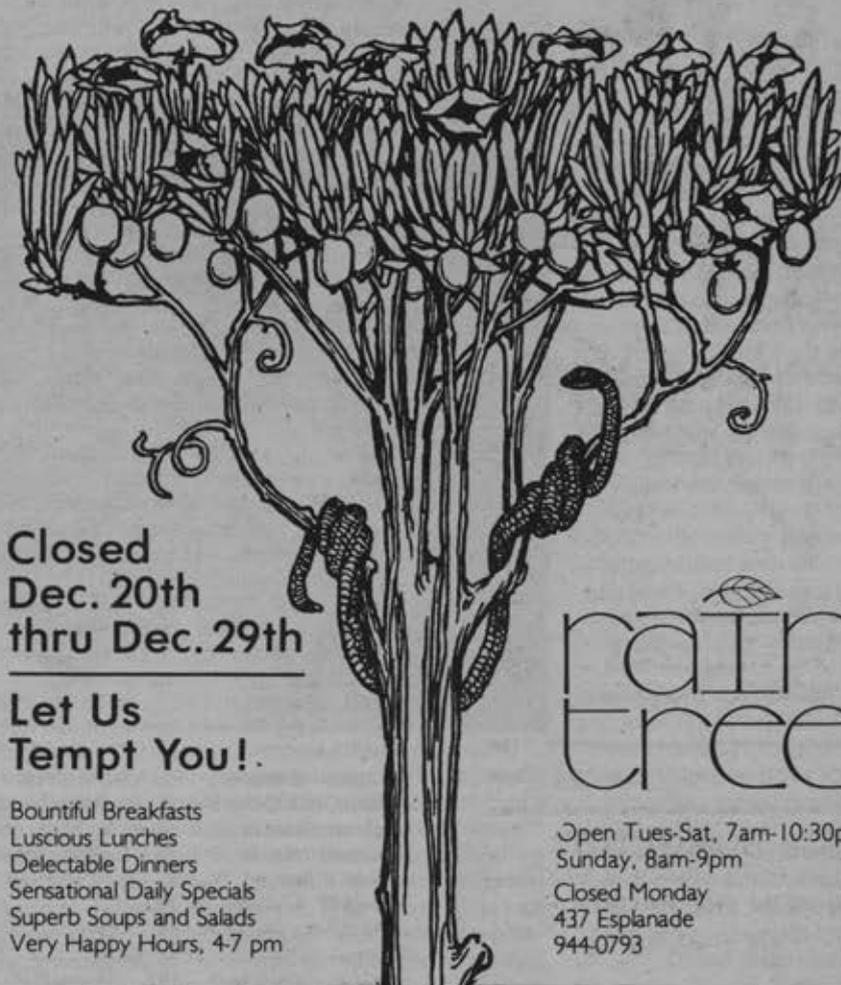
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# BATON ROUGE NEWS

Before 1983 is a month old, the hottest news in Baton Rouge is likely to come from a familiar rock source here—The Times, a two-year-old BR new wave group that has consolidated the most modern and loyal audience in town. Last month under the moniker of The U.S. Times, the band released an eight-song, 12 inch EP called *Wanna Go to London*, which includes classic Times performances of originals like "Call Vinnie" and "Music in the Walls."

Produced by The Times—lead vocalist Gino Luti, guitarist Hans Van Brackle, bassist/vocalist Don Snaith and drummer Buddy Bowers—along with ex-Loggins & Messina and ex-Li'l Queenie manager Johnny Palazzotto, *Wanna Go to London* has gotten strong airplay on BR's most progressive radio station, WPRG-FM, as well as a few feelers from national record companies.

*Wanna Go to London* got an additional boost last month when The Times showcased the songs in front of a nearly packed house before The English Beat's performance at Trinity's.

If you wanna know what a Schizotron is, just ask BR rock inventor Bill Guess, leader of a new Baton Rouge progressive rock trio, Trinity. Guess, who formed Trinity two months ago with bassist/keyboardist George Morgan and drummer Tony Serio, says he was looking for a new sound for his new band. After months of tinkering, he came up with a combination guitar/keyboard instrument which he called—presto! shazamo!—"The Schizotron." This is not, however, the first time Guess's quirky predilections have amazed local rockers. Guess once performed onstage with two mannequins he dubbed Laverne & Shirley, and a bank of pre-recorded music that he supplemented with live instrumentation. A confirmed rocker, Guess three years ago confounded his friends even more by cutting a disco tune—a response, he said at the time, to the prevailing market. Watch this guy.

If the Times are without peer in BR new wave circles, a new loca quartet called *Voyager* may be the city's top new mainstream rock unit. Led by world class

vocalist Charles Cramer, guitarist Marlon Beam, bassist David Campo (brother of The Times' drummer Buddy), *Voyager* has filled the void left by Asia, a local band which splintered in early 1982.

BR's 24-track recording complex and music company, Royal Shield, has a new lease of life, if the recent additions to its board are any indication. Royal Shield's president, Homer Sheller announced last month that music commission member and Southern Jazz Institute Director Alvin Batiste, Bee Gees and Barbra Streisand session bassist Harold Cowart, and local talent manager Johnny Palazzotto are heading up the facilities' new A&R, staff musician and publishing committees.

Speaking of Palazzotto, he's teamed up with ex-Chief's and Faces nightclub manager Robert Whalen to form a new talent management and booking firm called *Regal Talent*.

Hot new BR band to watch for: Powerhouse, led by ex-Louisiana Hot Sauce guitarist Larry Bernard, and featuring vocalist Jane Hotard and

saxophonist/keyboardist Randy Dedon...Local country music godfather Floyd Brown has released an album called *After Hours*...Seminal rockin' blues outfit *The Vibratones* has reformed with a new harp player. Mark "Cadillac" Cook, while former Vibes harp man, Gary "Lonesome Uncle Zack" Zick has hooked up with a Florida-based quartet called The Cutle Brothers. Zick, as most people who've witnessed his antics at The Bayou and The Caterie will attest, is one of Baton Rouge's most flamboyant stage performers...The city's most spectacular new nightspot, Cowboy's—a gigantic club/restaurant located in Bon Marche Mall—got a rousing send-off last month before a swarming crowd of media celebs and politicians (including a two-steppin' Gov. Dave Treen) and high-energy performance by the area's top country band, *River City*...Live entertainment may be struggling, but disco is king on the Bennington Strip. Three Bennington Ave. clubs—The Roxy, Rascal's and Bonnie & Clyde's—are packing em in on weekends with little more than fancy surroundings and top-forty-conscious deejays...

—Eddy Allman

## IT'S NOW OR NEVER

The man who made the internationally successful sock-hop masterwork, "Judy In Disguise (With Glasses)" in the Sike-adelic Sixties (and even performed it on *The Tonight Show*, with his Playboy Band wearing these weird Beatle-Nehru-cut epauletted uniforms that looked like something the Church Point Light Opera Company might have run up for their production of *The Student Prince in Old Heidelberg* is hitting what is known as the comeback trail. John Fred Gourrier, who for years fronted a bunch of fugitives-from-frat-houses called John Fred & the Playboy Band and gave the world such splendors as "Up and Down" (a great Dirty record in its day), "Agnes English" (later to be covered by The Cold, just as "Judy" was made the subject of a rather ersatz New Wave homage by the British Silicon Teens) and a terrific number called "Silly Sarah Carter Eatin' On A Moon Pie," has revived the band with new sidemen in a move that has unleashed dancing frenzy in small Baton Rouge clubs like The Gallery and T.Z.'s.



Once described by Robert Christgau as a "genuine eccentric," Fred has been taking the Playboys through exercises in nostalgia like his own "Shirley" (covered recently by English rockabilly star Shakin' Stevens) as well as covers of Otis Redding (a high point of Fred's performances 15 years ago was the Big

O's "Try A Little Tenderness"), Van Morrison and James Taylor—whether he still performs such classic covers as the Beatles' "Back In The USSR," "Nite Owl" and "Knock On Wood" remains to be seen.

After nearly ten years of non-performing, as producer and record company veep, Fred seems

to be dead serious about a new musical career. His inspiration? The success of Sixties throwback Jack Mack and the Heart Attack and the Motownish new album by ex-Eagle Glenn Frey. "That's what did it...when Frey came out with *No Fun Aloud*, that was it—I knew it was now or never!"

—E.A. & J.N.

# JAZZ FACTORY

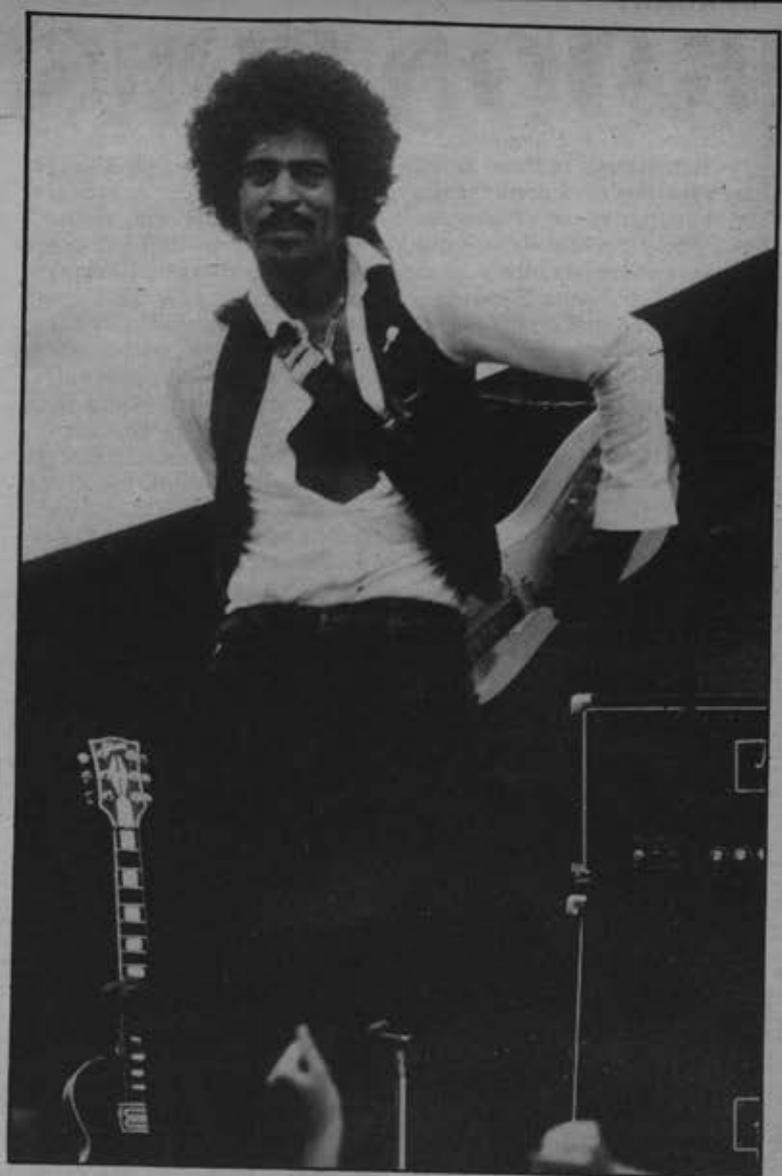
The Contemporary Arts Center's Jazz Factory has been the setting for some wonderfully entertaining musical and theatrical events over the past month or so. The "Women In Jazz" series is a showcase for exceptional local and national talent.

On November 26 Angelle Troclair opened with members of J.D.'s Jammers blues band. Lady B.J.'s performance ran the emotional gamut from a screaming gospel-type frenzy to moments so tender and melancholy one could have heard the proverbial pin drop. An excerpt from her Billie Holiday tribute was especially moving.

On November 27, local favorites Jasmine pumped out a bouncy Calypso sound as refreshing as a Caribbean breeze. Aside from being the most physically beautiful person to

ever set foot on the Factory stage, vocalist Laverne Butler showed her chops in a sprightly duet with singer Philip Manuel.

Undoubtedly the highlight of the series was a heart-stopping performance by jazz vocalist Sheila Jordan. Those who missed this one didn't get to see history being made. With a voice as supple as lamb's skin and tough as cowhide, Ms. Jordan performed an awe inspiring set of originals and jazz standards. Never before on a New Orleans stage has anyone sung like this. Her sole accompanist, Harvey Swartz on upright bass, provided the perfect foil for Ms. Jordan's emotional lyricism. The normally distracting swish of auto tires on Camp Street set an appropriate tone of urbanity and the excellent sound mix revealed every nuance of this texturally rich performance. —rico



## G-FORCE ROCK

Standing outside Jimmy's between sets, you'd think Gregg Wright was the proverbial Big Man On Campus. Everyone there comes up to say hi and slap hands, and Wright is happy to respond in each instance. Obviously he has a very loyal following; but apart from his nucleus of devoted fans, this talented rock 'n' roll guitarist remains largely unknown.

Wright has been playing his hard rock in New Orleans off and on for five years, most frequently at the late, great Old Man River's. Originally from Washington, D.C., he's been living in Los Angeles for two years, touring from there with his band G-Force. He has released one album, in 1978, which included vocals by the Crescent City's own ubiquitous Luther Kent. When he returns to El Lay, Wright plans to shop a recently recorded demo tape around to various labels; a couple industry people feel he has a realistic shot at landing a contract.

Obviously a disciple of Jimi Hendrix, right down to the customized left-handed guitar, Wright ripped

out fine versions of several of the master's classics during his show, including "Purple Haze" and the famous "Star Spangled Banner." But he went further than that, interspersing ballads and some hot blues amongst the greater guitar rock numbers. G-Force, consisting of bassist Tim Lee and hardworking drummer, Kenny Richard, the showman of the sticks, provided powerful backing for Wright's sometimes raw, sometimes delicate solos. The crowd was moderate in size, but the music was received with two-fisted enthusiasm.

I'm sure Gregg Wright would like to reach a higher plateau of success than playing for 200 people in New Orleans clubs—and he may well do so—but he didn't seem unduly concerned about the way things were going. Before playing Jimmy's, he had spent the day hanging out with Van Halen prior to that band's Baton Rouge show. "Yeah," he grinned, "I told them I hoped I wouldn't hurt their crowd too bad." Give me the choice, and I'd rather hear Gregg Wright and G-Force any day.

—Keith Twitchell



## MR & MRS UPTIGHT

Carolyn Odell and Alan Hill of the Uptights tied the knot on November 20 at the Rogers Memorial Chapel at Newcomb. The entire ceremony turned out to be a rich musical experience as well as a whole lot of fun. Emotional renderings of Bach, Brahms, and Grieg by Marshall Clyburn on piano with the Chapel's excellent acoustics set

an appropriate tone for the nuptials. Later at the reception, Phil De Gruy's mellow electrics entertained guests on their way to the backyard bar, and the vocal highlight of the afternoon was a spirited set of madrigals with Mr. and Mrs. U. and friends in wondrous four-part harmony. 'Tis the season to be jolly...

—rico

# GOOD NEWS

Tulane's Jazz Archives' Gospel Conference was originally planned to have been one of those annual beatific events, like Corpus Christi Sunday processions in the Venice of the Doges or maybe the Lady in Black's pilgrimage to Valentino's tomb, but due to the vagaries of Reaganomics—the Gospel Archives at Tulane were to have been financed partially by government matching funds that simply didn't come through—the second one is taking place a couple years late: on January 14, to be exact. Going on until the day is past and gone, in Dixon Hall, the Conference ("A Lyceum On The Gospel Sound") begins at 2 with a discussion of the "Conceptualization of Performers in the Black Gospel Music Tradition"—a weighty topic to kick around, believe me—led by Dr. Mellonee Burnim of Indiana University and illustrated by Harold Lewis who, when last we saw him, was cracking vertebrae left and right with a falsetto as

big as he is, among the Swan Silvertones.

The evening sessions, beginning at 7, are thus: "Black Gospel Singers and Preachers," conducted by Joyce Jackson, ethnomusicologist from Indiana University with a (no doubt) lively assist from local pastor Reverend Joseph C. Profit, Jr., and the choir of his Stronger Hope Baptist Church. Following this is a discussion of the effects (salutary to pernicious and back again) on gospel of recordings and the broadcast media, in which the participants are A&R producer Milton Biggum of Savoy, one of America's leading gospel labels and director of the Florida Mass Choir, and Fredrick Mendelson, who is the vice-president of Savoy and the label's spokesman and hence knows whereof he speaks. All in all, a full day in Gilead, and all free and open to the public. Information on the mainline—tell them what you want—at 865-5688. —Jon Newlin



## COLD CUTS

While the mob was getting its furs psyched at Jimmy's on November 27, a crowd of nine (me and eight other guys, not counting the bartender) rocked at Tupelo's Tavern to the increasingly heavy sound of the Cold Cuts. It was Screamin' Kenny's (the cheery cat in the black beret) last gig with the band and, you know, seems like the last time these guys played

New Orleans they were a blues outfit. Lately they've been tipping the hard rock side of the musical scales and the lead guitarist has enough phasers, flangers, and gizmo boxes to launch a Skylab. So if you like your R&B sandwich spread with a lotta heavy metals (zinc, selenium, magnesium, the usual) then be on the lookout for these, ahem, "po-boys." —rico



## THE PARALELLES

Not quite a year ago, The Parallels were little more than a novelty on the Baton Rouge music scene. That initial negative assessment, aggravated by the band's own raw inexperience, left some people with the impression that the Parallels were merely a bargain basement edition of The Go-Go's.

Times have changed drastically. Sparked by an elegant rugged individualism, and a subtle in-your-face attitude toward the city's macho naysayers, this five-women group has all but wiped out the memory of its inauspicious beginnings.

Despite a relatively anemic music market in B.R., The Parallels—Angela Kennedy (guitar/vocals), Catherine Snaith (keyboard/vocals), Margie Van Brackle (bass/vocals), Johnny Wells (guitar/vocals) and drummer Melynie Wright—have built a respectable audience through hard work, an unpretentious theatricality, solid playing and a modern repertoire of songs, many of them originals.

Though the band's cover material inclinations definitely lean toward accessible new wave and classic rock (The Pretenders, The Kinks, The Stones, Tommy James, et al), the originals by Van Brackle, Snaith and Kennedy affect a posture that's at once assimilative and fresh. (As an example of the band member's versatility, consider that Van Brackle recently wrote a whimsical Christmas song called "Manger." That song—per-

formed with her husband Hans, a member of B.R.'s top band, The Times—comes across as a Tom Tom Club-ish music box charm.)

The Parallels music—at times frenetic and boisterous, at others, methodical and sophisticated—doesn't pretend to any overbearing intellectual statements. But the acuity of the band's social observations is apparent, nonetheless. In mid-'82, for example, The Parallels played a gig fraught with all sorts of problems, not the least of which was the presence of an obnoxious man who repeatedly and loudly taunted the group with anti-feminist insults. Snaith responded later in the evening with a few choice words of her own. Still later, she replied even more eloquently in a song called "Chameleon," which laid the heckler's personality out on a musical operating table for ready and precise dissection.

Individually, the members of The Parallels are an interesting lot: Van Brackle has a master's in zoology; Snaith is a music composition grad and a computer-programmer-in-training; Wright is majoring in physical education; Wells is a graduate in theatre; 18 year old Kennedy is an escapee from Pride, of all places.

But as an entity, The Parallels are one of the freshest, most positive musical forces to emerge from their city in some time.

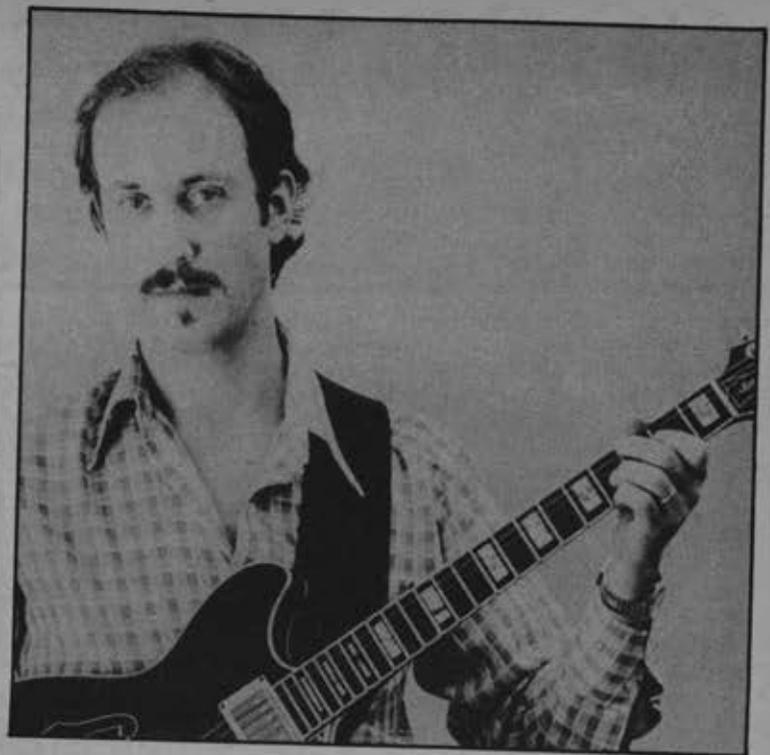
—Eddy Allman

# LAGNIAPPE

Nine hundred fifty Wavelength readers will find a belated Holiday treat in this issue: it's a flexi-disc, inserted in the magazine and ready for your turntable—as is. A flexi-disc is a recording pressed on flexible plastic, rather than hard vinyl; the advantages are obvious: low production costs and the fact that it can be easily packaged within a magazine—the new magazine *Flexi-Pop* contains several in each issue—with no damage to the recording.

January's disc is by the Submarine Attendants, a new local band composed of musicians who have played in other suc-

cessful local bands. Its title is "What You're Doing." The members of the band are George Neyrey and Brent Roser, formerly of the Monsters (who also released a flexi-EP), Bert Smith late of the Cold, and Joey Torres late of the Raffey's. The band members live and practice in the same neighborhood, where Roser has built a special "practice-room" solving that age-old problem. Richard Bird produced the disc at Studio Mentis. Any bands who would like to distribute their flexi-disc in future issues of *Wavelength* are encouraged to call *Wavelength's* office at 895-2342.



## ANY WEDNESDAY

Guitarist John Scofield, along with jazz guitarist John Abercrombie, will be appearing January 12 at Tipitina's, accompanied by local rhythm luminaries John Vidacovich and Jim Singleton; this is the second in the Jazz Contacts/Xenia Foundation's Wednesday night Jazz Alive

series through January. Mars opens; performances at 10:15 and midnight. Other performers in the series are the Kent Jordan Quintet (Jan.5), Ramsey McLean and the Lifers (Jan.19) and Astral Project with Tony Dagradi (Jan.26).



## IN A JAM

Is playing rock 'n' roll music anything like playing baseball? Well, not really, but the members of Translator and Romeo Void (two fast rising San Francisco bands) had to do some pinch hitting in a December 9 gig aboard the Riverboat *President*. Seems R.V.'s bass player was incognito, or in a void, or *somewhere*. One place he wasn't was aboard the good ship. So with two down in the bottom of the ninth do you "take a deep breath, grit your teeth, and bow your neck" like coach always said? Of course not: you jam.

In a good-humored, unaffected set that could have been the dance music for the annual

banquet of Garage Band Local Number 9, Translator and several members of Romeo Void ran through "Satisfaction," "Money," and a whole gang of Fifties and Sixties rock standards.

Unfortunately the headlining act never did take the stage alone to play their songs and the boat never left the dock, but in the spirit of fair play and good sportsmanship the management offered a refund. Then the coaches made everybody shake hands and reminded us that "when the going gets tough, the tough get going...especially bass players."

—rico

## BARRELHOUSE BOBBY

Ruby's Rendezvous is a classic roadhouse on Highway 190 in Mandeville; hidden just enough, strictly utilitarian, and a good mix of Aretha and honky-tonk on the juke box. When Bobby Lounge appears at the piano, it's just enough to lift the scene to barrelhouse perfection.

Bobby is slimmer than the King, has nastier looks and better piano posture than the Killer, and commands as many musical keys as Little Richard Penniman. But it is not these virtues that pack a sleepy, country cuckold's refuge like Ruby's. Crowds follow the news that "Bobby's back in town" because Bobby's music is alive the way the blues hasn't been in fifty years and original in the way almost no live music is today. There are no oldies here. Bobby's music pushes deeper into the psychosexual world of Blue Mondays, a world haunted by mysterious thermos bottles, evil men who steal the donations for little Joey's kidney machine, and women who lust after porpoises.

He evokes the banality of life in the rural south better than any coffee-table book of hairstyles could. And he leaves his audience marvelling at what they've just

heard: a traditional musician with ideas.

Bobby Lounge is a man of mystery: the Art World knows him as Dub Brock, master of percale sheets and magnolia leaves.

The mystery of who he is only serves to enhance the effect of the live presence of this barrelhouse B. Tavern. Disdaining the technological buffers of microphones and sound systems, Bobby Lounge coaxes honky-tonk thunder from his piano with bare fingers, while his voice, noticeably more confident and direct with each live performance, invites and at the same time overwhelms the din of his barful of devotees.

Bobby Lounge is a precious commodity; he keeps a genre alive and well. Just as Sun Ra has for years waged a lonely campaign to keep big band jazz from becoming dead grandmother music, Bobby Lounge stands alone in keeping blues, boogie and barrelhouse piano music from descending to the ghoulish level of Sha-Na-Na. For those few who realize that 1982 has come and gone, the music of Bobby Lounge is the natural blues. For the rest, it is a revelation.

—Spencer Livingston

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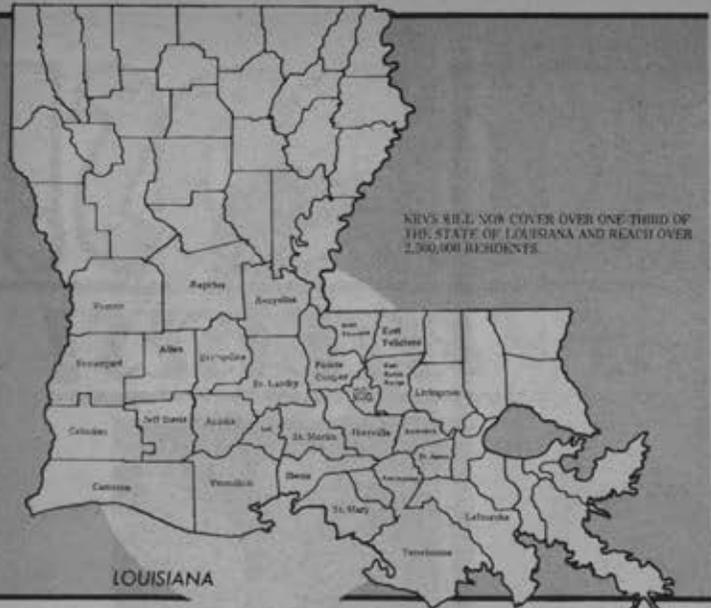
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# RADIO ACADIE

French-speaking households across South Louisiana are now receiving French radio programming from "Radio Acadie en Louisiane" KRVS 88.7 FM in Lafayette, LA. The 3,000 watt bilingual radio station has increased its broadcasting power to 100,000 watts and its coverage area from a 30 to 80 mile radius. "Radio Acadie," located on the campus of the University of

Southwestern Louisiana in Lafayette, is the only French-speaking bilingual public radio station in the United States and is the largest public station between Atlanta and Dallas. The new listening area extends from Baton Rouge to Lake Charles and from Alexandria to Morgan City reaching 40 miles offshore. French programming is not new to the studios of KRVS.

Back in 1979, with sponsorship from The Council for the Development of French in Louisiana (CODOFIL), KRVS aired "Bonjour Louisiane" at 6:00 in the morning. The show began with a French-speaking host playing popular music. The next year, Barry Ancelet from Cankton, took over the show giving it new flavor, a morning show for the French-speaking people of South Louisiana. The show is much the same now with "Pete" Bergeron of Eunice offering Cajun music, weather, and occasional short interviews all in French.

The state and local news broadcast in French may bring back fond memories of "Coozan" Dudley LeBlanc's radio show which lasted for almost three decades in South Louisiana. Many may remember the hush which fell over the house each Sunday afternoon for the news in French by "Coozan Dud."

Bertrand DeBlanc from St. Martinville has been giving the news in French for over 18 years. Last year Mr. DeBlanc began hosting a popular French news show at KRVS which airs on weekends. "I'm delighted to be able to reach over 400,000 French-speaking people," says Mr. DeBlanc, "This is one of the

most exciting things to happen in the history of the French language in the United States." Presently, KRVS transmits 35 hours of French programming including religious shows, Cajun folklore, and a variety of French music covering zydeco, Cajun classical and popular music from France, Belgium, Quebec and the Creole Islands.

The Bilingual radio station is a member of National Public Radio and is a non-profit, non-commercial station totally supported by its listeners. "In this light," says Jerry Brigham, general manager of KRVS, "French programming is vitally important to the station. Being a public radio station, KRVS is devoted to the interests of the community it serves, its needs and its culture."

Besides local programs, KRVS broadcasts nationally-produced shows such as news, radio-theater, classical music and award-winning special interest documentaries.

Just about when *la grégué est chaude* KRVS starts off the day in South Louisiana with its own music, its own culture and most of all, in its own language. *Ecoutez nous autres à Radio Acadie en Louisiane, 88.7 FM sur votre radio.*

—Michelle Minyard



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# Six Ready-For-Prime-Time Players

In this issue you'll find the comprehensive annual Wavelength Band Guide. In compiling the guide, we were again reminded of the great wealth of musical talent in the New Orleans area, and we saw many names of talented new groups that we'd like to introduce to you. It also became apparent, however, that many local bands trade players faster than the Saints trade running backs, so a profile on the most promising new groups of the new year might be obsolete before we got to press.

We chose instead to profile six relatively unknown musicians, individuals who are currently involved with projects that we believe may help to define the direction of New Orleans music in 1983. We look forward, with you, to charting their progress in the coming year.



## Keith DeBolt and Tracy Williams

By Gene Scaramuzzo

**K**eith DeBolt and Tracy Williams look more like they belong on a network entertainment show than on a stage playing ska music. As a matter of fact, you may ask what they're doing in this lineup of new talent for 1983 since they don't even have a band together. The fact is, they're good...they're real good.

Keith and Tracy moved to New Orleans about a year ago with the purpose of getting a band together. They came here from New York via Key West, equipped with bass and guitar rigs and more than a gig's worth of Caribbean-influenced originals, figuring it wouldn't be too hard to find a few more musicians in a place like New Orleans.

DeBolt plays some of the funkier bass lines to be heard here in a long time. The man has rhythm. And a voice. And songwriting ability. Tracy sings in a deep, husky voice that is a sexy complement to her beauty and onstage charisma. Together, they are more than half of a band.

Until they find a drummer and guitarist to round out their group, they're waiting tables. "It's important in a band to find musicians on a common ground. We're into looking for musicians who view

music as art, we're looking for the person who can portray his feelings through his music...someone who views life as art." This idea, living artfully, is the concept behind their musical project, which they call the Big Bang.

A carefully considered philosophy of the music is not the foundation of most bands, and I must admit, I listened with a certain amount of skepticism as Tracy and Keith expounded on the Big Bang: "The Big Bang is an implosion, not an explosion." "The answers to the questions of life are inside each person." "Love of self and love of others take precedence over sexual love." "The most subtle and effective way of advocating a philosophy thereby becoming an example of the benefits of such a philosophy."

Lofty ideals, but is it rock 'n' roll?

In New Orleans where socializing and partying are the main reasons for going to bars, message music is notoriously ill received.

I was relieved to find out that preaching will have no place in the music of Big Bang. Instead, rhythm will have the pulpit. "I don't want to be serious, because that builds walls between people. The goals can be achieved through the rhythms. Reggae, ska, and funk are more of a mood than a melody, and the key to the mood is the rhythm. Music creates a series of fleeting moments, and it projects a feeling in a roomful of people. The premise of the Big Bang is to key in on this moment by creating a positive atmosphere through our rhythms and visual presentation."

New Orleans audiences have responded enthusiastically to Caribbean-influenced rock 'n' roll bands like the Blue Riddim Band, English Beat, Clash, Killer Bees, and Exuma. Take this Caribbean feel and add a funky rhythm section à la the Meters, and you'll get somewhat of an idea of the music of the Big Bang.

If you've seen and heard the enthusiastic performances of the Mirroz recently, you'll recognize their female singer as Tracy. And Keith was that funky bass player with Exuma's band from Jazz Fest until September of this year. Together, by Spring, with or without additional band members, we're betting they'll be making a Big Bang. □



## Carl LeBlanc

By Kalamu ya Salaam

**G**uitarist Carl LeBlanc represents the new breed of music in New Orleans. He's more concerned with the cultural and social significance of music than with music solely as entertainment—although traditionally "entertainment" is much of what New Orleans music has been.

"Maybe we're not even supposed to be playing for money. I think that music definitely should not be limited to barrooms and audiences 18 to 35 in age. It should be in other places. We should have different functions where the music will be available to older folks and children as well."

LeBlanc believes that by expanding the audiences and occasions for the music it will also expand the music to include a broader range of creativity than is normally called for in a bar or at a dance.

Like many people in New Orleans, Carl LeBlanc grew up in a music culture that encouraged his musical development. "I was about twelve years old when I got my first guitar. You know how children always want instruments. My parents got it for me and I put in in the closet for about two years. Then somebody said we need a guitar player for our band, and ever since then I've been playing."

Carl LeBlanc, in his typically modest way, tends to oversimplify and underplay his talent. He literally picked up the guitar and started playing. "I had taken a month of lessons before I put the guitar in the closet." Two years later the guitar came out of the closet and Carl LeBlanc was playing. "All the guys were older than me. They were going to Clark High School and I was going to Corpus Christi at the time. They got me because they

couldn't find a guitar player. They used to show me all my parts and put this big hat on me, and stick me back in the corner so nobody would know I was just thirteen."

LeBlanc eventually graduated from McDonogh 35 and won a music scholarship to Columbia University in New York. "New York was really hip. Columbia is more of a school for doctors and lawyers, and that type of thing, so consequently the whole time I was there, three years, we never brought instruments to class. We would talk about music, listen to different examples and read books but I didn't even know if my teachers could play."

In New York, LeBlanc developed his piano playing and music theory and also was introduced to another side of music. "Columbia turned me on to the other culture. In the classroom they would be talking about Beethoven's symphonies as if they listened to it every day around their dinner table. It exposed me to that even though I'm still not as versed in it as a musician is supposed to be. For example, I can listen to a radio and tell Earth, Wind and Fire from the O'Jays. I should be able to listen to the radio and tell Brahms from Tchaikowsky just by listening."

Although he was doing well at Columbia, it was music that brought Carl back home. "I came home one summer, heard Kidd (Kidd Jordan, reed player and music director at SUNO) in the Ninth Ward and said, 'Yeah, that's where I'm supposed to be!'" Carl transferred to SUNO that same year and studied under Kidd Jordan. At the same time he was gigging around the city. "I played with SUNO's band, James Rivers, Oliver and The Rockets, William Houston, you name it."

Eventually Carl's creativity came to the attention of Sun Ra, the legendary jazz composer and band leader who has been at the forefront of the jazz avant-garde. Carl sat in with Sun Ra at the Jazz Fest and ended up touring with him for the rest of the summer. "I was free to do what I wanted with Sun Ra and he would show me different techniques, unorthodox techniques, to help me be free. With Sun Ra's music there are different sections. Sometimes you are free to do whatever you want to do and other times it may sound like it's free but it's really organized."

When LeBlanc returned from the tour with Sun Ra he ran into the same situation and astutely recognized that it was not only himself, but also most other musicians were being affected. Rather than laying back or simply falling into the rut of taking whatever jobs he could find, LeBlanc decided to organize. "I formed the concept of Gigline. I thought about all the musicians I knew and how I could hook people up. Gigline (948-9979) is a musicians' employment service. Starting out, the object of Gigline was to get all the musicians listed, with phone numbers, and find out who was playing where. But now we're moving on. We're not going to just wait for somebody to hire us. We put on our own shows with singers and also dancers from the New Orleans School of



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the Arts."

LeBlanc figures that when they're not working other gigs musicians should be able to produce themselves and make music on a more creative level than just "jump music."

Fortunately for New Orleans, Carl LeBlanc is not just a musician and a dreamer, he's also a leader and a doer. Carl LeBlanc, through Gigline and the band named Nature, is presenting some of New Orleans' finest young talent in a very creative context. □



## Fred LeBlanc

By Rico

**A** band calling themselves "The Backbeats," better have a damn good drummer, because as any self-respecting rockologist knows, the backbeat is the foundation that holds a good dance band together. Some would say it is the essence of rock 'n' roll.

Fred LeBlanc plays drums in The Backbeats and, yes, he is good. Undeniably one of the most energetic and powerful drummers on the current music scene, his explosive phrasing on the skins propels The Backbeats' classic rock sound with a drive and intensity that must be felt in the gut to be properly appreciated: preferably from the dance floor. Early, well, let's say "earlier," in his career (he's only nineteen), Fred had acquired a somewhat undesirable reputation as a destructive little dynamo from the Keith Moon/Oscar The Grouch school of drumming. (His "Mean Little Mother" captures the fun of adolescent mischievousness in feeling, if not in fact.)

His reputation was reinforced by the historic door-punching contest with fellow skinner Chris Lockette in which Fred suffered a broken hand but nevertheless finished the gig. Occasionally a headlining drummer (whose kit Fred had "modified") would ask, "Hey, man, could you bring your own drums next time? Look at my mike stand!"

Since then Fred has tempered his more violent drumming urges without sacrificing dynamics. On a song like the rockabilly standard "Rock Me My Baby," he shifts effortlessly from a clicking country rain-dance to the jungle hop of two toms with an explosive crash thrown in to a dead-on meter. Later in the song the band cuts loose like a runaway locomotive with Fred's ride cymbal pulling the big rhythm machine forward.

A drive down St. Charles Avenue reveals some background behind his diverse musical influences. The tape deck blasts tunes by The Coasters, Sam Cooke, Otis Redding and Patsy Cline. Patsy Cline??!! "Yeah, ooh, what a voice!" he exclaims. "I worked a few years at Goldmine (second hand record store) and got exposed to a lot of great music, especially rhythm and blues. I remember the first time I heard Bo Diddley...it changed my life!" The Backbeats' cover repertoire runs from The Dave Clark Five's "Do You Love Me?" to Otis' "Respect" and Fred provides brutally strong lead vocals on many of these songs.

Break out a couple of guitars and watch Fred slice off some bluesy lead licks with his usual intensity. Hand him paper and pen and bizarre goggle-eyed caricature in the finest graffiti tradition practically jump off the page. Name that tune and he can probably sing it, and whatever you do, keep him away from the refrigerator!

The magic of rock 'n' roll music can sometimes be felt in those beautifully transcendent moments when sound energy meets the sincerity of a heartfelt and musically expressive emotion. I retain a vivid memory of a recent Backbeats practice session, during an Eddie Cochran cover song full of those brief stop-time beats where the music leans back for just an instant then lurches into a funky gallop. The loud suburban garage is jumping with a youthful, joyous, sound. Fred flips his drumstick in perfect cadence and slams down the backbeat. The girl standing by the door starts to dance... □





# Carla Baker

By Almost Slim

Some interesting contemporary sounds have been wafting out of Sea-Saint Studio lately, and they belong to Carla Baker. After fifteen years of singing the occasional jingle or demo record, Carla came to the attention of Allen Toussaint, who is producing her first album.

Carla is originally from Gulfport, Mississippi, where she came from a musical family of five. Her early influences included Carla Thomas, Mitty Collier and Gladys Knight.

Now an energetic 30, by day the vivacious Baker is employed as a successful sales rep for Xerox, but whenever she has a spare moment, she and Toussaint are busy in the studio putting the finishing touches on the album that they hope will be leased to a major record label early in the year.

"We're keeping our fingers crossed," smiles Baker pausing before a recording session. "We've got a couple more tunes to record before we make the final decision of just what goes on the album."

Carla will agree when you compare her voice to Diana Ross's but she also points out traces of Dionne Warwick and Barbra Streisand in her style, too. "We're working on something that will appeal to everybody, not just one segment of the public."

Carla's good fortune to fall under the production wing of Toussaint was a combination of luck and her own self-promotion: "I was living in Chicago for four years, but I got homesick. I made a demo tape and sent it to Allen and told him I was moving back to New Orleans

and to call me if he had any sessions he could use me on. The first thing I did was an Olde English Lager commercial.

"I haven't sung too much in public, but I was doing a talent show at the Montelone Hotel, and I needed someone to write the piano part for this song I was going to sing, so I asked Allen if he could write it. Well, not only did he write it, he volunteered to play. I guess he heard something he liked in my voice because it wasn't long after that we started working on the album."

Toussaint for the most part has stayed in the control room for this effort, writing the arrangements but leaving the playing up to various studio musicians. Toussaint, Tony Owens and Philip Manuel have contributed material for the project.

Baker realizes that recording the album is just half the battle for a struggling singer. "Record companies want a finished product before they spend any money on it, but I have a good feeling about it. It's something I've wanted to do all my life." □



# John Mooney

By Keith Twitchell

Strictly speaking, John Mooney is not new to New Orleans. In fact, he first arrived here way back in 1976. But Mooney performs a type of music that is pretty esoteric, he hasn't had consistent dates around here, and we suspect that despite the national acclaim he's received within his field, he's largely an unknown entity in the Crescent City.

Basically, Mooney plays Delta style blues, which in its purest form is just acoustic guitar and vocals. Its sparse, hungry sound is contrary to the fuller, more rhythmic R&B that is New Orleans'

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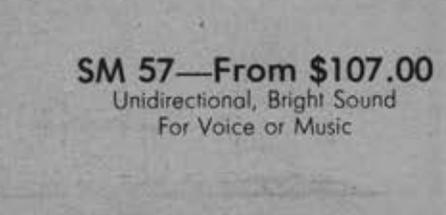


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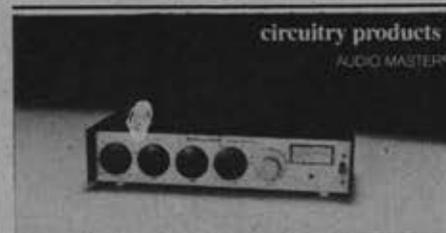


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musical backbone, and the style, surprisingly, is not especially popular here—John Lee Hooker, one of the greatest bluesmen alive, barely drew 200 people the last time he visited.

The unlikely environs of Rochester, New York, are where Mooney's fascination with Delta Blues began. He listened to, was taught by, and played with Ed "Son" House, a legendary blues picker and the inspiration behind such other blues greats as Muddy Waters and Robert Johnson. By age 16, Mooney was travelling and playing, and the years on the road have given him a wealth of experience on which to draw. Besides House, Mooney has performed with such masters as John Hammond and Mose Allison; in New Orleans he's played with Professor Longhair, various Perculators, Eddie Volker, and his own Back Door Blues Band, which included Buddy Shute and Greg Maisel and jammed with just everyone in the city. He's released one album on Blind Pig Records and has another one in the can. Mooney's career to date could be termed "quietly successful."

Now things are about to change—some. Mooney has made a commitment to use New Orleans as his home base ("it's too cold up north"). He's formed a band called the "Bluesiana Band," a trio with former Perculators Ricky Cortes on bass and Kenneth Blevins on drums (sometimes pianist Amasa Miller makes it a foursome). "With this band we accent the rhythms more, instead of just the vocals and guitar," explains Mooney. "Ken is a very spontaneous drummer, and Ricky plays the same way, so we all like to play off each other. Ricky and Kenneth are real New Orleans sounding. It's a very rhythmic band." The effect is to place Mooney's traditional blues roots in a style—R&B—that should attract a much larger audience here. "Kind of a Delta-Mambo," he chuckles. The Bluesiana Band has been working together since August, mostly on the road, and they're trying to line up a spot on Bonnie Raitt's next tour. Their next New Orleans date is January 8 at Tupelo's.

Building up a larger following while maintaining popularity with his current fans is Mooney's chief objective. "I'd like to build a broad enough base that I don't have to worry about making a living, so I can continue playing and making records. It builds up a little every year." As an established act on the blues circuit, Mooney is assured of bookings elsewhere but he'd like to play more in New Orleans. Though his style is still New Orleans—"No one else can play our music," he says, "and I don't know if anyone else would want to"—in his present band setting it ought to be more accessible. It offers people a chance to get in touch with the great blues tradition and a chance to get up and boogie at the same time. With the talent and energy Mooney possesses, he and the Bluesiana Band should be getting the message across to a lot of people real soon.

1983

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**Band  
Guide**

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**Fast Boys** New Wave, some Top 40. Nick or Tim (318) 837-9411 (Lafayette). David LaFleur, Mike Ortego, Tim Logan, Nick Fakouri.

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**The Hurt** Originals and New Music. Southern Artists Music (504) 486-9351. Dino Kruse, Scott Thomas, Jim Kebedeaux, Ric Kipker, Angelle Troclair.

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**Union Jack** Rock 'n' Roll. PBL Productions 891-0614. Four piece—lead guitar, drums, rhythm guitar, bass.

**Unique Pierre** Funk and Top 40. PBL Productions. Ten piece—five vocalists, drums, 2 keyboards, bass, lead guitar.

**Stevie Ray Vaughan and Double Trouble** Blues — Rock. Joe Priesnitz (512) 327-5320 (Austin). Stevie Ray Vaughan, Chris Layton, Tommy Shannon.

**Verbal Barbs** Nouveau Pop Rock. Sidney J. Nicholson (318) 942-3212 or 942-6005. Blake Castille, George Hollier, Jay Stander.

**The Vieux Carre' Band** Top 40 all styles. Jamie Diliberto 888-1442. Chuck Fernandez, Mike Banks, Jamie Diliberto, Maurice Troclair, Chris Rigamer, Tommy Calmes, Kenny Comeaux, Gavin Bell.

**Voltage Brothers** Top 40, Soul, Funk, 60's, Beach, Originals. PBL Productions 891-0614. Ten piece—lead guitar, bass, rhythm guitar, keyboards, drums, 3 horns, 2 vocalists.

**Voyage** Rock 'n' Roll. Killzone Prod. 581-7778. Todd Credeur, Brian Rini, Norman Nail, Doug Hebert.

**Waller Family** Funk and Top 40. PBL Productions 891-0614. Ten piece—five vocalists, lead guitar, bass, keyboards, drums, percussions.

**Wavelength** Original, R&B, Reggae. Omni 488-8821 or 366-2785.

**Wheels Of Time** from Throbbing Gristle to Persia and back again... Jon Newlin 944-3502. Chico Rodriguez, Julio de Medici, John Desplas, Ken Kafoed, Don Olson.

**Rusty Wier** Progressive Country. Joe Priesnitz (512) 327-5320.

**Tim Williams Band** Progressive Country, (504) 467-9358 or 523-2773. Tim Williams, Greg Brown, Bayne Keenan, Terry Kirn, Ques Gibbs, Rana Adams.

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## THE REISSUE ISSUE

The reissue issue is getting out of hand: ruminations, flatulence or dilireum from the great masters of the past are treated with the sort of reverence reserved for Major Historical Documents of Music History.

### *The Dot Sessions*

**Slim Gaillard Trio/MCA 1508**

*Lee Wiley with Eddie Condon's All-Stars 1944 & 1945*  
**Dan VC-5020**

**M**y subject for this evening is: Must they reissue everything? These two records are both problematic cases in point: the reissue craze, especially with Old Jazz, has been going on for years. With the large labels, it reached its apex in the 1960s with the handsome and scholarly Columbia sets and the RCA Victor Vintage Series—both of which showed a care and judiciousness that marked virtually every reissue recording they put out. It has now snowballed beyond absurdity on labels large and small. Everything, no matter how trivial, be it Alice Faye On The Air! or Louis Armstrong with Hawaiian Steel Guitars! or ruminations, flatulence or delirium from the Great Masters of the Past, is treated with the sort of reverence reserved for Major Historical Documents.

Of course, the past and its treasures are unique: it gives an indication of What It Was Like, Why It's The Way It Is, and even How It Could Be Again, and sometimes junk is as good an indication of what the mass temperature was as the more classic, stylistically constricted art that survives (as Art).

But it seems to me (and the bulk of my records are things that antedate my own birth, which means they're positively antediluvian to the rest of you) that the

whole thing is getting out of hand, with the larger companies at least as much at fault as the smaller companies whose catalogues are composed of off-the-air transcripts and the like.

The Slim Gaillard sides ought to be a treat, and they are in minor ways: but since they are offered as History, it seems odd that MCA has sacrificed everything to an overly-graphic cover that is completely devoid of information: no love, no nothin', as the above-mentioned Miss Faye once sang. No dates, personnel, place of recording or even that bit of trivia so beloved by the cognoscenti—original master numbers.

A real historical document would be an entire LP devoted to Gaillard's partnership with ineffable bassman Slam Stewart (on such bits of comic ephemera as "Chicken Rhythm"—reprised here as "Rooster Rhythm," and "Tutti Fruiti," and the original "Flat Foot Floogie") on a number of riotous Vocalion sides in the late 1930s; the Trio record is suave, free-associationally comic cocktail lounge music, worth hearing once or twice, but is it worth nine or ten bucks of your hard-to-get-and-hard-to-hold money? It doesn't contain Gaillard's apocalyptically damaging satire of Yma Sumac, "Soony Rooney" (by Slim Gaillard's Peruvians!)



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**New Year's Eve  
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*New Orleans Jazz with Soul*

**Sat, Jan. 1 - Zachary Richard**  
*Allons Danser*

**Fri, Jan. 7 - Radiators**  
*Heat Generation*

**Sat, Jan. 8 - Tony Brown Band**  
*Reggae Rock Fusion*

**Fri, Jan. 14 - Night Riders**  
*We Never Sleep*

**Sat, Jan. 15 - Beausoleil**  
*Good Sunshine*

**Fri, Jan. 21 - Li'l Queenie  
 and Back Talk**  
*the Lass with the Sass*

**Sat, Jan. 22 - Rockin Dopsey  
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*Zydeco Rock Fusion*

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which might make it so, but instead contains pepped-up and patter-filled versions of tunes like "A Ghost Of A Chance" and "How High The Moon" (which does contain a munchie-nightmare vision of a lunar landscape of potato salad made from potatoes so vast they have to be panned by bulldozer) and a bit of offhand doodling and Gaillard's talking-through-a-nonexistent-hat witticisms.

Lee Wiley is another matter: the woman's a goddess to me. Dave Garroway, of all people, once made the accurate remark that she sounded as though she were singing through a lace handkerchief, and she fascinates because of her chameleon-like appearance, never the same from photo to photo but always intoxicatingly glamorous, coupled with a sempiternal sensitivity to lyrics rendered in a voice unchanged from her earliest sides as a teenager with Victor Young and Leo Reisman's orchestras through her last album, *Back Home Again*, where a small photo on the cover shows a large, jowly, haggard woman who doesn't in the least resemble the cat-eyed minx in the cloche hat or the long-haired vixen with polished cheeks or the worldly-smart ultra-tailored woman in the poodle cut a la Kay Thompson.

These sides with the Condon band (containing at various moments Pee Wee Russell, Joe Bushkin, Billy Butterfield, Tommy Dorsey, Big Sid Catlett, etc.), each introduced with Condon's customary bibulous aplomb, all reprise songs Wiley sings in other places and in most cases on better records—the renditions of "Any Old Time," "Down With Love" and "Why Shouldn't I?" (this magnificent yearning plaint, from Cole Porter's *Jubilee* is one of the most perfect match-ups between singing style and vehicle imaginable) are at least equal to other extant versions. A few others, like the Eubie Blake "You're Lucky To Me" and "A Ghost Of A Chance" suffer in comparison.

The chief question with a record like this, even though built around an Upper East Side Ishtar, a deity, is: Why? The record seems almost of rarefied interest and even your humble scribe (who possesses eight or nine Wiley albums and at least a dozen more anthologies with different selections) has to say Basta! Genug! Chiefly, the Wiley record intrigued me for one reason—it is made up of V-Discs, made for the Armed Forces during the Last Big War and also during the recording ban, yet is reissued by a Japanese company which—from the appearance of its enclosed catalogue—seems to specialize in V-Disc reissues. Where did Tojo get them? Did the Imperial Forces come upon a stash MacArthur left behind or did they find them on the beach at Tarawa? The imagination runs riot—but unfortunately it's less the music than the circumstances surrounding it that inspire the flights of fancy—which is just the problem with all too many reissues. □

—Jon Newlin



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Fri. 14 Jan.	Tipitina's Anniversary Bash
Sat. 15 Jan.	Jimmy's
Fri. 21 Jan.	Tupelo's
Sat. 22 Jan.	Tipitina's

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## THERE'S LIFE IN THE GALLERIES

**Daumier's cartoons may have annoyed the politicians of his day, but they continue to delight the rest of us.**

**D**ecember was a good month at the galleries around town and some of the best stuff will continue into the new year. Here's a look at some of the art available to start 1982 with.

Whether you prefer modern art or Doonesbury, you should definitely catch the Daumier exhibit at the New Orleans Museum of Art before it closes on January 16: "Honore Daumier, 1808-1879, From the Armand Hammer Collection" is a uniquely comprehensive look at this visually eloquent granddaddy of the political cartoon. Located in City Park, it's open to the public Tuesday through Sunday, 10 to 5, free Thursdays. This exhibition includes Daumier's paintings, bronzes and drawings as well as many of his characteristic lithographs and woodcuts done for the political newspaper *Le Charivari*.

Political cartoons annoy politicians and delight the rest of us, that much hasn't changed. However the means of producing them has. Stone lithography, today considered a bulky process reserved for fine art printing, was the state of the art in the 19th Century. Artists could finally mass produce images without an engraver and for the first time it became possible to publish an illustrated newspaper within the reach of everyone. This may not seem like much in the Xerox age, but the artistic and political implications were enormous. If the political impact seems exaggerated, consider Eastern Europe today where you can purchase almost any decadent Western device for a price, from heavy metal rock 'n' roll to Cuisinarts, but the one thing you can't get for love or money is a mimeograph machine.

Young Daumier grew up with the new lithography, fusing his conscience and graphic ability into a body of work that has set the standard of excellence for caricature. He was funny with a point like



Gerald Cannon, "Example," 1982, plaster and ink at Arthur Rogers Gallery.

the best comics and like the best artists, he continually stretched and exercised his medium until his best work became a vehicle for his feelings about life, as well as his ideas.

There is a great deal of history here but you don't need to be familiar with it to enjoy the show. You can go and just look at the pictures. Mr. Daumier paid great attention to the mark itself, a modern preoccupation, and he excelled at creating a rhythmic effect in the drawings. This black and white richness, together with his fluid draftsmanship expert at capturing character succinctly, makes this work a visual pleasure. Those familiar with French painters will note a dramatic use of light and dark and surprising compositions, as in "La Muse de la Brasserie," that anticipates later work by Degas, Manet, and Lautrec.

During his fifty years at *Le Charivari*, he produced two or three lithographs a week, literally thousands in his lifetime. This selection includes famous caricatures of French Parliament and Louis-Philippe, cartoons radical enough to land Daumier in jail early in his career. It also introduces other sides of his artistic character with somber paintings of street-people, illustrations for the classics, and cartoons drawn from all aspects of Parisian life. Whether he is depicting the frustrations of city life (buses were a favorite theme), or simple urban pleasures, Mr. Daumier is often charming but never sentimental. A happy family in a Daumier cartoon is one in which all the members are sound asleep. Artists today will recognize the drawings of gallery openings which freely lampoon the pretensions of both the artist and his public. Daumier believed each of his cartoons, and the drawings speak clearly today. Go see them, a picture is still worth a thousand words.

To illustrate the parallels between the work of Daumier and our contemporary cartoonists, the New Orleans Museum of Art organized an exhibit of drawings for

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American cartoons and comic strips. Artists shown include New Orleans' own Bunny Matthews, Pat Oliphant, Jim Borgman, "B.C.," "Shoe." Some of the contemporary images, such as the Oliphant cartoon of the Three Mile Island safety report, are striking. However the effect of the show is diluted by much second-rate material such as the Beetle Baily strip and the omission of pungent contemporary work like "Doonesbury" by Garry Trudeau and Walt Kelly's "Pogo."

In case you have ever wondered how major museum exhibitions are assembled, this one is a selection from the personal collection of Dr. Armand Hammer. It is made possible through his foundation and the Occidental Petroleum Company of which Hammer is president. Dr. Hammer is one of the world's most substantial and generous art patrons. He is also an international financier with a long history of eclectic politics and associations with every U.S. president since Truman and every Soviet head of state since Lenin. Politics and art still make strange bedfellows.

Gerald Cannon's new paintings and constructions at the Arthur Roger gallery at 3005 Magazine also couple words with figurative images. A New Orleans artist currently attracting some attention on the West Coast, Mr. Cannon assembles a variety of materials—wood, plaster, wire, photos, masonite—to constitute his painting objects. There is no shortage of influences of directions here. "Lesson #5" has an almost comic strip format, while "The Family," a grouping of airbrushed portraits on plaster, verges on the direct portraiture of the Diane Arbus school. The best work, like "Taking the Sun," unites the various materials with realistic imagery in a painterly suspended moment. The diversity here feels like an expression of strength, not confusion. If you don't get to see this show, which closes on the 3rd, keep your eyes open for Mr. Cannon.

"Dramatic Portraits" is a show of twenty-two recent graphite drawings by George Dureau at the Tilden-Foley Gallery, 933 Royal. The show was packed opening night, with the crowd spilling over into a rainy Royal Street. Mr. Dureau's lush male studies, each titled for the model like a photograph, are confidently drawn with a sensibility that is almost heroic. The legs here are definitely loins and the heads have the acute features of classical sculpture.

"Sam's Oyster Bar," color photographs by Hank Nielsen will be at Optima Studio through January 8, with Fredrich Shopsner's paintings and collages opening January 8 from 7 to 9. Optima, an alternative art space at 2025 Magazine, will continue its free public forums in the new year. The first one is scheduled for January 12, Wednesday, at 7:30 p.m. Call 522-9625 for more information.

—Virginia Levie

# PEACE THROUGH PASTA

A fable about what happens when Italy meets Jamaica, and some true facts about soca.

The introduction of mass quantities of the Italian herb oregano into the Jamaican marijuana trade seems to be responsible for the growth of a new sub-cult of political/religious musicians in Jamaica who are calling themselves Pastafarians. Now comes the first Pasta 45 rpm to be released by the Wailers. The record is a 12" inch disc with vocal performances of the "Italian National Anthem" and the "International Anthem" on side A, backed with the versions on side B.

The true origin of this record (Yes, there really is a reggae version of the Italian National Anthem) can be traced to one Vincent Fodera, an Italian reggae enthusiast who has been busy promoting reggae in both Italy and Vancouver. Approximately two years ago, Fodera and friends in Vancouver formed Lion's Gate Records in order to produce a live album of Ras Michael and the Sons & Daughters of Negus. The album, entitled *Promised Land Sounds* was not a masterpiece of production technique, but because they didn't remove the natural echo and reverb from the tape, the recording is successful in conveying the "church service" feeling of a Ras Michael performance.

Lion's Gate's latest release, "The Italian National Anthem", is an even more ambitious project. Although most people would probably consider this a novelty record, much care was put into the production. The clean production not only boasts the rhythm section of Wailers Carleton and Familyman Barrett, it also features the work of the Zappow Horns Section. The horn section is the real star of this record as they inject a reggae feel but at the same time maintain a marching band interpretation of the music.

For those who are still confused about the connection between reggae music and Italy, the brief history lesson on the record sleeve should suffice. "The Italian National Anthem...was sung during the invasion of Ethiopia in 1931 and religious leader Haile Salassie went in exile under pressure from the Pope. To the Rastafarians, who consider Ethiopia the African's Promised Land, Haile Salassie is a godhead and reggae music is his message to the Rastafarians who can forgive but not forget such an act. With the evolution of reggae music and the



TAIR-RAY YATES

new generation it was necessary to bring an apology for the past mistakes. Music was the best way to bring people together and do the Italian anthem with a reggae sound where people can sing and dance together."

The record is available through the mail only. Write to Lion's Gate Records, Box 65809 Station F, Vancouver, B.C. V5N 5L3 Canada.

Soca music is the direction that calypso has taken in the last five years in the Caribbean. Influenced by American disco sounds, calypso artists began to exaggerate the straight 4 pounding of the bass drum (already a characteristic of Calypso), to clean up the production, and to experiment with "party hearty" lyrics. At its worst, it's like the worst disco music; at its best, it's a totally new form of Caribbean music. New Orleanians haven't had the opportunity to hear much soca, either live or recorded, except for those who may have taken a wrong turn in Harvey, La. But one of the most exciting Caribbean bands to ever visit N.O. has made two recent appearances at Tipitina's, and is scheduled to return to N.O. soon. The St. Croix Philharmonic Steel Orchestra is a steel drum band (seven pan men, a trap set drummer and a percussionist) guaranteed to transport your soul to the Caribbean.

From the first days of its existence, the steel drum has been used to perform classical music and cheesy popular show tunes, and the St. Croix Philharmonic Steel Orchestra has this music in its repertoire. But the band also plays its own special brand of soca music, and during the first performance in N.O. discovered that soca was the music that could win over the local audience. The orchestra's second appearance was almost exclusively a soca evening and a great time. Next time, check it out.

Wondering why Exuma hasn't been seen performing around town lately? The obeah man and band have been living it up in the Bahamas, playing in Nassau and Freeport for junkanoo (Dec 26 and Jan 1). They were invited to the Bahamas on the strength of the new album, *Exuma Universal*, which is making a big splash in those blue Caribbean waters. □

—Gene Scaramuzzo



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**Little Steven and the Disciples of Soul  
MEN WITHOUT WOMEN**  
EMI America ST 17086

"Miami" Steve Van Zandt is well known to Bruce Springsteen fans as the guitarist in the E Street Band; he also produced and wrote songs for the first three Southside Johnny and the Asbury Jukes albums. But in recent years his unique talents have been obscured by Springsteen's heavy touring schedule. Hopefully, all that will change with the release of his new album, *Men Without Women*, a record that fulfills the promise of his earlier productions, and then some.

Van Zandt has put together a terrific band, the Disciples of Soul, for this record. It consists primarily of E Streeters and Jukes, supplemented by Dino Danelli and Felix Cavaliere of the Rascals (!) and Jean Beauvoir of the Plasmatics (!!). But individuals rarely stand out as instrumentalists, since this is big band soul music, where the aim is to craft a unified overall sound. Van Zandt is very accomplished at this, as we know from the early Jukes albums, but I much prefer this record, if only because I never much liked Southside Johnny's voice. Van Zandt has a great whiny, rock 'n' roll voice, something like Keith Richards', that I find very expressive, and his songwriting is excellent throughout. No silly love songs here; these songs obviously mean a lot to the singer, and they just might to you too. I can't say enough about this record in so short a space. It stayed on my turntable and in my head for weeks. I just hope that we'll be hearing more from "Little Steven" in the future.

—Steve Alleman

**At Tipitina's  
RICHARD BETTS BAND**  
December 6

Richard Betts, Chuck Leavell, Jimmy Hall, Butch Trucks, Danny Parks. Huge names, icons of Southern rock, a genre which hasn't come up with much of anything new and fresh for a while. Could these "old-timers" produce the hard, sweaty, swampy music they pioneered over a decade ago, or would it be a preview of Bourbon Street in twenty years, tired musicians playing licks they've long ago lost interest in?

All you long-haired, beer-guzzling, slow-drawling shitkickers, and any other fans of Southern rock, fear not. The aforementioned gentlemen rambled out on stage at Tipitina's on a Monday night and absolutely blew the place away. Dicky Betts is headlining the band but the way the leads were passed around, doubled, tripled, even quadrupled (picture it: fiddle, sax, guitar and piano all playing the same lead, blending like the spices in a perfect hot gumbo), everyone on stage was a star.

The show included a few old Allman Brothers tunes—could Dicky Betts go anywhere without playing "Rambling Man"?—but most of the material was new. The band has obviously been working together for a while; no information was available as to future plans, but these guys aren't just hanging around together for a party. Hall and Leavell have been doing some writing together and with Betts, and they've come up with some excellent stuff, ranging from blues to funk to honky-tonk, all with the Southern rock boot-print stamped on. Hall in particular looked and sounded in top form, a far cry from the final Wet Willie death throes tour when I last saw him.

The energy generated by superb musicians

working hard, blowing it out and having a great time is some of the highest around, and everybody at Tip's caught it. Pleading for a third encore, the crowd even drowned out the taped music. I don't know what these good ol' boys are up to, but whatever it is, it's hot, and I can't wait to get more of it.

—Keith Twitchell

**Billy Joel  
THE NYLON CURTAIN**  
Columbia TC 38200

I played *The Nylon Curtain* a couple of times without really focusing on it and noticed that, while Billy Joel was doing something a little different, it didn't seem to matter much. Well, this is one album that bears closer scrutiny a lot better than casual. Joel may not break out of his pop format, but he punches the walls back quite a bit, taking some risks and triumphing with a series of sad and angry portraits of the American landscape. He is showing us what they've done to reality while we all smiled sweetly at the nylon curtain they drew in from of us.

The music here owes a large debt to the Beatles, which in this case is to be taken as high praise. "Laura" sounds like a John Lennon *White Album* number; it works beautifully, pondering the imponderable love of a woman for a man. "Scandinavian Skies" is another strongly Beatlesque tune, eerie and military and perhaps the most striking song on the record (note that Joel goes abroad both in place—Scandinavia, Saigon—and influence to bring home his commentary on America). In the more standard Billy Joel vein there is "A Room of Our Own," the album's one catchy pop-rocker, and the bewildered despair of "Allentown," about the death throes of working America.

Lyrical Joel is as strong as ever; his glib ironies work all the better for the ease with which he tosses them out. He has a quick eye for the traps we set oh-so-carefully for ourselves. He's shed some of his cuteness—before even his cynicism sounded boyish—and picked up strength in both image and voice. Displaying a wide range of vocal styles, stretching and growling, he sounds real and gritty instead of pretty. I've always liked Billy Joel and found it easy to dismiss him; *The Nylon Curtain* leaves me wanting him to stay and play some more.

—Keith Twitchell

**Johnny Otis  
ROCK 'N' ROLL REVUE**  
Charly 1041

If we're to fill out these review pages with young rock 'n' rollers who think that pompadours and tattoos authenticate their music, then I make no apologies for covering this one, by the original rock 'n' roller. Let me assure you that in 20 years' time Johnny Otis will still be acknowledged as one of the greats, while most of the recordings by modern groups will merely be fodder for garage sales.

These tracks include offerings from the entire Johnny Otis Revue and were waxed for Capitol in the late Fifties. If you've not heard Mel Williams, Marci Lee, or Marie Adams and the 3 Tons of Joy (e Gads!) then it's just about time.

Everybody remembers "Willie and The Hand Jive." But "Mumblin' Mosie," "Ring-A-Ling," and "Crazy Country Hop" are

shattering belters, with Otis wailing and the band laying down a solid beat. Ms. Adams and the Tons' tracks really shake the shack, especially "Ma, He's Making Eyes At Me."

If Charly had seen fit to include "In The Dark," and "Willie Did The Cha Cha," this could have been one of the greatest records of all time, but it's still superior to most of the run-of-the-mill contemporary rock 'n' roll being recorded these days.

—Almost Slim

**Dire Straits**  
**LOVE OVER GOLD**  
Warner Brothers 23728-1

This album should prove pivotal in Dire Straits' career. If it is successful, it should establish the band as a major act. If it is not, it's going to mean some thoughtful reassessment for Mark Knopfler and company.

The sound on *Love Over Gold* is unlike any previous Dire Straits record. To be sure, Knopfler's barroom rasp voice and basic songwriting style are unmistakable, but the music is very different. The catchy, bluesy tunes and eloquently stuttering guitars have given way to more ponderous, extended pieces. New personnel, in the form of a second guitar and keyboards, flesh out the sparse Dire Straits sound; yet their contributions sometimes seems awkward, not yet properly meshed. As usual, the use of the spaces between the sounds is striking, and the music is charged with feeling. The effect, though, is more on the head than the body.

What emerges as most outstanding from *Love Over Gold* is Mark Knopfler's songwriting. He is clearly one of the most gifted on the music scene today. His persona in most of the songs is the disillusioned romantic; like a street corner whore in a little girl's Sunday dress, he pays homage to what might have been but doesn't idealize what is. He deals with ironic insight the nature of people's problems and the absurdity and pain of their excuses and half-assed solutions. Knopfler's subtle invocation of different moods is exquisite (particularly the tired terseness of "Private Investigations"); it is primarily his skill that makes this album an excellent, memorable piece of work.

—Keith Twitchell

**Various Artists**  
**60 YEARS OF COUNTRY MUSIC**  
RCA CPL2-4351

A lot of people complain about the hard economic times the record industry seems to be going through, but one of the benefits is the large amounts of reissues, greatest hits packages and anthologies that have been coming out lately.

*60 Years of Country Music* is a lot more than just a "greatest hits" package; it's a rare look back at RCA records' six-decade involvement with a music that started as a southern phenomenon and has since spread worldwide. This two-record set takes you from the first commercial "hillbilly" record, ("Arkansas Traveler" by Henry C. Gilliland and A.C. "Eck" Robertson recorded in 1922) all the way to country rock chart-toppers Alabama with "Old Flame" their first number one hit back in 1981 (they have since sold over six million records).

The father of country music and the first man to fuse rural black blues with rural



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- No. 1. Bobby Mitchell, Buckwheat Dural, Surie Huete, Radiators, Toussaint's Wild Sounds
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- No. 3. The Cold, Tony Dagradi, WWOZ, George Porter & Joyride, Patrice Fisher
- No. 4. Mardi Gras Indians, Pud Brown, Tim Williams, Exuma, Gatemouth Brown, Sugar Boy's "Jock-A-Mo," Lonnie Brooks (LIMITED QUANTITIES)
- No. 5. Ernie K-Doe, New Orleans Songwriters, Shelley Pope, Walter Lastie (LIMITED QUANTITIES)
- No. 7. Neville Brothers, Walter Washington, Dave Bartholomew, Ron Cuccia, Roy Brown, New Leviathan (LIMITED QUANTITIES)
- No. 8. Marcia Ball, Huey "Piano" Smith, New Orleans Recording Studios, Little Richard
- No. 9. Red Rockers, Aaron Neville, Beausoleil, Tommy Ridgely, the New Orleans drumming style, Bourbon Street musicians
- No. 10. Larry Williams, Roy Brown, James Rivers, the Union, Dave Bartholomew's "My Ding-A-Ling"
- No. 11. Uprights, Raffays, Rockabys, Lois Dejean and the Youth Inspirational Choir, Alvin Batiste, Nathan Abshire, King Floyd, reviews of Irma Thomas, Jean Knight, Professor Longhair, Preservation Hall Band
- No. 12. George Finola, Danny Barker, Frankie Ford, Lenny Zenith, Irving McLean, Dr. John's "Morgus", reviews of Ramsey McLean and Walter Washington
- No. 13. Rockin' Dopsie, Bobby Marchan, Dr. John, songs about the South, how and what musicians eat, Red Tyler, how to care for old records
- No. 14. Mr. Google Eyes, Henry Butler, Chief Pete of the Black Eagles, the AFD story, New Orleans Band Guide, reviews of Emily Remler, Dr. John, Johnny Adams, James Booker, Red Rockers
- No. 15. Allen Toussaint, Reggie Hall's "The Joke," Clark Vreeland, Bessie Griffin, "King Creole," the Topcats, Women In Jazz at the CAC (LIMITED QUANTITIES)
- No. 16. Al Johnson, Bourne, Marching Bands at Carnival, the state of rock in New Orleans, Jokonnu festivals, Blue Vipers, Wynton Marsalis (LIMITED QUANTITIES)
- No. 17. New Orleans Guitarists, Percy Stovall, Doug Bourgeois, Rap records, A-Train, "One Mo' Time"
- No. 18. Baton Rouge bluesmen, Earl King, Bob Tannen, Luther Kent, Rockabilly, Roulette, Lazy Lester
- No. 19. The Dixie Cups, Irma Thomas, Marshall Sehorn, Jazz Festival, Nora Wixted, Percy Randolph (LIMITED QUANTITIES)
- No. 20. Texas bands, Bo Diddley, the Aubry Twins, Mason Ruffner, Mathilda Jones, Red Beans and Rice Revue
- No. 21. L71 Queenie, Wardell Quezergue, Goldband Records, New Orleans string bands, second lining
- No. 22. Lee Dorsey, Cousin Joe, Earl Palmer, the Tiptina's story, Sexdog, the Valiants, Zebra
- No. 23. Zachary Richard, Floyd Soileau, Boogie Bill Webb, Festivals Acadiens, Storyville Stompers, Music at the World's Fair
- No. 24. George Schmitt, Slim's Y KI KI, Ellis Marsalis, the Models, Alegre, reviews of Bobby McFerrin, Hezekiah and the Houserockers, Jasmine
- No. 25. NOCCA, Germaine Bazzle, Kush, Valerian Smith, WTUL, Swamp Pop, reviews of Amade Ardoin, Exuma, Buckwheat Dural, the Monsters, North Louisiana String Band

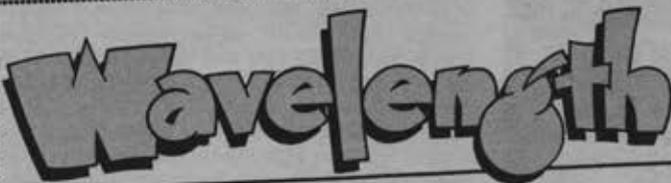
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white music, Jimmie Rodgers, is on here as well with his 1927 hit of "T For Texas" a song that has been covered by Waylon Jennings among others.

Milton Brown and his brother Durwood stepped into a hotel room in San Antonio, Texas, in 1934 to wax an old blues tune that was better known as "Careless Love"; the end result, "Loveless Love," was the beginning of a new style of music called Western swing.

Bluegrass and string band music as well as cowboy music is on here, too, with Bill Monroe, the sons of the Pioneers and the Blue Sky Boys.

One surprise on this LP is the inclusion of Louisiana's own Hackberry Ramblers doing the all-time Cajun classic, "Jolie Blonde" cranked out right here in New Orleans in 1936! Check out the fiddle work of Rambler Luderin Darbone; it will send shivers up your spine!

No album on the history of country music could overlook Elvis's "Heartbreak Hotel" with Shreveport's Floyd Cramer and his haunting piano solo, nor would any LP dare leave out the beginnings of the Nashville sound (and this one doesn't) with country crooners Eddy Arnold and the late Jim Reeves.

Country music today is well represented by Waylon Jennings, Jerry Reed, Ronnie Milsap and Alabama.

There are nice liner notes by William Ivey, head of the Country Music Foundation, as well as explanations as to where each song fits into country music history and a list of who played on what.

This two-record set gives a good picture of how country music has changed and maybe where it began to go wrong.

—Jay Marvin

Conway Twitty  
CONWAY'S #1 CLASSICS VOLUME TWO  
Elektra 60209

Conway Twitty, like many of our great country singers, began his career as a rock 'n' roller. He had a number one pop hit in 1958 with "It's Only Make Believe," which was followed by ten years of relative obscurity. But in the late Sixties he started recording for Decca/MCA and began a series of country hits that continues to this day. As a matter of fact, if you listen to country music station, just when you think you've heard as much "crossover" as you can stand (all violins and no fiddles), along comes Conway like a breath of fresh air and makes it all right.

Twitty changed labels to Elektra this year, so what we have here are rerecordings of his hits, mainly from the early Seventies. I'm not an expert on the original versions, but these sound just fine to me. They get the generic Nashville treatment, and there's not a violin in sight. Not only is Twitty in great voice—convincing emotional authority is what his audience expects, and they get it every time—he also produced the record and wrote all but two of the songs. Unlike rock music, country is primarily music by, for, and about adults. This usually translates into songs of marriage and adultery (or cheatin', as they say), and there's no shortage of that here. But Conway reaches all the way back to the beginning and gives us a good rocking version of "I'll Try," the flipside of "Make Believe," just to prove he can still do it. He sure can, and I hope he doesn't stop. Volume three, anyone?

—Steve Alleman

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#### THE RECORD-ONE-STOP OLDIE-BUT-GOODIE QUESTION OF THE MONTH

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Quoth former Eagle **Don** ("Dirty Laundry") **Henley** in the Nov. 19 issue of **BAM**: "I grew up liking a lot of R&B. I used to listen to this New Orleans station, **WNOE**, that was a 50,000-watt station, It was the only one I could get at night. So I heard a lot of New Orleans music—**Ernie K-Doe**, **Dr. Feelgood**, **Piano Red**, the guys who became **The Meters**, and all these people influenced me."...**Raven** recently finished two cuts ("Take You Back" and "Live for Today"—this latter used to be known as *Carpe Diem* when we were kids) for a forthcoming album, *Awaken The Sound*, which will be released through **B&B Recording Studio** early this month. The Ravens also have a video finished, and it is *not* titled "Nevermore!" And speaking of quaint and curious volumes of forgotten lore, many happy returns of the day to January birthday people on the N.O. music scene: **Oscar "Papa" Celestin** (New Year's Day), **Al Belletto** (Jan.3), **Red Allen** (Jan. 7), **Danny Barker** and **Percy Humphrey** (both Jan.13), **Allen Toussaint** (Jan.14), **Ferd Snooks Eaglin** (Jan.21), **Isidore "Tuts" Washington** and **Aaron Neville** (Jan.24), **Jean Knight** (Jan.26), and **Big Eye Louis Nelson Delisle** (Jan.28).

Local C&W artist **Sonny LeBlanc**, whose single "Turn On The Neons" is getting airplay coast to coast, will appear on the famed, nay legendary, *Louisiana Hayride* show next month...Now what would you, *cher lecteur*, call a band based in Philadelphia that combined "a little blues, a little classic R&B, add some good old rock 'n' roll, spice with reggae and stirred up with liberal doses of New Orleans Mardi Gras street parade rhythms"? Why, **Philly Gumbo**, natch—but hey, where's the bay leaf?...New Orleans born **Walt Taylor** (who is also editor of the reggae fanzine, *Top Rankin'*, \$1.25 per issue from Taylor, P.O. Box 570, Havertown, PA 19083) is lead-singer and writes us, "I have always insisted that there is a real "Bloodline" between the music of N.O. and Jamaica, and from what I can see, the talented writers that grace the pages of *Wavelength* agree"...**Cliff Paul** of **The Limit** (who look like the heirs to **Zebra's** CYO tiara and diadem) tells us that the group is in the studio working on a big-ten-incher, as **Bullmoose Jackson** use to call them, which ought to be ready sooner than you think...

Look out, **Marlin Perkins!** **Wild Kingdom**, a new band consisting of semi-legendary **Clark Vreeland** on bass and on parole, **Webb Burrell** and singer-songwriter-guitarist **Pete Labonne**; Our Man On The Scene described them as "demented"...**Stick People** is another new aggregation that sticks (get it, as my old boss used to say) in the mind, and includes singer/songwriter/guitarist **Mark Hoffman**, **Bruce Raeburn** on skins (but not pelts) and **Carolyn Odell**, late and early of the **Uptights**, on bass...**Kenny Blanchert** of the **Cold Cuts**, and an original member at that, is now taking the veil for



*Luis Colmenares will be one of the instructors in the CAC's Maskmaking Workshop Series in preparation for the upcoming Krewe of Clones Parade. He will lead the Creature Workshop which will construct a giant creature containing many people. Call the CAC for details...*

future appearances with **Doctor Rockit** and the **Sisters of Mercy**...

The **New Orleans Philharmonic** and maestro **Philippe Entremont** will both appear in a PBS documentary about Our Town's own **Louis Moreau Gottschalk**, to be filmed for 1983-84 by **John Huszar** (who's also done shows on **Virgil Thomson** and **Ansel Adams**); the Orchestra will play selections by **Gottschalk** and **Entremont** will narrate the program...

**Barbara Hoover's** Beat Exchange (which the lady elle-meme describes as "an alternative space") now boasts a 10 1/2 foot screen, suitable for gala video productions, Flemish triptychs, TV mamas (with those big wide screens) and revivals of **Abel Gance's Napoleon** and **Frank Tashlin's The Girl Can't Help It**...**A.J. Loria** currently finishing a ten-inch four-song EP which is getting its final gloss from **Allen Toussaint** at **Sea-Saint** and includes "New Orleans, New Orleans," described as something of an "exposé" by its composer; **Loria's** slow and spare version of "If Ever I Cease To Love" is possibly the best Carnival record in decades, and a surprise hit at diverse retail outlets about town...**Touché**, a group of women who hoped to debut their band this month but were left in the lurch when their guitar player split, are looking for either a guitar or keyboard player; interested? Call **Susan Schanzbach** at 466-1107.

The **New Magic Force** has a Carnival single, produced by the **Patterson Brothers**, "Mardi Gras Spirit," which ought to be on the racks by **Shrovetide**...The **Curle Brothers Blues**

**Band**, from **Gulf Breeze, Florida**, was back in **New Orleans** December 26 at the **Absinthe Bar**. Blues fans will be glad to know the boys will be playing around **Baton Rouge** and **New Orleans** again in the new year.

The **Famous Flames**, long associated with **James Brown** and apart for a dozen years, are back together with **Bobby Byrd** (again) as lead singer and have been working diligently at **Pollyfox Studios** in **Nashville** and seeking avenues to develop **Flame Torch Records**, a fledgling recording venture. Their first single is "Picture Perfect" b/w "Why Did It Happen To Me?" (and the latter is touted as a new creation though **Please-Please-Pleaseologist** **Almost Slim** tells us **Soul Brother No. 1** recorded the song back in 1962)...

**Tony Dagradi's** gig with **Astral Project** on January 26 will be **Tony's** last appearance in **New Orleans** until **Jazz Fest**. He'll be touring with **Carla Bley**, so all you **Dagradi** fans be sure and come out for his bon voyage...Sales of the debut album by **Woodenhead** has prompted **New York's** **Inner City Records** to release a second pressing. The self-titled LP has been distributed in the U.S. and some foreign markets, including a first order sell-out in **Japan**...Blues crooner **Nora Wixted** has a single out on **Rabadas Records**. "Ramblin' Woman" is backed by "The Blues Lose."

Dates for the **1983 New Orleans Jazz and Heritage Festival** will be **April 29** through **May 8, 1983**. This is the totally **Fo'teenth Edition**, so y'all come. For information call **504/522-4786** or write the festival office at **Post Office Box 2530, New Orleans, 70176**.

The **Raffey's** are working on their cond video, "Hot Number" a telephone love song. Their next one coming up is "Big Brother" a surrealistic view of 1984...The **Scene** has completed a demo at the **Gilbert Hetherwick** studio...

According to **Lynn Ourso**, executive director of the **Louisiana Music Commission**, that agency is currently putting together the machinery for the first **Louisiana Music Poll and Awards** ceremony. Based on a highly successful model sponsored three years ago by **Gris Gris** (a now defunct, **Baton Rouge-based** alternative newsweekly), the poll is expected to canvas the state for the state's most popular music artists and bands. **Ourso** says the poll will be conducted through major newspapers and electronic media throughout the state. Stay tuned for details...

**Rockin' Sidney Semien**, the **Lake Charles** native whose classic "You Ain't Nothin' But Fine," has been covered by the **Fabulous Thunderbirds** and the late **Rockpile** over the past two years, is readying a new album, according to "Fine's" co-author and **Semien's** label sponsor **Floyd Soileau**. **Semien**, who now operates a **Lake Charles** package liquor/record shop, has also put a band together with an eye toward limited touring. Watch for a followup on **Semien's** activities...

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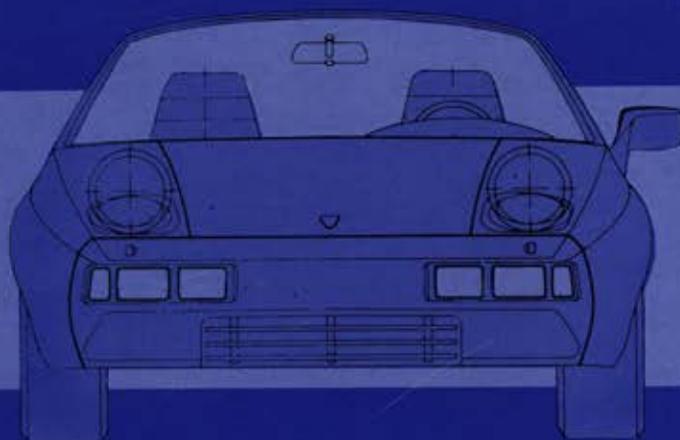
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