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University of New Orleans

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—Ernie K-Doe, 1979

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Cover photo by rico
Sam McClain

From the audience the gentleman in the vested suit is shouting refrains and responses, the light reflecting off the beads of sweat he tries in vain to catch before they reach his starched white collar. Hey, this is live... this is real... this is good blues! The man is just one member of an enthusiastic crowd at Mr. B's Lounge on Earhart Boulevard responding to the emotion-packed performance of Mighty Sam McClain. These folk are here for one thing... the blues.

A high energy band of seven funky white boys are building the tempo for the star's second set. Mighty Sam McClain comes forth in black tie and white dinner jacket... the tie goes first, then the cum­berbund. He's getting relaxed. It's not a large crowd, but it is an appreciative one on the evening following Memorial Day. Mighty Sam pours it on with a song entitled "Back Streets" that brings the house down. McClain's musical phrasing and Cranson Clements' guitar solos bring the audience, young and old, black and white, to its feet! Sam is obviously pleased with his new band, and so is the audience.

Sam McClain has been singing the blues for twenty years, has toured the world, and recorded a number of albums, but this is the first time he's had his own band, with Clements writing arrangements and serving as music director and lead guitarist for the "Thunder Blues Revue."

McClain's new band made its first public appearance opening for Bobby Blue Bland at Tipitina's April 17 of this year, featuring its three-man horn section led by Eric Traub on tenor sax (a veteran May­nard Ferguson sideman). Following the enthusiastic reception given McClain and the band, the group has been playing in various local clubs and at the Jazz & Heritage Festival. Plans are now in preparation for a Canadian tour that begins July 2 at the Montreal Jazz Festival, and ends with a four day stint at the Albert Hall in Toronto July 6-10. The group is also scheduled to showcase at the Nightstage in Boston while up East.

McClain is currently promoting his last album, Perfect Companion, produced by Carlo Ditta on the Orleans label. He will be on an upcoming LP on Blacktop Records entitled Hubert Sumlin's Blues Party featuring Roomful of Blues and Mighty Sam McClain and an American release is anticipated for the Live in Japan album recorded last year (five separate venues in Japan sold out at $27 a ticket). The next step is to record with the new band and arrangements. The five sets are 90% original material, and the musicians couldn't be tighter. Definitely go out of your way to see and hear Mighty Sam McClain and the Thunder Blues Revue.

— Gloria Powers

**Local Groups Entertain at Angola Prison**

The Neville Brothers, Charmaine Neville and Real Feelings, and the Pfister Sisters performed a three-hour concert at Angola Prison April 21, with all musicians donating their time and talents, and the inmate organizations at Angola donating most of the money to defray expenses.

There's no stage at Angola, so a makeshift stage was created out of the boxing ring ropes removed, the drum riser was a flat bed truck pulled up behind the ring, and an old parachute formed the cover to protect the musicians from the 90-degree heat of the day.

For Holly Bendtson of the Pfister Sisters, the concert was a homecoming of sorts, as she lived in the family section of Angola back in the Sixties when her father was Assistant Director/Recreation for the prison.

The concert marked the first time since 1980 that musicians had donated their time to play for the 4,700 inmates of Angola.
The Neville Brothers' new album *Uptown* is a departure from the kind of music the Nevilles are known for playing at their live shows, and inevitably cries of "selling out" and "desertion" came from many of their most loyal fans here and nationally. We wondered how our readers felt about the "new Nevilles," so in WL 79 we invited reviews from the readers. The only stipulation was that they be 25 words or less, and signed with the address of the reviewer. What follows is a representative sample of responses, as varied in opinion and postmarks as Wavelength readers often are.

Dear WL:

We bid the boys farewell, 'Cause they're goin' a long way. Hope they haven't forgotten Where they used to play!

Paul M. Bellocq
Jefferson, LA

Dear WL:

Yes, the album is slick, but "Money Back Guarantee," "Midnight Key," and "Shek-A-Na-Na" all retain that funky Uptown Neville Brothers R&B sound. They are doing their "best to stay alive."

Spread the word.

Bettina Wulfing
New Orleans, LA

Dear WL:

This whitebread music has little heart and no soul. I sympathize with their desire to make it big, but their problem has always been dismal management and poor promotion. Don't change the music; change the management. When the Brothers went Uptown, they got off at the wrong stop!!

Bruce E. Fleury
New Orleans, LA

Dear WL:

Hearing "Hey Pocky Way" helped convince me to relocate from Maryland to "Big Easy" (Uptown, no less). *Uptown* (the album) leaves me again feeling 1,000 miles from the source — this time I'll stay put.

Carey Carson
NOLA
(as in NO thanks, LA, NOLA's OK)

Dear WL:

The Neville Brothers' *Uptown* album is certainly more mainstream pop than we're accustomed to hearing from the Neville tribe. In fact, the songs are so catchy, that, if the album doesn't go top ten, it's just simply bad marketing. The Nevilles are still within shouting distance of their Wild Tchoupitoulas roots (among others, they thank "Big Chief" Jolly, Professor Longhair and Satchmo in their *Uptown* liner notes) but this is as far away as they've ever been.

Whether *Uptown* is a commercial success or not, I just hope that the Nevilles continue to keep their musical roots firmly in mind and heart, even as they explore new musical avenues. As for *Uptown*, it's pop, but Neville pop is better than most.

Orlando Peraza
St. Louis, MO

Dear WL:

How do the Nevilles expect to broaden their appeal by competing with acts (like Kool and the Gang) who can do this stuff better than they can?

(This is my *Uptown* review; I counted "Koolandthegang" as one word).

Doug Hoekstra
Oak Park, Il.

Dear WL:

Sure we love the Big Chief beat on a sweaty night at Tip's, but this is well crafted pop with a heart (and roots)!

Excellent.

Ben & Libby Benton
New Orleans, LA

Dear WL:

"Uptown — the Nevilles' have tastefully and soulfully woven contemporary radio with their New Orleans roots and given us another treacherous page in music history."

John Brenes
Petaluma, CA

Dear Wavelength:

In regards to your request for a review of the Neville's new album, *Uptown*: I am providing the following containing 25 words or less.

A slick, well produced, delicious piece of music I enjoy whenever possible. Cyril's lead vocals show his strength while the beauty of Aaron's voice shines, particularly on the cut "Shek-A-Na-Na." Perhaps middle-of-the-road for us, but then I guess we are spoiled. I appreciate the chance to express myself.

Sterling W. LeJeune
Lafayette, LA
LETTERS

To the Editor:
Maybe the readers of Wavelength are interested to hear some good news from two Dutch admirers of the great Antoine "Fats" Domino. In March of this year Fats visited Europe and did a number of concerts, about seven of them in The Netherlands. All were sold out, most of them for several weeks in advance and culminating at his appearance in Rotterdam's AHOY Theatre, packed to capacity with 8,000 enthusiastic followers of the Fat Man. A few weeks later, he and his crack band (with among others Dave Bartholomew, Herbert Hardesty, and Smokey Johnson) performed in Switzerland; there too all of his concerts were sold out, most of them even months in advance.

We hope New Orleans (and Wavelength) realizes that one of its most famous residents, here in Europe also known as "Mr. New Orleans" or "The King of Rhythm & Blues," still enjoys an enormous popularity over here, which is likely to continue for many years to come. Wouldn't it be a great idea to start now with the preparations for celebrating Fats' 60th birthday (on 26 February 1988), as was done last year for Chuck Berry? Such an initiative would certainly do great justice to one of the founding fathers of popular music, who is still performing at the peak of his creativity (which cannot be said of most of his contemporaries!).

We hope Wavelength will continue paying attention to Fats and will seriously consider our suggestion of an unforgettable birthday party next year!

Cor Lahnstein and Louis Tavecchio
The Netherlands

EDITOR'S NOTE: Pianist George Winston did us all a great favor last year by releasing an expanded and re-mixed version of Professor Longhair's Rock 'n' Roll Gumbo album on his Dancing Cat record label. He also proved his sincere regard for the artist by performing two benefit concerts here in New Orleans and making sure the proceeds went to the widow of the late, great Henry Roeland Byrd. Now, Winston is focusing his attention on the music of another local piano genius, James Carroll Booker III; and he is asking for our help.

Dear music lover,
I am trying to locate as many James Booker original tapes as possible (cassettes or reels). I would like to issue many LPs, but I want to hear everything in order to issue the best version of each piece. These won't be money makers, but that's not why Dancing Cat exists. Since I study James' music daily and play it at concerts, I feel qualified and willing (I would listen and evaluate anyway) to put together a large series of LPs, like Norman Granz did with Art Tatum on Pablo Records. James is one of my all-time favorite musicians.

I would very much appreciate any help for any leads (even obscure leads) on tapes, even non-first-generation tapes, interviews (radio or print). I would be willing to pay to have tapes copied if someone doesn't want to send their copies. (Then if something is to be used I can work out the arrangements.)

His estate will be compensated in a proper, straight, legal way.

Thank you,
George Winston
(Winston may be contacted at Dancing Cat Productions, Inc., P.O. Box 639, Santa Cruz, CA 95061 (408-429-5085). Or you may contact us here at Wavelength.)

UNQUOTE

What the North has always feared about the South is exactly the capacity of its black and white citizens to join together and create something as astonishing and powerful as rock & roll.

— Dave Marsh
Rock and Roll Confidential

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— Dave Marsh
Rock and Roll Confidential

UNQUOTE

What the North has always feared about the South is exactly the capacity of its black and white citizens to join together and create something as astonishing and powerful as rock & roll.
On October 23, 1986, Esquerita, whose real name was Eskew Reeder, Jr., died after a lengthy illness at Harlem Hospital in New York City. Esquerita was best known for his connections to Little Richard, especially for his monstrous foot-tall pompadour that dwarfed Richard's coif. “S.Q.,” as he was sometimes called, spent a couple of years in New Orleans in the early Sixties, recording for Minit and Instant. In the Seventies he totally disappeared, finally surfacing at Tramps blues club in New York City in the summer of 1983, whereupon he gave an extended interview to Billy Miller of the great hardcore rock & roll magazine Kicks. (Quotes from that interview appear courtesy of Kicks, Box 646, Cooper Station, New York, NY 10003.)

Esquerita or “Who put the pomp?

By Rick Coleman

During this time Reeder occasionally ran into Little Richard, who came to Greenville with Sugarfoot Sam from Alabama and was booked by the same promoter as Joe May when he was with the Tempo Toppers. In his biography, Richard recalled the time Reeder came to his hometown of Macon, Georgia.

“I used to mess about with Luke Gonder at home on a piano that my mamma's daddy had given us, but I really couldn't play. Then I met this gay guy, a piano player called Esquerita... I used to sit around the all night restaurant at the Greyhound bus station in Macon... He was with a lady preacher by the name of Sister Rosa, whose line was selling blessed bread... So Esquerita and me went up to my house and he got on the piano and he played 'One Mint Julep,' way up in the treble... I said, 'Hey, how do you do that?' And he says, 'I'll teach you.' And that's when I really started playing... I learned a whole lot about phrasing from him. He really taught me a lot.”

Such an admission of influence from Little Richard, who takes credit for nearly everything in rock 'n' roll, is extraordinary. When Richard's biographer stated that Esquerita had influenced Richard's hair stack, Richard sent the book back to the printer to be corrected. Both Richard and Esquerita more or less admitted that the pomp came from Billy Wright, a blues waiter from Atlanta. Another possible influence Reeder had on Richard is mind-boggling.

Reader recalled, “When I met Richard he wasn't using the obbligato voice, just straight singing.” To think that little Cleo and Virginia led to the shriek that shattered the world!

Gospel For Rock ‘n’ Roll

By 1957 Reeder had left gospel for rock ‘n’ roll at the Owl Club in Greenville, where he performed as “Professor Eskew Reeder.” He was spot...
Esquerita's greatest triumphs, the photo session that produced the incredible obbligato shrieks. They had that operatic, almost operatic, something about them that was a total delight. Some people say they got that from their classical training, but I think that they just had a natural gift for it. Esquerita was a true master of the cry, and he knew how to use it to maximum effect.

Esquerita's influence can be heard in the music of many artists, from Elvis Presley to The Rolling Stones to The Beatles. His unique style and approach to music have inspired generations of musicians, and his legacy continues to live on today.

Esquerita was a true legend, and his contributions to music will never be forgotten. His style and approach to music have inspired generations of musicians, and his legacy continues to live on today.

Though Esquerita may be a footnote in rock 'n' roll history, it's one written in shocking pink day-glo, and he's not likely to be forgotten.
Kid Thomas Valentine — Dead At 91

A jazz pioneer of international fame died Tuesday, June 16. Long sought out by historians and traditional jazz buffs, Thomas Valentine was unique in both style and attitudes. Born in Reserve, Louisiana in 1896, Valentine was exposed to musical performances early in his life when he became the keeper of his father's brass band instruments.

Valentine became a member of the Elton Theodore band of Algiers in 1923. He eventually took over that group and played extensively on the West Bank. His rough primitive style was especially well suited for the honky tonks and dancehalls of that period. By the 1930s and well into World War II, he performed at many West Bank clubs including the original Speck's Moulin Rouge, Kohlman's Tavern and Old Fireman's Hall.

In the 1950s, many jazz fans and researchers trekked to the dancehalls where he played. Some recordings were made of his group in that period and were his first documented performances — almost fifty years after his start.

When Preservation Hall was established, his group known as the Algiers Stompers were regular performers. As Preservation Hall grew in fame and popularity, his group toured the world, including a standing-room-only concert in Moscow.

In his waning years, Valentine chose a young New Orleans trumpet player, Wendell Brunious, to help front his group. He continued to play sporadically until the mid-Eighties when failing health caught up with him.

Valentine was unique due to being active professionally before the Louis Armstrong influence permeated trumpet style. His brand of music represented an earlier primitive New Orleans style that delighted traditional jazz fans. Mr. Valentine is survived by daughters Helen Martin and Bernice Whitten; sons Thomas Valentine and Todd Valentine; three great-great-grandchildren, 51 great-grandchildren and 27 grandchildren.

Kid Thomas did not like to mix religion and music and requested that he not have a jazz funeral. A wake was held at All Saints Church in Algiers with many friends and world wide musicians attending.

—Fred Hatfield

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BY RICK COLEMAN

In 1963 when Lew Chudd sold Imperial Records he had accumulated easily the largest catalogue of New Orleans rhythm & blues recordings, including Aladdin Records (Shirley & Lee), Sue (Barbara George), Mint (Irma Thomas, Ernie K-Doe, etc.) and his own formidable Imperial roster (Fats Domino, Smiley Lewis, etc.). Chudd sold out to Liberty Records, which was bought by United Artists, which was bought by Capitol.

By far the most ambitious reissue series of these recordings has been by Pathé Marconi in France, which in the past several years has issued some 30(!) New Orleans R&B albums. Finally awakening from the pin prick import sales European EMI has been able to manage with these albums, the sleeping giant Capitol/EMI started its own New Orleans reissues last year with superb Imperial and Mint samplers compiled by Alan Warner and a so-so Irma Thomas "best of" which omitted her New Orleans standards "I Did My Part," "Two Winters Long," "Hitin On Nothing," "Cry On" and songs from her fine bluesy first album, as well as having inaccurate liner notes.

This year's group of EMI America mid-priced New Orleans reissues also run hot to cold, with a couple for the New Orleans specialist. Definitely hot is Trick Bag — The Best of Earl King, which is a version of a Pathé reissue improved by digital (and sometimes stereo) sound, two great unissued cuts, and anecdotal quotes from Earl King to Bunny Matthews on the origin of his two classics "Trick Bag" and "Come On (Let the Good Times Roll)." The album definitely shows King at his early creative peak, as he orchestrates (Earl tells me that he pre-arranged all the horn parts in his head!) jagged funk riffs that have modern funk pretenders like Robert Palmer agape 25 years later.

Another album that you should buy immediately is I Hear You Knocking, compiled by none other than Jim Russell of "Jim Russell's Rare Records" on Magazine Street. Jim knew what he was doing when he told Alan Freed to play R&B and he knows his Smiley Lewis. Despite the many great Lewis tracks, one would be hard pressed to think of songs to displace Russell's selection, with the major omission being "Blue Monday." Nonetheless, every song here is classic New Orleans R&B with hot horns and Smiley's bullhorn blues voice commanding attention.

Lost Dreams is a fascinating collection of obscure New Orleans vocal groups which runs from pure doo wop to the jump blues novelties harking back to the Forties that Dave Bartholomew liked so much. The album is worth the price, though, for three previously unreleased gems: the eerie "Ghost Riders in the Sky" sequel.

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CHECK US OUT!
"Last Ride" by the Dukes, the perfect New Orleans standard/vocal group combination "Sunny Side of the Street" by the Bees, and the wistful "Lost Dreams" by the Dukes, which definitely sums up the hopes these groups had for stardom. Although the liner notes are generally informative, one wonders where the annotators got the idea that Bartholomew was a Duke Ellington sideman. They also plunder New Orleanian Lynn Abbott's extensive research on the Hawks rather heavily without crediting him. Imperial Musicians: 1952-1962, Alan Warner's latest New Orleans compilation is, as the title might indicate, a little off the wall. Emphasizing a creole version of Earl King's instrumental "Money," the musicians who played on any particular track are not known with complete certainty. The material ranges from heavily anthologized hits to others that have never been released. Although the liner notes are generally informative, one wonders where the annotators got the idea that Bartholomew was a Duke Ellington sideman. They also plunder New Orleanian Lynn Abbott's extensive research on the Hawks rather heavily without crediting him.

EMI did us no favor by re-releasing English United Artists' 1977 set, Fats Domino Live in Europe, which was apparently recorded in a mudstorm. Fats' ten-member band might as well have been replaced by a synthesizer for the distinctness with which they are heard, despite the digital sound. And to think that Capitol/EMI has every Fats Domino record from 1949 to 1963 in their vaults!

Other Releases

Various

Crescent City Bounce — New Orleans Volume 2
Ace CH 181

Whereas the first Ace reissue of Specialty's New Orleans R&B emphasized slow bluesy numbers from the early Fifties, this one, named after an Archibald song on Imperial(!), rocks all the way through. All but two of the songs here are previously unreleased, yet the songs here rank with the artists' best. Lil Millet's "Rock Around the Clock," Art Neville's "Old Time Rock 'n' Roll," and Big Boy Myles' "Mickey Mouse Boarding House" can stand proudly with the best New Orleans rock 'n' roll. Ernest (Burnt!) Kador's "You Never Miss a Good Woman," Neville's "I'm a Fool to Care," and Lil Millet's "I Can't Stop Cryin'" are fine bluesy ballads, the latter two with a heavy Cajun influence. You get two rockin' saxophone instrumentals by Robert Parker and the old Carolina rhythm of Dave "Fat Man," "Williams" "Don't You Hear Me Calling You," the only solo recordings by these artists from the Fifties.

Curiously, Fats Domino recorded a song in 1954 that had the same title and a similar rhythm to the "Fat Man" song here. (Speaking of confusion, annotator Roy Topping claims that a check stub from Specialty's session files indicates that Professor Longhair played on Big Boy Myles' "Who's Been Foolin' You," yet in a "Blues Unlimited" interview Longhair stated he was paid, but did not play on the session.)

To top this magnificent album off are two masterpieces to close out each side — "Rich Woman," a drawling creole version of Bo Diddley by Lil Millet that has been recorded by the Fabulous Thunderbirds, and the crazed rhumba mix of "That Mellow New Orleans" featuring guitarist Roy Montrell, which has been recorded by Dr. John, Johnny Reno, and the Stray Cats. Once again the question is "Why in the world didn't Specialty release the majority of these tracks?" Obviously, there was a monkey in the works somewhere. But at this late date, who cares? Turn it up and enjoy!
Happy Nappy

In which the artist is inspired by a chance visit of a rhythm and blues legend and philosophy is discussed

BY BUNNY MATTHEWS

I was just sitting here one afternoon, minding my own business, trying to avoid the 260,000 people at the Jazz Festival and drawing a picture of two bluesmen sitting in a kitchen at 9 a.m., frying a couple of eggs and playing their guitars. One of the bluesmen was a little guy with pink fuzzy slippers, a jacket emblazoned with hammers and sickles, a large gold hoop earring and a geisha-style coiffure. The other bluesman weighed about 350 pounds and wore a Panama hat with a paisley band.

As I was contemplating what to draw on the walls of the kitchen, there was a knock at my door. Opening the door, I discovered Jim Glasscock, a friend and neighbor, accompanied by the semi-gigantic figure of Nappy Brown, the legendary rhythm and blues singer from Charlotte, North Carolina.

Nappy was wearing a polyester shirt upon which were printed various skyscrapers silhouetted against vibrant orange and red sunsets. He explained that his “young wife” back home in Charlotte had made the shirt for him. Nappy was very proud of his spouse, who had informed him that she was taking a day off from work when he got home from his two-week sojourn in New Orleans (where he had been working on a new album) and that the kids would all be in school and that it would be a sweet reunion indeed.

Before they arrived at my house, Nappy and Jim had been at Lakeside Shopping Center, where Nappy bought his wife a Mother’s Day dress. Then they’d stopped to pick up the ingredients for a few afternoon cocktails — rum and Coke, to be specific.

Now since Jim is in the antique/junque business, he came equipped with something a bit more exotic than styrofoam cups to drink out of: ‘50s-vintage glasses with poodles prancing up the sides. The cokes were in the classic 6-ounce bottles, the rum was

Puerto Rican and the gents had even brought over their own ice bucket. I was teetotaling that day but I told Nappy and Jim to dig in. The background music was a cassette of the unmixed tapes of Nappy’s recording session, produced by our mutual friend Hammond Scott for his Black Top label and featuring the musical accompaniment of Anson Funderburgh and the Rockets, keyboardist Ron Levy, saxophonist Kaz Kazanoff and guitarists Earl King and Eugene “High Rise” Ross.

On this particular afternoon, stoked by the successful recording session, thoughts of his “young wife,” the pleasant weather and the rum and
Coke, Nappy was feeling... well, philosophical. Nowadays, he spends most of his time fishing, an activity almost guaranteed to make a man philosophical.

Brown was born in Charlotte on October 12, 1929, named Antone Brown Goodson Culp and still lives there. At 16, he joined a gospel group known as the Golden Bells and at 24, as lead singer of the Heavenly Lights, he first auditioned for Savoy Records' A&R manager Fred Mendelssohn. Mendelssohn liked what he heard and asked Nappy if he'd ever considered crossing-over to the green pastures of the blues.

When I went to Newark, I went to a talent scout called Herman Lubinsky, the owner of Famous Door. Me and Roy Hamilton started off at the same time. He won First Place with 'You'll Never Walk Alone.' And I won Second Place with 'I'm a Lemon Squeezin' Daddy.'

When nobody in the audience and he signed me up. Nappy politely explained to Lubinsky that he hadn't been raised that way and that he would appreciate such language not being used in his presence.

This disclosure brought about general agreement from Jim, Nappy and myself that Northerners were difficult to comprehend, if not downright odd. Jim and Nappy toasted. "You can never tell what a Yankee is thinking," Nappy testified, rolling into a story about Abraham Lincoln trying to buy some slaves and when nobody in the South would sell him any, Lincoln retaliated by freeing all the slaves. This led to the observation that 30 years ago, when Nappy first started coming to New Orleans, you didn't see any bars on the windows. You did see Guitar Slim, who had hair, clothes and cars all the same color — and no some soft, pastel color. And then there was the local nightclub owner who had the sizzling homosexual affair with a famous rhythm and blues singer — the same singer Nappy once ran into in an open-air whorehouse in Juarez, Mexico: "I laid down and looked up and there was no ceiling — just the stars."

Jim poured Nappy a rum and Coke for the road; Nappy concluded his reminiscences with more philosophy: "I prefer making people happy. That's my life — making people happy — and that's what I like. I go out on the road, on the weekends or what have you. Wherever they call from, I've got to go. I just believe in making people happy. I don't see nothing wrong with gospel and blues. There's a lot of people that don't know but blues was the first gospel!"

We shook hands and Nappy and Jim drove away in Jim's truck. I returned to my picture. On the walls of the bluesmen's kitchen, I drew a black Jesus above the stove, and a blonde pin-up next to the window.
So you want to be a rock 'n' roll star? Then forget about good eating 'til you're back home.

BY STEVE ARMBRUSTER

Everybody says Professor Long-haired would have been much more famous if he had early on agreed to travel. Only after he resurfaced in the 1970s did he start accepting many out-of-town gigs. But, even then, he always exercised caution. He knew the food would not be what he was used to, so he would carry his own supplies. He referred to these as his "Schwegs," after the local chain of "world's largest supermarkets."

The story is told of how a stewardess once tried to interest him in one of her airplane meals. Fess eyed her suspiciously. He then produced his grocery bag from under the seat and answered, "No thank you, lady, I got my Schwegs."

Fats Domino is another one who believes you really can take it with you. He has steamer trunks for his pots and pans and loads them up with sausages and seasonings before he takes off on tour. Unless logistically impossible, he insists on a hotel where he can cook in his room. Band members like nothing better than to be invited in for a taste with the boss.

Most musicians from New Orleans, however, consider eating on the road strictly a survival skill. They are probably not out there because they have to be: to try for some wider recognition, to promote a record, to stay together until the local club scene improves. They certainly do not keep regular hours. They almost never make decent money. They rarely stay in one place long enough to home in on good local eateries.

So what is a starving artist to do?

Aaron Neville relies on club sandwiches. "At least you pretty much know what you're going to eat. They don't change much from place to place. I mostly stay in the hotel rooms and watch TV. Cartoons, whatever. Between the shows and the traveling there's not much time left for sightseeing. I won't until I'm desperate, then I call room service."

As you read this, Aaron and his brothers will be either somewhere up the East Coast or in Japan. They are touring with Carlos Santana. If you did not know this, the next time you saw him you might think Aaron had been working out at the Shape Spa. "I always lose weight when I go on tour. Sometimes people cook for us, but, usually, unless they're from here themselves, it won't taste quite right. They won't know about the seasonings. They might just add a lot of pepper sauce and call it 'New Orleans style,' but it's not the same."

"The food I have the most trouble with is in Japan. Strange as it may sound, when I'm there I'll eat Chinese food. I like Chinese food, especially the shrimp dishes. It's pretty dependable, except in New York. A lot of the places there seem really fly-by-night. I stopped in one joint that advertised HUNAN food. The meat looked so funky I thought they might have meant to say HUMAN food. I could have been surrounded by cannibals."

So what does he eat first thing when he gets back? "Anything my wife Joelle will cook for me: red beans, white beans, gumbo, catfish. She and her mother are both good cooks. I get around them and I'm liable to hurt myself."

Each band looks forward to getting home, but they all have tried and true methods of stocking up while they are away. Fast food outlets, 7-11s, cheap and bulky Chinese and Mexican restaurants, and friends' houses... pretty much cover all the options.

Spencer Bohren, solo blues artist from New Orleans, brings his home
right along with him. He pulls a beautiful Airstream trailer behind his racecar. The only time he might miss a homecooked meal is when he takes the wife and kids out to eat. That is radical.

Charlie Neville carries a lightweight juicer with him. He juices carrots and says you can always find sprouts, avocados, or other veggies. Maybe some good bread too? He does not miss New Orleans cooking a whole lot. That is also radical.

Only slightly less radical is Red Priest. Red, who is not with Waka-Waka but actually a guitarist with the Song Dogs, swears by 7-11 bean burritos. "They fill you up, and there's never any kickback. Of course, after you're on the road for a week or two your system is destroyed anyway and stops trying to put up a fight."

Red is a veteran of many long tours with the now-defunct Satisfaction band. They had to go on the road to get some respect. Truck stops and fast food places were their most common resorts.

Then there were days when they just could not pay the price, literally. Then it would be sliced bread and bologna. Occasionally, friends and fans would invite them over for a meal. They even had one day, carte blanche, at the Houston Country Club, compliments of an oil heiress.

Sal Canatella, who actually is with Waka-Waka, handles the road pans and pots from fast-foot pit stop to pit stop as long as they have to, but they jump at the chance to stay over at somebody's house. Then they put Sal to work. Raised in England, with Italian heritage, and a New Orleans background, he cooks food that can make the band forget where they are. "I can't tell you how important that is," says Nicky Sanzenbach, the Waka sax and keyboard man. "You can survive psychically for a long time on one real good meal."

David Malone of the Radiators loves a good bowl of barbecued shrimp as much as anybody, but when he travels he is known as "Microwave Dave, King of the Road Food." When they traveled exclusively on the ground they had a familiar pattern. "Quickstop. Grab a cellophane sandwich. Zap it. A cup of styrofoam coffee. Back in the van, and Boom."

It also got to where they could go into a truck stop and seem like they belonged there. "Once we were sitting at a place in New Jersey and this band called Modern English came in. Skintight pants, purple hairdos, the whole bit. The place went silent. But nobody had even noticed us. Probably thought we were lumberjacks."

Now the Rads have been together long enough to be going back to the same clubs. They have catalogued a few good restaurants in some key cities, mostly near their hotels. Again, bands often have little time or energy in concert towns for exploring or for eating out.

Some musicians may not even leave their hotels except to perform. Earl King related how many years ago he walked into Gatemouth Brown's room and found him heating up his can of dinner on the radiator. Gate has certainly gone beyond that, but other would-be stars might still use that trick if the weather is cold and "the hungers" are up.

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Great Howe recently reached a settlement with the hostess of a charter fishing boat. According to the settlement, made a decree by Palm Beach Circuit Court Judge Judy Vaughn Rudnick, Howe gets to keep an inscribed Salvador Dali book, an autographed first edition of Charles Dickens’ *Pickwick Papers*, and a guitar once owned by Jimi Hendrix. In return, his ex-wife Frances Cran-gin was allowed to keep the picture Richard grabbed his books in one hand and the old black guitar case in the other and whistling as he strolled from the courtroom.

Meanwhile, in Ireland, former Jimi Hendrix bassist Noel Redding is auctioning off portions of his collection of Jimi Hendrix memorabilia, including the amplifier used on tour from 1967-69, when Hendrix played Woodstock, Monterey, and the Winterland in San Francisco.

Anyone interested in placing a bid on the amplifier, but hesitant to buy it without first hearing what it sounds like, would be advised to merely listen to the recently issued *Life at Winterland*, which quite often was not the case. Hendrix himself described his playing on the amplifier used on tour from 1967-69, when Hendrix played Woodstock, Monterey, and the Winterland in San Francisco, as “excellent, but hesitant to buy it thinking it dates back to the peak of his creative powers when he was just beginning to leave his past completely behind,” in all probability it dates from around 1966 and is a session gig for a hotel lounge band in which Hendrix is present but totally inaudible.

Likewise, if a recording offers Hendrix “at the peak of his creative powers,” it’s probably a tape of Hendrix stoned tuning his guitar for twenty minutes.
What makes the Rykodisc Wintersand so exceptional is that it promises both and actually delivers. In December of 1968, Hendrix was indeed "at the height of his powers." Here we see a picture of a Hendrix with the bulk of his great music behind him, but before the wear and grind of constant recording and touring had crippled him as a performer. The performances are spirited and fresh, with Hendrix and his band stretching each composition to its utter limits.

The recording opens authentically, with a tape of Procol Harum's "A Whiter Shade of Pale" booming over the house, while Bill Graham introduces the band. Then the Experience roars into "Fire," "Manic Depression," and nine other songs comprising an entire Hendrix performance and almost seventy-two minutes of music. Among standouts are an instrumental tribute to Cream with "Sunshine of Your Love," a very rare live performance of "Spanish Castle Magic," a special guest appearance by Jack Casady of Jefferson Airplane on "Killing Floor," the scalding blues of "Red House" — in short, virtually every cut is of importance.

One noteworthy point is the inclusion of Hendrix's off-hand, spontaneous stage patter in between songs, something often deleted from seventy-two minutes of music. Hendrix counts the number of Marshall amps he's blown in the concert so far that evening: "I think I've got about, uh, two, three, four, maybe seven speakers left," he laughs. Perhaps the most important track here; however, and the CD's true find, is a very rare jam called "Tax Free," a heavy, melo­
doan prototype of "Voodoo Chile" that would ultimately lead to "Machine Gun," centered on a jazz-influenced riff Hendrix claims to have picked up "from two Swedish cats named Hans­en and Carlsen," which shows the shift towards looser, free-form jazz structures Hendrix was ultimately to undertake.

Technically, the quality of the recording is unsurpassed. Remixed digitally direct from Wally Heider's original 8-track master tapes of the shows, this disc suffers less of the distortion and loss of accuracy found in the drums and the high end of many CD's of analog origins. This disc is truly essential for virtually any serious Hendrix fan, and it's a very rare find, is a very rare find...

More Jimi Dept: On a sad digi­tal note, Reprise Records apparently has lost the master tapes to Axis: Bold as Love, Hendrix's second U.S. album. A West German company named Red Lightning is now offering on CD the highly controversial boot­leg Woke Up This Morning and Found Myself Dead, a dreadful recording featuring a very intoxicated Jimi engaged in a guitar duel at the famed Scene Club in New York with a slow­
danked guitarist purported to be the Godlike Eric Clapton in a similarly sinful condition, while none other than a very inebriated Jim Morrison lies on the floor shouting frightful obscenities... For vinyl junkies, a two-record bootleg of Hendrix's entire set at Woodstock (as recorded from the soundboard) is available in a beautiful package and titled Lord of the Strings, as well as a score of other bootlegs and rare items... for more information, or if you'd like to receive updates like this in the mail every couple of months, write to the Jimi Hendrix Information Institute, P.O. Box 374, Des Plaines, Illinois 60016, USA.

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The Donner Party
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Everybody knows that Gospel and the blues are the same music, but with different lyrics. What’s interesting is that there’s a similar schism happening in the realm of guitar, folk, thrash-pop that seems to be this year’s bumper crop. Some of the “groups” of American guitar-slaying “gays” these days, like Sorry and the Soul, are gloomy, angry, and pessimistic; others like the Donner Party, are much happier and upbeat.

It’s not that Sorry are a blues band, and the Donner Party are Gospel, of course they’re not. It’s just the attitudes that compare. While Muster Deluxe may rip their lungs out on the stage every night to express their misery, the Donner Party would probably just rather sing some songs and have some fun. Musically, this, their debut album, has the sound of a folkier, funnier version of the Replacements, or a harder, punked-out edit of the fabled California psychedelic folksters Camper van Beethoven (like the Van, the Donner Party hail from somewhere having something to do with San Francisco).

Humorous, folksy songs like “Please, please, please, Jesus, Louise” (“I’m not some kind of contagious disease / I don’t have worms, and I don’t have lice”) and zany instrumentals like “Surfin’ to the Moon” make this album a treasure to own, and a natural for the most part are intense and uptempo, but now contains a country influence. The music is still intensely energetic and ustempo, but now contains a country influence. The songs are complex and well thought out. Even the band’s name is whimsical, an allusion to the mythological muse of English folk, the “muse” was the spirit I wanted to share this band’s music and selling it back to us, they are stealing our bands. Muses help us.

— Brian Wayne

Throwing Muses
CHAINS CHANGED
4AD Records — 4AD 701 (4-song EP)
What happens when a unique, creative, and deserving American band such as Throwing Muses can’t land a recording contract here in the States? Why, they go to the U.K., sign up with a label over there, and make us buy their records as imports. This is not the only unusual circumstance surrounding Throwing Muses, they have a decidedly female perspective on everything they do as three members of the foursome are women. The band doesn’t perform typical female band music; these guys...errr...gals are loud and angry and not going to take it from anybody or anything.

The four songs on this EP are somewhat different from their debut album of last fall. The music is still intensely energetic and ustempo, but now contains a country influence. The lyrics for the most part are intense and uptempo, but now contains a country influence. The songs are complex and well thought out. Even the band’s name is whimsical, an allusion to the mythological muse of English folk, the “muse” was the spirit I wanted to share this band’s music and selling it back to us, they are stealing our bands. Muses help us.

— Brian Wayne

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David Thomas and the Wooden Birds

BLAME THE MESSANGER

Twin Tone Records

You may think that Michael Jackson is music's oddest Jehovah's Witness, but he's not. David Thomas is. You see, Jackson writes songs about cases of paternity and the moral responsibility to prevent world hunger. Thomas, on the other hand, writes songs "not by or for human beings, sung by birds" and which "laugh at the theory of Uniformitarianism."

Go Blame the Messenger. Thomas, former vocalist for the legendary Pere Ubu, sings, screams, chants, and mutters his way through hauntingly poetic lyrics while the Wooden Birds back him up with an intriguing mix of avant garde, rock, and strangely joyous noise. Although songs such as "The Long Rain's" and "Having Time" show Thomas' more ominous side, the prevailing tone of the record is one of deep seated and complete happiness, emphasized by giddy singing of "My Town" and "The Velikovsky 2-Step." What the Wooden Birds, which include Tony Maimone and the brilliant Allen Ravenstine of Pere Ubu and Chris Cutler of the Art Bears, may lack in straightforward rock sense, they make up for in their ability to breathe new life into what could easily have degenerated into boring art rock. Blame the Messenger is like a pleasant, cryptic dream.

— Mark Mieleter

The Meatmen

ROCK 'N' ROLL JUGGERNAUT

Caroline Records, 5 Crosby St., New York, NY 10013

This is the first time I've ever reviewed an album, but when I heard this one for the fiftieth time, I decided I had to let people know about it. The Meatmen started in the late Seventies with Tesco Vee and his unmistakably offensive rude voice singing (?) about how crippled children suck. Now on this album, they attack French people in "French People Suck!" These guys are still rude. Backing Tesco on the album features James Cooper (Battalion of Saints), Lyle Presta (Minor Threat) and Graham McCulloch (Negative Approach). While a backing like that's easy to see that this album has got the best of everything, Tesco's voice dominates through the whole album ranging from the heavy sound of "Come On Over To Malt CB9" and "Roll 'n' Roll JuggerNAUT" to the soul-searching sound of "Nature Boy" to the German folk-song of "Dichstehst." There's some intermittant comedy breaks on both sides and one has "Music to Watch Girls By" in the background. For all you faithful punk rock Meatmen fans this will not disappoint you at all. For those just wanting to get turned on, this is a great place to start. Tesco has never changed so if you're offended by this album — remember they're the Meatmen, and you suck!

— Maria X

Ted Hawkins

HAPPY HOUR

Rounder Records 2033

I had to go to England to discover Ted Hawkins. In November, rock protest singer Billy Bragg played at the Town and Country Club in north London, where I was living at the time. I was alone, so I eavesdropped on some conversations. Everyone seemed to be talking about the opening act, Ted Hawkins. Billy Bragg's album was number 4 on the British charts, yet all these Londoners were talking about a folk blues singer from Biloxi, Mississippi. Hawkins' performance was incredible. He played several nights in a row, and his voice was worn out, but still powerful. The strain in his voice just added impact to his highly emotional, deeply personal songs. I bought his first record, Watch Your Step, the next day. I was not disappointed. Hawkins' new effort is an excellent follow-up that continues to provide inspiration country soul and folk blues songs sung by an old pro who is beginning to get the recognition he deserves. Check it out.

— Kathy Harr

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The Dash Rip Route

Story by James Lien
Photos by Kathryn Anderson

On the Road
ash Rip Rock are burning up the road this time. This time there are no cancelled shows, no van breakdowns, no rooms without electricity. There are no wrong turns this time, no missed exits. They used to be on the bottom of the flyers, but this time they are often the headlining act. They are the Mekons...and the Raunch Hands; but on this tour call a guy who hangs around with a bunch of musicians? A

agent and manager, Kelly Keller, has repeatedly had touched a drum kit before in his life) bangs on the drums. "Fred?" Davis continues...Fred pretty much just plays drums." Davis admits that this might have caused tension in the past, but that LeBlanc has a lot more heavy equipment to move around, and he puts out a lot more sweat and effort giving his drum kit a workout every night..."We heard a joke in New York that we used to get on Fred's nerves: What do you call a guy who hangs around with a bunch of musicians? A drummer."

The band is being hard on Fred LeBlanc. In truth, in addition to playing drums, LeBlanc sings as well and writes many of the group's best songs. He also plays guitar and bass, and records demos at home in a basement called Geno's Winter Harbor Bar. "We just played in downtown Portland, in this bar called Geno's Winter Harbor Bar. You had to go down a flight of stairs and it was really cold and clammy, with these dripping pipes hanging up off the ceiling. The bartender was an ex-marine and a real jerk. Fred went up to him to be friendly and introduce himself, and he asks him, 'So what's your name, buddy?' and this guy says 'Bah.' Bah Terdah.' So we're calling him Bah, you know. 'Hey Bah, gimme a beer, Bah.' Then the sound guy shows up and he was this really weird guy, bald-headed except for this one curly strand of hair going down his back, and he had these sick little glasses. He was short and wore combat fatigues. The first thing he says to us was 'Uh, well, guys, we don't have anyMike stands.' So we had to hang the mike cables over the pipes so they hung down to where we could sing if we cricked our heads back enough.

"We started playing and our roadie Glenn started taking the door. He would ask these people for money, and they would look him in the face and say, 'No.' There was no way he could kick them out because they were these big burly lumberjacks—remember, this was Portland, Maine. A lot of them talked really funny and wore baseball caps and these white rubber boots. Some of them looked like old sea captains. They were all absolutely huge. So we're sitting there, and we can't get any money out of these people, they want to see us play but they won't pay, so we started playing a couple of songs and craning our necks back to sing into the dangleing mikes. They just sit there and they wouldn't clap. They just sat there.

Then Fred did his 'Tribute to Def Leppard,' where he sticks his arm inside his shirt, "'cause the guy in Def Leppard only has one arm, and so we started doing that, and the people out at this table have their arms folded like, 'That is not funny at all.'"

"Finally, we decided this was all too ridiculous, so we started playing surf instrumentals...After every song we'd yell insults at the crowd, like 'What's written with you? Why don't you dance, don't you know good surf music when you hear it?' The lumberjacks would just glare at us with their arms folded. They would request things like Lynyrd Skynyrd and stuff, and we would play it, but we wouldn't sing the words because we didn't know any of them. We would play the instruments to 'Free Bird' or 'Gimme Three Steps' and they seemed to get a little more into it. They clapped. Then we played more surf songs, yelled more insults, and we get to 'Wipe Out' and Fred goes berserk and starts running up on top of the tables, and drags his drum out into the middle of all these lumberjacks and starts beating on it, right in the faces, and then Bah the Bartender comes up and grabs the drum away from him. Then Hoaky goes and does this stomach flip off the stage on top of this table and breaks the table, and then Bah the bartender just goes apeshit and grabs Hoaky's bass and unplugs it and starts waving his arms on the stage like, 'It's over! It's over!' Finally, Glenn goes and passes Hoaky's spare hat around and somebody gave us like five or six dollars, so he gives it to Bah and Bah the bartender gives us a few beers. In spite of everything..."Bah was kind of getting a kick out of it because he was a total weirdo. Later he comes up to us and says, 'If you can get your equipment out of here in fifteen minutes, I'll give you guys two six packs of..."
beer.' So there we were, throwing all our gear together like crazy, and as these people, these lobstermen, were walking out, we would say, 'Excuse me, could you grab that drum for me?' And they would do it, these lobstermen would take our equipment out to the van.

"We headed out of there and drove all the way back to Boston that night with our beer. Portland was the farthest north we'd ever been, and it was also the farthest out."

5/14 Pauly's Hotel, Albany, New York

"We've been getting hotels a lot," Davis comments on the tour thus far. "We have good friends in the expensive places like Boston and New York where we always stay, but in the smaller places we usually wind up getting a cheap room in a Motel Six or something. We always tell them that there's only one of us so it's really cheap.

"The first couple of tours we wouldn't be able to afford it, so we would have to do things like beg the audience in between songs for a place to stay, or we'd strike up a conversation with somebody, and then a few minutes into it, Hosky would interject, 'So we're staying at your place then, right?' Also a lot of the time there's a relationship between bands where, if I'm familiar with them, or if we have a mutual friend, I'll let them stay at my place when they come to New Orleans, and you get to know them so that when you're going through their town, they'll put you up. There's definitely a network of buddies which we still take advantage of, but now, if it's a place that has like ten cats and it smells like piss twenty-four hours a day, we kind of avoid them... we used to have to stay with those guys, and their dogs that chew on your socks and all that, but now we say, 'Look, we've got an extra twenty bucks, and I really need a bed tonight. And we've got the money, so why not splurge?'" Behind him the gears start churning as LeBlanc revs up the massaging bed.

5/16 Der Rat, Boston, Massachusetts

Last Saturday night we had this spaghetti dinner in this apartment in Boston called the War Zone. It was on the fifth floor of this office building, kind of like a studio apartment, but it still looked like an office, all the bedrooms were like offices. A lot of bands stay at the War Zone. It used to belong to the Flies. They had two hotplates, one for the spaghetti and one for the sauce. It was nice. At Der Rat, we opened for this band the Boogaloo Swami, who played Cajun music on electric instruments. They were really snazzy and wouldn't speak to us, and then they'd get up there and play songs with words like 'Jambalaya, crawfish pie...!' and you can't even get crawfish in Boston. It's amazing. People used to be cold. You roll into town and everybody's like 'Okay, you guys are from New Orleans, huh, well that doesn't mean anything to me.' But now, it has changed a lot. Now it's like, 'Oh, you're from New Orleans? Ever been to that Jazz Festival? Come here, let me show you the gumbo I made.'"

5/17 The Pyramid, New York City, New York

"We played with this band Das Frueileins, which is an all-girl polka group starring Wendy Wild, who hangs out in the very trendy New York Flatbush crowd. We pulled in and helped them unload all their equipment. They were nice girls, but they were weird. They didn't know what to think of us at first, and we were standoffish and sarcastic, but we disarmed them with our Southern charm. We got two encores and were real smug and wouldn't speak to us, and then after the show a lot of people came downstairs to the dressing room and patted us on the back, and it was really honest."
it. His favorite guitar, the brown one with 'DA$H' inlaid on the frets. He smashed the nut on the end of the neck, so this morning we rushed to the music store to get another one. They didn't have one that was the right size, so we had to get one that didn't fit right and improvise, because we're playing in Minneapolis tonight. I had to fix it in the back of the van on the way to Minneapolis.

5/30 Seventh Street Entry, Minneapolis, Minnesota

"Tonight we double parked by the club and unloaded most of the equipment, and then I pulled around the corner to park it, locked it up, and went back to the club." The Seventh Street Entry is where Prince filmed Purple Rain; as Hickel relates the story, LeBlanc can be heard muttering dialogue from the film in the background. "Then," Hoaky continues, "about twenty minutes later I went back out and there was an empty space..."

"It's good to be heading south again," Fred says, "the people are getting more laid back. The people on the East Coast seem real right, but the further west we go the people seem to be a little nicer. It's really interesting though, the similarities between the South and the North. In Minnesota there are all these lakes, all this standing water, that kind of reminds you of Louisiana. It's real flat."

"Green Bay was kind of a salty town," Bill continues, "it's right on the Bay, it's got seagulls and all. It reminds me of Galveston or something, but Nebraska is nothing but cornfields as far as you can see."

"We've got a TV inside the van, now," Hickel breaks in, "we had a power adapter left over from one of our old vans. The Beast, so at a pawnshop in Wilmington, South Carolina, we bought a little bitty twenty-four dollar TV and an antenna, so now we can watch when one station disappears and when another one comes up. Driving into New York City we got stuck in this horrible traffic jam for three hours and we sat there and watched Hour Magazine and Oprah Winfrey and stuff. Our muffler's falling off right now. It started to go last night, so now we sound like an Indianapolis racecar. Hickel pauses to argue with Davis over who had the keys to the van last. It turns out that Glenn had made them. "Oh yeah," he continues, "we bought one of those blue air freshener trees for the rear view mirror of the van."

5/31 Somewhere Near Clear Lake, Iowa

"We're off today," Hickel says, "so we made a pilgrimage to the place where Buddy Holly's plane crashed. We were going into this Pizza Hut and Fred happens to notice the highway sign said "Clear Lake, Iowa". We asked the kid behind the counter if this was the place where Buddy Holly died, and he said, 'Yeah, just keep going down this road and you'll get to the club where he played his last show.' After lunch we drove out there and circled the airport and the spot where his plane might have crashed. There wasn't any marker or anything, but it was pretty moving.

"We had last night off, so we stayed here at this campground in Clear Lake, Iowa. It's pretty and isolated, and there's some beautiful trees and a lot of nice trails. Right now I'm at a pay phone on the edge of this lake. It really is clear. It sure beats Motel Six. We think we're going to go fishing later on. We've got the rods in the van. We always bring them along.

There's this place where you can rent boats cheap, so we might get one and go get sunburned."

"Occasionally when we come out we get into these weird moods. We sit around the fire and talk about stuff you talk about at campfires; we start telling scary stories, talk about girls, and then by the time we get really drunk we get really spooky and start thinking about God...we get real metaphorical on the road sometimes."

6/2 The Drumstick, Lincoln, Nebraska

"It's good to be heading south again," Fred says, "the people are getting more laid back. The people on the East Coast seem real right, but the further west we go the people seem to be a little nicer. It's really interesting though, the similarities between the South and the North. In Minnesota there are all these lakes, all this standing water, that kind of reminds you of Louisiana. It's real flat."

"Green Bay was kind of a salty town," Bill continues, "it's right on the Bay, it's got seagulls and all. It reminds me of Galveston or something, but Nebraska is nothing but cornfields as far as you can see."

"We've got a TV inside the van, now," Hickel breaks in, "we had a power adapter left over from one of our old vans. The Beast, so at a pawnshop in Wilmington, South Carolina, we bought a little bitty twenty-four dollar TV and an antenna, so now we can watch when one station disappears and when another one comes up. Driving into New York City we got stuck in this horrible traffic jam for three hours and we sat there and watched Hour Magazine and Oprah Winfrey and stuff. Our muffler's falling off right now. It started to go last night, so now we sound like an Indianapolis racecar. Hickel pauses to argue with Davis over who had the keys to the van last. It turns out that Glenn had made them. "Oh yeah," he continues, "we bought one of those blue air freshener trees for the rear view mirror of the van."

6/3 Stibbs', Cedar Falls, Iowa

This is the first tour out for Dash Rip Rock's new roadie, Glenn Y. J. D. "It's been pretty good so far," he says. "It's never been out on the road before with a band, but I sort of knew what it was like. I used to see Dash at the Chimes a lot in Baton Rouge, and I eventually got to know Hoaky. About a week before the tour, they just called me up and asked me out of the blue to go along, and I wasn't doing anything, so I said 'Sure.' I've been doing a small thing with an acoustic guitar on some of the shows, to sort of open up for Dash. It started out not too hot, but it's been picking up, and going over really well. I do three songs, and then just sort of eat up time and yell insults at the crowd. I ask for requests and then tell them I don't know any of them. Mostly I just yell at them to shut up. I guess I'm sort of a warm-up act."

6/4 Somewhere between Cedar Falls, Iowa and Lexington, Kentucky

"I'm looking forward to being in Lexington," Davis muses. "Lexington is always a weird place to play. That and Enoch's in Monroe. Something strange always happens at Enoch's."

6/5 The Bottom Line, Lexington, Kentucky

Dash Rip Rock seem to be fading fast. Every night is a weird show, and an even weirder place to stay. Hoaky explains, "We were supposed to stay with this guy and his girlfriend in an apartment above a whorehouse in Iowa City, but they got into a big fight so we didn't have a place to stay. We were supposed to stay next door to a whorehouse here in Lexington. But this whorehouse wasn't an ordinary whorehouse, it was a transvestite whorehouse, and they were all men. We stayed there before, and they were all standing out on the corner when we came back from the gig. I think we'll get a hotel."

6/6 The Blue Note, Columbia Missouri

When I last talked to Dash Rip Rock, their voices are so tinny and inaudible on the other end of the line that the tapes of the conversation are virtually useless. Though geographically they are now closer than they were before, emotionally and physically they are ever more distant from the land of people who get a full night's sleep in the same bed every night, and take the stairs to work in the same building every morning. Now Davis is asking all the questions. "How's everybody? What's the weather like? What good bands have been in town lately? What's the special at Franky and Johnny's? God, I miss New Orleans. Oh well, do me a favor, drink a Dixie for me."
**JULY**

**CONCERTS**

Saturday 4  
Joe King Carrasco, this energetic Tex-Mex performer attacks his tunes at Tipitina's, 500 Napoleon, at 10 p.m.

Punks Party on the Fourth, at the VFW Hall, 3113 Franklin. Hop in the back of someone's pickup and rush to see Frightwig, an all female group, Life Sentence and Blatant Frustration. The show begins at 9 p.m. and all ages are invited. Last time Frightwig played in New Orleans they reportedly had male audience members stripping. Check it out; bring your cameras.

**Sunday 5**  
Free Concert in City Park. The Miller Sound Express show features Midnight Shri, who will play on the Marconi Meadow. The music starts at 1 p.m. and continues until 6 p.m.

Friday 10  
Doctor Hook performs at Storyville, 1004 Decatur, at 10:30 p.m.

**Saturday 11**  
The LeRoi Brothers, a roots-oriented rock band from Austin, Texas, plays at Jimmy's, 2200 Willow, with Johnny J and the Hilmon opening. Show starts around 10 p.m.

**Saturday 18**  
Dash Rip Rock returns!! The local band is home from a national tour to celebrate the release of their album with friends and fans at Jimmy's tonight. See the story in this issue.

**Thursday 23**  
Los and the New Orleans Horn Band hold mass at Jimmy's, 10 p.m.

Saturday 25  
The Cure, a bizarre British poprock band perform songs from their new album along with some old hits like "Let's Go To Bed" and "What Can't I Be You?" at the UNO Lakefront Arena, 8 p.m. Get your tickets from TicketMaster.

Mushroom Maniacs, Mojo Nixon and Skid Row perform "Amazing Bigfoot Diet," "Jesus at McDonald's" and other hits at Tipitina's. The progressive pop group the Neats, and local white kids Dash Rip Rock also appear.

Thursday 30  
Athens, GA Inside Out. Not the album, not the movie — the tour! The Klemm Kids, Bar B Q Killers and the Squalls perform at Tipitina's around 10 p.m.

Friday 31  
The Tubes play at Storyville, 1104 Decatur, 10 p.m.

French-American Celebration, at the UNO Lakefront Arena. French pop and jazz.

**RANDOM DIVERSIONS**

**Independence Day Celebrations**

Louis Armstrong Birthday Celebration. Continuous music, dancing, contests and fun, all free, at Armstrong Park downtown.

Powerbeat Race. Budwester's Thunder on the River Race from New Orleans to Baton Rouge and back starts in the French Quarter at 1 p.m.

Louisiana Nature and Science Center. Old and new combine for fun today. Activities include a sack race, a frog jumping contest and a costume competition. You can also check out the center's planetarium, the SPCA's paws on wheels and a model rockets demonstration. Call 524-5572 for directions to the center's Lake Forest location.

Fireworks and Laser Show. Show begins at 10 a.m. for the kids. The Moon Walk at the Jax Brewery on the Mississippi is the best spot for viewing.

**Sunday 5**  
Poetry Reading. The Maple Leaf Bar, 8316 Oak Street, hosts Panal Johnson, who will read fiction from 3 p.m.

**Wednesday 8**  
Wine Tasting. Flagon's Wine Bar on Magazine allows patrons to sample from a private library. Phone 864-6741 for reservations.

**Thursday 9**  
Pe boys, Chefs and All That Jazz. The Sheraton Hotel, 500 Canal, is the location of this free competition. Area chefs try to create the most outlandish Po-boy. At lunchtime. Phone 522-4143.

Coffee Tasting. Sample P.J.'s coffee and desserts from 7:30 to 10:30 p.m. For reservations call 866-9963.

**Saturday 11**  
Indians Arts Festival. Learn about the life of the Brazilian Indians and view various art forms. This talk by George and Mie De Laune begins at 1 p.m., at the Nature and Science Center, 1100 Lake Forest Blvd.

**Sunday 12**  
Poetry Reading, 3 p.m. at the Maple Leaf Bar, 8316 Oak Street, uptown.

**Saturday 18**  
Camera Orientation Workshop. Learn to be comfortable with a 3- tube camera, courtesy of the New Orleans Video Access Center. This workshop on operation of Ky-200 video cameras, the field monitor and accessories begins at 9:30 a.m. at 2010 Magazine. By tee. Call 524-8625.

Sunday 19  
Poetry Reading. Julie Kane holds an autograph party to sign copies of "Body and Soul," a book of poems, at the Maple Leaf Bar, 3 p.m.

Monday 20  
Advanced Video Editing. NOVAC holds a 6-session workshop beginning today at 6:30. Jon Sanford of WWL-TV will teach technical and aesthetic skills. The session will include hands-on experience in producing dramatic action sequences and M-TV style promos. By fee. Call 524-8626.

Sunday 26  
Poetry Reading. Bill Roberts reads fiction from 3 p.m. at 8316 Oak Street.

**Wednesday 29**  
Central American Conference. An economic summit featuring leaders from Nicaragua, Guatemala, Costa Rica, Honduras and El Salvador. To learn about economic opportunities in the area, call 685-5714.

**FESTIVALS**

**July Fourth Weekend**  
Church Point Buggy Festival. Take I-10 West from New Orleans to the Rayne/Church Point exit, turn right and continue until you reach downtown Church Point. The festival is to be held in front of the Catholic church. It will feature food and music as well as a buggy parade Sunday at 11 a.m. and a fiddle contest Sunday at 2 p.m. Phone (318) 864-5435 for more details.

Food Festival. The Rivergate Exhibition Center at the foot of Canal Street in New Orleans will host this extravaganza Saturday and Sunday. All of New Orleans' finest food will be on hand.

Festival International de Louisiana. Lafayette will host this celebration of French culture Thursday through Sunday. A lively pop and jazz and classical music will be performed by groups from French-speaking countries. There will also be food and visual arts show. For a specific schedule of events contact the festival at (318) 232-9336.

Jax Brewery Cajun Fest. Cajun music, cooking demonstrations and storytelling at the Brewery in the French Quarter, Saturday.
**Saturday 11, Sunday 12**

**Cajun Festival**
St. Gertrude's Church in Des Allemandes is the site of this celebration. Allen Fontenot, Cypress, the Belle Airens and the Nino Fittos will provide entertainment. Take Highway 90 West from New Orleans. Call 1-756-7542.

**Sunday 12**

**Bastille Day Waiters Race**
In front of the St. Louis Cathedral, 2 p.m. Later that day in Jackson Square samples of various restaurants' specialities will be judged.

**Friday 17, Sunday 19**

**Habitat Mini Jazz Festival**
The Habitat for Humanity established this benefit festival to be held at the St. Tammany Parish Fairgrounds in Covington. Music will include Ernie K. Doe, the Olympia Brass Band, Rain, Smooth Force, Ron Myers Group, the Bayou Renegade Indians and several gospel groups. There will also be glarehers of Louisiana crafts on hand. Call 922-2988.

**Friday 17 through Sunday 19**

**Oyster Festival**
Callahan, Louisiana, will hold this party. Music includes Pat Fosse, Friday at 5 p.m., followed by Southern Pride. Saturday the Rice Band plays at 4, followed by the Nifty Fifties, who play from 8 p.m. to midnight. Sunday, Vin Bruce takes the stage at noon, followed by Mike Collins at 4 and Sea'Bear at 8. Call 632-2224.

**Saturday 25**

**St. Charles Parish Fest**
The residents of the Norco/Destrehan area get together to party. You're invited! Call 744-7166.

**Friday 31**

**Tanigijahwa Parish Black Festival**
Join in one of the festivals that made this area the special place it is. Call 545-9154.

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**Rackability rock with LeRoI Brothers, Tipitina's, Saturday 11**

**Live Music**

**Downtown**

**Artist Cafe, 608 Iberville, Saturdays, 10 p.m.**
Tilt: Blues Knows. Blues music as only New Orleans can provide.

**Bayard's Jazz Alley, 701 Bourbon, 524-9200**
Jazz Unlimited every night, by 8.

**Bayou Bar, Pontchartrain Hotel, 2021 St. Charles, 524-9681**
Mo, Tu, We, Th: Piano by Tom McDermitt. Fri., Sat.: Carl Franklin plays from 8 to 12.

**Bayou Jean Lafitte Riverboat, 556-8777**
Boarding for the two hour cruise daily at 5:30. Hear Poppa Joan New Orleans Jazz Band as you tour the Mississippi.

**Blue Room, in the Fairmont Hotel, 525-7111**
Through Sun 12: Emery Thompson and the Jazz Preservationists. Tues. 14 through August: Plastic Adams on a Tuesday. Hall Jazz Band. Battle Top, A top the Jackson Brewery. Decatur St. Saturdays and Sundays, 5 p.m. to 7:30. T.G.O. Jazz Band. Friday: The Discoverers play Rhythm and Blues 4 to 7 p.m.

**Brew House, Jackson Brewery, Decatur St., 523-8643**
Louisiana Lightning, oldies and hits. Sun., afternoons.

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**Cafe de La Ville, 591 French Market Place, 524-8109**
Sun., 4 to 8 p.m.: Dino Krue, a rock and soul band.

**Cafe Panache, 200 Magazine, 522-2333**
Fridays, 5 to 8: Wilder Tee.

**Cafe St. Louis, 101 Decatur, Sunday brunch, noon to 3 with Lut Division and Amsa Miller: Also, pianists nightly from 8:30 to 11. Mo, and Wednesday, Aurora Miller, Tues., Sun. Cynthia Chen. Thurs., Sat.: Fred McDowell.

**Cajun Crawfish House, 501 Bourbon, 524-4352**
Sun., through Thurs. From 8 p.m. Sat., and Sun. from 10 p.m. to midnight. Laissez-les-tasse Cajun Band. Wed. from 8 p.m. to 10 p.m. Everybody Boogie Boys.

**Charlie's Medallion, 1500 Esplanade**
You can catch some great New Orleans blues here late nights.

**Clairon Hotel, 1550 Canal, 524-4500**
Piano music in the evenings.

**Click No No, 310 Freret**
Located under the new bridge, this New York style club features dancing, local talent and special activities. Check it out! To investigate further, call 561-0890.

**Casino's, 1201 Burgundy, 681-8110**
Fridays: A.J. Lanza plays from 7 p.m. to close.

**Creation Queen, Poydras Street, 524-0141**
Cruise nightly 8 to 10 p.m., with Andrew Hall's Society Jazz Band.

**Crystal Disco, 801 N. Claiborne**
Thurs.: Bobby Marchan and the Big Throwdown Contest. Sat.: Bobby Marchan and Higher Ground. Also, a Gong Show, 11 a.m., All Town Invited.

**Fauburn Court, in the Fairmont Hotel, 525-7111**
Every night see Sundays, Sam Adams at 9 p.m.

**Famous Deer, 339 Bourbon, 527-7266**
Wednesdays the Famous Deer Fire Dancers occupy the premises until 4 a.m.

**Feelings, 525-9511**
Fridays, 2600 Magazine, 9:45-2222. Piano Fri. and Sat., at 7:30. Harry Mayerson and Cynthia Chien are common players.

**404 Club, 544 Bourbon, 523-8611**
Live music most nights at 10 p.m. and in the late afternoons on weekends.

**Fortin House, 824 Bourbon, 523-6920**
Brazilian music nightly from 7 to 11 p.m.

**Pete Fountain's, in the Hilton Hotel, Canal Street, 524-4374**
Pete Fountain and his band nightly at 10; show only, reservations.

**Pete's, 733 Bourbon, 535-6453**
Fridays and Saturdays, Mel Worldland and Let's Play or the evenings.

**Lafitte's Blacksmith Shop, 941 Bourbon, 523-0006**
Everynight: Miss Lilly sings showstoppers and relaxing old hits from 10 p.m.

**Le G Eddie, in the Hotel Meridien, 614 Canal, 525-6000**
The Doo Wop Jazz Trio, 11 a.m. to 3 p.m. on Sundays.

**Le Mirage, 260 Decatur, 522-0850**
Pilot Sisters every other week, alternating with Chris Burke's New Orleans Jazz Band. Thurs. through Sun, John Magne plays ragtime piano before shows, as does Nora Watew. Comrade! Phine the Gaucho, they'll be ready to what's up.

**Hilton Hotel, Canal St. at the River**
In Cafe Bremilage: the Hilton Opera Singers. Saturdays from 7 to 9 p.m. Atop the Jackson Brewery, Decatur St. 10:30 to 11:30 p.m. in the afternoon. In Kathy's: Eddie Bayard and his N.O. Classic Jazz Orchestra. Friday and Satur...
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Hotel Continental: 520-5566. In the Lobby, Lounges, Joe Simpson, 5-8 p.m. and Theresa Kelly from 8-11 p.m.

Hyatt Hotel: 561-1234. The Courtyard, third floor, Sundays Church Creeds Inc., performs traditional New Orleans jazz from 10:30 to 10:30. In the Mint Julep Lounge catch the smooth sounds of Nobby Wood and Band Fridays, 4 to 9 p.m. In the Atrium, Sun and Mon evenings, the Herb Tassin Trio.


Sally: 559 Bourbon St. Features: every Thursday at 8 p.m., Greg Vidal, piano. Every Saturday at 10 p.m., Mike Bumi, 9 to 11 p.m.

Marie Laveaux: 329 Decatur, 525-9655. Fridays and Saturdays: cabaret show. Also, jazz piano players are often featured in the evenings.

Mahogany Hall: 309 Bourbon St., 525-5565. Live piano every weekday from 8 to 11 p.m. Monday through Thursday. Duels of Dixieland play jazz at 9 p.m. Friday 3 Duels of Dixieland: Sat. 4; Johnny York Jazz Band: Thurs. 7; Johnny York: Sun. 7.

Maison Bourbon: 641 Bourbon, 522-9818. Tuesdays: Eddie Bayard and the Bourbon Street Five. Wed.: Armond Kaye plays jazz. Also, Tuesday through Sat., Wally Leon plays from 10 to 12:30. He also plays Sundays 9 to 11 p.m.

Maison Dupuy Hotel: 1001 Toulouse, 588-8000. Thursdays, 10 to 12: Daphney Mushatt sings. Fri. and Sat.: Zelda Rose is featured Saturday brunch, 11 to 2:30: vocalist Barbara Short. Come humming, pianist, accompanies all the singers.

Mediterranean Cafe: 1000 Decatur St., 523-8439. Sat. and Sun. 1 until 6 p.m. Scooby Hill's French Market Jazz Band, with piano music before and after. Also, weekdays from 1 to 4 p.m.

The Mint: 500 Esplanade at Decatur: Harry May plays on the piano room 3 until 8 p.m.

Old Absinthe House: 400 Bourbon Street, J. Morgan's Blue Band. All other nights: Bryan Lee and the Jump Street Five.

Old Opera House: 601 Bourbon, 522-2265. Thurs.: through Sun.: Dixie plays 2 to 8 p.m., followed by the Connection Band, 8 to close.


Piazza: 732 N. Claiborne. Fridays: Bobby Love and Wille West play tunes from Love's records, along with Angelo Nicosentani and others. New Orleans jazz style music.

Royal Sonesta Hotel: 300 Bourbon, 385-0300. In the Music Den, Tuesday-Saturday: Bobby Lorenz, from 10 p.m.

Ryan's 500 Club: 441 Bourbon, 523-1707. From 9 nightly, the Celtic Folk Singers.

Seaport Cafe and Bar: 583-9841. Tues. through Thurs.: Sally Tomes and Lutcher Kent, 8 to 10 p.m. Sat.: Sally Tomes on keyboards: Saturdays 3 to 6 p.m.; Sunday Tomes on keyboards: Saturdays 3 to 6 p.m.; tower: a jam session which frequently features such groups as the Norbert Band, Salm Larson, Leslie Smith, Philip Manuel, or Bryan Lee.

711 Club: 711 Bourbon, 523-8770. Tues. to Sat. from 8 to 11 p.m. Randy Robert plays piano in the Showbar. Thur.: 9 to 11 p.m. Sat.: 9 to 11 p.m.

Shadows, 1838 Canal, 526-5866. This club, which doubles as an art gallery, occasionally has live music. Call for details.


Tassm Mahogany House, 611 Bourbon, 523-8199. Local music every day. National and international stars also frequently grace this historic French Quarter club. Traditional Overnight Journey through Saturday at 6 p.m. Local talent features include the Teddy Riley Jazz Band on Mondays, Wednesdays and Thursdays. The Decatur Street Jazz Band performs Tuesdays and Fridays. Luteck Kent and Trick Bag appear at midnight on Sat. and Sun. Also, see the concert listings in the front of this section for other Storby information.

West Germany's Dissidenten, recently #1 on Canadian rock charts, with sounds of France's Alocia. National and International stars as well.

UPTON

Harry's Bar: 728 Valence, corner of Camp, 895-6348. Some of the best free music in New Orleans, featuring local artists such as Charmaine Neville and J.D. and the Jammers. Be sure to check out more recent additions such as the Willie Gale Band, who play great blues. Music most nights until the wee hours.

Bert & Quinten's Happy Lounge, 8520 Greek, 866-0204. Weekend disco.

The Boss: 1035 Bourbon. This college hangout often has good bands on weekends. Dixie Rock, a local rock-oriented band, recently returned from a national tour. Call Saturday 866-0204.

Cafe Dell' Arte: 722 Dublin, 861-4227: Thurs.: Classical guitar by Patick Kobler at 8 p.m. Saturday: Brazilian Arandu Trio, 2 to 4:30 T.

Carrollton Station: 8140 Willow. Local Bands on a weekly basis. Call for information.

Glass House, 2519 Saratoga, 508-9279. Thursdays: Reborn play 11 p.m.

Jimmy's Music Club: 3000 Willow, 861-8200. Rock, new music and local bands are Jimmy's specialty, Thursday: 3:00 Wed. and Sat. 7:00 Thurs., Friday: 3:00 Wed. and Sat. 7:00 Thurs., Saturday: 3:00 Wed. and Sat. 7:00 Thurs.

Kelli's: 1511 Lyons. This small neighborhood bar...
bar often features live music. Cyril Neville's Uptown Allstars play here often. Pass by and enjoy. Located near Prytania, where Lyons splits.


Tipitina's, 100 N. Rampart. See calendar for complete schedule for this historic club. Tipitina's features classic local and national performers and acts of international fame. Monday 4: Joe King Carrasco. Friday 17: Lonnie Mack. Tuesday 20: Moe Banger and Skid Roper play with The Beatles and Dixie Rip Rock. Thursday 30: Athens Georgia. Inside Out. Athens bands the Squalls, Kidney Cats at Bar B.Q. Killers. Meet shows at 10 p.m.

Tyler's, 5224 Magazine. 523-4131. A historic store and music bar. Every Friday and Saturday, the James Rivers Movement at 10 p.m.

**LAKEFRONT**

The Bounty, 1836 West End Park, 246-9319. Sun., Wed., Thurs.: The Topcats play original pop and rock music.

**METAIRIE/ KENNER**

Bavarian Inn, 3941 Houtae Blvd. Sundays: authentic German music, 10-30 p.m.

Club Berlin, 3711 Hesmer, 454-5183. Live rock and pop music on weekends.

Cal Man Lounge, 7122 Muitste, 737-1284. Most weekends: The Oldies but Goodies Band.

Godfather's, 3020 N. Arnaud Road, 455-3322. Wed.: Sun.: The Kroons. Fri.: Crockin and Tomato.

Ochil pen's, 2712 N., Amott Road, 856-1101. Thurs.: Sun.: Crockin and Tomato.
A Gallery for Fine Photography, 5423 Magazine St., 504-805-3446. Thursdays, 10 a.m.-9 p.m. All month: 19th and 20th Century photography is exhibited in the morning while contemporary photography is displayed in the rear.


Academy Gallery, 5256 Magazine, 899-8111. All month: group show featuring Shirley Lemon, Anna Fisk, Stella Fawell, Ned Bodheimer, Donna Primino and Joyce Hogan.


Bergen Gallery, 703 Royal. All month: displays by gallery artists, including works by Erle Meil and Robert Monroe.


Cafe Brasil, 2108 Choir, 447-4398. Through Wed. 8: new works by Eduardo Mejia.

Carol Robinson Gallery, 4337 Magazine, 895-6151.

Davis Gallery, 3864 Magazine, 897-0780. Open Monday through Saturday, 10 a.m. to 5 p.m. All month: camoigns prestige hats. Also: gallery artists.

Dupliant Gallery, 816 Baronne, 504-1071. Summer hours are by appointment only. Gallery artists include Robert Reeder, Chris Barachow, Gregor Houmous, Tom Laddou, Tom Secrest, Ida Blatt Eiberson, Ulf Johannsen, Nancy Harris, Francis Pavy and Marilyn White.


Gallery Simone Stern, 518 Julia, 522-1118. Artists on display this summer include Emy Clarke, Patrick Cronan, Georgia Durbar, Doyle Bertjeiensen, Mark Groz, Anne Hornback, Richard Johnson, Harold Reddick, Arthur Silverman, John Scott, Herman Venckoten and Robert Warrack.

Gaspard Fonter Gallery, 831 St. Peter. Gallery artists on display this summer include Howard Finster, David Butler, Clementine Hunter, St. Gertrude Morgan, Walter Anderson and Pappy Kitchens.

Jackson Place, 1212 Royal. Saturday 11 and Sun. Noon-7. Weekend Art Show from noon to 7 p.m. Leather, make-up and body decorations by Jocelyn Burkill. Debra Cobl and other local talents will be displayed. Refreshments will be served all day.

L'Ame Gallery, 508 Pelican Avenue, Algiers Point, 931-7129. Artists on display this summer include Tony Green, Mary Lee Eggar, Dennis Pomini, Mario Manning, Vic Resheen, Keith Myers and Charles Pfister.

LSU Union Art Gallery, LSU Campus, Baton Rouge, 364-5177.

Louisiana State Museums: The Cabildo, Jackson Square. Louisiana History through art and artifacts. The Presbytere, Jackson Square. Open Wed. through Sun. Starring Louisiane: A romance of the real and the real. This exhibit of more than 700 interesting remnants of life in Louisiana includes scripts, photos, props and more. The Old U.S. Mint, 400 Esplanade. Exhibitions on Carnaval, jazz and the history of black workers show each weekend.

Luxelles, 604 Chartre. All month: food related art.


Physics Parks Studio, 2109 Uptown. All month: black and white line together in an exhibition titled "Lifecycles, in My Native City" by Paris.

New Orleans Museum of Art, City Park, 885-2351. The museum is free to the public on Thursdays. Summer exhibits include Jazz by Mattison and Emerging Weather's recent college. Summer art classes begin Monday 6. and NDMA will also feature children's stories each Thursday morning. Sunday 19 NDMA celebrates Degas Day with special films on impressionism and a special contest on Bayou St. John at 3 p.m. Spontin and jambalay will be served.


RPM Gallery, 2109 Decatur #8. 895-2458. By appointment only.

Shadows Gallery, 1308 Canal, 561-6665. Call for details about hours and shows.

Sill-Zinsell, 630 Baronne, 524-8483.

Title-Foley, 4111 Magazine, 897-3530. Artists on display this summer include Lynda Berg, Marvin Delabanc, Vernon Fisher, Linda Dale Gordon, Christi Young, Molly Monson, Gail Nathan, Gary Painter, Randall Schervy, Robert Schervy, Ken Keenly and Margaret Westman.

CINEMA


THEATRE


Kenner Community Theatre, Riverbottom at 4th and Minor, 485-7733. Weekends only. From Friday 17, South Pacific shows at this dinner theatre with evening performances and Sunday matinees.

Le Petit Theatre, 616 St. Peter. 522-9958. Wed. through Sun. 13. The U2, with shows at 8 p.m. Saturday and Sunday. Matinees at 2:30 p.m.

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for The Pleasant Sisters, Judith Wilson (five titles available), Cousin Joe (LP only), Allen Fontenot, Spencer Beloney and Johnny J. and the Hitmen. New Orleans Music, Cajun Music and Humor, that's our style and our product. Programmers and reviewers can help our company avoid a jazz funeral at an early age. Send request on your company stationery. For mail order sales, LPs and cassettes are $5, $3 foreign, surface shipping. Catalogue request welcome. The address for you to help us grow and make more great New Orleans Music is: Great Southern Records, c/o St. Expediting Distributing Co., P.O. Box 15397, Dept. W., New Orleans, LA 70118; (504) 482-2411, no collect calls. Visa, MasterCard and American Express accepted. Please include credit card #, expiration date and name and on card. Give phone # and specify billing address if different from shipping address.

NETWORKING INDEPENDENT MUSIC
Pollution Control looks at De It-Yourself music, college radio, home taping legislation, ASCAP/BMI, publications. Hundreds of contacts. Send two 22¢ stamps for a sample, or $5 for a one year subscription (6 issues). 1725 E. 115 St., Cleveland, OH 44106.

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Ray's Electronics
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542 Williams Blvd.,
Kennesaw, LA 70062

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TERRELL HOUSE
An Inn in the Historic Lower Garden District
Near Uptown nightclubs, restaurants, shops and galleries
Free Brochure
1441 Magazine Street
New Orleans, LA 70130
(504) 524-3202

BAND GUIDE
Listings with the band guide are 25¢ a word, 50¢ each bold word. Send money and listing to WL Band Guide, P.O. Box 15567, New Orleans, LA 70175.

VENUS AND THE IDIOTS
All original music, parties and music clubs. Bookings: RED (24 hrs.) 861-4722.


SINGER
needed for SERIOUS heavy metal band. Contact 803-7662.

THE SHEIKS
Michael, Nick, Marty or Rob, please contact your old friend Kenny. Call 1-800-367-8817 or 1-305-483-6267.

ENERGETIC FEMALE VOCALIST
Seeking R&B, jazzy gig. Twelve years experience, ready for serious work. 1-709-8984.

GUITARIST/SONGWRITER/BACK-UP SINGER
looking to form a new band, preferably power trio set up with lead singer, to play original music plus Sixties, R&B and power pop. If interested call Shawn Burns at 736-4325.

SAVANAH, TyROLEAN
Nood Clarinetist, Yodeller. For OCTOBERFEST gigs. Call G. Allen, 801-0500 or 891-0392.

THE BIG SALE — YAMAHA RX-11
DRUM MACHINE, JBL CABINET
SPEAKERS, SHOFOCO SPEAKER SYSTEMS, CERVIN VEGA (15'), BIAMP 1642
BOARD, YAMAHA DIGITAL DELAY, LUDWIG DRUMS, SHURE SM58
ROLAND XR1-30 DIGITAL DRUMS
DK-1 DBX 650-D GBAYT POKER SCAP
INVISIBLE KEYBOARD STAND, PEARL, VNR-PITCH SET AND MORE! 866-5592

IF YOU HAVE
compact discs you don't want, sell them to me, I pay $7 classical, $6 others, $12 doubles. Call Keith Todd, (504) 524-4550.

AKAI SR900 Dig. Smp., $2300; Yamaha RX17 Control, $285; Yamaha RX15 Drum Machine, $425; 2-T Invisible Stand, $350, Call Christopher at 822-6713, daytime.

MASSAGE
by Sparkman Wyatt at Loyola University Recreation Center. By appointment. 805-3157 or 943-1624

City Park Apartment
Safe area. 5 big rooms and bath, porch overlooking City Park on Orleans. Good landlord. No smokers. 5 parades start here. Off-street parking, w/d hookups. 13-foot ceilings, pest control, furnished kitchen. 486-4014, 482-6733 after 6. $425/month.

AIDS...
Get the facts!

Call the AIDS Information Center
522-AIDS
(NEW ORLEANS METRO AREA)

800-99-AIDS-9
(TOLL-FREE LOUISIANA STATEWIDE)
The Radiators "huddled" in the Dream Palace for three days recently (apparently with plenty of cheese, crackers and microwave popcorn to sustain their health) with Rodney Mills, who will produce the group's first album for Epic Records. Mills last worked with Cher's former husband. But the big Radiators news (or, rather - the "small" news) is that guitarist Camille Saulo and his wife Jan are proud parents of a baby son, named Morgan after either the English sports car or the American horse. Bored? Or bored? Why not apply for the Board of Directors of either the New Orleans Jazz and Heritage Festival or the Friends of WWOZ? Both boards are in the midst of changes of terms.

Spencer Bohren, who has been virtually everywhere else on the planet Earth, is in the midst of his first-ever tour of the West Coast. Come autumn, Spencer’s second LP will grace your favorite record retailer’s shelf.

On May 28 through 31, the second annual Jambalaya Jam Festival was staged on the banks of the Delaware River in Philadelphia. The event was produced by Quint Davis and featured the Neville’s, Dr. John, the Preservation Hall Jazz Band, “Gatemouth” Brown, the Dirty Dozen, BeauSolo and Rockin’ Dopsie. 60,000 fans attended the first Jambalaya Jam; this year’s attendance was down a bit, according to our correspondent David Keiser, because of "oppressive heat" (must’ve been in the 80’s!), competition from the hockey play-off games and some sold-out Genesis concerts. We like the definition of etouffee delivered by one of the Jam’s vendors: “It’s crawfish in gravy.”

Meanwhile, Wayne Toups and his ZydeCajun Band were down in Nicaragua on a four-week goodwill tour, jamming for the Sandinistas. A lovely time was had by all, especially fiddler Waylon Thibodeaux, who managed to mangle several languages when he declared: “Buenas noches! Laissez le bon temps rouler!”

Both the Louisiana Repertory Jazz Ensemble and the New Orleans Ragtime Orchestra have released new albums. The latter disc is available on GHB Records, owned by George H. Buck Jr., who has recently moved himself, his wife Nina and the entire company into a warehouse virtually everywhere else on the planet. They’ve been in the business of recording and producing bands since 1996.

Spence’s second LP will grace your favorite record retailer’s shelf. The Rounder Records release features both originals and traditional songs, incorporating many popular hits and tracks that made the band famous. The album is titled “Louisiana Connection,” and features hits like “Okeh” and “Beausoleil.”

The Rounder Records logo is a whimsical drawing of a Louisiana swamp, with cypress trees, alligators, and a friendly raccoon. The album cover features a painting of a Louisiana swamp, with cypress trees, alligators, and a friendly raccoon. The album cover features a painting of a Louisiana swamp, with cypress trees, alligators, and a friendly raccoon.
**JULY**

**Starting Times:**
- 9:30 - Mon. thru Thurs.
- 10:30 - Fri. and Sat.

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<td>PIANO NIGHT with JOE &quot;KING&quot; CLEARY</td>
<td>EXIT 209 &amp; TOP CATS</td>
<td>THE ELEMENTS</td>
<td>TAV FALCO &amp; THE PANTHER BURNS</td>
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<td>CHARMAINE NEVILLE &amp; REAL FEELINGS</td>
<td>MIGHTY SAM McCLAIN &amp; THE THUNDER BLUES REVUE featuring CRISTON CLEMENTS</td>
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**Happy hour:** 2pm-8pm, 50¢ drafts, $1 longnecks, $1.50 hiballs

Tip's is available for private parties

Happy hour every Friday

Free Crawfish — $1.00 Dixie Beer

For Bookings 891-8477 • Business 895-8477 • Concert Line 897-3943
The Cure

KISS ME KISS ME KISS ME

Saturday, July 25 • 8 pm
U.N.O. Lakefront Arena

Tickets available at all Ticketmaster Outlets, Maison Blanche, Warehouse Records & Tapes, Dooky Chase, Saenger Box Office, U.N.O. Box Office, Tulane University Box Office, Superdome Box Office and Sound Shop Records.

Charge by phone: METRO 888-8181 • In Louisiana 1-800-228-3944 Outside Louisiana 1-800-535-5151

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