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Wavelength (October 1987)

Connie Atkinson
University of New Orleans

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NEW ORLEANS MUSIC MAGAZINE

ISSUE 84

OCTOBER 1987

Wavelength



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"I'm not sure,
but I'm almost positive,
that all music
came from New Orleans."

—Ernie K-Doe, 1979

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Cover Illustration by Francie Rich

Publisher, Nauman S. Scott. **Editor,** Connie Zeanah Atkinson. **Associate Editor,** Gene Scaramuzzo. **Business Manager,** Laura Grunfeld. **Advertising,** Diana Nadas, Charles W. Howard, Dana Embree. **Art,** Mary Davis. **Contributors,** Steve Armbruster, Bob Cataliotti, Rick Coleman, John Desplas, Tom Dolan, Carol Gniady, Kathy Haar, Pat Jolly, James Lien, Bunny Matthews, Rick Olivier, Jason Patterson, Hammond Scott, Almost Slim, Bryan Wayson. **Typography,** Devlin/Wenger Associates.

Wavelength is published monthly in New Orleans. Telephone: (504) 895-2342. Mail subscriptions, address changes to Wavelength, P.O. Box 15667, New Orleans, LA 70175. Subscription rate \$12 per year (\$20 foreign surface). First class subscriptions \$28 per year (domestic and Canada). AO airmail rate at \$40 per year (overseas). The entire contents of Wavelength are copyrighted © 1987 Wavelength.

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Jazztown can be heard nationwide. Contact your local public radio station or write P.O. Box 30096, New Orleans, LA 70190.

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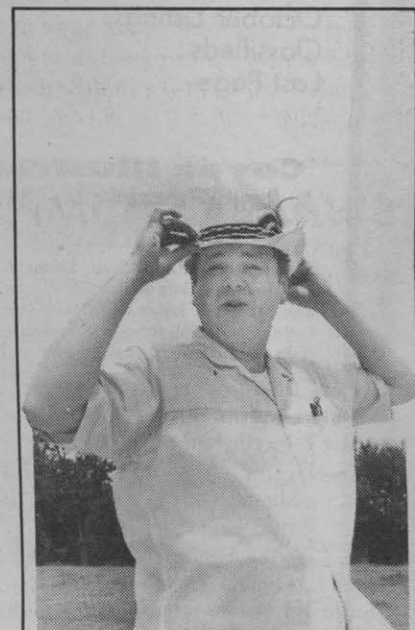
NEWS



Kershaw takes a refresher course: Doug Kershaw stopped in for lunch at Mulat's in Breaux Bridge recently and couldn't help but jump in for an impromptu Cajun jam session with Nous Autres — Randy Chamagne on mandolin and Keith Duputs on accordion. "I need to hang around here a little more," said the Louisiana Man. "It's inspiring."

'Louisiana Boys' Single Reissued In Time For Governor's Race

"Louisiana boys, they're raised on politics, down in the city and out in the stix. Louisiana boys want to go all the way — they want to be governor some day." Such is the message of perennial wisdom, the timeless commentary of LSU school of broadcast journalism sage and registered independent, Jules d'Hemecourt, in his 45 rpm single titled — you guessed it — "Louisiana Boys." And why is the state's aspiring gentry so obsessed with fulfilling the civic duty of Louisiana's highest office? "Because ya gotta realize what being governor means — ya got more power than most kings and queens. And should things get especially



Jules D'Hemecourt

hard, ya just call out the national guard..."

Probably anyone who has lived in this state for more than five minutes would feel the need to agree with d'Hemecourt's general drift. Centralized authority is part of the state's French legacy — in that country a rural village can't call the next town down the road without it being relayed through Paris. Here it's the money that gets relayed through Baton Rouge. And most things in Baton Rouge get relayed through the governor.

Actually the author of the song message is Dr. Errol Laborde, editor of the weekly newspaper *Gambit*, and UNO Ph.D. in political science. To further the song's broad-based appeal, a Cajun style version and a country version appear on flip sides of the disc. It's available from better record distributors everywhere.

—E.B.

—Eric Bookhardt

NOVAC Celebrates 15 Years

The New Orleans Video Access Center celebrates its fifteenth birthday at the second annual NOVAC Video Soiree on Saturday, October 24 from 8 to 12:30 that evening in the courtyard of the Federal Fiber Mills Building. Located at 1107 South Peters Street, the event will feature the music of Louisiana Purchase, the SongDogs and the Cajun band Filé.

NOVAC's long and honorable history began in 1972 when it was founded as a VISTA program to use video to address the problems of the low income community. Since then it has energetically expedited the process of making the medium of television more accessible to a variety of individuals and organizations in the community at large.

For instance, a lot of those public service announcements you see on the tube are either directly or indirectly the result of NOVAC. It

has also served as a sponsor for independent video production grants, and it continues to provide an advocacy role for community access to cable television, one of the roles for which it was originally created. And it provides hands-on training for video users through a series of classes and workshops.

Now that you are aware of the subtle but pervasive influence that NOVAC has had on your life, you should immediately begin planning to attend the Video Soiree on the 24th. Tickets are \$8 for members and \$10 for non-members, and the food and door prizes are free. Memberships will also be available at the door. Just remember, you will be supporting one of the oldest nonprofit video centers in the nation.

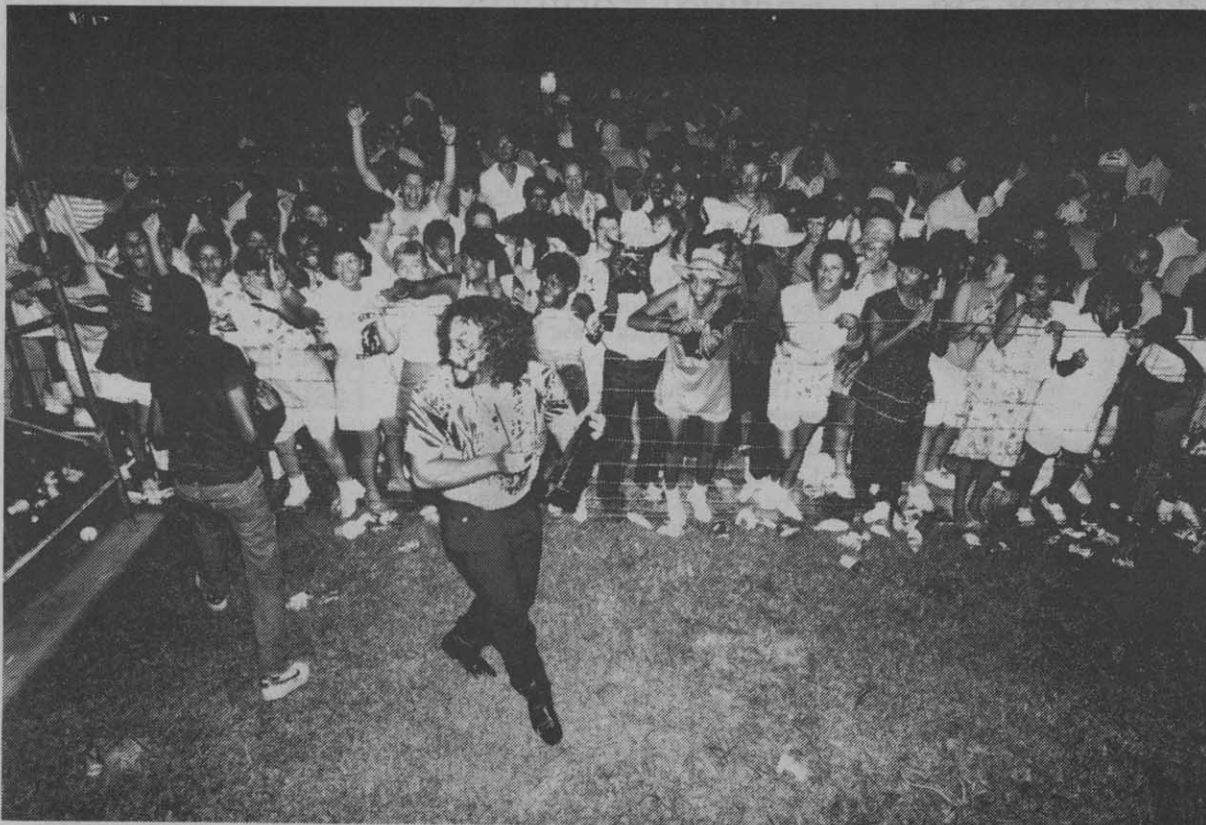
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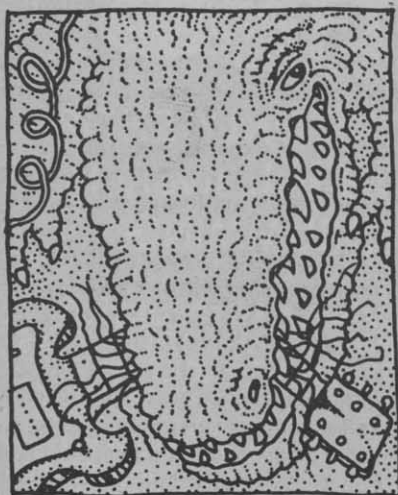


Zydeco fans from as far away as New York, Massachusetts and Canada joined thousands of Louisianians for the fifth annual Zydeco Festival in Plaisance, Louisiana, September 5. From noon to midnight, ten bands played to a jubilant crowd in the middle of the Southern Development Farm. Cold beer and a large variety of local food was available — including boudin, cracklin' and (yum!) fried pig tails. —Paula Burch

Paula Burch

SWAMP STOMP

Louisiana is a state swamped with festivals, staged in honor of creatures as noble as the Frog and virtuosos as sublime as *boudin*. The Audubon Zoo's Second Annual Louisiana Swamp Festival will be presented October 10 and 11 with authentic bayou sounds courtesy Bruce Daigrepoint's Cajun Band, La Touché, Sheryl Cormier and the All Ladies Cajun Band, the Bayou Ramblers, the Rogér Brothers, the Cajun Fiddler, Filé, Rocking Dopsie and Zachary Richard. Admission to the Louisiana Swamp Festival is free once you pay to get into the Zoo and the Frey hot dog people are offering \$1 discount coupons for children at your favorite supermarket. On October 11 at 5 p.m., the Fais Do Do will commence, headlined by the estimable Monsieur Richard.



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Sense of Place on the Natchez Trace

— Savants
Dissect the South



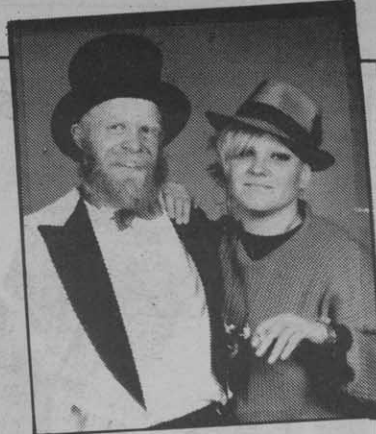
"The Eden of the Bozart" is the title of a special conference in Natchez, October 17-19, wherein musicians, architects, writers, artists and educators will attempt to dissect the mind and soul of the South to see what makes it tick. The sub-theme of the conference is "Sense of Place: Source of Inspiration," and it's all sponsored by the American Institute of Architects' Committee on Design. Mississippi native Hodding Carter, formerly of White House fame (where he served as President Jimmy Carter's press secretary), and currently a tv news commentator, will deliver the keynote address on October 17.

New Orleans' own Sam Wilson, an architect of considerable reknown, will be featured in Sunday's (Oct. 18) provocative program "Columns and Contradictions" wherein Southern architecture will be analyzed. That same evening Atlanta architect John Portman, the man who brought atrium consciousness to America with his famous Hyatt and other cavernous hotel de-

signs, will address the conference. Participants will also tour antebellum homes and historic buildings in Natchez and the surrounding area.

Writers Walker Percy and Shelby Foote, and artists Ida Kohlmeyer and Kee Francis will take part in a discussion with several prominent architects during the "Sense of Place" forum. The architecture schools of Tulane University and Mississippi State University have collaborated with the AIA Design Committee in planning this "unusual conference" in a setting of "Southern charm, white-columned mansions and dog trot houses, forgotten towns and elegant rooms, catfish and hush puppies, blues and gospel music, magnolias and honeysuckle, and the cool fall breezes of the Mississippi River," according to conference chairman E. Egan McNaughton, AIA, New Orleans.

For more information and reservations, contact Maurice Payne, AIA Services Center, (202) 626-7429.



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'Jazztown' Radio Series Hits National Airwaves

The *Louisiana Hayride* may have taken its last trip, but another Louisiana music show is revving up to spread the gospel of our local music.

Listeners from Anchorage to Miami and 130 other stations can tune in this fall to *Jazztown*, a 13-part series on public radio nationwide. These are live performances, digitally recorded in local venues, which according to producer Steve Pierce, is a great part of the series' appeal.

"We're opening with the Dirty Dozen Brass Band," he explains, "and while they've recorded in the studio and in Switzerland, you know a performance on their home turf [Cheron's Bar, in the Seventh Ward] is going to be special. There's an incredible rapport with the audience on that gig that you couldn't get outside New Orleans." Pierce adds that "this is the first time to my knowledge that a nationally broadcast series has featured live, locally-recorded New Orleans jazz."

Contemporary jazz is the basis of the series, though the trad scene

(Chester Zardis/Placide Adams) and the brass band tradition (the Young Tuxedo, Rebirth and Dirty Dozen Bands) will get airplay as well. Ellis Marsalis, host for the series, will be represented by his "Farewell to New Orleans" concert recorded at the Orpheum last year. Local saxophonists also fare well: Tony Dagradi, Earl Turbinton, Red Tyler, James Rivers, Fred Kemp and the New Orleans Saxophone Quartet are all featured. Rounding out the baker's dozen are clarinetist Alvin Batiste, guitarist Steve Masakowski, vocalist Germaine Bazzle and the Improvisational Arts Quintet.

For the out-of-state music lover who thinks of New Orleans only for its trad jazz and r&b, the series should be an eye-opener. Native enthusiasts will also have a chance to broaden their knowledge of local music. WWNO will carry the series beginning with the Dirty Dozen on Friday, October 2 at 10:30 p.m.; WWOZ will also run the series starting sometime in October.

—Tom McDermott

Festival Features Louisiana Folklife

Louisiana's critics, internal and external, are fond of calling this place a "Banana Republic," and exhorting us all to be more like *Americans* — you know, those people in Iowa and Connecticut. But is that really a good idea? When was the last time a food or music craze came out of any of those all-American places anyway?

This state has pretty much its own way of doing just about anything or everything, and the Louisiana way is most always going to be highly colorful — and a good time, yeah! Just name it, and Louisiana has its own way of doing it, and then several variations to boot.

These features of our state's lifestyle will be celebrated on the grounds of the Old State Capitol in downtown Baton Rouge, on Saturday and Sunday, October 10 and 11 — beginning at 11 a.m. Saturday morning. Best of all, the show is free, courtesy of the Louisiana Folklife Program of the Department of Culture, Recreation and Tourism.

And of course there will be music — one of the six shows or demonstrations that will be going on at the same time. One of the other five stages will be a potpourri of the state's other homespun charms, reflecting the native lifestyles and crafts found in these parts.

Louisiana food preparation will be featured at a demonstration kitchen, including Creole, Cajun and all the other ethnic specialties. There will be a boat-building demonstration and displays of the various products of the boat builders craft. Storytellers will weave their spell at the Narrative and Raconteur stage, just as they did before the days of the VCR and MTV. Other crafts including weaving, quilting and furniture making will be featured.

And what would any celebration of Louisiana culture be without a Ritual Stage? Here may be found visual and performance arts of Mar-

di Gras Indians, All Saints Day grave decorating demonstrations, Cajun and children's folk rituals, and so forth.

The Louisiana Folklife Festival offers a sampling of the ordinary pleasures of this extraordinary place. For further information contact Ben Sandmel in Baton Rouge at (504) 925-3930.

—Eric Bookhardt

Louisiana Folklife Festival

Old State Capitol Grounds
Baton Rouge

Friday, Oct. 9

Kickoff press party with Beausoleil

Saturday, Oct. 10

Big Stage

- noon The Chosen Few Brass band
- 1 p.m. The Hayride Band from Shreveport (former members of La. Hayride)
- 2 p.m. Hackberry Ramblers
- 3 p.m. Rip and the Dreamers (funky blues band from Tallulah)
- 4 p.m. Sady Courville & Dennis McGee
- 5 p.m. Kat and the Kittens (R&B)
- 6 p.m. Ruben (Mr. Salsa) Gonzales

Small Stage

- 1 p.m. Thuy Huynh (Vietnamese woman playing 16-string acoustic instrument, the dong tranh)
- 2 p.m. Terence Simien
- 3 p.m. Hayride Band again
- 4 p.m. Louis Dunn and Donald Tibbs (rural blues guitar from Lincoln Parish)
- 5 p.m. Hackberry Ramblers

Sunday, Oct. 11

Big Stage

- noon Birdwell Brothers (white gospel)
- 1 p.m. Inez Catalon (Creole ballad singer)
- 2 p.m. Zion Travelers (acapella gospel)
- 3 p.m. Willis Prudhomme (zydeco)
- 4 p.m. Tensas Boys (old time country)
- 5 p.m. Dewey Balfa
- 6 p.m. Rafal Neal

Small Stage

- 1 p.m. Rev. Charley Jackson (guitar playing preacher)
- 2 p.m. Tensas Boys
- 3 p.m. Silas Hogan/Arthur Guitar Kelley
- 4 p.m. Inez Catalon
- 5 p.m. Zion Travelers

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Stride Pianist Dick Wellstood Dies in California

Jazz pianist Dick Wellstood died in late July from a heart attack while gigging in California. He was 59. Wellstood was the world's foremost practitioner of stride piano, an idiom popularized in the Twenties by James P. Johnson and Fats Waller. He was also an outstanding

mainstream and blues player.

Born in Connecticut, Wellstood began his career in New York in the late Forties, and soon became a protege and favorite pianist of New Orleansian Sidney Bechet. He spent most of his career in Manhattan and toured Europe in the later years; he took a brief sabbatical in the mid-Eighties to practice law. In 1985 he played a solo set at the Jazz and Heritage Festival to great acclaim.

—Andy Ridley

LETTERS

To the Editor:

I wish to thank my friend R. G. Markl for his help in compiling the list of Cajun dance halls.

His contribution helped make the guide an invaluable aid to outsiders of Acadiana.

Randy Speyer

To the Editor:

Michael Corcoran's article in September's *Wavelength* made some valid points regarding Bruce Willis' sincerity and talent, or lack thereof. However, I was so infuriated by the libelous remarks he needlessly made towards secretaries that I lost all regard for him and his article. Broad, false generalizations such as "[Bruce Willis' music is] aimed at secretarial

pools that are glad to finally be able to spend their money on something other than male strip shows..." are rampant throughout his article and clearly illustrate his ignorance as a human being, let alone as a writer.

Furthermore, I'm very disappointed that *Wavelength* would espouse such a pompous attitude, however, indirectly, by publishing Corcoran's article. Editors, please wake up!

Patty Sebreny
(An angry legal secretary in New Orleans with no appreciation for Bruce Willis)
New Orleans, LA

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TUESDAY: Allen Fontenot and the Country Cajuns
WEDNESDAY: Val Barbara Band
THURSDAY: Batiste Brothers Band
FRIDAY: Amasa Miller and His Women
featuring the Pfister Sisters, Charmaine Neville and Leigh Harris

SECOND WEEK: OCTOBER 12-16/LAFAYETTE SQUARE/11:30 A.M. to 1:00 P.M.

MONDAY: **MIXED BAG WEEK**
TUESDAY: Kumbuka African Drum and Dance Collective
WEDNESDAY: Poetry Readings/featuring Ahmos Zu Bolton, Labertha McCormick, Lee Grue and Michael Swindle
THURSDAY: Comedy Day/featuring Lois Simbach and the Punchline Comedians
FRIDAY: The Zion Harmonizers
Delta Festival Ballet

THIRD WEEK: OCTOBER 19-23/VARIOUS LOCATIONS/11:30 A.M. to 1:00 P.M.

MONDAY: N.O. All Stars/featuring Ronald Jones
TUESDAY: (1515 Poydras Building, across from the Superdome)
WEDNESDAY: Banu Gibson Hot Jazz Orchestra
(at the river end of Lafayette Mall by Ernst Cafe)
Joel Simpson Quartet
(Pan American Building)



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FRIDAY: Pilot
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FOURTH WEEK: OCTOBER 26-30/LAFAYETTE SQUARE/11:30 A.M. to 1:00 P.M.

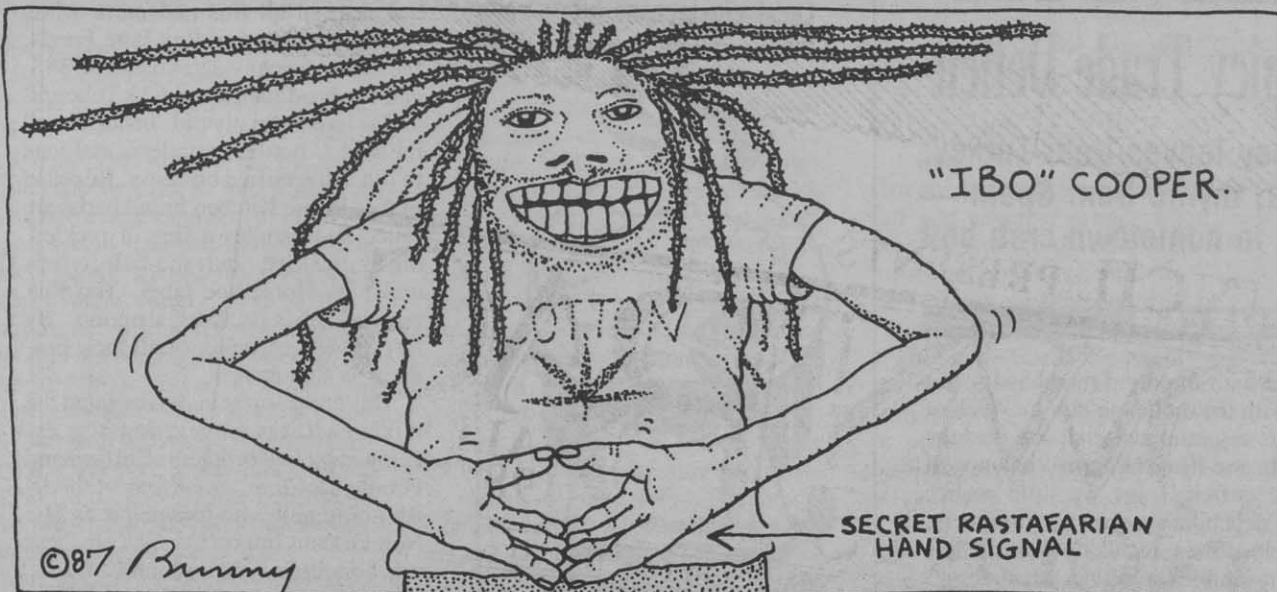
MONDAY: Trinity Reggae Band
TUESDAY: Bad Oyster Band
WEDNESDAY: Reggie Houston Quartet
THURSDAY: Bruce Daigrepoint Cajun Band
FRIDAY: Walter "Wolfman" Washington

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Firsthand Third World

Third World looks back eleven years to the time they brought reggae to New Orleans.

To the best of my recollection, the first time a live Jamaican reggae band was heard in New Orleans was in 1976 when Third World arrived Uptown for a free afternoon recital outside the Mushroom record store, amidst Tulane's Fraternity Row. A few months before, because of a major traffic jam on Airline Highway (these were pre-I-10 days), virtually no one heard the first Jamaican reggae band to play in the state of Louisiana — Toots and the Maytals opening for the Who at LSU.

By the time of Third World's second visit to New Orleans — later the same year, I believe — I met the band at the airport, driving them around the city and cautioning them about lighting spliffs in the bright glare of Jefferson Parish daylight, where we had gone in search of a health food restaurant frequented by Stevie Wonder. The band wanted to stage a free concert at a black university so arrangements were made for a noontime performance in SUNO's cafeteria.

Michael "Ibo" Cooper, Third World's keyboardist, laughs when he recalls the SUNO students' reaction to reggae: "They just sat there. It was like, 'Okay, what's happening up there?'"

"You can image — we have watched the thing grow. We have watched attitudes change. There were times when it was like, 'Hey! What's that *strange* music from the islands?'"

In New Orleans for a September concert at Municipal Auditorium, Ibo confessed that one could no longer accurately predict what sort of audience Third World attracted: "This tour is very strange. Up until last year, we were getting a majority black audience or maybe 50/50

black and white. But this year, it's a majority white audience. We just played in New York for an audience of 10,000.

Back home in Jamaica, it's strictly "dancehall" time, according to Ibo: "What's happened with reggae now is that the deejay is the raging thing. This music has always been played in a phenomenon we call 'dancehall.' Now dancehall in

In 1927, Marcus Garvey was deported from the docks of New Orleans back to his native Jamaica. In 1987, the island nation celebrates the centennial of this national hero's birth.

Jamaica is a little bit different than dancehall all over the world. Dancehall in Jamaica means wherever the people gather. For years, the birth of the music began with the sound systems — what they call discos over here: these big hypo sets that these guys put on. They've been playing this music almost as it comes out — can't wait for the radio, y'know?

"Well, that scene is very strong again. So you have people who have studios and the studio owners own their own sound systems and they give dances almost every night. The real people — people who can't afford radios and TVs — go there every night.

"One of the phenomena from the dancehall is the deejay. He started out being the man operating the sound system, playing the records and in between each platter, he'll have his little rap. But then what started to happen was that — over the years — they would play what you call the 'dub' or rhythm track

and start doing a rap thing. That is really big now because that has emerged into a *style*." (A style, of course, adapted by various American imitators titled with secret initials and transitive verbs.)

In the Jamaican realm, where live bands are, in Ibo's polite terminology, "not as prominent as they used to be," how has Third World survived for 14 years?

"Big question!" Ibo declares. "It's one of those invisible things, y'know? Everybody really loves playing in the band. We've been friends before Third World. We've been musical companions for a long time. We have respect for each other. We're like brothers, like a team."

In 1927, Marcus Garvey was deported from the docks of New Orleans back to his native Jamaica. In 1987, the island nation celebrates the centennial of this National Hero's birth.

"It's a very special event for Jamaican people," Ibo says. "We have done an album called *Man of Nobility* — Third World, Black Uhuru, Half Pint, Big Youth, Muta-baruka, Carlene Davis and a whole bunch of radio personalities singing and doing poetry."

On the domestic front, there's a new Third World Album entitled *Hold On To Love*, with five tracks self-produced by the band and five cuts created under the direction of the veteran partnership of Gamble and Huff.

In his spare time, Ibo says, "I play jazz. When I say jazz, not just swing and be-bop and all that stuff, but *experimental* music. Sometimes reggae but real stretched-out. We've been doing a lot of that — me and Willie [Stewart, Third World's drummer] teaming up with the bass player from Sagittarius, Derrick Barnett. Sagittarius is the backing band that plays behind Yellowman when he goes on tour. He's a phenomenal bass player, one of the best bass players not only in Jamaica, but the world. The bass player's awesome — believe it!"

—Bunny Matthews



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CHOMP REPORT

Spicy Trade Deficit

Peppers from Pakistan, bay leaves from Turkey, dill seed from India, thyme from Spain — all ingredients in hometown crab boil

BY STEVE ARMBRUSTER

Remember the big dock strike of 1962-69? All U.S. ports on the Atlantic and Gulf coasts were shut down. New Orleans figured big-time in the action because it was ranked right behind New York as a major terminal. Economic indicators were studied, and people said the strike was a serious problem. But because this was New Orleans, there was an extra special concern: how to get our Mardi Gras beads. They were being held hostage onboard foreign freighters and no Carnival krewe could get at them. Anyone who was here at the time will recall the widespread community panic. No beads! There was talk that some parades would be cancelled because their riders would have nothing to throw. It was a crisis. Luckily, the longshoremen and the shippers came to an agreement, and the city threw its big party in the streets as usual.

Since then the boats have continued to come and go. Stores and shops are

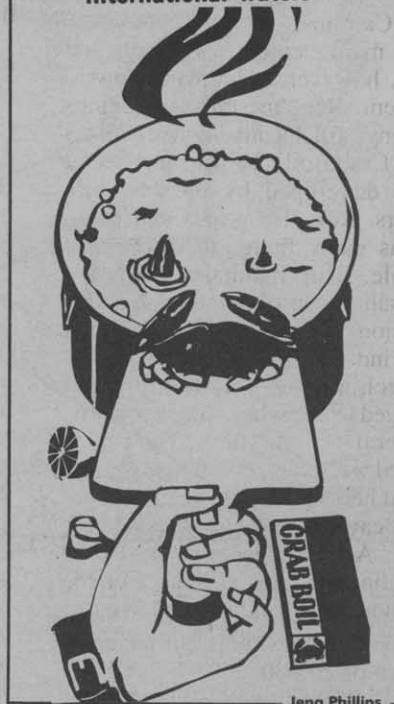
filled with imported merchandise for all with the money to buy it. Much of this is essential material. We read the labels and hear the term "balance of trade deficit," yet we little realize how dependent we are on foreigners. Rarely do we recall how much this city resembles an island. Many things we associate with unique local customs actually have outside origins. The "island" of New Orleans may be a well-connected one, but we only notice this fact when the connections break down.

Consider, for example, another dock strike. The last time we had a major stoppage it threatened Mardi Gras. Next time, we could run out of "Crab Boil."

We take great pride in our cuisine, but, when it comes to seasonings, we are not in control of our own destiny. Dock strikes are but one worry. We must also contend with drought, civil wars, and nuclear disasters.

What is this guy talking about?

Local crustaceans hit "international waters"



You're probably asking that question about now. To put it simply, I am explaining the fact that "Crab Boil" is like the United Nations in a box. Of all its herbs and spices, not one is grown in the United States, much less in Louisiana. If you set out to gather the ingredients yourself, the quest would take you around the world and to every continent except Australia.

I learned all this and more while touring the home of Rex Pure Foods, Inc. The company dates back to 1888, and the headquarters at 633 Tchoupitoulas looks equally old. Inside are all the sacks, bottles, grinders, and vats to run a diversified business. Rex also makes White Kitchen brand barbecue sauce and handles a line of pickles, olives, sauces, and sno-ball syrups under its Horseshoe label. The Rex crown logo is on the seasonings. By far, the biggest seller of all their products is "Crab Boil."

This company actually invented the mixture. It was a marketing idea developed by two brothers, Clifford and Fernon McClure, grandsons of the Irish immigrant who founded it as The New Orleans Import Co. The business was bought in 1968 by John C. Clark. It was he who changed its name to "Rex." He also branched out into the sauces, pickles, and sweet syrups to minimize the seasonal nature of his sales. But "Crab Boil" was always his big ticket item, still is. It starts with crawfish in March and tapers off in September with crabs and shrimp. In between there is a feeding frenzy.

Clark managed to keep Rex at the forefront of "boilology." When some customers were complaining about those tiny seed-balls that get all over the seafood when you used this mixture, he started experimenting with the immersible pouch. Now most people have come to prefer these perforated bags that let the flavor out but

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keep the looseness in. Clark also took a page out of the founder's book; he likewise brought his family into the business.

Byron Clark greeted me the day I visited the Rex plant. We walked in alongside a new shipment of dried red peppers, still wrapped in their burlap sacks, newly arrived from Pakistan. Our cayenne supply used to come from the fields around Breau Bridge, but high labor costs for picking the domestic pods forced merchants to shop elsewhere. This also explains why we get our bay leaves from Turkey, our dill seed from India, and our thyme from Spain. These herbs grow here very well, but it would cost a handsome fee to gather them.

Other seasonings simply need other climates. For this reason, we go to Mexico or Guatemala for allspice and cloves, to Brazil for black pepper, and to Morocco for coriander seeds. This bit of globehopping fills the shopping list for crab boil, but there are many other local favorites which also carry passports. Oregano, basil, nutmeg, and anise, just to name a few, would all speak in different tongues if they had voices to talk.

World News Tonight has added meaning when you know your bay leaves had to be checked with geiger counters after Chernobyl or when you consider how the civil war in Sri Lanka could drive up the price of cinnamon for your coffee cake. At least you can breathe easy about the file for

your gumbo. It only has to come from South Carolina.

The main element with herbs and spices, however, is knowing how to use them. Rex, the only seasonings company still locally owned, mixes their "Crab Boil" by the same secret recipe developed by the McClure brothers. Rex also grinds and packages as many things themselves as possible. This maintains freshness and quality control. Cinnamon is one exception. It tends to explode when you grind it.

Watching the boil mixture get packaged is like witnessing a scientific operation on Mars. The air is charged with the acrid scents of peppers and herbs. The light seems reddened by cayenne particles suspended in the air. A metal hopper comes out of the ceiling. The mix is blended on the third floor and then funnels down to a conveyor belt one story below. There it is intercepted by a team of women wearing surgical masks and smocks. They bag it and box it and send it on its way. Sometimes they look up to acknowledge visitors. Clark sometimes escorts small groups of interested tourists through the Rex plant, on what is called "the spice of life tour." It seems the Cajun craze has sent the curious food-lovers looking for behind-the-scenes flavor secrets.

Byron confirmed that this has also helped boost sales in distant New England, California, and other unusual territories. This is slightly ironic

since Cajuns do not even use "Crab Boil."

Cajuns Don't Use It

"Crab Boil" is a distinct New Orleans preference. Cajuns use only salt and cayenne pepper when they boil. Period. No sliced lemon, celery tops, garlic pods, and no "Crab Boil." Just cayenne and salt.


Cajuns, in fact, rarely use any herbs at all. Go to Acadiana and ask what is in someone's gumbo, etouffee, or stuffed pork chop. You will hear little or no mention of bay leaf, thyme, basil, sage, or oregano. Yet, these are all standards in New Orleans cooking.

Study some cookbooks that got their recipes from Cajun people's private kitchens. When I noticed the absence of all those herbs I wondered if it was a misprint. It was not.

As one accomplished Cajun food wizard exclaimed it to me, ".*#?% herbs!"

He went on to explain that Cajuns season their foods with "a lot of onion, a good bit of bell peppers, a little celery, sometimes some garlic, parsley and green onions sometimes, black pepper and cayenne almost always. Herbs? They just change the flavor too much."

Nobody complains that either style lacks flavor. It depends on personal taste. If you like spices, use them. If the boat stops bringing herbs, switch to Cajun-style. No problem. If it tastes good, eat it.



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Where Y'at, Cher!

Suppose the *Big Easy* were set in the Bronx and the lieutenant had a Boston accent...

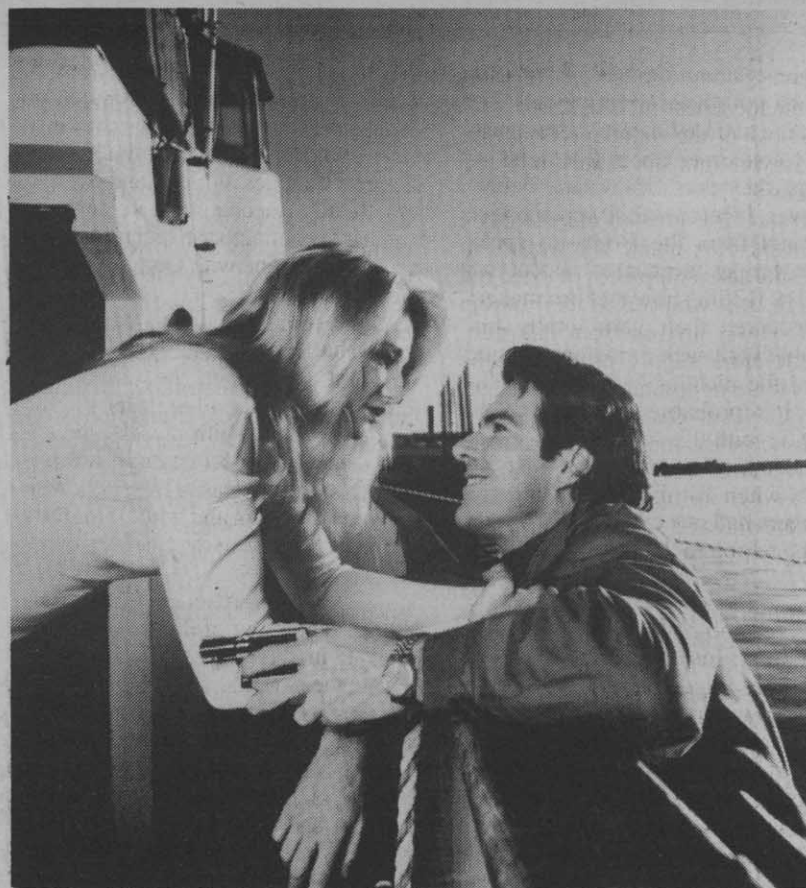
BY JOHN DESPLAS

After sitting on the shelf for nearly two years, *The Big Easy* opened to an enthusiastic reception from both the critics and the public. Or, if you will, from those who don't pay and those who do. This no-big-deal thriller began life as a routine cop picture in a Chicago setting with the title *Nothing But the Truth*, a generic title if there ever was one. Jim McBride, a director who garnered a reputation among film buffs for his independent feature *David Holzman's Diary*, a quintessential Sixties "underground movie," or so I'm told — it's not easily seen — signed on as director with the proviso that the locale be shifted to New Orleans.

On the basis of his previous Hollywood feature, the re-make of *Breathless* with Richard Gere, and now, *The Big Easy*, I would say that McBride likes to bring his background into the foreground. *Breathless* is not simply set in L.A., it's partly what the film is all about. At least that appears to be

McBride's intention. What made it to the screen was akin to a hipster's guide to the "real" L.A. that the tourists bypass. The viewer frequently found his attention wandering from Mr. Gere's jive-talkin' to the startling murals that he was scampering past. L.A. began to distract from the melodrama as its urban landscape competed for attention. In short, McBride made L.A. a character in the film but he didn't fully integrate that character into the narrative. L.A. became a scene-stealer.

In *The Big Easy* — an appellation that has always struck me as outsider's slang for New Orleans more than a native's term of endearment, but I could be wrong — McBride is once again intent upon integrating the milieu into the proceedings, rather than as window-dressing. In New Orleans, we're told, corruption is a local custom, no-big-thing. Payoffs are a courtesy, a form of lagniappe. McBride obviously feels that this



Dennis Quaid stars in the linguistic twister *The Big Easy* with Ellen Barkin as Anne Osborne of Harry Connick's office.

story could only be told in New Orleans because it's how we do business down here. Certainly, you have no trouble making the case for such a proposition, mais non?

Whether you accept this as gospel

or not, McBride once again makes the city a character. Only this New Orleans is almost as mythical as the standard Hollywood version. Right off, there's the question of second generation police lieutenant Remy

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McSwain (Dennis Quaid) talking as if he'd just got off the shrimp boats. No one in the national media seems particularly concerned about this point — perhaps they don't know any better. However, I feel sure that were a police lieutenant from the Bronx to speak with a proper Bostonian accent we would be reading how the film makers had rendered their yarn totally implausible with such a cavalier attitude toward the niceties of locale and dialect. It's probably unfair to credit McBride with this *faux pas* since Cajun was a media event during the fall of '85 when filming began and the producers had one eye on what would lure the nation to the box office. Still, McBride avoided the usual tour of the city — Jackson Square, Dixieland music, voodoo dolls, smoky gay bars, streetcars. Instead, McBride goes where the locals go — Tipitina's (actually what was once Rosy's), Tchoupitoulas Street, jogging along Bayou St. John. At least, that's where the hip locals go.

Everything I read says that Dennis Quaid is now a sex symbol and a movie star thanks to his *Big Easy* performance. Quaid does make goofy likable and sexy but he still seems like an overgrown kid. On a recent *Today* show he admitted that his accent was concocted for the movie and that he knew the difference between a so-called Y'at manner of expression and a genuine Cajun dialect and proceeded to demonstrate that indeed he

did. His co-star, Ellen Barkin, hasn't received quite the same amount of lavish praise but the film has certainly raised her asking price. I thought her frequent changes of mood and expression totally mechanical, unconvincing displays of actorish technique, but her big sex scene with Quaid did have erotic charge.

If you found the details of the plot somewhat intractable, you should. The first murder on the screen was actually the second murder in the shooting script. With most of the action taking place off camera, it's frequently confusing as to precisely who did what to whom and why. A slightly different version is being distributed outside the States, a European version, if you will. After Quaid and Barkin are fished out of the drink, Quaid ends up in the hospital. Barkin visits him at the hospital and his derriere is hanging out of his dressing gown, echoing similar scenes from the film. He informs her that he's quitting the police force because he's a bad cop only to be reassured by Barkin that basically he really is a good cop, never mind Chef Paul picking up the tab at Tipitina's. And then we see them dancing in their wedding finery behind the credits.

The Big Easy has been doing quite respectable box office business throughout the country. Who knows, we might yet see the further adventures of Remy McSwain in *The Big Cher*.

The Big Easy Original Soundtrack Antilles AN7087

On the front sleeve of *The Big Easy* soundtrack is a lurid painting by pop artist Guy Peellaert (*Rock and Roll Dreams*) featuring a couple locked in passionate embrace — The Big Squeeze — while through an open window there's a glimpse of the fuzz checkin' out another street corner slaying. On the flip side is a swatch of a Louisiana highway map that runs from New Orleans through the southern part of the state up to the Texas border. Inside is the soundtrack or, more accurately, ten cuts from locally-grown talent that is generously interspersed throughout the film and that gives *The Big Easy* much of its distinctive flavor. Rather than another recording of incidental music taken off the soundtrack, this collection is an excellent sampler of Louisiana musical styles for those who have yet to receive the word.

The filmmakers may have created a New Orleans that doesn't exist outside of Hollywood's feeble imagination but they did so with authentic elements culled from throughout the state. Especially for the soundtrack. It offers a taste of just about everything:



Cajun, New Orleans R&B, gospel, Zydeco, Mardi Gras Indians. Some of the performances have now reached "classic" status, e.g. Professor Longhair pounding the ivories on "Tipitina," Aaron Neville warbling plaintively to "Tell It Like It Is." Even when the performances are not legendary, the material frequently is, to wit, Zachary Richard's sensuously laidback version of "Colinda," a Cajun chestnut, or the Dixie Kups' latest rendition of "Iko Iko." Purists might quibble with the inclusion of Dennis Quaid's "Closer To You," but he is the star after all and it's pleasant enough.

For "the locals," such an album might be redundant. For those just getting their feet wet in the swamps of Louisiana, here is a soundtrack that is an excellent introduction, if not to *The Big Easy*, then to the diverse music of The Big Pelican.

—J.D.

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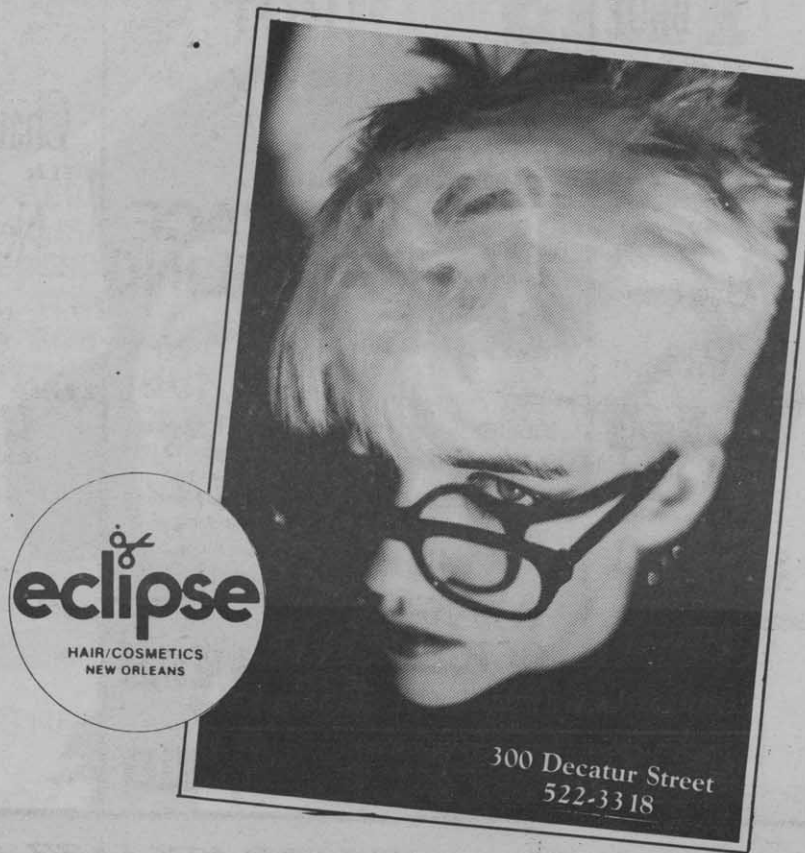
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Michael Jackson — A Horror Film?

Michaelmania lingers. On August 31, millions of fans — or *Thriller*-seekers — tuned in the CBS world premiere of *BAD*, the 16-minute video that is also the title cut off the new Michael Jackson album. A much smaller, if no less rabid, contingent queued their VCRs, not to capture Michael's latest moves, to be diligently studied and slavishly imitated, but to record the movements of director Martin Scorsese who is as graceful with a camera as his subject is on his feet. Discounting the side effects of unrealistically-hyped expectations, *BAD* is mediocre Jackson and indifferent Scorsese.

With its suggestions of the Edmund Perry tragedy — Perry was a black youth from Harlem who attended on scholarship Philips Exeter, an exclusive New England prep school, and who was shot and killed in an alleged mugging incident a few days before his entrance into Stanford University — *BAD* opens with a black-and-white montage of Michael bidding goodbye to his prep school buddies, riding the subway to his Harlem home, and encountering the street toughs of his old neighborhood.

Scorsese presents this establishing material efficiently, almost perfunctorily, but then he may have realized that we would be too busy indulging our ghoulish curiosity at what a

gargoyle Michael Jackson has been determinedly transforming himself into over the intervening five years. A friend gasped at the first close-up of Michael's redesigned and resculptured face and exclaimed, "Is this a horror film, a re-make of *The Elephant Man*?" Juxtaposed against the footage that CBS ran as filler for the half-hour time slot clips of Michael as the spunky lead singer of the Jackson Five and the gawky adolescent of his early solo career —



Michael does look as if he were today suffering from some grotesquely disfiguring affliction. After the early shock has worn off, Scorsese sets the stage for the music portion of the video: the neighborhood toughs taunt Michael about "forgetting where you come from" and then become quite sullen when Michael smiles indulgently and informs them that the term is "tortoise-shell," not "turtle-shell."

shell.) Agitated by this controversy over consumer taxonomy, the guys decide that Michael is no longer "bad" — can you blame them? — and challenge him to redeem himself by intimidating an unsuspecting subway rider into parting with a quarter. At the crucial moment, Michael recoils and refuses. Suddenly, Scorsese switched from grainy b&w to color (though it's really b&w in color) and Michael doffs his hand-me-down parka for a "daring" leather-and-chains getup and, hands on hips, defiantly proclaims "I'm Bad." This is what we tuned in for, right? Instead of all-singing, all-dancing, it's all-shouting, all-leaping, and it's all pretty much a crib from *West Side Story*. Or a pastiche, if you prefer to be kind.

What's happened to Scorsese? In last year's *The Color of Money*, he demonstrated that he remained master of technique, but the thrill was gone. It was moviemaking by the numbers. When Michael Jackson does a gospel turn near the end of *BAD*, your attention returns from wandering around the edges of the frame by sheer dint of Jackson's personality. At least for thirty seconds, Michael grabs you. Scorsese never manages to do the same for the video. When the color fades to black-and-white and the last image is a freeze-frame of a doleful-looking Michael Jackson, you realize that the video, if not the song, has been mis-titled. It shouldn't be *BAD*, but *GLUM*. ●

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The Ultimate Oldies Collection

Surprise! It's Time-Life Music's *Rock 'n' Roll Era*, the most comprehensive collection of rock 'n' roll hits ever issued.

BY MACON FRY

As a generation of baby-boomers (aging rock 'n' rollers) treads reluctantly into middle-age there has been a proliferation of vintage rock 'n' roll in movie sound tracks and T.V. ads. If the recent chart success of *La Bamba*, *Twist and Shout* and *Stand By Me* is any indication, not only are the baby-boomers refusing to hang up their rock 'n' roll shoes, but there is a whole new audience of youngsters hearing and buying these venerable classics for the first time.

Time-Life Records has responded to this rock 'n' roll renaissance with the most comprehensive collection of rock 'n' roll hits ever issued. *The Rock and Roll Era* offers, in twenty-seven two L.P. box sets (nearly 600 titles) the greatest rock 'n' roll hits from 1954-1964. Twenty of the packages are devoted to a year by year presentation of hits, six are devoted to individual artists (Beach Boys, two Elvis, Everly Brothers, Supremes and Four Seasons) and one package con-

tains hits by teen idols.

Unlike many oldies series that have leased primarily the hits of a few major labels, *The Rock and Roll Era* also presents historic performances on pioneering R&B labels like Specialty, Federal and Atlantic, and one shot hits on tiny labels like "Endless Sleep" (Demon), "I Know" (A.F.O.) and "Party Lights" (Chancellor). There are few novelty tracks and the mushy sound of teen idols are relegated to a separate box. In fact, if there is any bias in this series it's a welcome lean toward the more raucous R&B artists. While all the tracks are hits, a clear effort has been made to consider the importance of individual performance as well as chart positions. For instance in the 1954-55 *Rock and Roll Era* hit versions of "Sincerely" and "Goodnight Sweetheart, Goodnight" by the McGuire Sisters are tastefully bypassed for the original versions by The Moonglows and The Spaniels.

One happy result of *The Rock and*



Roll Era bias towards the more raucous sounds is the inclusion of over 40 titles by New Orleans and South Louisiana artists including "I Hear You Knocking" (Smiley Lewis), "This Should Go On Forever" (Rod Bernard) and "There is Something On Your Mind" Parts I & II (Bobby Marchan). Fats Domino is heard on an incredible 12 tracks and featured on the cover of the 1960 box hammering the ivories in the middle of Bourbon Street.

The Rock and Roll Era is most clearly set apart from the thousands of "nostalgia" packages that have preceded it by its excellent sound and careful annotation. Just compare the sound on *The Everly Brothers* Time-Life LPs and cassettes to recent reissues on Ace and Rhino. The only time rock 'n' roll sounded this sweet must have been when that first 45 RPM of

"All I Have To Do Is Dream" dropped onto a phonograph back in 1958. Each box of LPs and compact disc is accompanied by a great photo sheet and text that not only covers discographical facts and musical trends but gives life to the music that was the voice of a generation. From the birth of sound, the advent of Elvis, early soul, instrumentals, girl groups, and dance crazes, the breath of rock 'n' roll rolls hot out of this series.

At a time when most reissues are focusing on a particular sound or the obscurities of a particular label or artist, *The Rock and Roll Era* steps back and puts the best rock 'n' roll of each year into a meaningful context. It's refreshing to hear the rollicking New Orleans hit "I Like It Like That" beside "Runaway" and "Daddy's Home" (all on the 1961 collection) rather than bound in a package of Mini/Instant label material. By presenting rock 'n' roll in all its diversity, Time-Life offers both a vital musical portrait of each year and the ultimate oldies collection.

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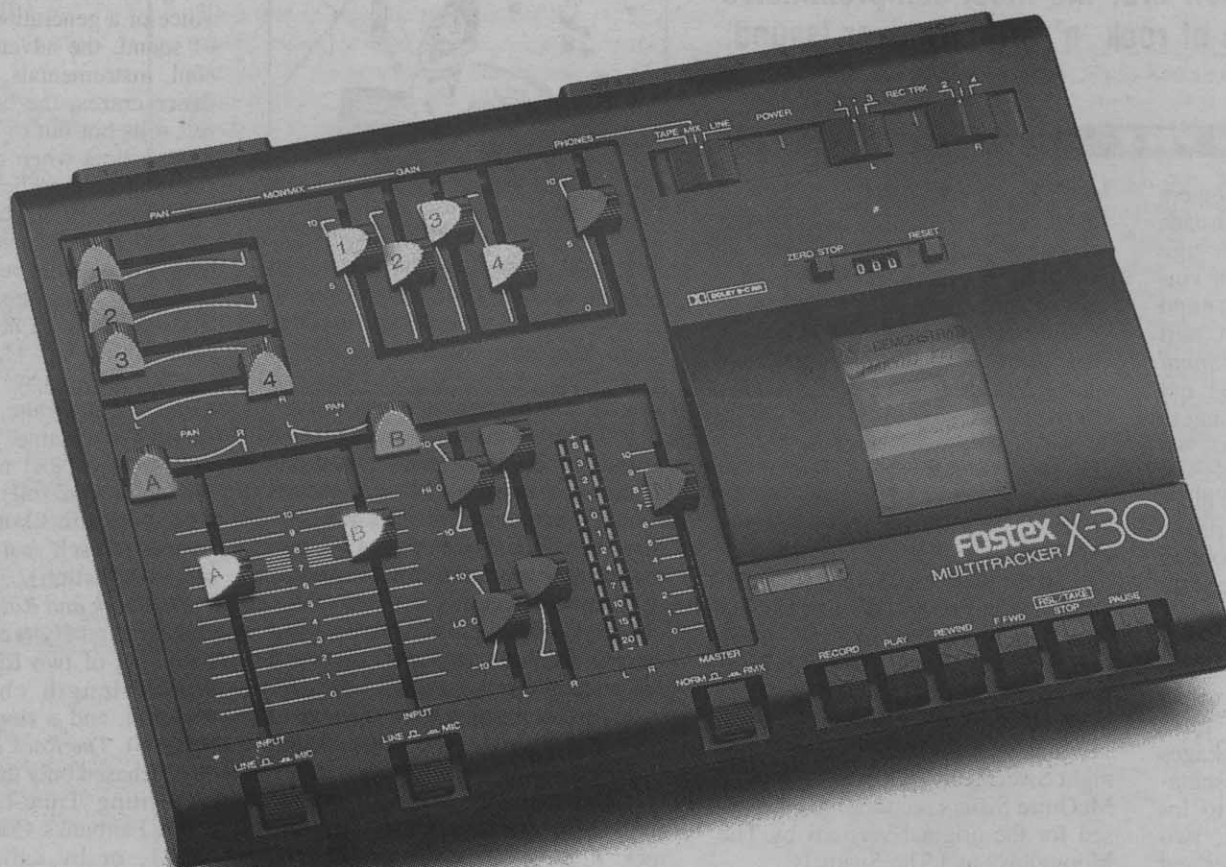
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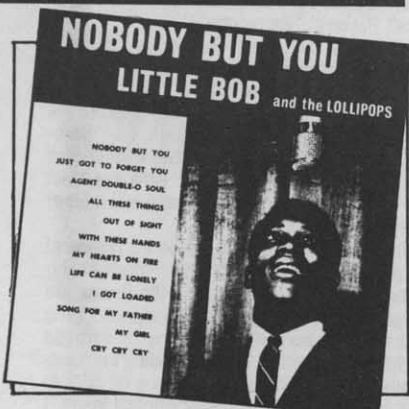
BY ALMOST SLIM

Although this isn't a New Orleans record, it would truly be an oversight for any collector of Crescent City R&B or soul to overlook this masterpiece, for this is swamp pop at its best.

Little Bob is in fact Lafayette drummer Camille Bob, a veteran of the South Louisiana college/R&B circuit since the late 1950s. Camille had recorded first in 1957 as Good Rockin' Bob on Goldband before forming the Lollipops the following year. Besides being a favorite of the U.S.L. fraternity crowd, Little Bob and the Lollipops were also regulars at Raphael's in Opelousas and the Evangeline Club in Ville Platte.

In 1964, the group was signed to Carl Rachou's La Louisianne label, which had previously specialized in cajun and humor albums, based in Lafayette. The group laid down an enjoyable mix of R&B chart makers and originals. Of the latter, the most interesting selection is "I Got Loaded," a tune which has been covered recently by Los Lobos and the Robert Cray Band.

The Lollipops lay down a solid beat throughout, propelled by saxophonist



John Hart — who went on to work with Clifton Chenier and Rockin' Dopsie, and Clifton's current bass player, whose name escapes me.

Lil' Bob recorded one other album, *Sweet Soul Swinger*, which is currently available on Maison de Soul, but it pales in comparison to this effort. Of course this one is no longer available, so I would guess one in good shape might fetch two or three Lincolns. Currently, Little Bob and the Lollipops still make the round of the Lafayette area lounges, playing top 40, swamp pop and the oldies. Check them out if you're in the area, mes amis. ●

REVIEWS

Little Richard/Boots Brown & His Blockbusters

ROCKIN' 'N' ROCKIN' 'N' RAVIN'
 RCA NL 89965 (English Import)

Little Richard/Billy Wright/Tempo Toppers

HEY BABY, DON'T YOU WANT A MAN LIKE ME?

Ace CHA 193 (English Import)

Little Richard

LIFETIME FRIEND

Warner Brothers 25529

Coincidentally with Little Richard's first commercial album release in 15 years, two English labels have finally reissued his earliest recordings at reasonable prices (a Japanese import a couple of years ago had a mini-lp of Richard's eight RCA sides for a staggering \$19.95 — \$2.50 per song!). Both albums include numbers by other artists to pad them out.

Rockin' 'n' Ravin' features Richard's 1951-1952 RCA recordings, which he recorded as a prize for winning a radio talent contest. The songs range from rocking (but sophisticated) jump blues to preaching blues, all in young Penniman's high-pitched vibrato, which is remarkably similar to his idol Billy Wright's voice. However, a few songs are directly patterned from another of Richard's influences, Roy Brown. Side two is occupied by eight tracks by Shorty Rogers and other West Coast jazz musicians slumming as raucous R&B honkers, even camping up one song with intermittent screams. *Hey Baby, Don't You Want a Man Like Me?* consisting of 1953-1955 Peacock recordings, is

remarkable more for its startling pictures of a young Richard and two incredible unreleased tracks by Billy Wright than Richard's songs. If you're looking for the missing link to "Tutti Frutti," you'll find Johnny Otis' wimpy vibes solos a poor replacement for scorching tenor breaks by Lee Allen. Likewise, Richard's songs with the Tempo Toppers vocal group sound like — to quote Richard's longtime drummer Charles Connor — "a more modern Mills Brothers." "Maybe I'm Right" and "Directly from My Heart" are reminiscent of the Billy Wright-styled blues ballads Richard recorded for Specialty. In fact he re-recorded both of them for Specialty. He also recorded the title song for Specialty, but until this album was released no one knew it was a Billy Wright song as well. Wright delivers a murderously tough vocal on it and "Let's Be Friends," which features the forever couplet "I'm so tired of buying pork chops for your greasy fat lips/You'd better find another place to park your hips." Considering that Richard also cropped his excessive process from Wright, a lyric in the title song is telling: "Hey baby, don't you wish for a man with hair like mine?"

Lifetime Friend, Richard's new album, is what he calls "the message sound," i.e., rock with thinly veiled religious references. If all of the songs rolled like last year's hit "Great Gosh A' Mighty," this would be a fantastic comeback lp. Unfortunately, Richard and his band seem to be mired in the rock sludge that pulled down his 1970s lps on Reprise. Worse, some of the tracks, including alternate takes of the singles "Great Gosh A' Mighty" and "Somebody's Comin'," sound like practice run throughs, with Richard's mighty voice reduced to a whisper. Especially dire is the sappy title ode to Jesus. "Operator" and "Big House Reunion" do rock respectably, but not enough to save the album.

— Rick Coleman

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Robert Parker

BAREFOOTIN'

Charly CYZ 121 (12" Dance mix)

An odd thing has been happening in the British charts recently. American R&B standards — some recorded 25 years ago — are soaring into the singles charts. Within the last 12 months, their top ten has been graced by Jackie Wilson's "Higher and Higher" and "Baby Work Out," Percy Sledge's "When A Man Loves A Woman," as well as Ben E. King's "Stand By Me." Well, apparently the next candidate for the top 10 is Robert Parker's "Barefootin'."

Charly is so convinced "Barefootin'" is going to hit that they've filmed a video for British MTV — sorry they didn't film Parker but a clay mation doll — to back up the release. They also put the engineering department to work on "Barefootin'," stretching the original two minute-plus version to nearly five minutes. Amazing what they can do now with a razor blade and a bit of adhesive tape.

"Barefootin'" of course needs no review at this point as it stands as classic. Interestingly, the two songs which comprise the B-side are "Where The Action Is" and "The Hiccup." The latter took this reviewer completely by surprise as it finds the original Meters providing the funky accompaniment. Originally released on SSS in 1968 and unavailable since its original issue, I dare say its inclusion here warrants hunting this one down, even if you already have "Barefootin'."

— Almost Slim

To Damascus

COME TO YOUR SENSES

Ringent Records, P.O. Box 643, Los Angeles.

This record makes the listener ask a lot of interesting questions. What if the Doors had listened to Hüsker Dü? What if Sonic Youth had been from California? What if Rush hadn't had such bad lyrics and such a dopey singer? What if Jimmy Page had been born a girl? Led by singer/guitar heroine Sylvia Juncosa, To Damascus brew a powerful potion of sound on this, their second full-length LP. Heavy on murky, frenzied guitars and wah-wah pedals, this trio's sound is

a masterful blend of influences mixed with a surprising amount of originality and inventiveness. Part Zeppelin, part Sabbath, part Sonic Youth, part Doors throwing in touches of Hendrix, Hüskers, and the Minutemen, To Damascus defies categorization and easy description. Sylvia Juncosa is one of the best guitarists around these days, and her work with To Damascus will hopefully lead to their getting the recognition and acclaim which they so wholly deserve. What if Blue Cheer had been a surf band?

Swimming Pool Q's

FIRING SQUAD FOR GOD, EP

dB Recs, 432 Moreland Ave., N.E., Atlanta, GA 30307

After two albums on A&M Records, the Swimming Pool Q's again find themselves in indie-land, and back again on their original label, the Atlanta based dB Records as well. Maybe I'm wrong, but it seems to me that perhaps moving back to an independent label from a major has hardened the Q's and sharpened their sound. The music on their new EP, a sampler from their forthcoming album, strikes me as rougher, more abrasive, and more cynical than their earlier efforts. Gone are the soaring guitars and compelling optimism of their 1984 *Swimming Pool Q's* album, and the crystal digital clarity of their 1986 *Blue Tomorrow* album. With the apparent departure of their female vocalist, they sound like a completely different band altogether. Here, on songs like "Working in the Nut Plant," "Firing Squad for God," the guitars are rawer, the bass lines heavier, the drumming fiercer than I ever remember hearing the Pool Q's before. The songs such as the political "El Presidente" and "Firing Squad for God," a scathing attack on TV Evangelists, are more controversial and direct than the Q's ever were in the past. On listening to this record, it seems almost as if after nine years in the music business with much critical acclaim and little else has caused the Swimming Pool Q's to become more cynical. Hopefully, soon more and more people will start listening, and hear just how talented the Swimming Pool Q's are, and how far they have come.

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THE BIG EASY

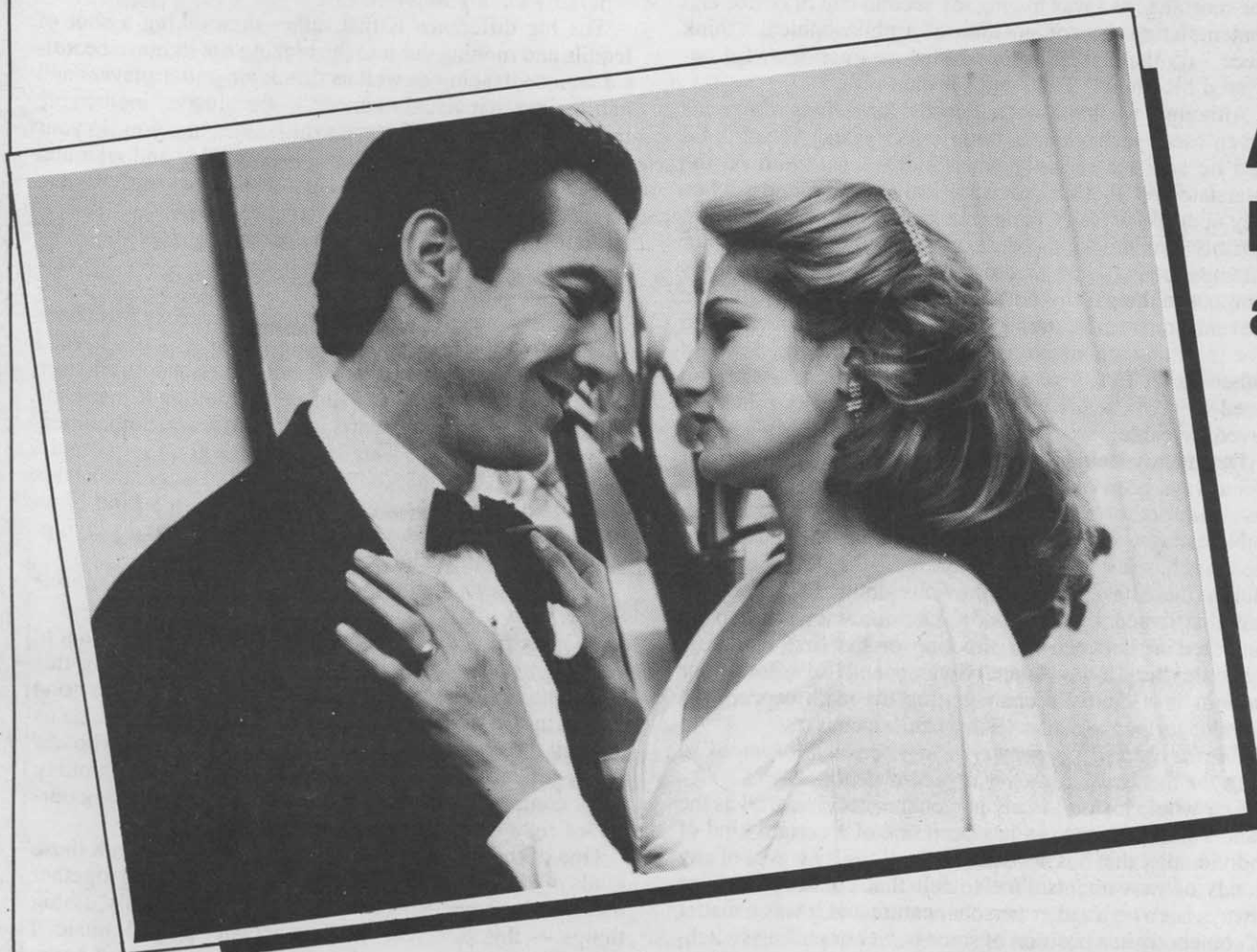
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THE RADIATORS: A FISH STORY

BY
BUNNY
MATTHEWS

The Radiators' Eddie Volker, one of the most "literate men in rock 'n' roll," talks about the band's first major-label album, *Law of the Fish*.

The major pastimes of Ed Volker, the Radiators' keyboardist, vocalist and chief composer, include reading prolifically and, after duly disconnecting his telephone, dancing alone in his apartment. When he's in his dancing mode, you might as well forget about contacting the man, which is what I almost did after trying to reach Ed for a week in order to conduct the following interview. But one morning, as I was having my second cup of coffee and contemplating the composition of a philosophical "think piece" on the Radiators *instead* of an interview, Ed answered his phone. Talk about instant relief!

Although we have been friends for a long time, we haven't seen each other for three or four years. Actually, Ed said he saw me recently when I drove past him on the Interstate and about a year ago, I saw the Radiators when they opened for Ray Charles at the Audubon Zoo. It was a horribly humid evening, the cops wouldn't let us bring our Champagne in (so we had to quickly down the entire magnum out in the parking lot) and we split early. My old age prevents me from tolerating the slightest inconvenience and live music is full of inconveniences. Therefore, I would rather watch TV in most cases. Unlike the girl in the Lou Reed song whose life was saved by rock 'n' roll, mine was saved by cable.

Despite my lack of enthusiasm for live music, Ed Volker has always been one of my favorite live performers. And he's also one of my favorite people to converse with.

Nowadays, Ed doesn't have much time to talk. Epic Records has just released the Radiators' first major label album (there have been two previous albums self-produced and distributed by the band). Our interview had to be squeezed in between the shooting of the first Radiators video in the Honey Island Swamp and Ed's four-hour sojourn in a dentist's chair getting his teeth capped. So without further ado, the "Kingfish" speaks...

The inevitable first question is why do you think it took so long for the band to secure a record deal?

Our whole history — my personal history, as well as the band's group history — has been one of a certain kind of individuality that has not been borne along by waves of any trends or movements. We've felt that connections have always been on a rather personal nature and it was a matter of somebody in a position of some power or pulling switches to make things happen for us. And that person at Epic Records was Michael Caplan. He's an A&R man — that is, he's a talent scout. He heard us at the Lone Star in New York. That's why it took so long.

Did you have to convince the company that the band was a marketable commodity?

Well, I guess there is kind of a movement going on with the roots thing although our material is pretty eclectic on the album and I don't really think that was the prompting that got Caplan to like us. I think that's perhaps helped him sell the idea of us to his company. But it isn't what made the deep connection that he felt when he saw us a little over a year ago at the Lone Star. So it worked out pretty well when you consider things. It took us a year from the time Michael heard us to the time that we actually had the finished record. It should be in the stores by the end of September.

That personal connection also worked on the same level with our producer/engineer Rodney Mills, who sort of became another member of the band while we were recording the album. It was just us and him. So that was real easy on that level although studio work is very tedious for people who've been playing on stage for 20 years and are used to the Big Thrill rather than the Suspended Animation Thrill.

What's the big difference?

The big difference is that rather than taking a shot of tequila and running out into the blazing hot lights to beautiful women dancing as well as drunk air-guitar players and getting into that visual moment — the elusive, ineluctable moment that happens live, the studio was like you sip your hazelnut coffee, carefully laced with CDM, and wait and wait and wait and then, when the time is right, you've got to be ready to do it.

You recorded at Southlake in Metairie, right?

Yeah.

Did you cut the tracks live?

Basically, we cut the bottoms live although we went back painstakingly — sometimes — to do the guitars. Live, I don't hear Dave (Malone) and Camille's (Baudoin) rhythm guitar parts as vividly as I did in the studio. It made me change a lot of my piano parts into organ parts. Sometimes, I didn't play at all. We were looking for a good sound and a good spacing. Our and Rodney's objective was to make this sound like a band playing — even though it's kind of an illusion sometimes: it's not a "real-time" band playing. We didn't want to clutter it up a whole lot.

I heard your contracts were as thick as telephone books...

The contracts have never stopped coming. You want to do things right — especially if you've been waiting this long. The contracts cover a lot of ground. We found a good lawyer in Bill Leibowitz in New York. He helped guide us through the contract negotiations — he's the one who *did* the negotiations. There's publishing and there's booking agent contracts. We've been drawing contracts among ourselves right now. The contracts just don't stop.

One of the interesting things about going through these kinds of changes is that the band ended up getting together more — in terms of just sitting around a table discussing things — this past year than we actually played music, I think. And we play a lot of music. We spent a lot of hours talking. We had meetings at least once, sometimes twice a week that would last upwards to six hours, talking these things out.

Explain this: when you sign with a major label, does your budget include so many dollars for recording and so many dollars for making a video?

That's all in the negotiation framework — how things are going to be spelled out. In this particular instance, the initial budget was for making a record. All things following that have a different structure.

Does the company promise you that you're going to make a certain number of videos?

No, they don't really make many promises. If they start getting excited by the record, then things can happen. We were lucky because, for example, Mason Ruffner is also on



Andrew Boyd

Epic and what happened with him is that they didn't start working on a video until maybe four weeks after his *second* album was out. Whereas, our album isn't out yet and we wrap up our first video today. So there is some excitement about the project. Again, I must cite Michael Caplan's enthusiasm at this point. In fact, he's just taken a leave of absence from A&R so he can kick ass in the promotion/publicity department.

Who's the director of your video?

Tony Mitchell. He's a crazy man. I don't really watch a lot of videos. My idea of a video is to put on an old Jean Luc-Godard movie without the sound and think up words to songs. Tony did the Fabulous Thunderbirds' "How Do You Spell Love?" video. The colors and cutting technique were really excellent. He's a real Nazi in terms of his work, his modus operandi, but he gets very good results.

What song are you doing a video for?

We're doing a song called "Like Dreamers Do." It's inspired by one of the Castenada books, or an image from it — that is, that two people can actually dream and their bodies meet.

And you're shooting in the Honey Island Swamp?

Yeah, we're gonna ride alligators and make love to dinosaurs.

Is it an abstract sort of thing or a performance or what?

It's like a dreamy kind of thing, I suppose. An old fan of ours — Jane Turner — ended up being the leading lady for the sequence and that was kind of a kick — rather than finding some soap opera actress or something.

What's the album cover look like?

We weren't exactly really thrilled by it at first. But when we finally got a mock-up last Wednesday night, it looked real good. It's a girl standing on a rocky seashore with blue water and a blue sky background and a big, kind of angry-looking or hungry-looking or psychotic-looking reddish fish — not a redfish, as such. It's pretty eye-catching. I think we're all starting to fall in love with it a little bit.

What's the album called?

Law of the Fish.

And there's a cut with the same title, too...

Yeah, it's a jam thing that we've been doing a long time. It's based on something I got out of one of Joseph Campbell's mythology books. The "Law of the Fish" is that the big ones eat the little ones and the little ones have got to be fast. It was Caplan's idea to use that as a theme for the album. We only do about a minute of it at the tail end of the record. We were already hitting 45-plus minutes on the record, which becomes a danger time zone for a record that has bass and drums throughout the whole record. We don't have any quiet acoustic passages. Nothing against them but we're a rock 'n' roll band and this is our first album. We'll bring on the woodwinds and the opera singers later on in our career. Right now, we just want to try to be what we are.

Have you experimented much with synthesizers?

I have a weird instrument called a Kurzweil and it is a computer as well as a synthesizer, as well as many other things. All the weird sounds on the record — except for the ones Camille plays naturally on his guitar — are made by that instrument. You might notice that bit of train wreck in

outer space at the tail end — that's one of the settings called "Cymbal Winds" on the keyboard itself. I use basically what's already programmed into the instrument as bought. I haven't really experimented a whole lot with changing and distorting and limiting and filtering the sounds.

I think the percussion on the latest version of "Suck the Heads" adds a lot...

It really comes out. We really shortened it a whole lot but I think it does communicate.

That's the oldest song on the album, from your Rhapsodizers [Ed's pre-Radiators band, circa 1976] days...

Right.

Did you write everything on the album?

Yeah. Some of the things come out of jams. "Doctor, Doctor" was written in about four different cities over about a four-month period. It started out with something Dave started on a soundcheck and Frank (Bua) put a beat to it. I started making up words and finally in Birmingham about four months later, I actually formalized the words. I was pretty inspired by Julio Cortazar's *Hopscotch* book.

Eddie, you've got to be one of the most literate people in rock 'n' roll...

Well, I might be one of the last literate people on this planet...

Now for the Serious Question: despite what folks in the outside world might imagine, very few New Orleans rock 'n' roll bands ever sign major label record deals. In the past ten years, there have been only five: the Radiators, the Nevilles, Mason Ruffner, the Red Rockers and Zebra. And it's debatable even to call the last three acts New Orleans bands. With all our native talent, how come nothing comes out of here? What's the problem?

What's the problem with actually gaining a beachhead on a national level and then working that? I really don't know. I think that there's a problem with continuity from Point A to Point B to Point C — Point A being the bars and places you play at, Point B is the record and Point C is what you do with the record and your ability to play live. I think if you don't do Point B right, there may be some serious problems with realizing Point C, which enables you to extend your horizons to include at least the major portions of the entire country.

Having a band where we're true to ourselves by everybody monitoring each other — not in a Big Brother sense but in a sense that everybody calls each other's bluff and not letting any bullshit go down — and having a sense of humor — I think that helps us remain real into whatever it is we're trying to do, which is basically, have fun playing music and take that to other people.

What's the secret of the Radiators' longevity? That you're good friends?

I think that's a lot of it. I think there's something special that happens when we play live. I know that's been said and heard a million times but I think we really love what we do live and we want to make that better and we want to preserve that.

And your Final Words?

Hope you enjoy the record. ●

The Radiators' video was filmed in the Honey Island Swamp where, says Volker, "we're gonna ride the alligators and make love to dinosaurs."



Peter Hagerly



A port city with a rich musical heritage, ethnically diverse, with beautiful Victorian buildings, a laid back atmosphere, a sense of humor and a creative source, with high unemployment, and lots of musicians who have to leave town to make it. It could be New Orleans, but it's

LIVERPOOL

NEW ORLEANS' SISTER CITY

Music lovers, economists, tourists and historians, gather 'round. If the plans of a group of New Orleanians and Liverpoolians reach fruition, the cities of New Orleans and Liverpool will soon be joined in sisterhood.

In pre-Civil War days, Liverpool shippers made vast fortunes bringing tons of Louisiana cotton back to the mills of North England. On return trips, Liverpool ships brought machinery and immigrants — including most of New Orleans' Irish families.

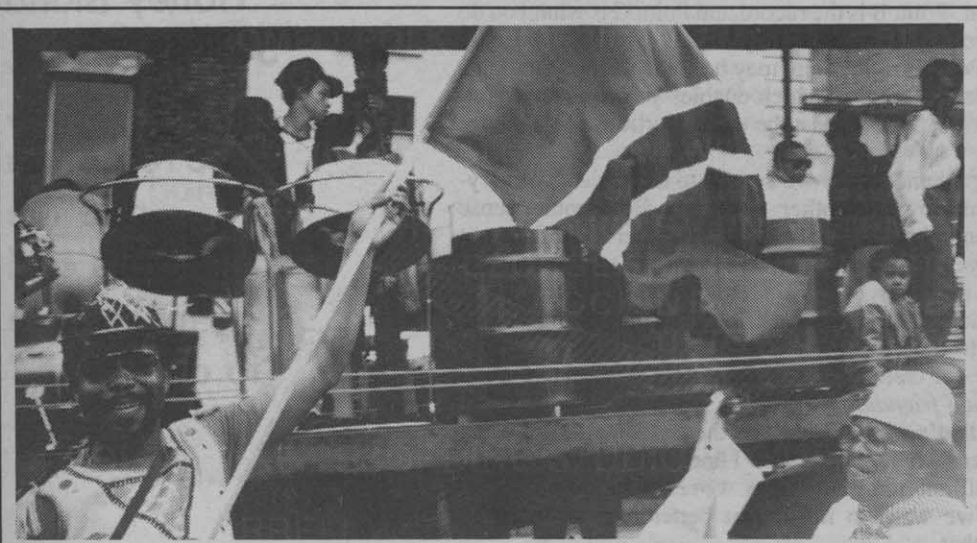
BY BUNNY MATTHEWS

After the Civil War and Edison's invention of the phonograph, New Orleans' primary export to Liverpool became the phonograph record. Four native Liverpoolians — Messrs. Lennon, McCartney, Harrison and Starr — liked what they heard and in imitation thereof, the quartet formed a band. They called themselves the Beatles, mistakenly believing that those insects crawling all over the walls of New Orleans homes were of the order *Coleoptera*, rather than the grimy family known as *Blattidae* or cockroaches. As has often been chronicled in these pages, the Beatles went on to change the course of musical history and almost single-handedly destroy the New Orleans recording industry. Nowadays, the group's drummer does commercials for wine coolers and the Beatles' music is used to sell running shoes.

As for the cities of New Orleans and Liverpool, they've both seen better days. What they both want is tourists with fat wallets and American Express cards. Like feminists from the last decade, both cities have decided that "Sisterhood is Powerful."

What does sisterhood mean for the city of New Orleans? Among the schemes-in-progress are:

- A plan to open a branch of Tipitina's in Liverpool.
- A 125-foot, 480-ton Mississippi River paddle-wheeler, the *Mamie S. Barrett*, will be docked in

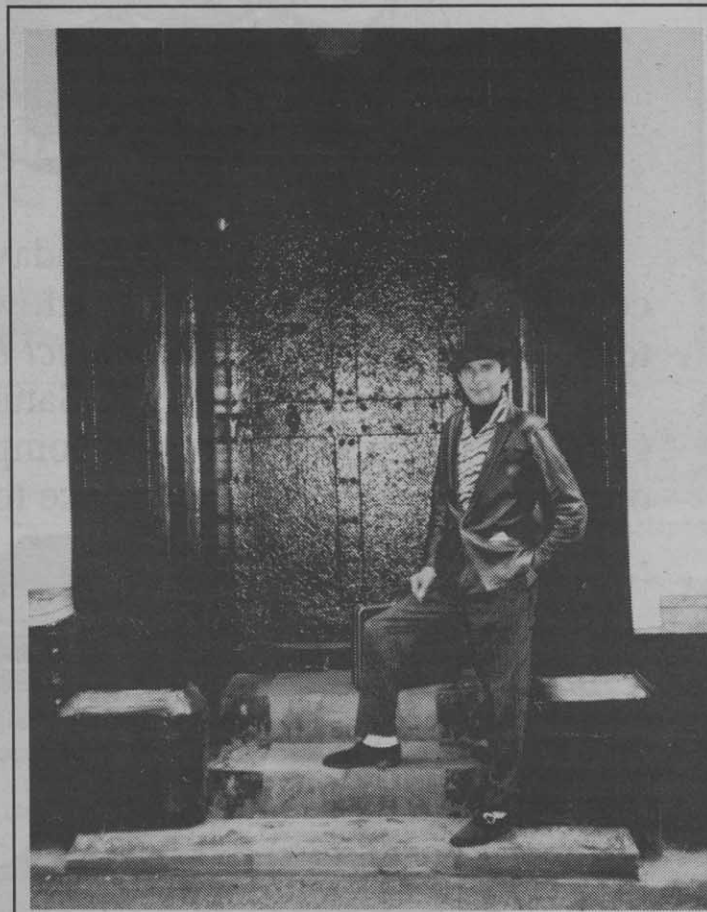


A truck parade featuring a steel drum band inspires some second-lining as Liverpool's Toxteth community celebrates a Caribbean festival.

EARL K. LONG LIBRARY UNIVERSITY OF NEW ORLEANS



Left: The Liverpool dock area, now being renovated with shops and offices, will soon hold a Mississippi sternwheeler. Below: Allen Peters' band *Lawnmower* has a decidedly New Orleans flavor. Bottom: Liverpool was the door to the new world for thousands of Irish immigrants, many of whom were bound for New Orleans. Today 60% of Liverpool's population is Irish. Bottom left: Liverpool's Chinese community is the oldest in Europe.



Liverpool harbor and utilized as a floating venue for jazz and New Orleans cuisine. *Wavelength* food columnist Steve Armbruster has a finger or two in this gumbo pot.

- A museum in honor of John James Audubon, the Louisiana-based artist who was snubbed by contemporary London society but patronized by the Roscoe family of Liverpool.
- An annual music festival in Liverpool, somewhat along the lines of New Orleans' Jazz and Heritage Festival.
- "Liverpool Weekends" in New Orleans, wherein the cool young bands of Liverpool would be exposed to the cool youngsters of New Orleans.
- A partnership between the University of New Orleans and the University of Liverpool, wherein students can cross-enroll for credit.
- Participation by Liverpool City Council in our Mayor's Conference on Music and Economic Development to be held in New Orleans December 3.
- Close personal ties to booking agents and club owners in both cities to expedite touring for musicians.
- Publicity for these two music capitals in music publications around the world.

Connie Atkinson, *Wavelength's* editor and board member of the New Orleans Music and Entertainment Association (NOME), spent two weeks in August touring Liverpool and meeting with local officials, citizens and informed sources. Stay tuned for details. In the meanwhile, Ms. Atkinson muses: "As another city whose rich heritage of music is known worldwide, Liverpool offers New Orleans a reflection of herself; of projects not yet considered and solutions not yet tried. Together, may the two sister cities realize their potential as cultural centers for our two nations."



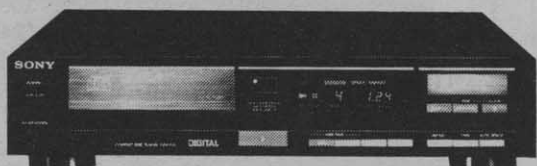
E. Chamberlain 1904



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Liverpool Indies

As Flock of Seagulls, Frankie Goes to Hollywood and Echo and the Bunnymen leave Liverpool for bigger things, they leave plenty of groups to take their place.

BY JAMES LIEN

Though you never seem to hear about it in America, Liverpool has quite a rich and fascinating local music scene. The bands who have risen out of it to become internationally famous are, strangely enough, rarely ever connected with their home city. Bands like Echo and the Bunnymen and Frankie Goes To Hollywood are thought of as English bands, not Liverpudlian. This is partially due to London's stealing the limelight (and more than a few of the bands) away from the smaller English cities like Liverpool and Manchester. Bands usually have to move to London to get that big break, and usually lose members in the process. Anyway, Liverpool itself houses anywhere from fifty to five hundred bands (depending if you count the ones practicing in somebody's bedroom, or just the ones with records in the charts). Studio time is extremely cheap, and record production is far less expensive than in America, so naturally Liverpool harbors a strong independent record scene, mostly dependent on 12" singles. One of the more popular labels is Probe Plus, a mid-size independent record label run out of a record store by a couple of enterprising Liverpudlians. Here is a sample of their catalogue and artist roster:

Gone To Earth

"Live and Buried" (EP PP15)
 "Dogs Went Out The Window" (EP PP14)
 "Blinded In Love" (EP PP20T)

Probe Plus, 8-12 Rainford Gardens, Liverpool, England, 051-236-6591

Ireland is only an hour ferry ride from Liverpool. English and Irish history has intertwined for centuries, so it really shouldn't surprise anyone that these six Liverpudlians should draw more heavily upon traditional Irish folk music for influences than anything to come out in the last ten years. Many members of the British music community have noticed a resurgence in folk influences in the current musical scene, something that hasn't happened this strongly since the 1960s. Bands such as the Pogues and Gone To Earth continue to highlight this trend. A third of the songs on these records are traditional melodies arranged by the band, replacing the original instruments with electric guitars and basses, but al-

ways leaving the haunting fiddle lines intact. Unlike the Pogues, the band they seem closest to in sound, who emphasize melancholia, alcoholism, and sorrow, Gone To Earth have a lighter, more uplifting sound focusing less on cirrhosis and black lung disease, and more upon ailments such as broken hearts and tormented souls. These three records were among the best in the box from Liverpool, and Gone To Earth show great potential for success here in the States as well as in England.

The Walking Seeds

"Know Too Much" (EP cede 12)
 "Marke Chapman"/"Blathering Out" (EP PP19T)

Probe Plus, 8-12 Rainford Gardens, Liverpool, England, 051-236-6591

The Walking Seeds don't seem to have much in common with what the rest of the Liverpool scene is doing, other than that they're not very happy about it. Theirs is a loud, punky, spikey music filled with dissonance and noise that often sounds like two bands in adjacent rehearsal rooms trying to drown each other out.

I hear that live they carry their abrasive edge to almost unlistenable extremes, but captured on vinyl on "Marke Chapman" they are loud and harsh, but very tight. They seem to be evolving musically a great deal from their earlier "Know Too Much" record to now; if they heard me say that they'd probably kick me in the shins. Typical Seeds songs like "Tantric Wipe-out" and "Milk" sound most like the Butthole Surfers with English accents, complete with backwards guitars, Muppets-on-acid vocals, amplified CB radio transmissions, and incoherent screaming through bullhorns, making "Blathering Out" the most aptly titled song I've heard all year.

Half Man Half Biscuit

"The Trumpton Riots" (EP Trump 1)
 "Dickie Davies Eyes" (EP)

Half Moon Half Biscuit appear to be one of the biggest names in Liverpool poised to make a splash on the outside world. Loud Sixties-influenced punk with thick, garbled Scouse accents and politically and socially conscious lyrics, this group of Liverpudlians

have created a sound that is theirs alone. It would be interesting to see these guys come to America to see how audiences would react to their lyrics, most of which deal with British issues and would probably be completely incomprehensible to Americans. In spite of the political bent, and distinctly British satire, the music would probably win them over, a raucous schizophrenic stew of The Fall, The Thirteenth Floor Elevators, John Lennon, Captain Beefheart, and maybe even some traditional Irish folk music as well. This seems to be the direction they are leaning in on "Dickie Davies Eyes," a more melodic, folksy song that shows a shift away from the raucousness of their earlier work, without sacrificing any of the biting satire and social commentary they do so well.

Dà Books

"City" (EP PP18T)

Probe Plus, 8-12 Rainford Gardens, Liverpool, England, 051-236-6591

Dà Books are a trio from Liverpool whose sound is so diverse that both sides of this record sound like different bands. Side one is a seven-minute plus dance remake of Stevie Wonder's "Livin' for the City," which probably works great for dance floors and parties, but just wasn't right for my crummy turntable and tiny Zenith Allegro speakers mounted on cinder blocks in my living room. My frequent houseguests and I found the B-side far more attractive, boasting five post Joy Division/The Fall compositions showing a harder, grittier edge to the band. They remind me of Section 25, ethereal, sculpted dance music with sinister overtones, with heavy, simple basslines cut by jagged guitars. If you like anything on Factory records, the Stranglers, the Fall, or any kind of modern English music, you'll find something on this record. Incidentally, the B-side was produced by Sir Freddie Viadukt, who also worked on one of the Gone To Earth records reviewed earlier, and Dave Clarke of that band plays a leery bluegrass fiddle with strong Cajun overtones on "England May as Well Be Cuba," proving that Liverpool can't be that big, after all, since Dave appears to be the only guy in town with a fiddle. It's hard to tell from over here if these guys are somebodies or nobodies, but to American ears hungry for new English music, Dà Books sound like the next Echo and the Bunnymen, XTC, or New Order.

Note: Any Liverpool labels or artists are encouraged to submit records for periodic review in this column. Send them to James Lien, c/o Wavelength Magazine, P.O. Box 15667, New Orleans, LA 70175. If the cost of mailing albums is prohibitively high, cassettes are welcome, but should be accompanied by copies of any cover artwork or liner notes, and any additional biographical material is always welcome.

IF YOUR BUSINESS IS MUSIC, YOU SHOULD BELONG TO THE NEW ORLEANS MUSIC & ENTERTAINMENT ASSOCIATION

CROSSTOWN JAM II

OCTOBER 16, 17, 18

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in New Orleans

featuring many of New Orleans' finest musicians
performing in the area's top
live entertainment venues:

October 16

Jimmy's Music Club

The Song Dogs,
Mighty Sam McClain &
the Thunder Blues Revue

Snug Harbor

Amasa Miller & His Women
(Pfister Sisters, Charmaine Neville
& Leigh Harris)

October 17

Storyville

Marva Wright, The Living
Dead Revue, Big Twist &
the Mellow Fellows

Tipitina's

Allen Toussaint, Oliver Morgan,
Jessie Hill, Ernie K-Doe,
Deacon John

October 18

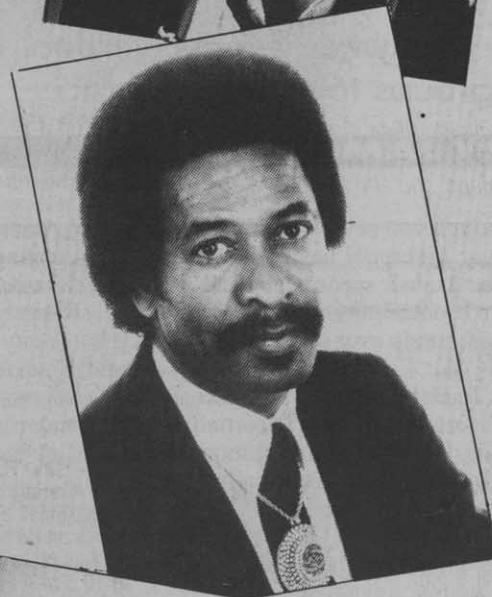
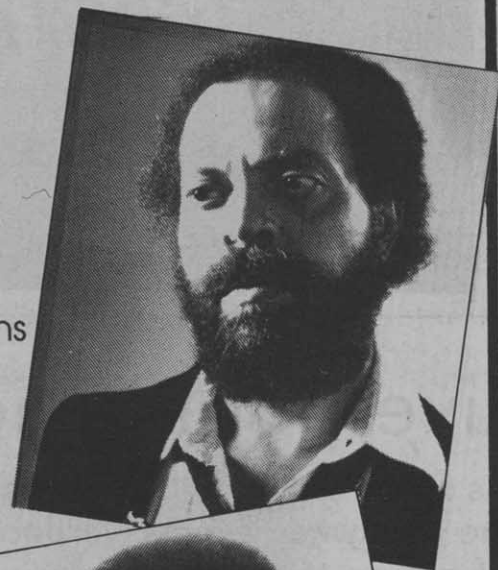
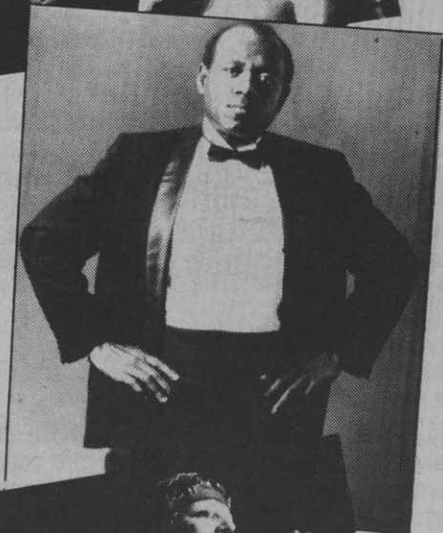
Tylers

The N.O. Stick Band, Marlin
Jordan (NOCCA student recently
signed with Columbia Records)

NOM&E

New Orleans Music and Entertainment Association

We're in the *business* of music



OCTOBER



A Gallery for Fine Photography displays this 1966 Herb Green photo "Janis" along with other works, including portraits of the Jefferson Airplane and the Grateful Dead, through November 13.

CONCERTS

Thursday 1

The Wild Seeds come from Austin, Texas, to perform at Jimmy's Music Club, 8200 Willow, at 10 p.m.

Friday 2

War play three nights at Tipitina's. Tickets are available at Ticketmaster. Shows Friday and Saturday at 9 p.m. and midnight; shows Sunday at 8 and 11 p.m.



Saturday 3

The Leaving Trains play songs from their new album. These SST recording artists appear at Storyville, 1104 Decatur Street, around midnight.

Johnny J. and the Hitmen. This local rockabilly band will shake the floor at Carrollton Station, 8140 Willow.

Sunday 4

Paris and Obsolete perform an all ages show at the Timersone Reception Center, 1525 Lapalco Blvd. in Harvey.

Philip Glass in a concert at Tulane's McAlister Auditorium.

Tuesday 6

David Bowie brings his Glass Spider Tour to the Superdome. Special guest Peter Frampton plays guitar. Phone 888-8181 for tickets.

Keith Jarrett performs songs from his *Standards* album at the Orpheum Theatre. Phone 888-8181.

Jazz Awareness Month. Jazz Awareness Month is celebrated by The Louisiana Jazz Federation and Typer's, 5234 Magazine Street. Artists include: Tony Degradi, John Vidacovich, James Singleton, Dave Sager and Phil Parnell with Rick Elmore.

Wednesday 7

Radiators Record Release Party at Tipitina's, 10 p.m.

Thursday 8

The Phantoms, who were featured in

Wavelength's August issue, appear with Velvet Elvis and Masters of the Obvious at Jimmy's, 8200 Willow.

Friday 9

James Cotton sings the blues at Tipitina's, 501 Napoleon. Phone 897-3943 for more information.

Saturday 10

Jazz Awareness Month. Jazz Awareness Month is celebrated by The Louisiana Jazz Federation and Snug Harbor. The Kent Jordan Quartet and the Rick Margitza Quintet play at 626 Frenchmen at 10 p.m.

Tuesday 13

Yellowman brings his reggae music to Tipitina's at 10 p.m. Sagittarius also appear.

Wednesday 14

Adrian Belew and the Bears. The former King Crimson guitarist returns to Tipitina's. Phone 897-3943 for details.

Maynard Ferguson does two shows at the Storyville Jazz Hall, 1104 Decatur, at 10:30 and midnight.

Thursday 15

Big Twist and the Mellow Fellows play tonight and Friday at Storyville. Luther Kent also appears.

Friday 16

Jerry Lee Lewis sings all those classics he wrote. Tickets available at Ticketmaster for this Tipitina's show.

Saturday 17

Crosstown Jam to benefit the New Orleans Music and Entertainment Association. Artists lending their talents to this second annual benefit include Allen Toussaint, the Pfister Sisters, Charmaine Neville, the N.O. Stick Band and Marva Wright. Just about every music venue in town is participating.

Tuesday 20

Roy Buchanan will play two shows at Storyville. Performances are at 10:30 and 12:30.

Friday 23

Percy Sledge comes to the Storyville Jazz Hall.

He plays two shows: one at 10:30 and one at 12:30.

Saturday 24

The Lime Spiders come all the way from Australia to entertain at Storyville. The show starts around 10:30. John Thomas Griffith and Oogum Boogum also appear.

Tuesday 27

B.B. King opens his two week stay at the Blue Room in the Fairmont Hotel. Phone 529-4744 for information.

Friday 30

SPCA Fundraiser. Sam and Dave, Martha Reeves, Wilson Pickett, and Jasmine join many other artists for this "rock around the dock" concert at the Riverwalk. Phone 944-7445 for tax deductible tickets.

Junior Walker and the Allstars. This show starts at 10 p.m. in Tipitina's, 501 Napoleon.

RANDOM DIVERSIONS

Thursday 1

A Black Culture Exhibit opens at Tulane's Gallery for the Newcomb Center for Research on Women. The display of photography of black theatre will be up all month.



Sunday 4

Poetry. Edward Maddox reads Thomas Wolfe at the Maple Leaf Bar, 3 p.m.

Wednesday 7

MPCA Correction. The Movement for Peace in Central America does meet every Wednesday. However, last month the wrong number was printed. This month, you can call 895-2138 for information.

Liverpool Night on WTUL. James Lien hosts telephone interviews and music from New Orleans' sister city, Liverpool, England. 8 p.m. Tune in to 91.5 FM.

Friday 9

Lark in the Park. The Friends of City Park present this annual fundraiser. Rides, scenery and Ziegfeld's Follies are all offered to those who want to aid in refurbishing the carousel and other improvements.

Sunday 11

Art Competition Deadline. Last chance to submit works for the Festa d'Italia. Contact 891-1904 for information on the festival theme and the registration procedures.

Poetry Reading. There is a poetry reading at 8316 Oak Street every Sunday. For further information, phone 866-LEAF.

Thursday 15

The Sky Tonight is a presentation offered by the Nature and Science Center which includes a planetarium show and offers telescopes for your use in good weather. Phone 246-5672 for information.

Saturday 17

Children's Acting Workshop. Each Saturday through December the Kenner Community Theatre offers instructions from noon to 3 p.m. Phone 468-7293.

Sunday 25

Maple Leaf Poetry. Sue Barker and Charlene Musnicki read at 8316 Oak Street at 3 p.m. Phone 866-LEAF.

Halloween

Werewolf Hunt. Search the woods for the Loup Garou with Professor Von Naturstein at the Nature and Science Center. Activities start at 6:30. Phone 246-5672 for tickets.

Haunted House. Join in the halloween tradition at the Kenner Community Theatre's fifth annual haunted house, which features artifacts from Pontchartrain Beach. Phone 468-7221 for details.

Boo at the Zoo. Trick or treat, ride the ghost train, or visit a haunted house at the Audubon Zoo. Tickets can be ordered by calling 895-3574.

Jimmy's

OCTOBER

Thu 1 The Wild Seeds
(from Austin)
S1 cover

Fri 2 Boulevard 6

Sat 3 The Press

Tue 6 NEW ORLEANS
MUSIC SHOW
featuring: Kent
Courtney 8 pm

Wed 7 Multiple Places
S1 cover
S1 Dixie

Thu 8 The Phantoms,
The Masters of the
Obvious, Velvet Elvis

Fri 9 Waka Waka

Sat 10 The Radiators

Wed 14 The Pressure Boys
(from Chapel Hill, NC)
S1 cover
S1 Dixie

Thu 15 The Vengence

Fri 16 NOME
"Crosstown Jam II"

Sat 17 The Radiators

Wed 21 Force of Habit,
The Wilderness,
(from Nashville)
featuring: Kevin Gray
(from White Animals)
S1 cover
S1 Dixie

Thu 22 Abstract Allusion

Fri 23 Debut of
Barbara Menendez
& 2nd Story

Sat 24 Debut of
Romeo

Tue 27 Sorcerer's Apprentice
featuring: Light Years

Wed 28 Johnny J. &
the Hitmen
S1 cover
S1 Dixie

Thur 29 Plan 9

Fri 30 Boulevard 6

Halloween:
To Be Announced

November Coming
Attractions

The Cold Reunion
featuring: Barbara, Kevin,
Burt, Chris

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FESTIVALS

Saturday 3 & Sunday 4

Sunshine Festival. This annual event is full of fun, food, and music. Phone (504) 473-9682 for directions.



Friday 9 through Sunday 11

Gumbo Festival. Cross the Huey P. Long to Bridge City and taste gumbo cooked in a 500 gallon pot! Other festival foods will be offered, and live music will be played on the outdoor stage from 10 a.m. to 11 p.m. Phone (504) 436-4712.
Festa d'Italia. Italian culture and food at the Piazza D'Italia in downtown New Orleans. Music includes Italian opera, accordion players and big bands during the day as well as popular Italian entertainment at night. Richie Matta and the Richie Boys play Saturday night; the Spades perform Sunday.

King Biscuit Blue Festival. James Cotton, Robert Lockwood, Jr., Anson Funderburgh, Sam Myers, and George Jackson headline this celebration in Helena, Arkansas. To attend this street festival contact (501) 338-9144 for travel arrangements.

Swamp Festival. Music at the Audubon Zoo event includes Bruce Daigrepoint's Cajun Band, La Touche, the Bayou Ramblers, and Sheryl Cormier. Sunday night the party will close with a Fais Do Do beginning at 5 p.m. and featuring entertainment by Filé, Rocking Dopsie, and Zachary Richard. Phone the zoo at 961-2537 for ticket information.

Saturday 17 & Sunday 18

Old Farmer's Day. No commercialism here! This festival, to be held on the Gerald Brunett Farm just outside Loranger, LA, will feature old fashioned festival events such as competition in quilting, sheep shearing and syrup making. Music will be by the 5th Wheel. All crafts are handmade. Phone (318) 878-9343 for directions.

Friday 23 through Sunday 25

French Food Fest. LaRose hosts this party on Bayou Lafourche. Jambalaya, Alligator Sauce Piquante, gumbo, and crawfish are served all weekend. Music includes the Blue Eyed Soul Review Friday at 6, Just Three and Seabrook Sunday afternoon, and Bruce Daigrepoint Sunday at noon. (504) 693-7355.

Louisiana Yambilee. Celebrate the sweet potato harvest in Opelousas! There will be an arts and crafts show, sweet potato auction, and competitions for best yams, corn soybeans, and rice. Call (318) 948-8848.

Catahoula Lake Festival. Head to the Kees Park Civic Center on Highway 28 east of Pineville if you want a good time. Demonstrations of crafts such as wood carving and Cherokee blowgun making are featured along with folk music and performances by John Johnson, Louisiana's champion fiddle player.

Washington Parish Free Fair. Livestock, a rodeo, and an authentic log cabin make this event a success for Franklinton, LA. Music at the 74th annual edition of the fair will include the Forrester Sister on Friday night and Exile on Saturday. Entertainment will be continuous from 10 a.m. to 10 p.m. (504) 839-9867.

CLASSIC

Saturday 3

Otello, Jealousy, treachery, deceit and murder — at the opera! Guiseppe Giacomini sings Italian in the Theatre of Performing Arts. All shows have English subtitles.



Sunday 11

Free Symphony Concert. The annual event takes place in Lafreniere Park at 6 p.m. The symphony will perform favorites such as Tchaikowsky's 1812 Overture.

Friday 16

Symphony Pops Concert. The New Orleans Symphony performs the hits of the 60s (that's 1760, 1860 and 1960, too!) at 8 p.m. Friday 16 and Saturday 17 in the Orpheum Theater.

Saturday 24

Family Discovery Event. The symphony plays music in honor of Halloween at 10:30 a.m. in the Orpheum.

Wednesday 28

Classical Concerts. Wednesday 28 through Saturday 31 is the season opener for the New Orleans Symphony. Maxim Shostakovich conducts "Festival Overture" and "Symphonie Fantastique."

Halloween

Fatasme de la Danse. The Delta Festival Ballet transforms the Wildlife and Fisheries Building into Castle Dracula for this night of dance, food, and fright. Phone 455-8689 for your tickets to the Count's wedding.

LIVE MUSIC

DOWNTOWN

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

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Thursday, Friday, Saturday: Carl Franklin plays from 8 to 12.

Blue Room, in the Fairmont Hotel, 529-7111. Tuesday 6: Ramsey Lewis and Angela Boffill.

Tuesday 20: Michael Martin Murphey. From Tuesday 27: B.B. King.

Bottle Top, Atop the Jackson Brewery, Decatur St. Saturdays and Sundays, 3 to 7: Geaux-T Jazz Band. Fridays: the Backsliders play Rhythm and Blues 5 to 8 p.m.

Brew House, Jackson Brewery, Decatur St., 525-9843. Louisiana Lightning, oldies and hits, Sunday afternoons.

Cafe De La Ville, 95 French Market Place, 524-8106. Sunday, 4 to 8 p.m.: Dino Kruse, a rock and soul band.

Cafe Panache, 200 Magazine, 522-2233. Fridays, 5 to 8: Willie Tee.

Cafe Sbis, 1011 Decatur. Sunday Brunch, noon to 3 with L'il Queenie and Amasa Miller. Also, pianists nightly from 8 to 11 p.m. Monday: Amasa Miller. Tuesdays: Cynthia Chen.

Wednesday: Amasa Miller. Thursdays through Saturdays: Fred McDowell.

Cajun Crawfish House, 501 Bourbon, 529-4256. Sunday through Thursday from 8 p.m., Saturday and Sunday from 10 p.m.: Laissez-faire Cajun Band. Wednesday from 8 p.m., Friday and Saturdays, 6 to 10 p.m.: the Boogie Boys.

Carousel Lounge, 214 Royal. Tuesday through Saturday: Janice Medlock at 9:30 p.m.

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

Clarion Hotel, 1500 Canal, 522-4500. Piano music in the evenings.

Cosimo's, 1201 Burgundy, 861-8110. Fridays: A.J. Loria plays from 7 p.m. to close.

Creole Queen, Poydras Street Wharf, 524-0814. Cruises nightly 8 to 10 p.m., with Andrew Hall's Society Jazz Band.

Crystal Disco, 801 N. Claiborne. Thursdays: Bobby Marchan and the Big Throwdown Contest. Sundays: Bobby Marchan and Higher Ground. Also, a Gong Show, 11 p.m. till "All Town Invited."

Fairmont Court, in the Fairmont Hotel, 529-7111. Mondays through Saturdays: Sam Adams at 9 p.m.

Famous Door, 339 Bourbon, 522-7626. Wednesdays the Famous Door Five occupies the premises until 4 a.m.

Feelings, 2600 Chartres, 945-2222. Piano Friday and Saturday at 7:30. Cynthia Chien is a frequent player.

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

Pete Fountain's, in the Hilton Hotel, Canal Street, 523-4374. Pete Fountain and his band nightly at 10; one show only, reservations recommended.

Fritzel's, 733 Bourbon, 561-0432. Fridays and Saturdays: Jimmy Ille. Also, John McGee from 5:30.

La Gauloise, in the Hotel Meridien, 614 Canal, 525-6000. The Creole Rice Jazz Trio, 11 a.m. to 3 p.m. on Sundays.

Gazebo, 1018 Decatur, 522-0862. Monday

Maple Leaf Bar OCTOBER

Regular Features

Sundays & Mondays
Jukebox Night
Sunday 3 pm
Poetry Reading

Weekdays

Thu 1 Bayou Ramblers
featuring fiddler
Rufus Thibodeaux
Thu 8 File Cajun Band
Wed 14 N.O.B.D. (New
Orleans Blues
Department)
Thu 15 File Cajun Band
Thu 22 File Cajun Band
Wed 28 N.O.B.D. (New
Orleans Blues
Department)
Thu 29 File Cajun Band

Weekends

Fri 2 Radiators
Sat 3 Charmaine Neville &
Real Feelings
Fri 9 Boogie Chillun
Sat 10 The Song Dogs
Fri 16 Rockin' Dopsie &
the Twisters
Sat 17 TBA
Fri 23 TBA
Sat 24 Charmaine Neville I
Real Feelings
Fri 30 The Song Dogs
(tentative)
Sat 31 Beausoleil
(Halloween party)

8316 Oak Street

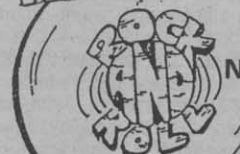
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Hilton Hotel, Canal St. at the river. In Le Cafe Bromeliad: the Hilton Opera Singers, Saturdays from 7 to 9 p.m.: Placide Adams' Jazz Band, Sundays from 9:30 in the morning until 2:30 in the afternoon. In Kabby's: Eddie Bayard and his N.O. Classic Jazz Orchestra, Friday and Saturday nights from 8 p.m. to midnight or Sunday from 10:30 a.m. to 2:30 p.m. In the English Bar: the Alan White Duo Tuesdays through Saturdays, 4 to 7 p.m. and 9 to 11 p.m. Also, in the French Garden, weekdays 10 to 1, and weekends 10 to 2: Sandy Cash and the Big Easy.
Hotel Intercontinental, 525-5566. In the Lobby

p.m., followed by the Connection Band, 8 to close.
Chris Owens, Bourbon at St. Louis, 523-6400. Ms. Owens performs her tasteful but risqué act at 10 and midnight, Monday through Saturday.
Papa Joe's Music Bar, 600 Bourbon, 529-1728. Monday through Sunday: music from 2 p.m. to 2 a.m. Including Freestyle, Scarab, Just Us, and E.J.
Preservation Hall, 726 St. Peter, 523-8939. Sunday: Harold Dejan and the Olympia Brass Band. Tue and Fri: Kid Sheik Colar. Wed and Sat: The Humphrey Brothers.
Prouts, 732 N. Claiborne. Fridays: Bobby Love and Wille West play tunes from Love's records, along with Angelo Nocentelli and others. New Orleans-style music.



SST recording artists the Leaving Trains bring their post-punk angst and humor to Storyville Saturday 3.

Lounge, Joel Simpson, 5-8 p.m. and Theresa Kelly from 8-11 p.m.

Hyatt Hotel, 561-1234. The Courtyard, third floor: Sundays Chuck Credo Inc. performs traditional New Orleans jazz from 10:30 to 2. In the Mint Julep Lounge catch the smooth sounds of Nora Wixted and Band Fridays, 4 to 8 p.m. In the Atrium, some Sun and Mon evenings, the Herb Tassin Trio.

Le Jardin Restaurant, 100 Iberville Street, 566-7006. Monday through Saturday: Sid Norris plays piano from 3 to 7 p.m. Tuesday through Saturday: Karen Ferris and associates perform standards from 7:30 p.m. to close.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Every night: Miss Lilly sings showtunes and relaxing old hits from 10 p.m.

Landmark Hotel, 541 Bourbon, 524-7611. Piano music. Mondays: Bob Sloane at 4 p.m., followed by Mike Bunis at 9. Tuesdays: Terry Lee at 4, Mike Bunis at 9. Wednesdays: Terry Lee, Mike Bunis. Thursdays: Bob Sloane and Terry Lee. Weekends: Bob Sloane at noon, Terry Lee at 4 p.m. and Mike Bunis from 9 p.m. to 2 a.m.

Mahogany Hall, 309 Bourbon, 525-5595. Mondays through Saturdays: The Dukes of Dixieland play jazz at 9 p.m. Also Saturdays: the Riverside Ramblers appear at 2:30 in the afternoon.

Maison Bourbon, 641 Bourbon, 522-8818. Tuesdays: Eddie Bayard and the Bourbon Street Five. Wednesday: Armond Kaye plays jazz. Also, Tuesday through Saturday, Wallace Davenport plays from 7 to 12:15. He also plays Sundays 9 to 11 p.m.

Maison Dupuy Hotel, 1001 Toulouse, 586-8000. Friday and Saturday: Zelda Rose and Daphne Mushatt from 10 p.m. Tuesdays: Born Devas from 5 to 8 p.m.

Marie Laveau's, 329 Decatur, 525-9655. Chris Saunders Tuesdays through Sundays at 7:30.

Mediterranean Cafe, 1000 Decatur St., 523-2302. Saturday and Sunday 1 until 6 p.m.: Scotty Hill's French Market Jazz Band, with piano music before and after. Also, weekdays from 1 to 4 p.m., live jazz music is featured.

Offshore Lounge, 1120 Tulane, 522-0304. Tuesdays: Tim Weller and Rick Marshall play soft rock from 5 to 8 p.m.

Old Absinthe House, 400 Bourbon. Tuesdays: J Monque'd Blues Band. All other nights: Bryan Lee and the Jump Street Five.

Old Opera House, 601 Bourbon, 522-3265. Thursday through Sunday: Dixie plays 2 to 8

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In the Mystick Den, Tuesday-Saturday: Bobby Lonero, from 10 p.m.

Ryan's 500 Club, 441 Bourbon, 566-1507. From 9 nightly, the Celtic Folk Singers.

Seaport Cafe and Bar, 568-0981. Tuesday through Thursday: Sally Towne and Luther Kent, 8:30 to midnight. Fridays and Saturdays: Sally Towne. Also, Saturdays from 3 to 6, Sally Towne hosts a jam session with some of this city's finest. Frequent guests include Luther Kent, Sam McClain, Leslie Smith, Philip Manuel, Bryan Lee and others.

711 Club, 711 Bourbon, 525-8379. Tue to Sat from 9:30: Randy Hebert plays guitar in the Showbar. Thur to Mon 9 p.m. to 2 a.m.: Al Broussard performs in the main bar. Wed to Sun 5 to 9 p.m.: Mike Carter. Tue and Wed 9:30: Nora Wixted.

Shadows, 1838 Canal, 561-5666. This club, which doubles as an art gallery, occasionally has live music. Call for details.

Snug Harbor, 626 Frenchmen, 949-0696. Thursday 1: John Rankin. Friday 2: Amasa Miller with Little Queenie, Charmaine Neville and the Pfister Sisters. Saturday 3: Donald Harrison Quintet. Friday 9: Germaine Bazzle. Saturday 10: Celebrate Jazz Awareness Month with local favorites. Friday 16: Amasa and his Women, to benefit NOME. Saturday 17: Jazz Awareness Month again brings you favorite live acts. Friday 23 and Saturday 24: Donald Byrd. Wednesday 2: Aaron Neville and Amasa Miller. Friday 30: The Pfister Sisters. Every Monday night Snug Harbor features Charmaine Neville and Amasa Miller.

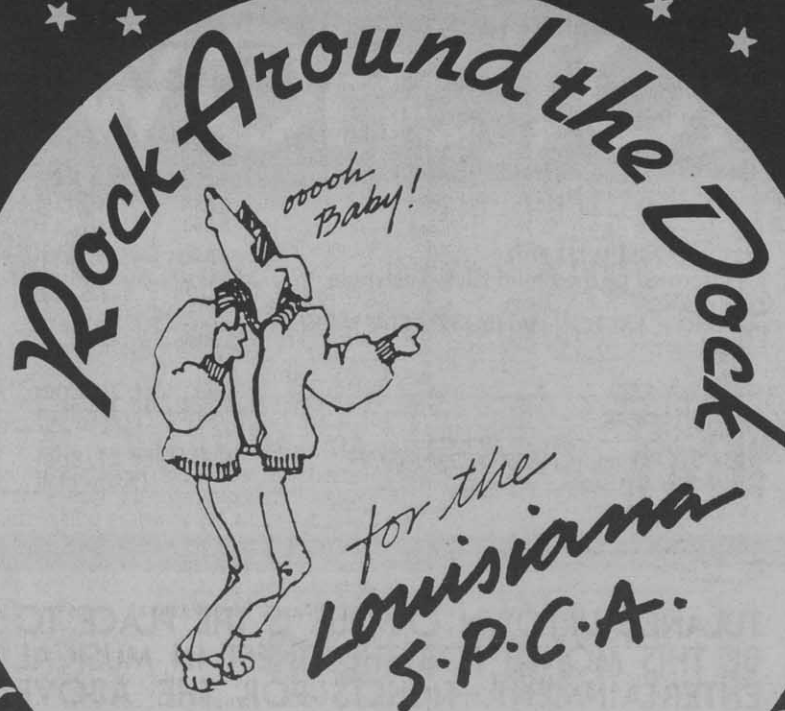
Storyville Jazz Hall, 1104 Decatur. Wednesday 14: Maynard Ferguson, with shows at 10:30 and 12:30. Thursday 15: Big Twist and the Mellow Fellows with Luther Kent. Saturday 17: NOME's Crosstown Jam. Monday 19:

Tuesday 20: Roy Buchanan with Oogum Boogum. Wednesday 21: Holly Near. Thursday 22: Bongo's Grand Opening music party and fashion show. Friday 23: Percy Sledge. Saturday 24: The Lime Spiders, with John Griffith and Oogum Boogum.

Tropical Isle, 738 Toulouse, 523-9492. Thursday, Friday and Saturday: Al Miller. The club also features unscheduled jam sessions.

A Touch of Class, 3801 Frenchmen. Every Monday: Willie Tee, Ed Perkins, Sharon Henderson and Tavasco Millionaires.

Windsor Court Grill Room, 300 Gravier, 523-



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Homecoming — Earl Palmer, Red Tyler and Edward Frank, the masters of the New Orleans Beat, come home for a rare appearance for the Louisiana Jazz Federation's "Jazz Awareness Month" concert at Snug Harbor, Saturday October 17. First, the Clyde Kerr Quintet, will play 10-midnight, then Earl Palmer, Red Tyler, Edward Frank and Bill Huntington from midnight-2 a.m.

6000. Tuesday through Sunday 7:30 to 11:30:
Marcie Noonan plays piano.

► UPTOWN

Benny's Bar, 738 Valence, corner of Camp, 895-9405. 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 Cole Band, who play great blues. Music most nights until the wee hours.

Carrollton Station, 8140 Willow, 865-9190. Glass House, 2519 Saratoga, 895-9279. Thursdays: Rebirth play at 11 p.m.

Jimmy's Music Club, 8200 Willow, 861-8200. Rock, new music and local bands are Jimmy's specialty. Call the concert line at 861-8200 for updates and prices. Thursday 1: The Wild Seeds. Friday 2: Blvd. 6. Saturday 3: The Press. Tuesday 6: New Orleans Music Show featuring Kent Courtney. Wednesday 7: Multiple Places. Thursday 8: The Phantoms, Masters of the Obvious, Velvet Elvis. Friday 9: Waka Waka. Saturday 10: The Radiators. Wednesday 14: The Pressure Boys, from Chapel Hill. Thursday 15: The Vengeance. Friday 16: NOME's Crosstown Jam. Saturday 17: The Radiators. Wednesday 21: Force of Habit and The Wilderness, featuring Kevin Grey of the White Animals. Thursday 23: Abstract Illusion. Friday 23: Barbara Menendez returns with a new band! Saturday 24: Romeo. Tuesday 27: Sorcerer's Apprentice, featuring Light Years. Tuesday 28: Johnny J. and the Hitmen. Wednesday 29: Plan 9. Thursday 30: Blvd. 6. Halloween: a big party, music TBA. **Kelly's**, 1311 Lyons. This small neighborhood bar often features free live music. Cyril Neville's Uptown Allstars play here often. Pass by and enquire. Located near Prytania, where Lyons splits.

Maple Leaf, 8316 Oak Street, 866-LEAF. Every Sunday and Monday the Maple Leaf holds juke box night. This bar features music with a New

Orleans flavor every night. Most shows start around 10 p.m.

Tipitina's, 500 Napoleon, 897-3943. See calendar for the complete schedule for this historic club. Tipitina's features classic local groups and acts of international fame. Friday 2 through Sunday 4: War, with two shows each day. Wednesday 7: The Radiators. Friday 9: James Cotton and his Big Band. Tuesday 13: Yellowman with Sagittarius. Wednesday 14: Adrian Belew and the Bears. Thursday 15: Little Charlie and the Nightcats. Friday 16: Jerry Lee Lewis with Webb Wilder and the Beatnicks. Friday 30: Junior Walker and the Allstars.

Tyler's, 5234 Magazine, 891-4989. Mondays: football night with red beans and rice. All Wednesdays Leslie Smith will perform. Thursdays through Saturdays, each night, the James Rivers Movement takes the stage. Also, each Sunday Walter "Wolfman" Washington is featured. Tuesday 6: Sharon Henderson appears. Tuesday 13: Race Fest Night. Tuesday 20 and Tuesday 27: Jon "King" Cleary. Also, Thursday 15, James Rivers has the night off so the Red Tyler Quartet, featuring Germaine Bazzle, can perform live for broadcast.

► WEST BANK

Bronco's, 1409 Romain, Gretna, 368-1000. Country music. Mondays, Wednesday, Fridays and Saturdays: Mississippi South. Call for concert updates and directions.

1801 Club, 1801 Stumpf Blvd., 367-9670. Mahogany, Thursdays from 9:30 and Saturdays from 10. Wednesdays from 9:30, Up 'n' Up.

Emergency Room West, 4001 Lapalco Blvd., Marrero, 347-9439. Live music every Sunday! **Fat Cats**, 505 Gretna Blvd, 362-0598. Mondays, Tuesday, Thursdays through Saturdays: the Groove Band with Jimmy Simon.

Michaul's Restaurant, 601 Patterson, 361-4969. Features restaurant and music bar. Wed:

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The File Cajun Band. Thur: Paul Beach and the Jefferson Countryboys. Fri: Stardust country music band. Sat: Luzianne country band. Sun: Harmony queens the Pfister Sisters.
Rincon de la Vieja Guardia, 2105 Hancock St., Gretna, 367-6733. Latin big bands.
Marina Wharf, 5353 Paris Road, Chalmette, 277-8215. Thursdays through Saturdays from 9:00: Frank Dallas.
Old Man River's, Highway 90 in Avondale, 436-3912. Occasional live music including some big name rock acts. Please call for their schedule.

► LAKEFRONT

The Bounty, 1926 West End Park, 282-9333. Sun, Wed, Thur: The Topcats play original pop and rock music.
Nexus, 6200 Elysian Fields, 288-3440. Mondays: Gong Show. Track One Band. Thursdays: David Torkanowsky plays jazz. Weekends: Noah's Orchestra with George French and Philip Manuel.

► METAIRIE/ KENNER

Bavarian Inn, 3941 Houma Blvd. Fridays and Saturdays: authentic German music, 7:30 to 10:30 p.m.
Cat Man Lounge, 7122 Mistletoe, 737-1264. Most weekends: The Oldies But Goodies Band.
Captain's Castle, 4740 Rye Street, Metairie, 455-8862. Fridays and Saturdays: Billie Bell and the Dominoes, 11 p.m. to 3 a.m.
Chesterfield's, 3213 Kingman, 888-9898. Thursday through Sunday: soft rock and pop bands, top 40, oldies, etc. 9 p.m. to close.
Club Sunset, 3515 17th Street, Metairie, 887-0236. Wednesday through Sunday: Tal Sellers plays 50s and 60s standards from 9 p.m. to 2 a.m.
Frankie Brent's, 4727 Utica Street, Metairie, 889-9848. In addition to the all-male revue, this club features bands such as the Topcats, Sam McClain, and others periodically on the weekends.
Gigi's, 1700 I-10 Service Road, in the Roadway Inn, 467-1300. This newly remodeled club opens on August 15. Harvey, Jesus and Fire will play oldies here often, call for the exact schedule.
Godfather's, 3020 N. Arnoult Road, 455-3232. Wednesday through Sunday: Creole Cookin and Tomato, 10 to 2.
Highway Lounge, 5901 Airline Highway, 733-8949. Thursday through Sunday: Country Touch from 9 p.m. until 3 a.m.
Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesday and Sundays: bib band music by Pat Barberot and Jay Zainey's orchestras.
La Medley, 3124 Loyola Drive, Kenner, 467-6403. Music on weekends, 10 p.m. to 2 a.m.
Mitchell's, 2221 Veterans Blvd., 468-2788. Music on weekends. Call Mitchell for the complete schedule.
Occhipinti's, 2712 N. Arnoult Road, 858-1131. Tuesday through Saturday: Candy Riedi at 8:30.
Petal's Restaurant, 2320 Veterans Blvd., 835-2000. Friday and Saturdays: a four piece band with a singer perform standards from the 1940s, 50s and 60s.

Pete's Lounge, 1822 Airline Highway, 469-8938. Fridays and Saturdays: Nicki Southern's Cajuns play country and cajun music, 10:30 until 2:30.

► N.O. EAST

Autocrat's Club, 1725 St. Bernard Avenue, Mid-city, 945-9642. Music on weekends at 10 p.m. includes High Voltage and the A.F.B.
Beau Geste, 7011 Read Blvd., 242-9710. Live music weekend nights.
Billie's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Music most weekends.
Boat Lounge, Gulf Outlet Marina, Chalmette, 277-2628. Sundays: Jaennie Marrerra Toca, from 8 p.m.
Cubby's, 87100 Lake Forest Blvd., 241-6769. Fri and Sun: Rockin Jerry and the Spice of Life. Wed: Stan the Oldies Man spins the discs.
Mike's After Hours, 10100 Morrison Road, 245-1150. Mondays and Thursdays: music from 10 p.m. to 2 a.m.
Mr. C's Lounge, 6510 Morrison Road, 245-8758. Music some weekends.

COFFEE HOUSES

Borsodi's Coffee House, 5104 Freret, 895-9292. This authentically weird coffee house also features periodic live music and plays.
Cafe Brasil, 2100 Chartres, 947-9386. Live music on some weekends.
Cafe Dell'Arte, 720 Dublin, 861-4227. Thursdays: depending upon which Thursday you hit this uptown spot, you'll see Patrick Kerber playing classical guitar or you'll stumble into a musical gathering and wish you'd brought your instrument. Saturdays: Brazilian music by the Aruanda Trio, from 8:30 to 10:30.
Cafe Katic, 1818 Magazine, 525-0247. Saturday: guitarist Victor Sinker and vocalist Leslie Smith.
Cheshire Cat, 1201 Decatur, 522-4792. Occasional live music.
Penny Post Coffee House, 5100 Dannel. Folk music every night from 8:30 to 11. Check the graffiti in the bathroom!
True Brew, 3133 Ponce de Leon, 947-3948. Sundays: poetry from 4 to 6.



COMEDY

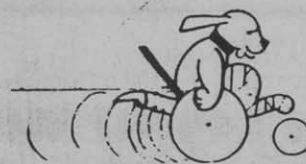
The Mint, 504 Esplanade, 525-2000. Tuesdays, Thursdays and Saturdays: Harry Mayronne and Ricky Graham, with shows at 9 and 10:30 p.m.
Marie Laveau's Restaurant, 329 Decatur Street, 525-9655. Fridays: "Hot Stuff New Orleans Style," starring Becky Allen, Fred Palmisano and Wanda Rouzan.
Punchline Comedy Club, now located at 1200



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THEATRE

Bayou Dinner Theatre, 4040 Tulane Avenue, 486-4545. Performances are Thursday through Sunday. Through Sunday 18: *Perfectly Frank* a musical comedy based on the life and work of Frank Loesser. The Bayou Plaza's Bamboo Room also features theatre, so phone 486-7144.

Contemporary Arts Center, 900 Camp Street, 523-1216. Thursday 15 through November 8: As Is, a play by William Hoffman.

Le Petit Theatre, 616 St. Peter, 522-9958. Through Sunday 4: *The King and I*. From Saturday 10: *Sleeping Beauty*, in the Children's Theatre.

Loyola University. Thursday 22 through November 8: *Connections*, the story of a stand-up comic who works nights at a Hollywood answering service. Shows are Thursday through Sunday at 8 p.m. Phone 865-3840.

Minacapelli's Dinner Theatre, 227 Cousin Street, Slidell, 643-9671. Performances on weekends only. Through Sunday 4: *Godspell*, the modern adaptation of the life of Jesus. Friday 9 through November: *They're Playing Our Song*. **Rose Dinner Theatre**, 201 Robert Street, Gretna, 367-5400. Through Sunday 4: *They're Playing Our Song*. Thursday 8 through November 15: *Vanities*.

Tulane University. Tuesday 13 through Sunday 18: *Fanshen* plays in the Albert Lupin Theatre. Phone 865-5360 for ticket information.



CINEMA

Louisiana State Museum, 751 Chartres, 568-6968. *Starring Louisiana*, a Romance of the Reel and the Real. A cultural heritage exhibit of New Orleans in film. A must for movie fans.

Loyola Film Buys Institute. Thursday 1: *The Lost Honor of Katherine Blum*, West Germany, 1975. Tuesday 6: *The Wild Bunch*, directed by Sam Peckinpah. Wednesday 7: *The Magnificent Ambersons*. Thursday 8: *Dodes 'Ka-den*, Japan, 1970. Sunday 11: *How Tasty Was My Frenchman*. Monday 12: *Night Mail* and *Louisiana Story*. Tuesday 13: *Zazie dans le Metro*. Wednesday 14: *La Strada*, Fellini, 1954. Thursday 15: *Mon Oncle d'Amerique*. Sunday 18: *Pixote*. Monday 19: *An American in Paris*, starring Gene Kelly. Tuesday 20: *The Red Psalm*. Wednesday 21: *Salvador*, a story about war correspondents in Central America. Thursday 22: *A Woman in Flames*. Friday 23: *The Ballad of Narayama*. Sunday 25: *Macunaima*, Brazilian folk epic, 1972. Monday 26: *Children of Paradise*. Tuesday 27: *Perceval*. Wednesday 28: *Ingmar Bergman's 1972 film Cries and Whispers*. Thursday 29: *Sisters, or The Balance of Happiness*. Sunday, November 1: *All Nudity Shall Be Punished*. Most films are screened at 7 and 9 p.m. in room 332 of Loyola's Bobet Hall. Phone 865-3196.

Prytania Theatre, Prytania Street near Jefferson, uptown. Call 895-4513 for times. Opening Friday 2: *Devil in the Flesh*, a x-rated Italian film directed by Marco Bellocchio. From Friday 9 to Thursday 15: *Withnail and I*, an English comedy. Friday 16 through Thursday 22: *Rita, Sue and Bob, too!*

Tulane University. All films in McAlister Auditorium at 8 p.m. unless otherwise noted. Admission Sunday and Wednesday is free. Friday October 2: *Short Circuit*. Also, *Repo Man*, a cult favorite featuring hardcore music, directed by Alex Cox and produced by Mike Nesmith, shows at midnight. Sunday 3: *The Mission*. Wednesday 7: *The Jazz Singer*, at 7:30. Friday 9: *Space Seed*, 7:30, and *The Wrath of Kahn*, midnight. Saturday 10: *Platoon*. Sunday 11: *The Rose*, 7:30. Wednesday 14: *Chitty Chitty Bang Bang*, 7:30. Friday 16: *The Maltese Falcon*. Also, the Talking Heads star in *Stop Making Sense*, at midnight. Saturday 17: *Little Shop of Horrors*. Sunday 18: *The Grapes of Wrath*. Wednesday 21: *All the Right Moves*, 7:30. Friday 23: *Cocoon*. Saturday 24: *Merry Christmas, Mr. Lawrence* starring David Bowie and Tom Conti. Sunday 25: *Body Heat*, 7:30. Wednesday 28: *The Great Gatsby*, 7:30. Friday 30: *Silverado*. Also,

Metropolis shows at midnight. Halloween: *Angel Heart*.

GALLERIES

A Gallery for Fine Photography, 5423 Magazine, 891-1002. Through Saturday 17: The photography of Herb Green, including classic portraits of Janis Joplin, the Jefferson Airplane, Grateful Dead and other scenes from the summer of love.

Academy Gallery, 5256 Magazine, 899-8111. All month: ceramics, lamps and jewelry by John Hodge. Also, paintings by Kathleen Trapline. **Bergen Gallery**, 703 Royal. All month: displays by gallery artists, including works by Erte, Impigilia and Robin Morris.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Through Saturday 31: Colored pencil on paper by Gail Morgan.

Contemporary Arts Center, 900 Camp Street, 523-1216. Through Sunday 18: Art for Arts sake, multi-media art by artists living and working in Louisiana.

Davis Gallery, 3964 Magazine, 897-0780. Open Monday through Saturday, 10 to 5. All month: The Art of Cross River. Works of those who live near this river in south east Nigeria.

Duplantier Gallery, 818 Baronne, 524-1071. Gallery hours for the season are Tuesday through Friday 10 to 5, Saturday 11 to 4. All month: furniture by Rick Brunner, paintings by Chris Burkholder, and glass works by Paul Dufour.

Gallery Simonne Stern, 518 Julia, 529-1118. Through Wednesday 14: Arthur Silverman's sculptures. Opening Saturday 17: New Year, New Talent, a celebration of the gallery's 20th year, including works by Clements, Gonzales, Hayes, Heller, and Jewett.

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

LeMieux Galleries. This organization now has two galleries: 508 Pelican Avenue, Algiers Point, 361-1735, and 535 Julia Street, downtown. Through Wednesday 14: the Julia Street location will display *Our Group Reunion II*. Opening Saturday 17: oil paintings by Dolores Sunseri.

Live Art, 4207 Dumaine, 484-7245. A changing display by Peter Mars continues all month. **LSU Union Art Gallery**, LSU Campus, Baton Rouge, 388-5117. Through October 4: faculty art show. Also, opening Friday 9: the graduate student juried art show.

Louisiana State Museums: The Cabildo, Jackson Square. Louisiana History through art and artifacts. **The Presbytere**, Jackson Square. Open Wednesday through Sunday. Starring Louisiana: A romance of the real and the reel. This exhibit of more than 700 interesting remnants of feature films made in or about Louisiana includes scripts, photos, props and more.

New Orleans Museum of Art, City Park, 488-2631. The museum is free to the public on Thursdays. From Saturday 10: photography by Henri Cartier-Bresson. Also on display this month *Animals in Bronze*, a collection of animaliers, a popular 19th century art form.

Phyllis Parun Studio, 2109 Decatur. This month is your last chance to see: "City of Masks," an exhibit in black and white linos. Parun says she strives to express truth and inspire self-renewal with all her work.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Friday 16 through November 13: *Small Works*, a group show including works by Malaika Favorite, Michael Moya, Randall Henry, Lenor Fried, Adolph Kronnrgold, Rick Shopfner, and Michael Economos.

Simms Fine Art, 827 Girod, 528-3008. Opening Saturday 7: sculpture by William Crovello.

Still-Zinsel, 630 Baronne, 525-8480. Through Thursday 15: works by Robert Landry, Jr. Opening Saturday 17: the art of H.J. Bott. **Studio Zella y LaBorde**, 630-B Baronne, 524-7982. The works of Zella and LaBorde are displayed at this new gallery.

Tilden-Foley, 4119 Magazine, 897-5300. Through Saturday 24: sculpture and paintings by Eric Orr, described by the gallery as a "modern day shaman to a post-atomic era." Mr. Orr reportedly used powdered bone and blood in his works.

Tulane University's Newcomb College Art Gallery. All month: an exhibit of American landscape photography. Phone 865-5327.

Casey Willems Pottery, 3919 Magazine, 899-1174. Pottery by Mr. Willems.

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Gimme a head with hair — long, beautiful hair!" No, they — the cast of the *Hair* — weren't singing about Professor Longhair. *Hair* was about the joys of hippiedom — dirty feet, chanting "Om," smoking Acapulco Gold, living in a geodesic dome with thirty strangers, listening to *It's A Beautiful Day*, burning patchouli incense and discovering the Key to Life by intense examination, while under the influence of Orange Sunshine, of the little furrows in the knuckle of one's thumb. That was 20 years ago, we were going to say, but actually, it was about 20 minutes ago because as hippie prophet (or is that profit? \$2,825,460 grossed from three recent concerts!) Jerry Garcia has pointed out: there are more hippies in the '80s than there were in the '60s. And every last ponytailed one of 'em is a potential customer for a revival of *Hair*.

Now if you were going to revive *Hair*, who would you cast in the leading role? Sean Penn? Are you kidding? A violent hippie? Giraldo Rivera? Nuh uh — too much energy!

Bono? Not Sonny — the Irish one. Well, he's got the hair... what about the West Bank's own Frankie Ford? Frankie's always had hair that just won't quit! From pomade to poodle curls, Frankie has been down the Path of Hair.

So figured the producers of the latest touring company of *Hair*, hiring Frankie to star in a new production of the venerable musical, opening September 17 in Minneapolis. Meanwhile, Frankie's "Sea Cruise" was used as theme music for Gallagher's "Showtime" magic special, as well as serving similar duties for *My American Cousin*, as cablecast over "Cinemax." All of which proves that a great foghorn is timeless.

Also on the tube of late, in a commercial capacity, are the Neville Brothers, endorsing Comet Long Grain Rice to the melody of "Iko Iko," and "Fats" Domino, singing a charming adaptation of his 1957 "I'm Walkin'," retitled "I'm Cookin'" and plugging the Fisher-Price line of toy kitchens, fully equipped with plastic bacon and eggs. The Nevilles have previously done commercials for blue jeans; Domino has plugged fried chicken. Dr. John, who did ads for baby shoes and Ivory soap when he was nine months old, has done recent commercials promoting instant coffee,

fried chicken, toilet paper and the City of New Orleans — not necessarily in that order.

Some of the festive happenings you won't want to miss this month include the 74th Annual Washington Parish Free Fair in Franklinton ("The largest county/parish free fair in the United States" — October 21-24); the return of the Festa d'Italia to the Piazza d'Italia (this year's theme: "Mangia All'Italiano!" or "Eat pizza, fettucini and muffedlettas until you explode!" — October 10-11); and the Louisiana SPCA's "Howling Success '87" gala at the Riverwalk on October 30 with performances by Martha Reeves, Sam and Dave and the très wicked Wilson Pickett.

Jamming at Carrollton Station in September were guitarist Hubert Sumlin (formerly of Howlin' Wolf's band and currently highlighted on a new Black Top album, lauded in the Sunday New York Times), Texas guitarist John Campbell, New York guitarist John Mooney and English keyboardist Jon Cleary, switching to the electric bass for the evening. That noise you hear in the background of Hubert's recorded version of "How Can You Leave Me, Little Girl?" is crickets, captured on tape somewhere out on the lonesome prairies of Texas.

The first time we met Peter Tosh,

who was murdered in Jamaica last month, he was sitting beneath a tree with Bunny Wailer outside a Kingston recording studio. Lee Perry, the Napoleon of reggae producers, arrived in a Japanese pick-up truck. Everybody was in a foul, argumentative mood. Three days later, Bob Marley was shot in his own backyard, surviving to die from cancer. The same day as Tosh's assassination, a New Orleans psychiatrist, Dr. Richard Johnson, who moved to Brighton, Jamaica four years ago, was hit by the shotgun blast of a robber while sleeping in his bedroom but survived the terror described in Marley's "Ambush in the Night." Peter Tosh — the "Stepping Razor" — was not so lucky.

Pope John Paul II, the champion of peace, didn't get to see the Mississippi River (as he had hoped to since his boyhood in Poland) while he was in New Orleans. His other wish was to hear New Orleans music; the St. Augustine High School Band, Pete Fountain, Al Hirt and Ronnie Krole gave the Holy Father a fleeting taste. After Mass by the shores of Lake Pontchartrain, the Pope declared: "I have always heard about the beautiful music of New Orleans. Today, I have been able to hear it and enjoy it personally." He even pronounced New Orleans rite. ●

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 SONG DOGS	2 WAR Shows nitely 9 & 12 ★	3
4 WAR Shows at 8 pm & 11 pm ★	5 PIANO NIGHT with TOM McDERMOTT	6 THE SHEPHERD BAND	7 THE RADIATORS Record Release Party	8 JOHNNY COPELAND 1986 Grammy Winner BEST BLUES ALBUM	9 JAMES COTTON & HIS BIG BAND King of the Blues Harmonica w/ special guests THE ASSASSINS featuring JIMMY THACKERY	10 THE SUN RHYTHM SECTION recorded & performed with ELVIS, JERRY LEE LEWIS, CARL PERKINS and ROY ORBISON
11 1st ANNUAL GUMBO COOKOFF 12-5 pm BLOCK PARTY FREE ADMISSION featuring LIVE MUSIC, GUMBO TASTING, CELEBRITY JUDGES proceeds benefit Prof. Longhair Family & Children's Hospital	12 THE BACKSLIDERS	13 YELLOWMAN & THE SAGITTARIUS BAND	14 ADRIAN BELEW & THE BEARS	15 LITTLE CHARLIE & THE NIGHT CATS from San Francisco	16 JERRY LEE LEWIS w/ special guests WEBB WILDER & THE BEATNECKS Shows 8 & 11 ★	17 NOME presents CROSSTOWN JAM II featuring Allen Toussaint and special guests OLIVER MORGAN ERNE K-DOE JESSIE HILL & DEACON JOHN
18 FAIS-DO-DO with BRUCE DAIGREPOINT'S CAJUN BAND 6-10 p.m. FREE RED BEANS & RICE	19 N.O.B.D.	20 NAJEE Shows at 8 & 11 ★	21 RON THOMPSON & THE RESISTORS	22 EXUMA	23 THE RADIATORS	24
25 THE UNTOUCHABLES w/ special guests THE SILENCERS	26 PIANO NIGHT with JON CLEARY	27 THE INDIGO GIRLS	28 ALLAN HOLDSWORTH	29 ?	30 JR. WALKER & THE ALL-STARs Shows 9 & 12 ★	31 CLOSED PRIVATE PARTY

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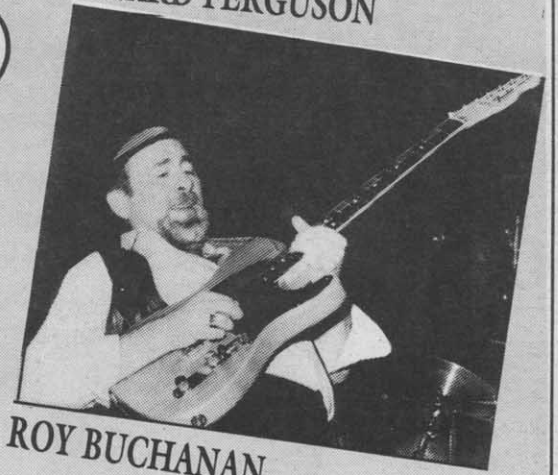
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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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<p>④</p> <p>NORA WIXTED 2 P.M. DINO KRUSE 9 P.M.</p>	<p>⑤</p> <p>TO BE ANNOUNCED (TBA)</p>	<p>⑥</p> <p>DECATUR ST. JAZZ BAND 8 P.M.</p>	<p>⑦</p> <p>DECATUR ST. JAZZ BAND 8 P.M.</p>	<p>⑧</p> <p>DECATUR ST. JAZZ BAND 8 P.M.</p>	<p>⑨</p> <p>DECATUR ST. JAZZ BAND 8 P.M. LUTHER KENT & TRICK BAG MIDNITE</p>	<p>⑩</p> <p>CAJUN CONNECTION 2 P.M. DECATUR ST. JAZZ BAND 8 P.M. LEADING TRAIN 12:00 LUTHER KENT & TRICKBAG TIL</p>
<p>⑪</p> <p>NORA WIXTED 2 p.m. TEN-THIRTY MUSICAL ORGANIZATION 6 P.M. SOMETHING SMOOTH FRIENDS Special Guest: PHILIP MANUEL DINO KRUSE 10 P.M.</p>	<p>⑫</p> <p>(TBA)</p>	<p>⑬</p> <p>DECATUR ST. JAZZ BAND 8 P.M.</p>	<p>⑭</p> <p>DECATUR ST. JAZZ BAND 8 P.M. MAYNARD FERGUSON 10:30 & 12:30</p>	<p>⑮</p> <p>N.O. MUSIC ASSOCIATION BARBARA WRIGHT THE LIVING DEAD BIG TWIST & THE MELLOW FELLOWS 10:30</p>	<p>⑯</p> <p>DECATUR ST. JAZZ BAND 8 P.M. BIG TWIST & THE MELLOW FELLOWS AND LUTHER KENT & TRICK BAG 10:30</p>	<p>⑰</p> <p>NEW ORLEANS MUSIC ASSOCIATION BARBARA WRIGHT THE LIVING DEAD BIG TWIST & THE MELLOW FELLOWS 10:30</p>
<p>⑱</p> <p>NORA WIXTED 2 P.M. DINO KRUSE 9 P.M.</p>	<p>⑲</p> <p>TBA</p>	<p>⑳</p> <p>ROY BUCHANAN 10:30 & 12:30</p>	<p>㉑</p> <p>HOLLY NEAR 2 SHOWS 9 P.M. & 11:30</p>	<p>㉒</p> <p>BONGO'S GRAND OPENING PARTY & FASHION SHOW ROK-A-HOLIC • SKIN SECT VICTORIAN BLITZ • SHOT DOWN IN EQUADOR JR. 9:30</p>	<p>㉓</p> <p>DECATUR ST. JAZZ BAND 8 P.M. PERCY SLEDGE 10:30 & 12:30</p>	<p>㉔</p> <p>CAJUN CONNECTION 2 P.M. DECATUR ST. JAZZ BAND 8 P.M. LIME SPIDERS w/ THE JOHN THOMAS GRIFFITH BAND 11:00</p>
<p>㉕</p> <p>NORA WIXTED 2 P.M. DINO KRUSE 9 P.M.</p>	<p>㉖</p> <p>TBA</p>	<p>㉗</p> <p>DECATUR ST. JAZZ BAND 8 P.M.</p>	<p>㉘</p> <p>DECATUR ST. JAZZ BAND 8 P.M.</p>	<p>㉙</p> <p>DECATUR ST. JAZZ BAND 8 P.M. LA. JAZZ FEDERATION JAZZ AWARENESS MONTH STEVE MASAKOWSKI 10:30 RAMSEY McLEAN 12:30</p>	<p>㉚</p> <p>DECATUR ST. JAZZ BAND 8 P.M. LUTHER KENT & TRICK BAG 12:00</p>	<p>㉛</p> <p>DECATUR ST. JAZZ BAND 8 P.M. WCKW 92 FM HALLOWEEN COSTUME PARTY 10:00 ALL NIGHT JAM w/ JIMMY DAVIS, HOME BOYS, LUTHER KENT & TRICK BAG</p>

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