

11-1987

Wavelength (November 1987)

Connie Atkinson
University of New Orleans

Follow this and additional works at: <https://scholarworks.uno.edu/wavelength>

Recommended Citation

Wavelength (November 1987) 85
<https://scholarworks.uno.edu/wavelength/80>

This Book is brought to you for free and open access by the Midlo Center for New Orleans Studies at ScholarWorks@UNO. It has been accepted for inclusion in Wavelength by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

INSIDE: NEW ORLEANS SONGDOGS HOWL

NEW ORLEANS MUSIC MAGAZINE

ISSUE 85

NOVEMBER 1987

ML
W39
LA. col

Wavelength



RECEIVED
SERIALS DEPT.
NOV 3 1987
EARL K. LONG LIBRARY
UNO

**THE
LEGEND
OF
STAG
LEE**

C0550 12/31/99
EARL K. LONG LIBRARY
ACQUISITIONS DEPARTMENT
UNIVERSITY OF NEW ORLEANS
NEW ORLEANS LA 70148

BULK RATE
U.S. POSTAGE
PAID
Mail Processing
Specialists

WINDHAM HILL

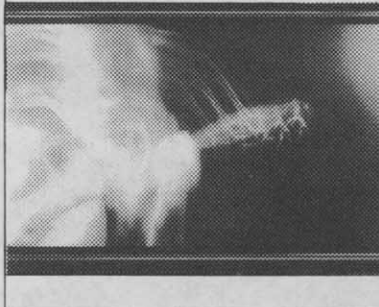
SALE-ABRATES A NEW AGE OF MUSIC

ALL OF OUR SELECTIONS ON ALBUMS, CASSETTES AND COMPACT DISCS NOW ON SALE!

WINDHAM HILL ARTISTS

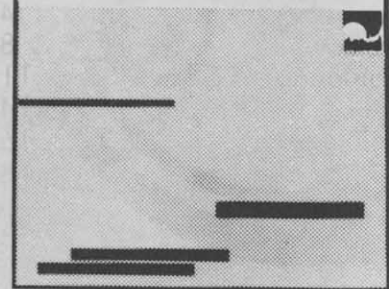
- PHILIP AABERG
- WILLIAM ACKERMAN
- DAROL ANGER
- SCOTT COSSU
- MALCOLM DALGLISH
- ALEX DEGRASSI
- MICHAEL HEDGES
- BARBARA HIGBIE
- INTERIOR
- MARK ISHAM
- MICHAEL MANRING
- MIKE MARSHALL
- ALLAUDIN MATHIEU
- WIM MERTENS
- MONTREUX
- NIGHTNOISE
- RUBAJA AND HERNANDEZ
- SCHOENHERZ AND SCOTT
- SHADOWFAX
- STEIN AND WALDER
- LIZ STORY
- TIM STORY
- GEORGE WINSTON

MICHAEL HEDGES
Live on the Double Planet



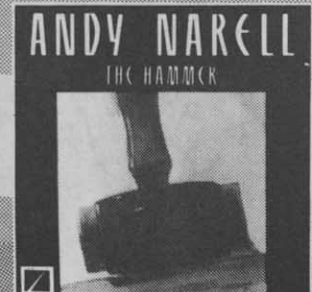
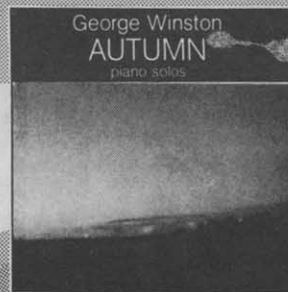
\$699 LP OR CASSETTE
\$1399 COMPACT DISC

SOUL OF THE MACHINE
The Windham Hill Sampler
of New Electronic Music



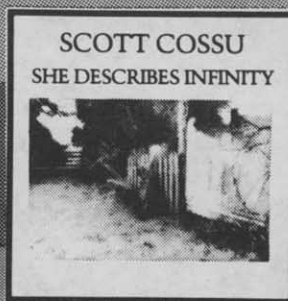
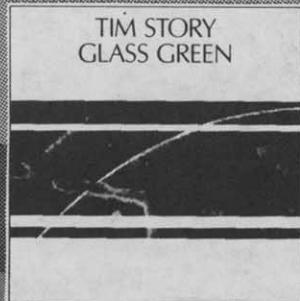
\$599 LP OR CASSETTE
\$999 COMPACT DISC

YOUR CHOICE
\$699 LP OR CASSETTE
\$1399 COMPACT DISC



WINDHAM HILL
The Complete Selection

Audiophile Records
Chrome Cassettes
Compact Discs



Sale ends Monday, November 30th. Quantities Limited.

MANY MORE TITLES ON SALE

movie
rentals
\$1.99
PER DAY

*Veterans at David in
Metairie 885-4200
*8345 Florida Blvd. at Airline
in Baton Rouge 926-6214

SOUND WAREHOUSE

MUSIC • MOVIES

- Chef Menteur, 2 bl. east of Louisa 945-5110
- Veterans at David in Metairie 885-4200
- New Metairie Location, 3723 Veterans 454-5996
- Magazine St. at Octavia 891-4026

Wavelength

ISSUE 85

NOVEMBER 1987

"I'm not sure,
but I'm almost positive,
that all music
came from New Orleans."
—Ernie K-Doe, 1979

Features

Stagolee	22
Gottschalk	25
Songdogs	27

Departments

November News	4
The Law	8
Louisiana Archive	11
Film	14
Caribbean	16
US Indies	18
Rare Records	20
Reviews	20
November Listings	28
Classifieds	37
Last Page	38

Cover illustration by Kathleen Joffrion

Publisher, Nauman S. Scott. **Editor,** Connie Zeanah Atkinson. **Associate Editor,** Gene Scaramuzzo. **Business Manager,** Laura Grunfeld. **Advertising,** Diana Nadas, Charles W. Howard, Dana Embree. **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, Canada and Mexico). AO airmail rate at \$40 per year (foreign). The entire contents of *Wavelength* are copyrighted ©1987 *Wavelength*.

Back issues are available by writing to Back Issues, P.O. Box 15667, New Orleans, LA 70175. Because of a limited supply, back issues are available for \$4 each.

Please allow a few weeks for processing and delivery of orders. New Subscribers: Please allow up to six weeks for receipt of first issue due to our small, non-computerized subscription department.

Foreign customers may pay by I.M.O. or check drawn on a U.S. bank. Because of exorbitant bank processing charges, we cannot accept checks in Canadian dollars or other foreign currency, or checks drawn on a foreign bank.

Subscribers must notify us immediately of any change of address. If notification is not received, magazines sent to incorrect addresses will not be replaced. U.S. customers include zip code.

Wavelength

DIAL DIRECT

504-895-2342

Only \$12 per year
\$28 first class

GREAT SOUTHERN RECORDS

Home of the New Orleans sound.
The sound of the Cajun bayous.

THE PFISTER SISTERS



The Pfister Sisters

New Orleans (Contemporary and traditional female trio) GS11010 LP/CS. Produced by John Berthelot & Amasa Miller
Winner, 1986 NAIRD Indy Award for Women's Music. "Their forte is close harmony singing...they are probably the best today" (in the world).
Marcel Joly, Footnote, London

Cousin Joe

Relaxin' In New Orleans
(Humorous blues) GS11011 LP/CS
Produced by John Berthelot

Joe is New Orleans' greatest blues lyricist. His autobiography "Blues From New Orleans" was published by University of Chicago Press in October, 1987. "A lovely session—just piano and voice, thick with the heady Creole atmosphere of New Orleans."
Robert Palmer, *New York Times*



Allen Fontenot

Jole Blon and other Cajun Honky Tonk Songs
(Cajun instrumentals) GS11012 LP/CS

All instrumentals, it's great with Cajun dining at home and Cajun dancing.

Justin Wilson

Ol' Favorites (Cajun humor) GS11013 LP/CS

The Ol' half-bleed's favorite stories. As you'll hear, he really cooks on the stage as well as in the TV kitchen.



Justin Wilson

Not For Cajuns Only (Cajun humor) GS11014, 15, 16, 17 LP's/CS's

The series has 4 volumes.
Vol. 1—*Hunt Dem Duck and Shoot*
Vol. 2—*Goin' Fishing*
Vol. 3—*Let the Good Times Roll*
Vol. 4—*C'est Si Bon*

Recently on "The David Letterman Show", Justin demonstrated his comic prowess with David. "I Garontee" these recordings will make a great gift for dad, gramps, uncle Joe, or Mr. Vic next door.

Johnny J. and the Hitmen

Nuclear Hayride (Rockabilly roots) GS11018 LP/CS. Produced by Alex Chilton

Recommended for dudes from 12 to 30 years old, and other rough and ready cats who are heavily into Rockabilly. "The recording captures the spirit of the blues and country hybrid that was the rockabilly sound. Like early Blasters or Los Lobos this band carries the melody of songs...with good traditional rockabilly guitar, supplemented by a fat bass sound."

College Media Journal's *New Music Report*



Spencer Bohren

Born In A Biscayne (Acoustic blues) GS11019 LP/CS
Produced by John Mooney

Featuring Dr. John on Piano. This great blues performer has been garnering critical acclaim in the U.S. and also in Norway and Iceland during the past 6 months. This past summer, his version of "Snap Your Fingers" became a beach music classic at Myrtle Beach, SC and throughout the Carolinas. It will make a great gift for a dad or husband who's with it.

Ron Cuccia

Music From The Big Tomato
(Jazz poetry) GS11020 LP only at present

Ron Cuccia is back! This release showcases the masterful lyric and poetic constructions of the premier writer of contemporary N.O. music. Also featured are the giants of the new jazz: Dagradi, Vidacovich, Singleton, Magnie, and many others. Recommended for intelligent people.

"Ron Cuccia, Kingpin of Jazz Poetry." *Billboard*

"Easily the best and most innovative of recent album releases is "Music From The Big Tomato." *London Alternative Magazine*



Sale ends Monday, November 30th

AVAILABLE NOW! World's First Cajun Dance Video

Allons Danser! Cajun Dancing Instruction. Taught step-by-step. Features popular Cajun dance instructor Randy Speyrer. Learn the Traditional Waltz, Cajun Two-Step and One-Step. Highly recommended. Sale Price 21.95 Reg. 24.95

Also available. Sam Leandro's 1988 NEW ORLEANS and LOUISIANA CALENDAR with 350 Birthdays and over 75 photos of both legendary and contemporary Louisiana Musicians. Product Annotator, John Berthelot



RON CUCCIA

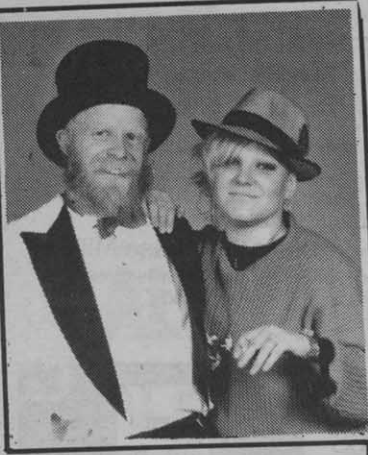


Music From The Big Tomato

Baton Rouge 8345 Florida Blvd.
at Airline Hwy. 926-6214

ML
1
W39
LA
col

S



Champagne Sunday Brunch 11-3PM

featuring:
AMASA MILLER - Pianist
12-3PM
LEIGH "LIL QUEENIE"
HARRIS - vocalist 1-3PM

**THE NEW
CAFE SBISA**
EST. 1899

1011 Decatur Street
New Orleans, LA 70116
(504) 561-8354



NOVEMBER Regular Features



Sunday & Monday
Jukebox Night
Sunday 3 pm
Poetry Reading

Weekdays

Tue 10 Side Effects
Every Wednesday
N.O.B.D.
(New Orleans Blues Dept.)

Every Thursday
Filé Cajun Band

Weekends

Fri 6 Anson Funderburg
& the Rockets
w/Blind Sam Meyers
Sat 14 The Song Dogs
Sat 21 Beausoleil
(tentative)
Sat 28 The Song Dogs

8316 Oak Street

NEVILLES' NEWEST

Solving the Mysteries Behind Neville-ization II

Scene I: 1984. With the release of the Neville Brothers' album *Neville-ization (Live at Tipitina's)*, the dawn of Neville-ization begins. Man crawls up out of the pits of Civil-ization (including urban alien-ation, nuclear prolifer-ation, and musical homogen-ization) to get down to the roots of funk with the characters described within — Big Chief, Mojo Hannah, and the sons of Africa.

Scene II: 1986. Man traces the history of Neville-ization in the two-album set *Treacherous — The History of the Neville Brothers 1955 - 1985*, including the MardiGrasMambo Age (1955 - 1959), the TellItLikeItIs Age (1960 - 1968), and the HeyPockyAway Age (1969-1981).

Scene III: March to August, 1987. Man tries to adapt his newfound Neville-ization to musical homogen-ization with the album *Uptown* in a noble effort to enlighten the misbegotten civil-ized masses, but discovers that it may be a Neville-utionary dead end.

Scene IV: September 1987. A second Neville-ization arises, — *Neville-ization II (Live at Tipitina's)*, — out of the remnants of the first, but is it truly Neville-ized?

The new Neville Brothers album has all the ingredients for a classic. It has blazing originals — the heavy metal funk of "Wishin" and "Saib's Groove" and the burning no-nuke reggae of "Everybody's Got to Wake Up," which matches the cutting power of the Nevilles' original nuclear non-proliferation dance number — "Fear, Hate, Envy, Jealousy" on *Neville-ization*. While the ballads "All Over Again" and "Wildflower" (a 1973 hit by Skylark) may verge on being too precious, Aaron's free-form delivery, along with some restrained rasta rhythms infuse the latter and a version of the Temptations' "My Girl" with new life. As far as golden oldies, the "Rock 'n' Roll Medley," consisting of the New Orleans standards "Rockin' Pneumonia," "Something You Got," and "I Know," along with its near cousin, the Shirelles' "Everybody Loves a Lover" makes full use of the Nevilles' block harmonies and is a highlight. The ancient New Orleans standard "Little Liza Jane" is likewise revitalized with "Big Chief"-isms to the point that one expects it to become a Neville

standard. The album has second line a plenty. But —

Several questions arise about the production of the album. Why are there two entirely different sets of musicians credited on the back cover? Why do the instruments sound too perfect and the harmonies too full for a live recording? Why did it take five years to release it, having been recorded on the same nights, September 24 - 25, 1982, as the original *Neville-ization*? Why was the album advertised in full page ads from February to April, 1987 and then withdrawn from release? Most importantly to this listener, why does the album have unusually incessant crowd noise that distracts from the music, at times making Tipitina's sound like a hockey arena?

The album's producer, well-known New Orleans pianist David Torkanowsky, gives us some clues.

"I work for Spindletop Records as

says 'guest musicians' on the back of the record are overdubs. We didn't do anything they didn't do live, we just added to it to make it sound a little better.

"We doubled them (the audience) to make them sound a little thicker. Those songs don't appear on the album in the order that they were done live. So rather than fade in and out with audience on every cut — that sounds a little weird to me; I never liked that — we had an "audience loop." So where we cut between songs, where we actually cut songs and put songs together in an order in which they were not done, we had a little audience to cover up the edit, but nothing to make it sound like '10,000 people,' except that we did have a doubler to double the amount of people that were there.

"The Neville Brothers had a clause in their agreement with Spindletop — an 'integrity clause' where they



a producer. The owner of the label, Barry Wilson, who used to manage the Neville Brothers, had these alternate songs that they didn't use on *Neville-ization*. The reason that they didn't use them was that they just didn't sound very good performance-wise, and arrangement-wise. So he asked that I go into the studio to do some post-production on 'em — that is, editing, overdubbing — make 'em sound a little stronger. We tuned up some sax solos that were out of tune and beefed up a guitar part here and there.

"See, they (the Nevilles) had problems on the whole date, and I'll tell you why. The vocal mikes were wired out of phase. What they did on *Neville-ization I* was the Neville Brothers went into the studio and re-did all their vocals. Now on this record the Neville Brothers did not come in and redo the vocals, so we had to do some tricky things to get the record to sound good." Where it

approve all post-production. Being that this post-production was commenced when they were out of the country (last winter) and the project was pretty much finished before they were informed about it, they exercised that clause just to get some advance money. So we paid them advance money and everything instantly became rosy. The little delay that was caused by this, caused the release date to be in the middle of the summer, and we didn't want that. We wanted the release date to be in the fall."

So there you have it. Will this album restore the Nevilles' credibility with purist fans? Will the album overcome the bad mikes, the sour notes, the overdubs, the doublers, and the tapeloops to become the classic it should have been? Or is this the end of Neville-ization as we know it? "No way," says Torkanowsky.

"There is a double CD set coming out of both *Neville-ization* records with extra songs that aren't on the L.P." So there.

—Rick Coleman

Barbara's Back . . .



With her new band: Barbara Menendez debuted her new band *Second Story* last month at Jimmy's. Starring with the former Cold star were (left to right) Danny Duplantier, Paul Clements, Chuck Menendez.



Charles Wolff

...And her old band: *The Cold* will perform together for the first time in two and a half years on Friday 27, and Saturday 28 at Jimmy's Music Club (8200 Willow Street in New Orleans). The shows will feature all five original members (l to r: Kevin Radecker, Barbara Menendez, Vance DeGeneres, Bert Smith and Chris Lockette). Lockette now plays with *Force of Habit*; DeGeneres and Radecker live in Los Angeles, DeGeneres is a member of *House of Shock*, scheduled to release its first album in January on Capitol Records. *The Cold* originally formed in January 1980, and split up in June 1982. The band reformed in March 1984, and broke up for good in May 1985. During that time the *Cold* released five singles and two albums, and played over 400 regional live shows.

City Chips-In Cash Armstrong Tunes-In Tivoli

New Orleans' Louis Armstrong Park moved one step closer to becoming the Tivoli Gardens of North America this October, as a majority on the city council voted \$125,000 for a study of the proposed project. Councilman Joe Giarrusso cast the lone dissenting vote. According to Leo Watermeier, a leading proponent of the Armstrong/Tivoli project, the money will be used

to help underwrite the Danish entertainment park's costs for determining feasibility, planning and engineering studies, and architectural renderings in conjunction with the proposal.

Tivoli Gardens is a 140-year-old "people's park" in Copenhagen, Denmark, Watermeier said he initially contacted Tivoli's management over a year ago after being struck by similarities between the two parks during a visit there. He said that he was especially motivated to do something because of the "unacceptable nature of other development proposals" offered for

Armstrong Park. Tivoli Gardens, by contrast, shared many of the relatively small scale urban and music-oriented characteristics of the Armstrong setting. Watermeier acknowledged that it is ordinarily a private developer that commissions a feasibility study. He said the merits of this case warranted the use of city money given the absence of any private developer locally.

Last March, Tivoli's chief executive, Niels-Joergen Kaiser, toured the Armstrong Park site, a visit he said resulted in New Orleans becoming a leading contender in his company's expansion plans. He said that Tivoli plans only two parks — one in the Far East, and one in North America. Kaiser also cited the Armstrong sites' similarities to Tivoli Gardens in explaining why he was more interested in this area rather than in proposals he had received from developers in large American cities.

The advantages of the Tivoli plan included employment, especially the employment of musicians and other entertainers, Tivoli's traditionally low admission price, and the cost it would save the city in management and upkeep expense. And then there is the esthetic argument — Tivoli allows only live music, and maintains a ban on both neon and concrete. In terms of scale, Tivoli is used to managing a small urban entertainment



park — Tivoli gardens in Copenhagen is 21 acres, while Armstrong Park is 31 acres.

During the council hearing some residents of the Treme neighborhood surrounding Armstrong Park voiced opposition, claiming that the park would best serve the public if it remained free.

Others speaking on behalf of the proposal included Jan Ramsay of NOME, Claiborne Avenue business leaders, and Michael P. Smith representing the Treme Advisory.

The study funded by the city council in October represents only one step in an involved ongoing process, park advocate Leo Watermeier told *Wavelength*. "I don't want to mislead anybody — there are still lots of loose ends," he said. But so far the proposal seems to have met with a generally positive response on both sides of the Atlantic. Advocates point out that, after all, Tivoli Gardens was one of Louis Armstrong's favorite venues.

—Eric Bookhardt



Point well taken — RCA recording artist Anita Pointer takes some literal direction from New Orleansian Oley Sassone as he directs the video to "Overnight Sensation." The song is the first single from Ms. Pointer's debut solo album, *Love For What It Is*.

Jack Dempsey's Restaurant

specializing in

SEAFOOD and STEAK DINNERS

Tuesday 11 a.m. to 2:30 p.m.
Wednesday 11 a.m. to 9:00 p.m.
Thursday 11 a.m. to 9:00 p.m.
Friday 11 a.m. to 10:00 p.m.
Saturday 4 p.m. to 10:00 p.m.

Closed Sunday and Monday

No Take-Out Service

All go plates given out at Table . . . \$.25

No Separate Checks Please

Parties of 6 or more - 15% Gratuity will be added.

738 Poland Ave. - 943-9914

The
Discipline
of Dance
and the
Science of
Exercise



Combined
into a
Comprehensive
Fitness
Program

Every Body's Aerobic Dance Co.

Every Body's Uptown Workout 7611 Maple St./Hillary & Adams

Early Morning - 6:30 a.m. Tues/Thurs

Morning - 8:30 am Mon/Wed/Fri
Child Care Available -
\$1.00 per child

Late Evenings - 7:15 pm Mon/Wed

Weekends - Friday 6:00 pm
Saturday 2:00 pm
Sunday 10 am & 3 pm

Low Impact with Weights
Saturday 4:00 p.m.

Floorwork With Weights - 8 class session
Tues/Thurs - 6:00 pm
\$20.00/session

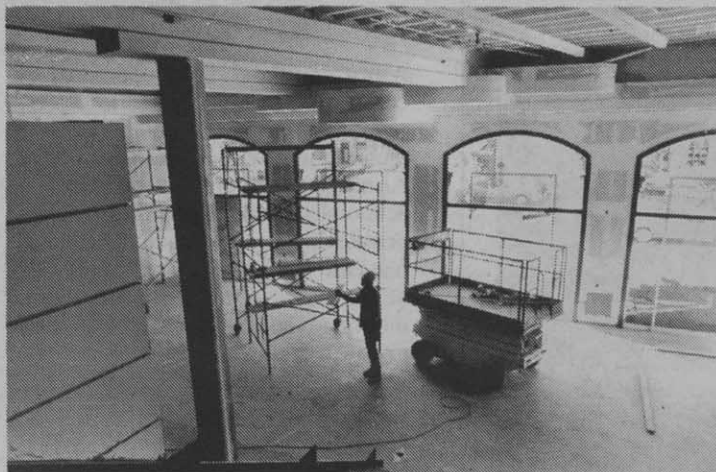
Xavier Prep Gym

5116 Magazine St./Dufossat & Soniat

Mon/Tues/Wed/Thurs - 6:00 pm
Saturday 9:30 am

\$5.00 - single class walk-ins
\$16.00 - 4 class card - 1 month expiration
\$26.00 - 8 class card - 2 month expiration
\$44.00 - 16 class card - 3 month expiration
Registration Fee at Every Body's Uptown Workout

I.D.E.A. & A.C.S.M. Certified
For details, please call 866-0406



Paula Burch

Good news for record buyers: two recent store openings give music buffs more choices. Tower Records (above), one of the largest record store chains in the country has 11,000 square feet downtown in the Jax Brewery. Sound Warehouse (right), with four stores in this area, moved their 3017 Veterans store to a new location in Metairie at 3723 Causeway. It has 14,000 square feet.



Is She Blue? Radio Program Honors New Orleans Vocalist Blue Lu Barker

New Orleans vocalist Blue Lu Barker is the subject of an hour-long documentary airing Thursday, November 12 at 10:30 p.m. on WWNO 90-FM. Barker, who turns 74 on November 13, had a number of hit records during the Thirties



and Forties backed by her husband, guitarist and composer Danny Barker.

Barker is particularly known for her risqué repertoire, featuring songs like "I'll Give You Some Tomorrow," "Bow Legged Daddy," "Loan Me Your Husband" and a tune that was banned from radio when released, "Don't You Feel My Leg."

The program, produced by an all-female team for the New Orleans Cultural Foundation, is the first in a series focusing on New Orleans women in music. The project was funded in part by the Louisiana Endowment for the Humanities.

LETTERS

To the Editor:

As a visiting Connecticut resident, I was dismayed by reader Eric Bookhardt's slander of the Nutmeg State. You want music crazes? Well, how about tribute bands? Our native minstrels have developed this art form to a fever pitch. On any given night, you can be entertained by "almost as good as the original" tributes to the Allman Bros., Creedence Clearwater, Steely Dan, Loggins & Messina, The Doors and a host of others. Just one listen and you too will be saying, "Gee, it's almost like real music."

Or visit one of our three jazz clubs to nod along solemnly with incredibly sincere imitations of Dave Brubeck and Chick Corea. Or worse, in this case, the real thing.

We also have food crazes. The latest is New Orleans Style Fern Bars. Some of them serve something that, at times, almost tastes like real food.

And if Connecticut didn't invent the concept of the sterile bedroom community, we take pride in having perfected it. Our State Housing Unit, the condo, has made a strong comeback in recent years and our State Resident, the Money-Obsessed Yuppie, has reached a record population.

And our radio stations are a true wonder — they all play the same eight songs, four of them by Bruce Springsteen. Match that!

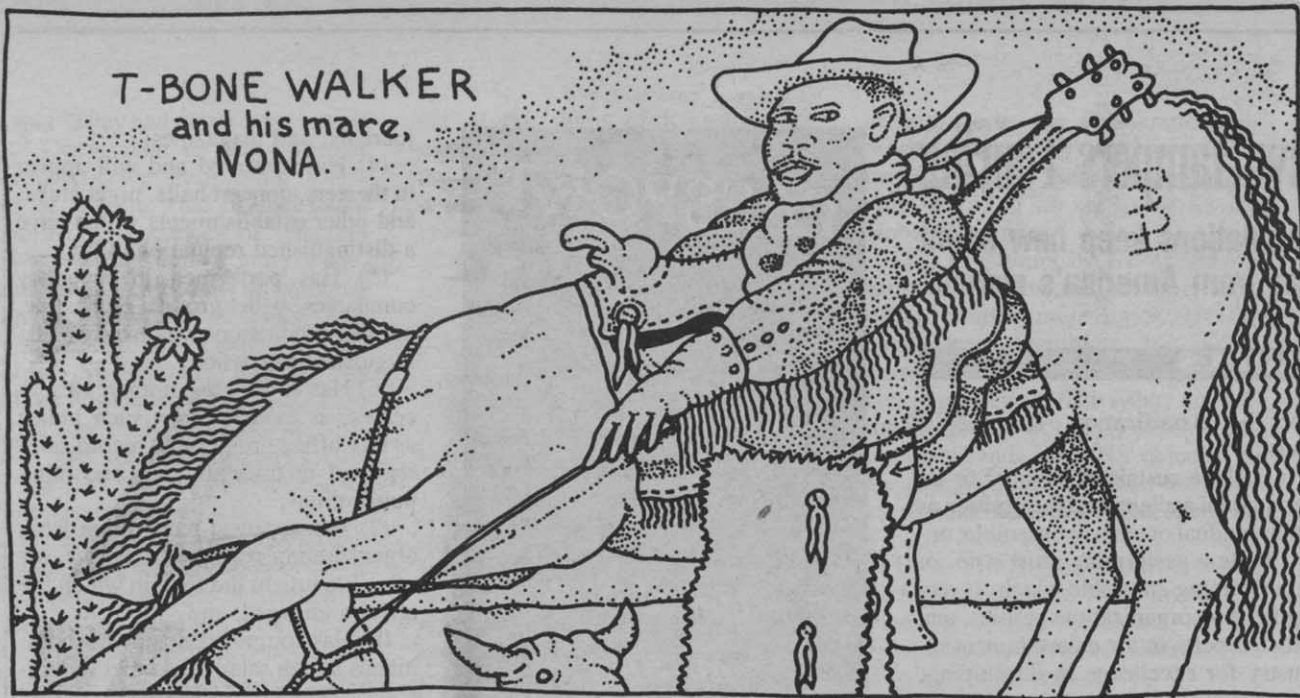
So the next time Mr. Bookhardt feels compelled to say nasty things about Connecticut, let him consider the above. And say it a bit louder.

Peter Hisey
Norwalk, Connecticut

P.S. Would you be kind enough to send me Randy Speyer's list of Cajun dance halls, for my use on my next visit? Every now and then I get a very un-Connecticut-like urge to hear music by people who actually created it. Even if no corporation will market it.



INVELLER



©87 Bunny Mard

T-BONE'S STAKE

*Stormy Monday:
The T-Bone Walker Story*
by Helen Oakley Dance;
Foreword by B.B. King
Louisiana State University
Press

Blues, rhythm and blues and rock 'n' roll, thank God, are not "serious" forms of music, burdened with theories, rules and musty scholarship. These secular American musics are dedicated to the ecstatic: getting loaded, getting girls to dance, getting girls into bed. When the music deviates from these basic tenets into the realm of social consciousness, one is left with the pomposity of a Bruce Springsteen, a man who has never — not even once, he claims — had a joint between his lips. If he's telling the truth, Bruce must be the only musician in the history of American popular music who's never been stoned. Or perhaps — and wouldn't this be a delicious scandal? — the Boss has been sleeping with Nancy Reagan.

Aaron "T-Bone" Walker, the One and True Father of the Electric Guitar, "just said no" to heroin but everything else of the ecstatic nature was fair game: his favorite high-velocity cocktail of gin and Coca-Cola, gambling, exotic dancers (including the fabulous Lottie the Body), Cadillacs (one of which collided head-on with a mule near Opelousas), guns and marijuana. Indeed, Ms. Dance's excellent new biography of Walker commences with T-Bone and his relatives and friends sitting around T-Bone's house on West Forty-third Place in Los Angeles, smoking joints and reminiscing about T-Bone winning \$4,000 at craps one night in Chicago, only to be robbed and assaulted by two fellows in an elevator, their heads concealed under stockings and brandishing German Lugers in

their hands. Like Professor Longhair, T-Bone's primary enthusiasm — even more than music — seemed to have been gambling.

T-Bone, who died March 16, 1975, had a rather bittersweet appraisal of his life in music: "When you look back on your career, it's like a chain. With some years — a string of them, I guess — ending one part of your life and sending you in another direction. Parts of what you remember make you feel pretty good. Others are a drag.

"A thing I enjoy is thinking back to L.A. when I first landed in town. Those must have been maybe ten years all told that were as exciting as hell, and they never faded that much. Maybe you enjoy your first successes most. I get a kick out of remembering my reign at Little Harlem, my name in lights at the Troc, and entertaining at the Rhumboogie in Chicago in the star's dressing room. I appeared with Ed Sullivan on *The Toast of The Town*, my first time on TV, and after my records got going, I had quite a few hits. Once I had four all at one time on the charts. You remember these things because of what they signified right then. For a dozen years you're still climbing, and then all of a sudden — boom! You're taken by surprise. You find out you have a name to maintain. Guys in the band are dependent on you, so you can't fool around anymore. For a while that was great, but not for long, because when you have to think ahead all the time, you've tied a stone around your neck."

Ms. Dance, a founder of *downbeat* magazine and wife of the jazz historian Stanley Dance, has provided the reader with a remarkable insight into black music, culture and family life. The book begins with a reunion at T-Bone's home and ends with a memorial concert in honor of T-Bone at the Musicians' Union Auditorium in Los Angeles: Big Joe Turner is singing; Pee Wee Crayton, with tears rolling down his face, is playing guitar; T-

Bone's childhood friend from Dallas, Patty Jack Lott, has a mystical vision and grabs the author's arm, declaring: "All them verses you never heard before! Bone is putting somethin' special into his head."

Via has many and diverse recordings (the discography lists 31 lps and 53 anthologies; T-Bone's accompanists ranged from Les Hite and His Orchestra to the great pianist Lloyd Glenn to Dave Bartholomew's Band, with which he recorded in New Orleans and Los Angeles in 1953, to Chicago harpist Junior Wells to Afro-Franco saxophonist Manu Dibango), T-Bone Walker put "somethin' special" into many heads. At various points in his life, he was extremely successful (during the Forties, for instance, he was wealthy enough to spend \$1,000 to have his favorite mare, Nona, trained to perform curtsies and bows) and both of his children — his son, Aaron Walker, Jr., and his daughter, Bernita — grew up to become relatively straight pillars of society: Aaron, Jr. is a Los Angeles School Board official and Bernita is a policewoman. T-Bone's widow, Vida Lee, still receives royalty checks from "Call It Stormy Monday" and other immortal T-Bone compositions. And virtually all electric guitarists — from heavy metalists to jazz players — are indebted to the stylistic innovations of T-Bone Walker.

In his affectionate afterword, contemporary blues guitarist Duke Robillard sums it up: "For me, he typifies one of the things I love most about the music of the '30s and '40s. Just by *playing* music, they were entertainers as well. That is recognizable on their records. You can hear that joy in the music, that feeling good. How come this approach is frowned on today? *Lese-majeste*, maybe? Well, music was *fun* back then. You know, T-Bone hit it right on the head:

*Let your hair down, baby
Let's have a natural ball."*

—Bunny Matthews

PARTY TOWN
PARTY SEASON
I'LL PLAN A PARTY
FOR ANY REASON!

WANT A WORLD-CLASS
EVENT? CALL...

Have I Got
a
PARTY
For You!

TALK TO BEAU • 944-0107

customized entertaining services
from invitation to aperitif

"A Step Off the Streetcar"
Madigans

866-9455

S. Carrollton & Maple

Specials

Daily 2 - 8



\$1 12oz
draft Michelob
in Frozen Mugs
\$1.50 Hi Balls

Sunday
All Day/All Night

\$1 12oz draft Michelob
\$1.50 Bloody Marys
Music by John Rankin
on alternate Sundays



Wednesday
9pm 'til midnight
Ladies Nite

THE LAW

US Law Hampers Touring

Will regulations keep new talent away from America's stages?

BY SHEPARD SAMUELS

Late last year, the Immigration and Naturalization Service (INS) introduced new requirements for all foreign artists seeking to perform in the United States. Until this change, the importing employer, booking agent, or concert promoter had to state that the artist was of "distinguished merit and ability" and was routinely granted an H-1 visa for the performer from a nearby district INS office. The new regulations published in the *Federal Register*, Volume 51, established a requirement of preeminence and set the following criteria for alien artists to meet.

Criteria for preeminence (p. 28583)

Preeminence in a field may be established by an individual alien or by a team or ensemble consisting of a group of aliens. The reputation of the team or ensemble, not the qualifications or accomplishments of individual members, shall be evaluated

for H-1 classification. The alien(s) must:

(1) Have sustained national or international acclaim and recognition as an individual or team or ensemble; or

(2) Be a performing artist who, or a performing ensemble which, is recognized by organizations, critics, and other experts in the entertainment industry for excellence in developing, interpreting, or representing a clearly identifiable and unique ethnic, cultural, musical, theatrical or other performing art; be coming to the United States for a period of 60 days or less in a year expressly for a cultural, event to further the understanding of or development of that performing art form; and be sponsored by a nonprofit educational, cultural, or governmental organization which has a history of promoting such international cultural activities and exchanges. (iii) H-1 petitions in the entertainment industry (p.28584)

(A) Evidence. The H-1 petition for an alien or ensemble in the entertainment industry claiming preeminence

PASSPORT



United States
of America

journals, and magazines;

(4) Has appeared and will appear in theaters, concert halls, night clubs, and other establishments which have a distinguished reputation;

(5) Has performed in repertory companies, ballet groups, orchestras, or other productions which have a distinguished reputation;

(6) Has extensive commercial successes, as evidenced by such indicators as box office grosses and record sales reported in trade journals and other publications;

(7) Has received recognition from organization, recognized critics, or other experts in the field in which the alien is engaged; and

(8) Has commanded and now commands a high salary and other remuneration for performances, as evidenced by contracts.

At first the new regulations, with their emphasis on proof of commercial appeal, seemed to be especially burdensome on reggae and African musicians who were already getting a bad reputation for cancelling shows due to visa problems. However, the imposition of the new criteria seems to have had only a minimal impact on Third World artists to date. When Chief Commander Ebenezer Obey, the innovator of Nigerian juju music, came through New Orleans last August, I asked him if he had encountered any obstacles in gaining entry for his thirteen piece band. His answer

shall establish that preeminence by furnishing documentation, such as the following, that the alien or ensemble:

(1) Has performed and will perform as a star or featured entertainer in a major production, as evidenced by playbills, critical reviews, advertisements, publicity releases, advertisements by the petitioner, and contracts;

(2) Has been the recipient of national, international, or other significant awards for performances;

(3) Has achieved national or international acclaim, as evidenced by reviews in major newspapers, trade

HOT FOOD COOL JAZZ

The James Rivers Movement

Friday & Saturday 10pm-2am

Tues	Tony Dagradi & Astral Project
Wed	Leslie Smith & Friends
Thurs	Walter "Wolfman" Washington & The Roadmasters
Sun	Santiago (Latin Jazz fusion)

oyster bar
boiled
seafood
cajun
specialties
5234
Magazine St.



... for a taste of great music.

LEE GARRETT SOUNDS UNLIMITED

OTARI RECORDERS

Voyetra 64 Track MIDI Sequencer
Yamaha, Ensoniq, Roland Synthesizers

Acoustic Drums — Baby Grand
Linn Drum & RX-5 Drum Machines
Yamaha Rev-7 Reverb
Neumann Mikes

Publishing, Copyright, Management,
Demos, Albums, 45s, etc.

Special

8 HOURS RECORDING TIME
\$200.00

For details and appointment call
(504) 469-4403



was that "They had never experienced that." Obey, who is also a former chairman of the Performing Musicians of Nigeria, said he had heard of no recent instances of Nigerian musicians being denied entry visas, but added "it all depends on planning and management." A somewhat similar sentiment was expressed by George Michailow, founder of Fastlane Productions that books such reggae acts as Burning Spear, Don Carlos and Meditations. Michailow has not had any of his established reggae groups denied entry visas but like Frontier Booking has had to submit increased documentation to the INS, and it now takes at least twice as long to issue the H-1 visa.

During 1986 one of the most enjoyable reggae performances was given by Tenorsaw, the then top-ranking d.j. stylist straight from Kingston. However, Michailow warns that such a show today would not be possible as new talent such as Tenorsaw is unlikely to be granted a visa under the new criteria and requirements.

Therein lies a catch-22 type cycle. How does young non-established talent gain the exposure necessary to establish preeminence if they can't gain entry into the world's most lucrative live entertainment market? Such musicians, whether they are Canadians simply trying to cross the border, young Britons trying to cross the ocean or Jamaicans trying to break

out of the slums of Kingston, are highly unlikely to be represented in the United States by professional booking agencies accustomed to unravelling the changing requirements of the INS. While the present state of live performances shows a healthy amount of cultural diversity, the future gives no cause for complacency.

This change did not receive much attention in the musical press until February 1987, when such diverse publications as *Billboard*, *Reggae and African Beat*, and *Spin* came out with alarming articles attacking the regulations as embodying everything from discrimination against African and reggae music to a tool for suppressing political and social dissent to a cruel conspiracy against Canadian musicians. While the effects to date have been far from this dramatic, the application of the new H-1 visa regulations deserve your attention.

Ironically New Model Army, one of Britain's more politically outspoken rock groups, denied an H-1 visa four times previously, was permitted to tour the United States in January and again in August. Slade Sullivan, the band's lead vocalist and guitarist, says the turnabout in the INS's position was a complete mystery but lamented that the four cancelled tours cost New Model Army a lot of money and hampered support of their albums on Capitol Records. He wryly observed "obviously we now do have

artistic merit, the immigration authorities now buy our records in droves, listen to them and appreciate them a lot, so we are going for the Nobel Prize next."

Last year tours by UB40 and the Smiths were delayed by the INS, which wanted more proof that the bands were legitimate and distinguished acts in spite of earlier American appearances. This year, according to Frontier Booking, which handles both bands, the INS objected to the groups bringing in their own road crews. Steve Ferguson, an agent for Frontier Booking, says that the issue of bands bringing in their own crews, including everyone from instrument tuners to lighting specialists, has become more of a problem with the INS than the bands themselves.

It should be noted that under the new requirements all H-1 visa applications are reviewed at one of four regional offices, meaning that all of the New York-based agencies such as Frontier have to route their request to Burlington, Vermont. According to Ferguson, requests for H-1 visas need to be submitted about two months before the first date of a proposed tour and must include more documentation than before. Documentation accepted by the INS to show preeminence includes letters from the band's record label and attorney, press reviews, inclusion on charts plus a detailed itinerary of the proposed tour. ●



The New
ffshore
Lounge

OPEN
Monday-Friday
11am 'til 8pm

HOT LUNCHES
DAILY

★
Live Entertainment

THURSDAY
5pm 'til 9pm

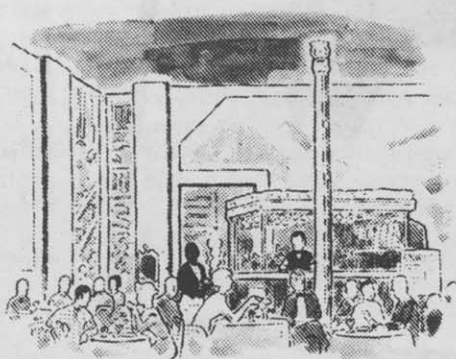
1120 TULANE
(Saratoga and Oil & Gas)
New Orleans, LA
70112 (504) 522-0304

GUMBO SHOP

More Than
Just Gumbo:

Traditional & Contemporary Cuisine,
including Jambalaya,
Blackened Redfish,

Fettucine with Crawfish, Shrimp Remoulade, Lunch
Specials, and our famous Gumbo. Lunch & Dinner
served daily in our beautifully restored 1794 building.



Patio dining also available. We specialize in food New Orleanians love.

630 St. Peter • Vieux Carre
525-1486 • Creole Catering

ELVIS COSTELLO — and the — CONFEDERATES

South of the MASON DIXON LINE

Featuring:

JAMES BURTON
JIM KELTNER
JERRY SCHEFF
BENMONT TENCH

With Very Special Guest:

NICK LOWE

THURSDAY, NOVEMBER 12, 1987

**MUNICIPAL AUDITORIUM
8:00 PM DANCE CONCERT**

TICKETS ON SALE AT ALL TICKETMASTER LOCATIONS.
CALL 888-8181 TO CHARGE BY PHONE.

PRODUCED BY **WHITE OAK**
PRODUCTIONS INC.

SOUND WAREHOUSE

ORIGINAL MOTION PICTURE SOUNDTRACK

IKO IKO Performed by
THE DIXIE CUPS

TIPITINA Performed by
PROFESSOR LONGHAIR

MA 'TIT FILLE Performed by
BUCKWHEAT ZYDECO

COLINDA Performed & Arranged by
ZACHARY RICHARD

TELL IT LIKE IT IS Performed by
**AARON NEVILLE &
THE NEVILLE BROTHERS**

THE BIG EASY

ZYDECO GRIS GRIS Performed by
BEAUSOLEIL

OH YEH YAI Performed by
**TERRANCE SIMIEN &
THE MALLET PLAYBOYS**

HEY HEY (INDIANS COMIN') Performed by
THE WILD TCHOUPITOULAS

CLOSER TO YOU Performed by
DENNIS QUAID

SAVIOUR, PASS ME NOT Performed by
THE SWAN SILVERTONES



**Available on
LP TAPE
and CD.**



ISLAND RECORDS

14 EAST 4th STREET NYC 10020

\$8.98 RETAIL

\$5.99 ON SALE
At Sound Warehouse

NEW ORLEANS
CHEF MENTEUR
2 BL. EAST OF LOUISA
MON.-THUR. 10-10
FRI. & SAT. 10-11
SUN. NOON-9
945-5110

SOUND WAREHOUSE

* **METAIRIE**
VETERANS AT DAVID
MON.-THUR. 10-10
FRI. & SAT. 10-11
SUN. NOON-9
885-4200

Movies, Music & More!

NEW ORLEANS
← **NEW LOCATION**
MAGAZINE ST. AT OCTAVIA
MON.-SAT. 10-10
SUN. NOON-8
891-4026

formerly Leisure Landing.

METAIRIE
VETERANS
1 BL. EAST OF CAUSEWAY
MON.-SAT. 10-10
SUN. NOON-9
834-6550

LOUISIANA ARCHIVE

A Real Baton Rouge Teen Idol

Lenny Capello just wanted his band to have a record.

BY ALMOST SLIM

In terms of record sales and productivity, Lenny Capello didn't exactly have the kind of career that would ensure his selection to the Rock and Roll Hall of Fame. However, he did account for a handful of well-crafted singles during the heyday of New Orleans' record industry. His best known song, "Cotton Candy," is still a much requested oldie on local radio, and the single is a must have for any New Orleans R&B record collector.

Today the one time regional rock 'n' roll star, now known as Leonard, lives pretty much a regular middle class life in a comfortable suburb of Baton Rouge. Although his name will never be mentioned in the same breath with Bruce Springsteen or Dwight Yoakum, he is justifiably proud of being able to pursue music as a career for the past thirty years. Today Capello still leads a popular group, Bah-Humbug; and teaches bass and guitar to a number of students.

Leonard Capello was born in New Orleans on September 22, 1943, but spent most of his childhood growing up on the Alma Plantation, approximately twenty-five miles downriver from Baton Rouge.

"I started playing guitar when I was 14," detailed Capello. "I wanted to play piano but we lived out in the country and the guitar is more of a country instrument. I'd always been interested in music almost as long as I can remember. My grandmother lived in Donaldsonville in a house that was between a church and a nightclub called the Town and Country. I remember the first live music I ever heard came out of that club.

"As I got older I started buying records and I played my guitar along with them or with the radio. I used to listen to people like Fats Domino, Little Richard and Larry Williams, but I

didn't buy all their records. I was the kind of guy that went for a good song. If a song was good, I didn't care who it was by, I bought it."

Capello eventually moved to Baton Rouge along with his parents in the mid-Fifties, but returned to the country when he joined his first professional band, the Newcomers, based in Donaldsonville.

"The Newcomers was my cousin's band," explained Capello. "He played the guitar but he got sick and they needed a replacement. He asked me if I'd take his place so I went out and bought an amplifier and a new Fender Musicmaster guitar. We played whatever was popular on the radio. Pop, rhythm and blues, rock 'n' roll — you had to play a little of everything then. I thought it was great playing in a group but my cousin got well and they didn't need two guitar players. I went back to Baton Rouge and started playing along with my records again."

Ironically, it was while playing along with his records that Capello got his next break.

"My parents had a paperboy who played drums in a group called the Dots. I'd never met the guy before, but he heard me playing in my room one afternoon. He introduced himself and told me his group was looking for a guitar player. He said he liked my playing and asked me to audition. Well I went to a rehearsal and they asked me to join the band. The Dots had a couple of horns, drums, piano — typical lineup for a band in the Fifties. A lot of musicians came through the Dots over the years. We were a group that practiced a lot; all the groups did back then."

The Dots were to become one of the top high school dance bands in the Baton Rouge area in the late Fifties. Their chief rivals then were Jimmy Clanton and the Rockets — an older



Capello rocks: They don't make calves like that anymore.

band — and Johnny Ramistella, who would later attain fame as Johnny Rivers. Being an avid record collector, Capello convinced the Dots that they too needed to cut a record, even if just to hear what they sounded like.

"I had no idea how records were made then," laughs Capello. "It was like they were done by accident or something. One day we called WSCS radio station and they told us they could make a record with us playing on it! That was us, so we all headed down there and they recorded us playing four songs. The engineer said, 'Come back in three days and your record will be ready.'"

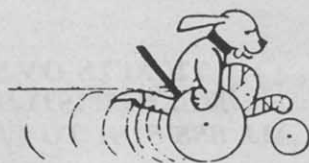
"When he called us to come down to get the record we ran there as fast as we could. He handed us this metal record that was 15" wide. It was one of those old radio audio discs that the stations stored transcriptions on before tape recorders were widely used. It played from the inside to the outside. Needless to say that wasn't what we expected to get. We were pretty disappointed. None of us could even play it on our record players."

The Dots returned to the station soon after and told the engineer exactly what they wanted — 45 rpm pressings that they could play on their hifi sets. This time they were dis-

Audubon Veterinary Hospital

Dogs • Cats • Birds • Exotics

Newly Renovated
Facilities
Increased Boarding
Capacity



731 Nashville at Magazine '891-0685



Café ATCHAFALAYA

Just Great
Louisiana
Seafood

Always Fresh. Always Delicious.

901 Louisiana Ave.
891-5271

Wednesday through Saturday, 11 a.m.-10 p.m.
Sunday, 5 p.m.-10 p.m.

record shop and ask if any new Ace releases came in. Huey's record came in and so did Frankie's, but there was no trace of mine. I kept waiting and waiting for months — it really drained my enthusiasm.

"The Dots were up in Jackson, Mississippi, on the Teen Tempo TV show. I got a call from Johnny Vincent and he said he wanted to put out 'Cotton Candy,' but I had to get out of my contract with Ruffino.

"When I got back to Baton Rouge I called Ruffino in New Orleans and told him what Johnny Vincent said. Ruffino told me to hang on and we'd work something out. Three days later he called me back and told me 'Cotton Candy' was going to be the first release on his new label, Ric. As it turned out it wasn't his first release on Ric but I finally got my record out."

When "Cotton Candy" was finally released in November of 1958, many listeners must have been reminded of Larry Williams and Little Richard's wild style. The record turned out to be a definite local hit, reaching the middle of both the WTIX and WNOE charts, becoming one of Ric's early best sellers.

"The reports Joe Ruffino got from the shops was that the record sold equally well black and white. We sold a few records in some of the northern markets but not in the big ones like Chicago or New York. I did a lot of record hops and TV dance shows for

promotion, but the era of the teen idol was developing and I didn't feel comfortable in that situation. I felt it was more important to be a good musician."

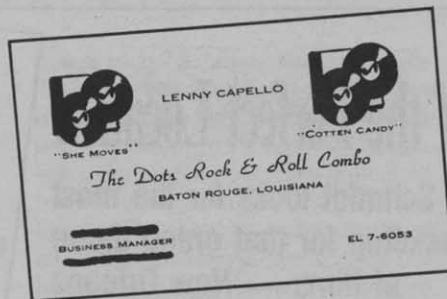
Although the Dots worked many dates off of the success of "Cotton Candy" — they even bought a trailer to carry their instruments that was covered in polka-dots — Capello reports that he never received as much as a penny from the record. [AUTHOR'S NOTE: Judging from the various pressings that have surfaced of "Cotton Candy" and its availability, it would be my guess it sold in the neighborhood of 15,000 copies.]

Capello's follow-up was the similarly styled "Sadie," which sounded great but was marred by technical problems. The initial pressings of "Sadie" were issued with a hiss, which meant every deejay that previewed the record filed it in the dumpster. Capello recalls hearing it played only on a handful of occasions.

"At that point I was disillusioned with the record business," recalled Capello. "First of all, the delay in getting my first record out took some of the wind out of my sail and I got more interested in writing new songs."

In fact it would be almost three more years before Capello's next release on Ric, "90 Pound Weakling."

"I just decided it was time to record that song," explained Capello. "Ruf-



fino never hounded me to go back into the studio; I guess it was because I lived in Baton Rouge. I just called him one day and told him I'd like to record."

"90 Pound Weakling" was another good seller for Capello, its novelty lyrics dealing with the skinny kid who gets sand kicked in his face and who subsequently decides to get in shape.

"That song must have been a little ahead of its time," laughed Capello. "People weren't conscious of exercise like today and a lot of listeners didn't know what a bench press or a curl was. Listening back to it now I think the song might have been a little too wordy, I should have kept it simpler. '90 Pound Weakling' did reasonably well; in fact it was covered a couple of times by other groups."

After Ruffino's death, Ric Records ceased to exist, meaning Capello no longer had a recording contract after 1963. The Dots continued to be a popular band until the mid-Sixties when they dissolved like most bands eventually do. Capello formed a new

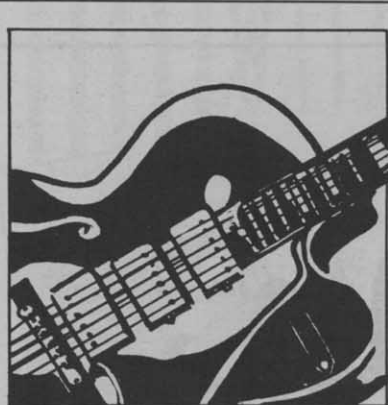
group, Bah-Humbug!, and continued to write new material and play sessions on occasion. Capello's new group waxed a couple of singles for Jubilee and he even contributed to the original version of "Double Shot Of My Baby's Love," which was recorded by Dick Holler and the Hollerdays in New Orleans.

By the time the 1970s rolled around Capello found himself, along with Bob Robin, a part owner of Capital City Studios. Bah-Humbug! remained active and he also began imparting musical knowledge to a number of students.

Today Leonard Capello is mildly surprised that there would be any interest in the recordings of "Lenny" Capello, although he still fills requests for "Cotton Candy" at dances.

"Those recordings from thirty years ago were primitive by today's standards," he admits, "but you know they had a feeling that I don't think you can get today. Recording has become too technical. Sure, we made a lot of mistakes, but guys back then played with a lot of emotion.

"I used to be ashamed to tell people I didn't make any money on those records, but as I look at it today, I'm kind of glad. I got to finish school and raise a family. If I'd become a big star I might have never lived a normal life. I'm happy the way things are. I've been able to have a career in music and enjoy my life too." ●



old guitars

NEW ORLEANS' LARGEST SELECTION OF OLD AND UNUSUAL GUITARS, AMPLIFIERS, AND HARD-TO-FIND GUITAR PARTS.

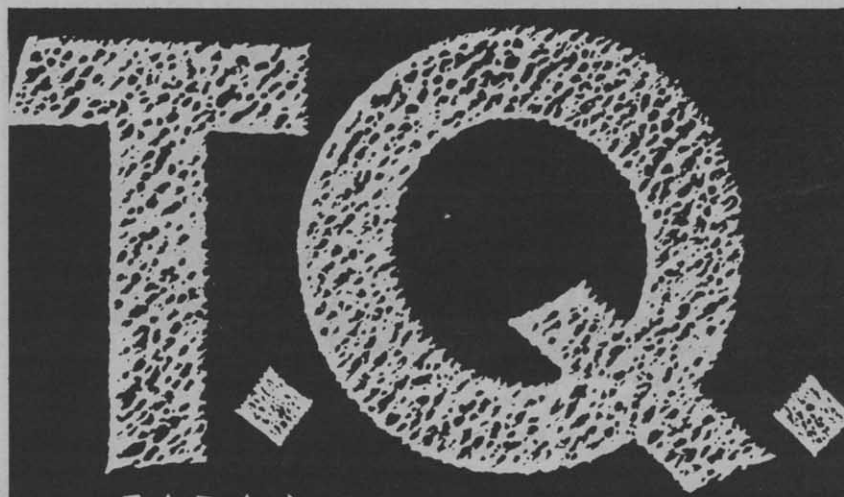
Fender Tan Pro Amp	395.00
Fender White Bassman	\$395.00
1960 Strat	\$800.00
Fender 12-string elect.	\$395.00

Alvarez/Yairi Acoustics
Pearce Amplifiers
Largest Selection of
Fender and Charvel
Guitars in Louisiana



486-ROCK

4805 Baudin Street • New Orleans, LA 70119 • (504) 486-7625



WANTS YOU!

TQ, and two former members of the original **TOPCATS**, Buddy Love (keyboards) and Moose (sax) are forming a new group. We've already found an exceptional drummer and are now searching for the "right" two people to complete the band.

GUITARISTS and **BASSISTS** who are interested should possess great musical ability, vocal talents, showmanship, a good appearance and the ability to handle choreography.

The band will be doing a variety of music — '60s to current rock 'n' roll with a **strong** emphasis on a visual show.

Our primary market is conventions and private functions.

CALL 888-2092

FILM

In Search of the Perfect Location

Jo Ann Schmidt looks for the most flattering backdrop for that grand dame of films — New Orleans

BY JOHN DESPLAS

"I go shopping a lot." That's how Joanne Schmidt describes her job as "set decorator" and "set dresser," two of the sundry hats she's been wearing in what passes for a local film industry. Schmidt is one of the spunky individuals who makes shooting movies in Louisiana, and especially in New Orleans, a good deal less frustrating for crews not familiar with the native customs. "Many people come to New Orleans, to shoot with little more than a street map. It's incredible, but there you have it. A Japanese crew arrived a few days before Mardi Gras to film a liquor ad not knowing that the streets would be jammed with people attending the parades. They thought Mardi Gras was strictly a one-day event. No one had told them what to expect." Luckily, they got Schmidt's name from a Louisiana film directory and she was able to not only assist them in shooting around the parades but to obtain a dog and a piano that the script called for.

What upsets Schmidt and so many

others who offer support services for out-of-town crews is the *hauteur* that Hollywood types sometimes display toward local film people. "I've lived in New Orleans just about all my life. I really know the town. Yet frequently someone will arrive for a shoot, they'll be here just a couple of days, and they're telling me what's appropriate for such and such a scene. They might at least consult with someone who's part of this turf before proceeding."

Joanne Schmidt's two passions — passions, not interests — are music and movies and she's been working in one or the other since she graduated from high school. At nineteen, her mother, who was then managing the Jazz Museum, gave her two tickets to a new music event that Quint Davis was promoting, something to be called the New Orleans Jazz and Heritage Festival, but she insisted that Joanne show her appreciation for the freebies by volunteering her services to the Festival. Thus began an association with the Jazz and Heritage Festival

Schmidt: Her two passions led her from Jazz Fest production to film industry.



Paula Burch

and George Wein's Festival Productions that would last twelve years. When she wasn't tending to the Jazz Fest she was working out of Wein's New York office as a production assistant, a job that included checking on equipment, booking hotel rooms, and stroking egos. At the same time, Schmidt was still going to the movies. In the fall of 1985 she decided that it was time to make some career changes. Through a friend she heard about a film that was being shot in the city under the title *Nothing But the Truth* (just released under the title *The Big Easy*). She went to the movie's headquarters at the Westin

Canal Place to apply for a job as an assistant and ended up working with the editor coding the film and synching the dailies. "I think the editor was happy because I take the time to do a job right. Sometimes you get someone right out of film school and they're totally lost when it comes to dealing with the chaos of location shooting. Making movies is not just about montage and jump cuts but being damn sure that a Coke can that some grip left on the set doesn't end up in a shot. That can cost the production money."

Though her demeanor is casual and her comments off-the-cuff, Joanne becomes quite animated as she discusses how important the local film community can be as a liaison between

**THE OLDEST NEW MUSIC STORE
IN TOWN IS PLEASED
TO ANNOUNCE
ITS NEWEST ARRIVAL AT
3941 BIENVILLE STREET.**

AMERICA'S #1 KEYBOARD

'ENSONIQ'

at Louisiana MUSIC (formerly Sound City)

COME BY AND WATCH 'EM BURN

at the 1st Annual Louisiana MUSIC/WRNO
**GREAT GUITAR SHOOT-OUT
NOVEMBER 7**

at 3941 Bienville Street

Louisiana MUSIC

... The Oldest New Music
Store in Town

3941 Bienville St., N.O. (504) 482-7894

11712 Florida Blvd., B.R. (504) 272-1460

3941 Veterans Blvd., Met. (504) 454-7894

101 Camelia Blvd., Lafayette (318) 984-5840

Se Habla Español

Zagan's
MOLLY'S

SERVING GREAT FOOD
& IRISH COFFEE - 24 HOURS

**732 TOULOUSE
FRENCH QUARTER**

586-1308

outsiders and the natives. "Location shooting can be quite a headache. Shopkeepers don't want crews blocking their sidewalks; the moviemakers can be inconsiderate about the feelings of those they are inconveniencing. Lots of times someone will be thrilled about offering their home for a few days' shooting only to recoil in horror later at how disrupting the whole process can be. Someone who lives as well as works here can be invaluable in negotiating between the parties. Sure a film crew can disturb a business's operation but that same crew is making a lot of money and they have a lot of time to spend that money in those same shops."

What many producers don't realize is that hiring New Orleans-based film personnel can result in considerable savings. "I have an excellent working relationship with many of the antique dealers on Magazine Street," Schmidt continues. "They give me a good price because they know I'll bring them business in the future. After all, an antique dealer can make several thousand dollars renting out his wares for a few days or a few weeks. And they know and trust me. They know I look out for their merchandise and will see that it's returned. Plus they have a deposit to cover damages. The producers are also getting a deal because I know right where to go and I can negotiate a better price."

The Louisiana Film Commission

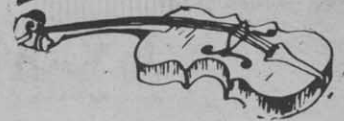
was set up to encourage filming in the state and to help out-of-state producers connect with local talent. In practice, it hasn't been working very well lately. With a limited staff and budget and numerous restrictions it hasn't been very competitive with other state commissions. Joanne Schmidt belongs to a group called The New Orleans Film and Tape Professionals who are attempting to fill a vacuum by being a networking organization for local film makers. The group is also hoping to nudge the City Council to appropriate funds and set up a staff for a New Orleans Film Commission, which has already been approved. "The Council has already passed an ordinance establishing the commission but given the city's economic woes nothing is currently being done to implement it. Ironically, Kenner does have such a commission and since the Louisiana Film Commission can only recommend other film commissions, New Orleans in the past has been bypassed for recommendations because we have no commission. Yet Orleans Parish has the locations most in demand."

All of which leads to another paradoxical situation. Usually, if a producer wants to shoot in New Orleans, it's because in one fashion or another the city is a character in the film. While New Orleans' unique character will draw film companies, won't that uniqueness also keep

others away? Schmidt doesn't think so. "It's true that you don't just happen to set a film in New Orleans. At least not very often. But it need not be that way. Burger King recently shot an ad for a Cajun Whaler(!) in the French Quarter, but they also ordered another ad shot here that was not to have any highly defined location. The second ad looked like it could be just about anywhere. So everything shot here doesn't require shots of Jackson Square."

No conversation with someone in the movie biz is complete without a bit of insider gossip. Though Schmidt has worked on such "major motion pictures" as *The Big Easy*, *No Mercy*, and *Angel Heart* (Both Dennis Quaid and Richard Gere were pleasant, De Niro was strange), her best story is about a set decorator who worked on a film recently shot near Hammond titled *Sister, Sister* that has yet to be released. It seems the woman was driving back to St. Francisville from New Orleans late one evening and stopped outside Baton Rouge for gas. A woman approached her and asked would she like to buy a baby for \$100. Aghast, the set decorator agreed, took the child, and immediately called the authorities, who arrested the woman. Now here's the best part. The woman selling the baby gave a receipt with her actual address and phone number! If it happened in a movie, everyone would say it was too contrived. ●

LE BON TEMPS ROULE



Visit Our
BACK BAR
and our
PATIO CAFE
Featuring Our Legendary
JUKEBOX!

MONDAYS
Domestic Beer \$1.25
all day/all night

TUESDAYS
Draft Beer Night
50¢ Glass/\$2.50 Pitcher
Free Oysters 7pm-10pm

WEDNESDAYS
Ladies Night
1st Drink Free, ½ Price
Mixed Drinks
8pm-12am

THURSDAYS
Busch Night, 75¢ Busch
Longnecks, 9pm-'til

FRIDAYS
Free Oysters, 6pm-9pm
50¢ Draft, 6pm-8pm

SATURDAYS
Rotating Import Beer Specials
SUNDAYS
\$1.50 Bloody Marys, 11am-5pm

Now with 2 Great JUKEBOXES
4801 Magazine 899-9228

WILLY DEVILLE

Miracle

Includes: "Assassin of Love" "Due To Gun Control"
"Angel Eyes" "Southern Politician"

AM RECORDS

LP cass
\$5.99 each

CHRIS STAMEY
it's alright

Includes:
"Cara Lee"
"From The Word Go"
"Incredible Happiness"
"When We're Alone"

AM RECORDS

CHRIS STAMEY

it's alright

AM RECORDS

SOUND WAREHOUSE

MUSIC • MOVIES

BATON ROUGE:
• 8345 Florida Blvd. at Airline Hwy. 926-6214

• Chef Menteur, 2 bl. east of Louisa 945-5110
• Veterans at David in Metairie 885-4200
• New Metairie Location, 3723 Veterans 454-5996
• Magazine St. at Octavia 891-4026

Sale ends Monday, November 30th. Quantities Limited.

"I'm hotter than a plate of red beans 'cause I'm Cousin Joe from New Orleans."

From poverty on a Louisiana rice farm to acclaim in Europe, from performing on street corners to lecturing and playing at a major university—such has been Cousin Joe's progress as one of New Orleans' favorite bluesmen. In this irresistible story of his life—evolved from fifteen years of taped conversations with Harriet Ottenheimer—Cousin Joe brings it all alive: the gigs, the recording sessions, the tours, the all-important women; the associations with Cab Calloway, Muddy Waters, Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, B.B. King, and many famous others. With great good humor, but with candid comments on the relationships between blacks and whites, musicians and audiences, Cousin Joe recounts the setbacks and successes of an American original—a man the French Dictionary of Jazz rates as one of the four greatest blues singers in the U.S. 20 halftones, discography \$19.95

COUSIN JOE

Blues from New Orleans

PLEASANT
"COUSIN JOE"
JOSEPH
& HARRIET J.
OTTENHEIMER

At bookstores or from Dept. BN,
The University of Chicago Press
5801 Ellis Ave., Chicago IL 60637



A Bumper Crop of Soca

So many calypsonians put out great records this year that its a problem for a limited budget.

BY GENE SCARAMUZZO

Without a doubt, Carnival '87 in Trinidad/Tobago should have been dubbed the year of the steel drum. More than in any recent season, pan was everywhere. Practically every major calypsonian, even Sparrow, devoted songs to pan, either singing about the instrument or featuring its wonderful sound. Black Stalin went to the Savannah (calypso monarchy finals) with "Mr. Pan Maker" (and "Burn Dem") and ended up taking the crown for '87. And for the first time in the history of the Panorama an unsponsored steel band, Phase II Pan Groove, took first place, and with an original composition (entitled "This Feeling Nice").

Both Stalin's "Mr. Pan Maker" and Phase II's other contribution, "Pan Progress" (a 12" single featuring vocals by Denise Poummer) addressed the controversial issue of standardization of pan designs and the fear of pan going abroad and becoming disassociated from the land of its birth. The close approximation of pan sounds available through modern synthesizers, along with the manufacturing of steel drums as far away as Japan and Sweden, have thrown a real note of concern into many pan enthusiasts. But if pan continues in the future to come on as strong as it did in '87, it's unlikely that anyone will soon forget where pan comes from.

A few more seasons like '87 might even bring soca to a new level of international popularity beyond what it has managed to achieve so far. So many calypsonians put out great records this year that it really created a problem for those on a limited budget.

The slick B's and LEM's sounds predominated, featuring clean productions, pumping bass, programmed drums and arrangements primarily by Frankie MacIntosh and Leston Paul.

Charlie's Records' rawer soca sound appeared on fewer discs than ever, but a nice batch of independent productions from both New York and Trinidad roughed up the sounds a bit, creating a diverse mix of exciting music.

Albums outnumbered 12" singles and ep's this year, although a new

duplicates of the originals minus vocals, accomplishing little more than a price increase.

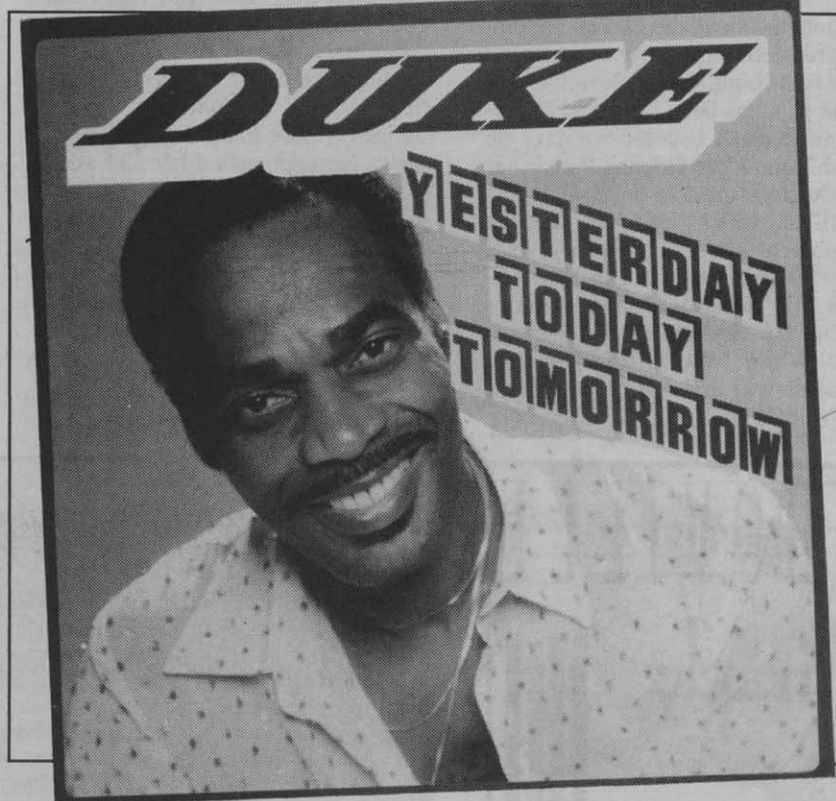
Worth every penny, though, was my candidate for best album of the year, Duke's *Yesterday, Today and Tomorrow*, which included the Road March for '87, "Is Thunder." It's been a long time since Duke has come out on top, and the first time writing the road march. It was Duke with his four consecutive wins (1968-71) of the calypso monarchy contest who seemed to discover the winning combination that was desired by the enigmatic Carnival Development Committee judges who judge the competition annually. Since that time, this combination of one meaningful song and one light/jump

Ram Bam," from his album *We Need More Love*. In '86, Gypsy's forceful calypso, "The Sinking Ship (S.S. Trinidad)," proved to be the most powerful calypso to come along in many a year, levelling an indictment against the ruling PNM government and starting the ball rolling toward an eventual early election and the topping of the PNM. Yet Gypsy came in second in the monarchy contest that year, losing out to David Rudder with "The Hammer/Bahia Gyal." The simple "Bum bumba day" lyrics of "Bahia Gyal" are parodied by Gypsy in "Sing Ram Bam," which declares that apparently the only way to win the monarchy is to sing something trivial and meaningless. In addition to this very popular song, Gypsy's album in general is notable, featuring two full sides of strong material.

The more consistently serious of all Trinidadian calypsonians, Chalkdust, also addressed the mysterious judging criteria of the CDC in his calypso, "What the Hell You Want," which can be found on his *The Essence of Calypso* lp. This year, as always, Chalkdust's record provided a current events overview, very strong on lyrics, with a courageous disregard for party soca trends. Another song from *The Essence of Calypso*, "We Kinda Leader," dealt with the elections and brought Chalkdust fifth place in the monarchy competition.

Last year's monarch, David Rudder, fared better in the competition, coming in second with "Dedication/Calypso Music." Both can be found on his Charlie's Roots lp, *10th Anniversary Album*. Similar to the previous three Charlie's Roots lp's, this one displays the group's ease with funk, rock and calypso, featuring an overall sound that's not typical calypso and that may in fact be more palatable to non-calypso fans.

Every year there's a little extra excitement stirred up by some unexpected events. This year it was the huge success of a Jamaican artist both before and during carnival. Jamaican singer, Lovindeer, scored big in the late summer in Trinidad with a soca version of his reggae hit "Babylon Boops," called "Soca Babylon Boops." He then added insult to in-



idea... filling out three or four song records with several instrumentals of the same songs (turning an ep's worth of material into an lp)... was partly responsible for this. A few of these instrumentals featured extra solo passages, increasing interest, but for the most part they were nothing more than

up song is the typical presentation of calypsonians vying for the monarchy title.

Nonetheless, this is still no guarantee of success, and the unpredictability of the CDC judges' decisions was the topic of a rather bitter/comic calypso by Gypsy, entitled "Sing




COOP'S PLACE

YOUR NEIGHBORHOOD STOP IN THE QUARTER WITH LATE NIGHT KITCHEN — POOL TABLE — AMEX

1109 DECATUR ST.
NEW ORLEANS, LA 70116
(504) 525-9053

Bruno's

An Uptown Drinking Place Since 1934



7601 Maple Street
(504) 861-7615

MONDAY NIGHT FOOTBALL

\$1.00 RED BEANS

.50 BEER

7 p.m. 'til

jury by releasing a carnival '87 album, *Soca Knights*, which contained "Show Me Yuh Panty Size." The song was a response to a *Punch* magazine cover photo of a 185-pound woman in a bikini, and kicked off a panty-waving epidemic that carried through carnival.

Another unusual event was the release by two calypsonians of more than one album during the year. Typically, each calypsonian will release only one record a year, timed to come out a few months before carnival. This year, however, Gypsy, who is really showing himself to be one of the great calypsonians of the Eighties, put out his carnival lp, *We Need More Love*, and then followed that up with a reggae(!) album featuring Sly and Robbie.

With another calypsonian, Rootsman, releasing a predominantly reggae record called *Miami Vibes*, along with Jamaican Lovindeer making the crossover, a trend may be in progress. The Rootsman album is, in my opinion, a bit soft, although it did well. Gypsy's, on the other hand, is excellent, proving that it can be done. Another Jamaican, Byron Lee with his *Dragonaire*s, ought to be mentioned at this point, since he yearly puts out a compilation (this year entitled *Soca Girl*) of his covers of the biggest hits of the Trinidad/Tobago carnival season. He was responsible in 1985 for a smash hit original,

though, "Tiney Winey," that was truly a crosscultural Caribbean event.

The song "Tiney Winey" was panned by Montserrat's Arrow, recorded by Jamaican Byron Lee, and hit big in Trinidad.

The other oddity of '87 was the release of two records by Sparrow. His carnival release was a compilation of re-recorded hits from the past, entitled *Party Classics*, and containing some great material like "Mr. Walker," "Ten to One Is Murder," "The Lizard" and "Jean & Dinah." What makes *Party Classics* interesting is its soca treatment of songs that original date back to pre-soca days. The re-workings make these songs, which still sound fresh today, very danceable and plenty of fun. Sparrow's surprise, though, was the unexpected release of a second lp, *One Love One Heart*, which came out approximately two months after carnival. Ironically, this album contains material that could have hit very big had it come out on disc in time for carnival. "Lying Excuses" is good for a few laughs, and the suggestive, none-too-subtle "Baldhead" is a riot, typical Sparrow at his best. And as mentioned previously, the lp atypically (for Sparrow) even features heavy pan on one song, provided by the great panist, now leader of the Desperadoes Steel Band, Robert Greenidge.

The title cut, "One Love One Heart," is Sparrow paying tribute to

the leaders of the newly elected NAR government. The December '86 elections, which drew the curtains closed on the PNM party's thirty-year reign, came too late to be the subject of recorded calypsos for the '87 season. Besides Chalkdust's "We Kinda Leader," the only calypsonian that dedicated a song to the election was Bally with his hilarious "Party Time." The aim of Sparrow's "One Love..." was to provide a spirit of confidence in the new leaders and hope for the future, while Bally's "Party Time" turns the election into a bacchanal starring the two candidates for prime minister as DJ's leading the fete. DJ's Georgie (Chambers) and Robbie (A.N.R. Robinson) invite everyone to move it from head to toe and "shake your manifesto." A great cut!

Bally's ep also featured two other excellent cuts. "Whole Night" is just one of many songs from this season whose main topic was a boast of the desire and ability to go all night long. The side long "The Magicians" is a beautiful, danceable tribute to panists, those magic men with sticks in their hands.

One of the greats of the past, and sometimes the present, is Kitch, who put out a rather ho-hum album in '87 entitled *The Grand Master*. Most popular from the lp was "Ka Ka Roach" but truly outstanding was his pan song for '87, "Pan In A Minor," which

appeared twice on the disc, once with vocals and once as an instrumental. This was one of the cases where the added instrumental was most welcomed.

Other fantastic pan songs of the season, besides those already mentioned, were DeAlberto's "Pan Woman" (a 12" single backed by the silly but fun "Rambo the Avenger"), Scrunter's "Lost Tenor" (from *Soca Bacchanal*) and Shadow's "Ah Hearing Pan." Scrunter's disc was more popular for the cut "She Want Me to Sing in She Party," and Shadow's lp, *Raw Energy*, was a solid record containing some of his best material in years, including "Janette," "Pandora" and "Tabanka."

The year 1987 was so strong that it really is difficult to single out only these few records. Besides those already mentioned were other records of note like Merchant's *Ah Coming Too*, the Mighty Trini's ep containing "Curry Tabanca," Iwer George's "Time Hard-Hold Tight/Boom Boom Time," Taxi's "Johnny," Protector's "Nice It Up," Baron's *Full of Fire* (for the waterhose plea "Say Say"), Sound Revolution's "Bush Medicine/Shake It," and Johnny King's *Illusions*. Stalin's *I Time* is highly recommended, of course. It contains all killer including the two songs that brought him the crown, "Burn Dem" and "Mr. Pan Maker." ●

In the city where cuisine is king, The Omni Royal Orleans reigns supreme.

Here in the Omni Royal Orleans, you can find a variety of moods and foods the French Quarter is famous for.



RIB ROOM
ROTISSERIE • EXTRAORDINAIRE

TRAVEL HOLIDAY
AWARD WINNER

Our rotisserie extraordinaire, an award-winning restaurant renowned for prime rib, beef specialties, fowl and seafood prepared on giant French rotisseries and a mesquite grill. Open for lunch and dinner.

Café Royale

Sunny and pleasant for informal dining. Open for breakfast, lunch and dinner.

Esplanade Lounge

Elegant lobby bar for cocktails, people-watching and afternoon tea. In the evening, exotic flaming coffees, sinful desserts and excellent jazz piano. 'Til 2 a.m. daily.

Touché

An earthy French Quarter bar that serves the best mint juleps in New Orleans. Sandwiches and snacks. 11 a.m. 'til the wee hours.

La Riviera

Delightful poolside refreshment oasis featuring frozen daiquiris and offering a spectacular view of the Mississippi River. Continental breakfast, lunch and cocktails alfresco. Open 8:30 a.m. 'til sundown. April through October.

Be sure to stop in and try your favorites.

OMNI ROYAL ORLEANS

An Omni Classic Hotel

621 St. Louis Street New Orleans, Louisiana (504) 529-5333

U.S. INDIES

BY JAMES LIEN



Dinosaur

YOU'RE LIVING ALL OVER ME
SST Records, P.O. Box 1, Lawndale, CA)

Dinosaur are lion tamers, and the lions are their instruments. Every night they step into the ring with shining eyes and make their guitars howl and shriek in protest, but ultimately jump through flaming hoops. The basic premise of dinosaur is to play music as loud, fast and wild as possible and hope that maybe, if your amps are big enough, somebody will notice you. So far, it's working; my introduction to Dinosaur was one day when I was in the basement of the University Center turning in an article to the editor of the Tulane *Hullabaloo* and I heard an outrageous howl of feedback coming down the hall from WTUL, where some zealous DJ was debuting the new Dinosaur record. It was so loud that Tulane Security was called in to tell him to turn it down. Ultimately, my article wound up coming out with somebody else's name at the top by mistake, probably the result of some overextended exhausted typesetter stressing out from midterm and printer's deadlines, and complaining about the splitting headache the guy down the hall had given him.

My neighbors love Dinosaur. I know this because every time I play Dinosaur at 75 (my stereo is one of those weird ones that goes from 1 to 75 instead of from zero to ten, I don't know why) I can hear them dancing around very loudly upstairs, and beating on the walls in time. Without my Dinosaur record my neighbors would have nothing to do on Saturday nights.

My friends like Dinosaur as well. About a week later, I was at a friend's house and I noticed he had a copy of "Repulsion," their debut 45 from 1985. We wound up leaving his record player on "Auto repeat" so it played over and over all night long. All my friends hear Dinosaur's new album

every time they come over, on the tape decks when I am in their cars, and on the recording on my answering machine.

Dinosaur play music that explodes amplifiers, shreds speakers, and makes club owners grimace. On vinyl, when their volume can be controlled, their music reveals melody and harmony that shows a leaning towards pop sensibilities. Dinosaur are intelligent creatures. They roar, they thunder, they attack, but they also *think*. Unlike their namesakes, their brains are not the size of walnuts.

A Dinosaur concert is a bit of modern myth, like those stories about the French experiments in the late Forties with high decibel sound levels that supposedly killed all of the scientists within the testing facility — few seem to survive to tell of the experience. With their new album, one can live through the experience again and again. Like the lion tamer, Dinosaur aren't afraid to stick their heads into the mouth of an open woofer.

American Music Club

ENGINE
Griener Records, P.O. Box 22, Sun Valley, CA 91353

Okay, so what does AMC stand for besides the manufacturer of some really ugly Seventies American cars like Gremlins and Pacers? American Music Club, the name being chosen because it sounded like nothing and didn't cause any suggestions or preconceptions in the listener. Plagued by personnel problems from their outset, this album sports three different drummers (a fourth is currently with the band). This Club's history is almost as interesting as their music. They started out as an all acoustic group with mandolins, accordions, and an upright bass. Their original bass player left the band for a gig as bass player on the Love Boat (the *real* one). Guitar player Vurdi started out as a Country and Western musician, then traveled all over southeast Asia studying Javanese and Balinese music, until he received a near-lethal sting from a manta ray and had to come back to America. Their drummer Tom once attempted to get into the Guinness book of world records by playing guitar for 92 hours straight. He didn't make it. Still believing this? The recording of this album was supposedly delayed when their producer slammed the drummer's hand in a car door, and then took over as permanent drummer. These guys should stop wasting their time with the folks at Guinness and go for Ripley's Believe It Or Not, or at least get into television. Regardless, buried inside the crummy name and lousy cover art is one of the year's finest records so far. The American Music Club grow on you. Sort of a folk punk country band heavy on guitars and background vocals, the American Music Club play music that betrays their soulful roots — namely, acoustic music. This album is refreshing and

SOUND ✓ **CHeK**

... NOWHERE BUT HERE ...

Keyboards and Modules by
YAMAHA / ROLAND / KORG
in stock and always on sale

3215 Edenborn, Metairie, LA (504) 454-6331

honest. The way I see it, their press releases are so outrageous, they've got to be true.

Eugene Chadbourne

VERMIN OF THE BLUES

Fundamental Records, P.O. Box 2309, Covington, GA 30209

There's something scatological about Eugene Chadbourne. He has released over fifty albums and fifty cassettes in the last ten or twelve years, and most of them are pretty crappy. Eugene himself has described his career as "musical dysentery." Because of people like Eugene, the record business uses words like "issue," and "release." This new album is the usual psychotic Chadbourne material, featuring thirteen songs with titles like "Fried Chicken for Richard Speck," "Johnny Cash in the Philippines" and "Bo Diddley is a Communist" ("Bo Diddley is a Card-carrying member of the Communist Party/The Red Chinese felled Chiang Kai-shek with the help of Bo Diddley/The Sandanistas of Nicaragua draw their influences from Bo Diddley/Behind the Iron Curtain they're all listening to Big Bad Bo Diddley...") he rants over a heavy "He Bo Diddley" beat). Noted for his unsettling live performances of a word for word recitation of Charles Manson's final testimony in defense of himself while accompanying himself on a device

he calls an "electric rake," Chadbourne here unleashes his insanity upon radio DJs, fundamentalists, and anyone else in his path. Love or hate mail can be addressed to Chadbourne at Chadbourne, 2306 Sherwood St., Greensboro, NC 27403-2127.

Dumptruck

FOR THE COUNTRY

Big Time Records, 6777 Hollywood Blvd., 7th floor, Hollywood, CA 90028

In spite of their constant personnel drifting and shifting, Dumptruck are still one of the hottest bands on the college radio/club circuit. Singer/songwriter Seth Tiven has been driving the Dumptruck since his companion and foil Kirk Swan quit the band last year, and on this first time in the cab he proves once and for all his skill as lyricist and song crafter. This is one of those albums where the hooks stay in your head not just for hours after the record is through spinning on your turntable, but for weeks. Aided by the solid production of British producer Hugh Jones (Echo and the Bunnymen, Modern English, and other Anglo greats) Dumptruck have delivered eleven stunning new songs that are as well-crafted and elegantly arranged as anything out today.

REVIEWS



Raful Neal

LOUISIANA LEGEND
Fantastic 1001

Raful Neal was born in Erwinville, Louisiana, in 1936, and has been working around Baton Rouge for most of his life. A contemporary of Lightnin' Slim, Slim Harpo and Lazy Lester, Neal has been referred to as "Louisiana's Little Walter." Although he's maintained an erratic succession of singles, this is his first album and serves as an excellent introduction to his underrated talent.

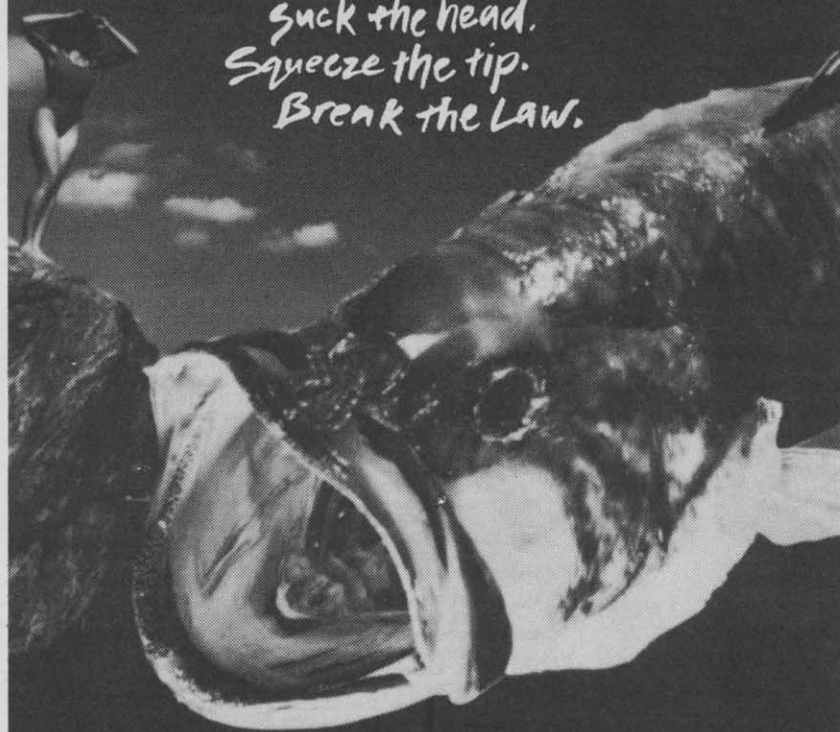
Neal's blues aren't strictly just from Baton

Rouge, as a number of influences are detectable. "Steal Away" obviously comes out of the deep soul bag of Muscle Shoals, Alabama, while "No Cuttin' Loose" is a good stab at laid back Chicago soul/blues. On the swampy side, Neal does a good job recreating "Blues On The Moon," "Let's Work Together," "You Don't Love Me" and "Late In The Evening," tunes he'd cut in the late Sixties for La Louisiane and Whit. On his new tunes, "Luberta" and "Been So Long," Neal proves it's still possible to write great blues tunes in 1987. Throughout, Neal's harp rings and keeps the band pushing. Outside of perhaps Sam Myers, Neal is one of the best

Fire Up The Radiators And Break The Law.

The New Orleans Radiators, America's spiciest roots rock and swamp band, have been laying down the law for years with their 200-song repertoire, marathon concerts and solid core of die-hard Fish Heads from coast to coast. Now, after years of Fish Head pressure, "The Rads" have finally committed "The Law Of The Fish" to record! Twelve fist-pounding favorites charged with the feel of their legendary live shows and polished with the grit of a thousand nights on the road.

*Suck the head.
Squeeze the tip.
Break the Law.*



"Law Of The Fish." The highly fan-ticipated debut album from The Radiators. Featuring "Like Dreamers Do." On Epic Records, Cassettes and Compact Discs.

Produced, Engineered & Mixed by Rodney Mills.

"Epic" and "Epic" are trademarks of CBS Inc. © 1987 CBS Inc.

WAREHOUSE RECORDS AND TAPES

\$5.99 RECORDS & CASSETTES \$11.99 CDs
METAIRIE 4029 Veterans 888-6130 GRETNA 522 Lapalco 392-5860
KENNER 2401 Veterans 465-0218

Dante Street Deli

CAFE & PATIO BAR

SUNDAY BRUNCH

AT THE DELI

10AM-3PM

736 Dante Street • New Orleans • 861-3634 • Open Tue-Sun

WAVELENGTH BACK ISSUES

- No. 1 Bobby Mitchell, The Radiators, Buckwheat
- No. 10 Roy Brown, Larry Williams, James Rivers, Larry the Punk, Musicians' Union, Beach Music
- No. 11 R'n'R Special Section, King Floyd, Festivals Acadiens, Lois Dejean, Peter Tosh
- No. 14 Mr. Google Eyes, Henry Butler, Chief Pete of the Black Eagles, the AFO Story, New Orleans Band Guide
- No. 16 Al Johnson, Bourre, Marching Bands, the state of rock in New Orleans, Jonkonnu Festivals, Blue Vipers
- No. 20 Texas Bands, Bo Diddley, the Aubry Twins, Mason Ruffner, Mathilda Jones, Red Beans and Rice Revue
- No. 22 Lee Dorsey, Cousin Joe, Earl Palmer, the Tipitina's Story, Sexdog, the Valiants, Zebra
- No. 23 Zachary Richard, Floyd Soileau, Boogie Bill Webb, Festivals Acadiens, Storyville Stompers
- No. 24 George Schmidt, Slim's Y Ki Ki, Ellis Marsalis, the Models, Allegra
- No. 25 NOCCA, Germaine Bazzle, Kush, Valerian Smith, Swamp Pop, WTUL
- No. 26 Chuck Carbo and the Spiders, Christmas Records, Zebra, Harold Potter
- No. 27 1983 Band Guide, Big Bang, John Fred, Carla Baker, The Reissue Issue
- No. 28 Louis Armstrong, Carnival Knowledge, Professor Longhair, Spirit Red, Junkanoo 1983, Backbeats
- No. 30 Louisiana Hayride, Windjammer, Mike Peller, Margie Joseph, the Copas Brothers, Jazz Fest Preview
- No. 31 Olympia Brass Band Centennial, Robert Parker, Lonnie Brooks, Jack Dupree, Jazz Fest Picks
- No. 33 Lee Allen, Earl Stanley, Gulf Shores, Blasters
- No. 35 Ivan Neville, Lenny Zenith, Festivals Acadiens, Aztec Camera
- No. 37 Vance DeGeneres, Juke Joints, Dr. Daddy-O, Charles Blank, Hungry Williams
- No. 38 Mint Condition Jazz, N.O. Christmas Records, Guitar Slim, Bernadette Karrigan, James Booker, Steve Masakowski
- No. 39 World's Fair, Shirley Goodman, Ellis Marsalis, Spirit World
- No. 40 Women in Music in N.O. and their Family Trees, Marcia Ball, Wynton Marsalis, Band Guide 1984
- No. 41 Making Mardi Gras, Mardi Gras Records, the Case Against Carnival, N.O. Music in Film, Sugar Boy Crawford
- No. 42 Meters, George Dureau, Swamp Pop, Chris Kenner, Leroy Jones
- No. 43 Earl King, Jazz Festival Schedule, Duka-A-Padukah and BB, The Models
- No. 44 Elvis Reviews, World's Fair, Jazz Festival Review
- No. 45 The Generics, Newsboys, New Orleans Goes to Hollywood, Ed Volker, ReBirth Jazz Band, Robert Jr. Lockwood
- No. 47 Fans: Front Row Fashions, "Tuts" Washington, Frank Bailey, Report from Russia — Popular Jazz
- No. 48 New Orleans Ghosts, R.E.M., Ellen DeGeneres, Andre Ledoux, Mistreaters, Hackberry Ramblers, Roy Hayes
- No. 49 Little Richard, Dorothy Labostrie, San Francisco Blues Festival
- No. 50 WWOZ, Wavelength's 50s Anniversary Issue, One-Stop Stores, Record Picks from 1984
- No. 51 Remembering the Beaconette, WYLD Talent Night, An American Mother by Chuck Bauerlein, 1985 Band Guide
- No. 52 Johnny Dionysus by Bunny Matthews, Mardi Gras Cowboys, John Mooney, Danny White, Band Guide Additions
- No. 53 Music in Our Schools, Spencer Bohren, Interview with General Public
- No. 54 N.O. Jazz in Chicago: Part I, Alvin Batiste, Black Top Records, Baton Rouge Music Scene
- No. 55 Aaron Neville, 1985 Jazz Fest Schedule, Dukes of Rhythm, Wynton Marsalis, Power and Fournier, Barry Wilson, Blue Note Reissues, New Orleans Jazz in Chicago: Part II
- No. 56 Toot-Toot, Marc and Ann Savoy
- No. 57 Vernel Bagneris, June Gardner, Jim Gabour
- No. 58 Interview with Bill Rouselle, NOJ&HF President, R.L. Burnside, Allison Brandin in Paris, History of Louisiana: The Musicians
- No. 59 Branford Marsalis, Smithsonian Folklife, Search for Jazz
- No. 60 Jazz Awareness Month, Ramsey McLean, Alonzo Stewart and The Gondoliers
- No. 61 Clifton Chenier, Laverne Butler, Pfister Sisters, Mark Bingham
- No. 62 Christmas Record Guide, Photo Essay by rico
- No. 63 1986 Band Guide, Irma Thomas, Force of Habit & Exit 209, Willie DeVille
- No. 64 Carnival Time at Mamou, LA; Gillespie in Jazz Series, Skip Easterling, Eddie Lang, James Booker
- No. 65 IRS' Cutting Edge, N.O. All Nite Long, Eddie Bo, Lillian Boutté
- No. 66 Aaron Neville Solo, JazzFest '86, Philip Glass Ensemble, Charles Connors' Upsetters, Sandy Hindlerie
- No. 67 Jazz Fest '86, The Monkey, Radio Brooklyn, Poppa Stoppa, Cyril Neville
- No. 68 Rediscovery of Joe Clay, Ken Snakebite Jacobs, Cochon du Fete, The Chapman Stick
- No. 69 Playing in the Band — Reality Patio, Dash Rip Rock, Uncle Stan, The Petries: Jim Russell, How to Copyright Your Songs, Taping of Jerry Lee Lewis, Fats Domino and Ray Charles
- No. 70 Latin Music — Jorge Mabarek and others, Walter Washington, Lloyd Price
- No. 71 Mysteries of N.O., Rafael Cruz, Arrow, Lillian Axe
- No. 72 The J&M Story, Zouk, Rounder Records Projects
- No. 73 Earl King, Part II: J&M Story, Paul Simon, Austin, TX, EMI's Reissues, Rick Sebastian, L'il Queenie
- No. 74 Bo Diddley, the Compact Disc, Storyville, Sugar Boy Crawford, Movie rev. — "Down By Law," Bruce Daigrepont
- No. 75 1987 Band Guide, Nobles, Lee Dorsey, Zebra, Donald Harrison & Terrence Blanchard
- No. 76 Carnival Music, Carnival in Trinidad, King Cake, Bobby Charles
- No. 77 Dew Drop Inn, Yoko Ono, Up the Cradle of Jazz, Great Bars of N.O.
- No. 78 History of N.O. Jazz, Harry Connick, Jr., Frogman Henry, Gumbo Zebes, mail order riddims
- No. 79 Fats Domino, Mason Ruffner, Orlando Julius, Jazz Fest '87, Outsiders Guide to N.O., Dickie Landry
- No. 80 Roy Brown — 40th Anniversary of R&R, Interview with Dave Alvins, Stalin: Premier of Pan, Blues Across the Berlin Wall, Lloyd Lambert, John Magpie
- No. 81 On the Road with Dash Rip Rock, Esquerita, Sam McClain
- No. 82 Dance Halls of Acadiana, Terrence Semien - Zydeco, Ras Cloud

I have marked the issues I'd like to have. Please send me _____ magazines at \$4.00 each (\$5.00 for each copy mailed outside the U.S.). I have enclosed \$_____ U.S. funds only.

Name _____ City _____
Street _____ State _____ Zip _____

WAVELENGTH, P.O. Box 15667, New Orleans, LA 70175.

harp players in the business.

Incidentally, Neal's son Kenny plays some fine guitar to lead the strong rhythm section. It might have been nice to have heard a few more recent Neal compositions, but overall I can't really carp about this one.

— Almost Slim



The Dixie Cups

"Iko Iko"

The Wild Tchoupitoulas

"Hey Hey (Indians Comin')"

Antilles 707

More music from *The Big Easy* — the motion picture that is — aimed at the top 40, I expect. Everyone by now is familiar with "Iko," but I'm still amazed that a production as stark as this could become a hit even in 1965. "Hey Hey" comes off the old Wild Tchoupitoulas album and still stands as a classic. Oh this one has a great picture sleeve, too.

— A.S.

Sphere

FOUR FOR ALL

Verve 831 674-1

When saxophonist Charlie Rouse, pianist Kenny Barron, bassist Buster Williams and drummer Ben Riley joined their creative forces to form a cooperative band in 1982, they chose the name "Sphere" in dedication to the musical tradition established by the visionary jazz master Thelonius Sphere Monk. Because each of these men is a highly regarded jazz performer, and particularly in light of Rouse's and Riley's extended tenures in Monk's bands, Sphere offered the promise of becoming a highly polished improvisational vehicle with both roots deep in the jazz tradition and the ability to expand musical horizons. With *Four for All*, the band's third studio release (there's also a live Italian import), Sphere shows that it has stayed on course and is

one of the most technically astute and emotionally rewarding quartets on the contemporary jazz scene.

While their debut album was comprised exclusively of Monk compositions, the subsequent studio outings have spotlighted the compositional talents of the players. Both Barron's "Baiana" and Williams' "Lupe" boast a samba

feel and focus on Rouse's abilities which stem from his early Seventies involvement with the New York-based Brazilian group Cinnamon Flower. These tunes feature lilting grooves marked by taut interplay and provocative solos.

Barron's "Lunacy" is a complex composition with a probing intensity and drive that evokes a fleeting tapestry of complex images and ideas. The band tackles the Harold Arlen-Johnny Mercer standard "This Time the Dream's On Me" with an easy swing and some genuinely captivating musical sparring, and then the tune showcases Williams' nimble bass work. The sole Monk composition is "San Francisco Holiday (Worry Later)," which is approached in an original fashion while still maintaining Monk's essential feel. This version is more uptempo than the 1960 live *At the Blackhawk* rendition, which also featured Rouse, and contrasts Riley's rickety-tickety rhythm with Barron's whirlwind piano solo and the saxophonist's soaring improvisation.

Sphere's *Four for All* is a shimmering example of the challenging yet entertaining sounds that are being produced through the determination and virtuosity of contemporary jazz musicians.

— Bob Cataliotti

Budd Johnson His Septet and Quintet

BLUES A LA MODE

Affinity AFF 169

There seems to be a tragic pattern in the careers of many original masters of American music. During their performing careers they

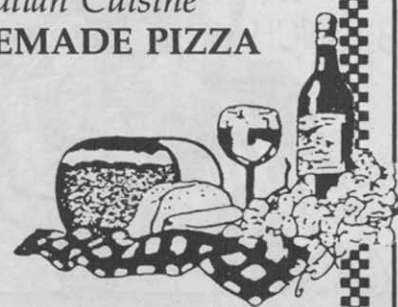
Mamie's RESTAURANT

Specializing in Italian Cuisine
SEAFOOD • HOMEMADE PIZZA

A very quaint restaurant
catering to those who
enjoy fine food.

Mon-Sat
Dinner Only

488-8452



3240 S. Carrollton Ave.
MAJOR CREDIT CARDS

produce brilliant music for a select group of aficionados, and after their deaths, recording companies jump on the proverbial bandwagon and reissue or premier troves of recorded material from these long popularly-ignored artists. Saxophonist Albert "Budd" Johnson is one of these unsung American musical heroes, who was reknowned as a "musician's musician," garnered critical acclaim, but never achieved widespread popularity.

Blues A La Mode features two sessions recorded in February of 1958 when Johnson's prowess as a composer, arranger and soloist had reached the pinnacle of maturity. The saxophonist's career had begun with the Southwest territory bands of the 1920s, continued through the fertile Kansas City scene of the 1930s and on to Chicago, where Johnson became musical director for the Earl Hines big band. Eventually, Johnson moved to New York where he was an integral figure in the fledgling bebop movement and an in-demand arranger. He worked as an R&B producer for Atlantic Records in the Fifties, a soloist for Count Basie in the Sixties, and led his own small groups up to his death in 1984. "Old Dude," as he was frequently referred to, was the granddaddy of the "Texas tenor."

The band on *Blues A La Mode* is comprised of "Papa" Jo Jones on drums, Joe Benjamin on bass, and Charlie Shavers on trumpet. The quintet date features a young Ray Bryant on piano,

and the septet features Bert Keys on piano and organ, along with Vic Dickenson on trombone and Al Sears on baritone saxophone. Both aggregations swing ferociously through Johnson's compositions.

The quintet serves up two uptempo blues numbers, "A La Mode" and "Blues by Five," which give Johnson and Shavers plenty of room to stretch out on. The former brings Charlie Parker's Dial sessions to mind, and the latter showcases Jones' impeccably propulsive rhythmic chops. The third quintet outing is the truly touching ballad "Leave Room in Your Heart for Me," which the two hornmen imbue with heartfelt desire and tender emotion.

The septet tracks are low down, rocking blues that derive from the classic Kansas City soloist/ensemble riff exchange. Johnson steamrolls through "Destination Blues" in a Lester Young bag, and "Foggy Nights" showcases the counterpoint of punchy riffs and passionate solos. "Used Blues" features Keys on organ laying down a grinding groove under Johnson's big Texas sound.

Blues A La Mode never lets up from start to finish. While it is only one short episode in an incredible American musical legacy, its intense, hard driving swing is a tribute to Budd Johnson and the musicians he gathered around himself.

— Bob Cataliotti

RARE RECORDS

Mystery Boogie

Walter "Fats" Pichon

"Fat And Greasy"/"Deep South Boogie"
Raymac 1101

BY ALMOST SLIM

This is somewhat of a mystery disc. Dating from 1947, this is the only known issue on Raymac, a company whose moniker was likely a combination of its owners' names.

Pichon of course was the great boogie-woogie pianist who played for many years at the Old Absinthe Bar during the Forties and Fifties. A fairly active recording artist — although nothing is currently available — he made his first recording in 1929 in New York with King Oliver, and as late as 1956, when Decca issued an entire album. On this release, Pichon's name was stretched to "Fatz," likely to avoid knocking heads with Deluxe, also recording Pichon at the time.

"Deep South Boogie" can only be



described as very fast, with some fine 10-key stride work a la Meade Lux Lewis. "Fat And Greasy" is a comical blues which Pichon delivers in the patter and jive style of Louis Jordan. Notice the label clearly states, "not for radio broadcast." There's lots of records I wish had that printed on them today. ●

DRUMMERS!

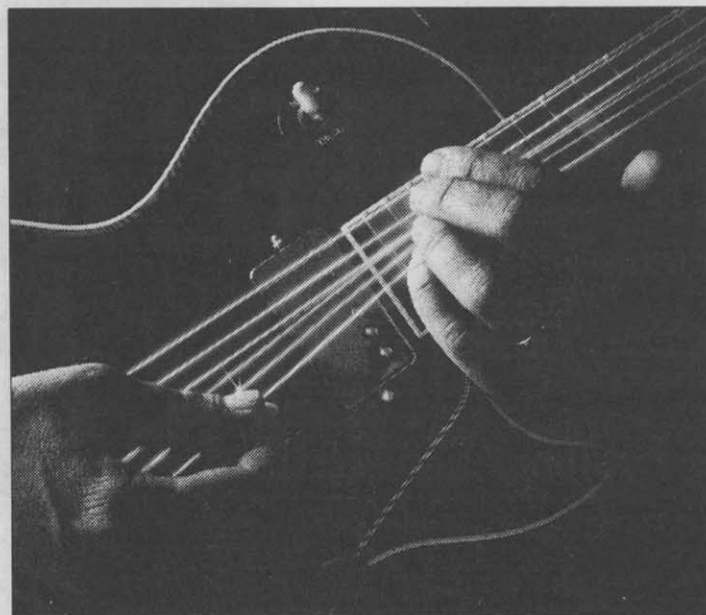
RAY FRANSEN'S IS THE ONLY SHOP
in this area dedicated exclusively to
DRUMMERS and DRUMMING

Sales • Service • Instruction
ALL MAJOR BRANDS • COMPETITIVE PRICES
• COMPLETE TEACHING FACILITIES •



20 13 Williams Blvd.
466-8484

ROY BUCHANAN MAY STILL BE THE BEST UNKNOWN GUITARIST IN THE WORLD



In 1971, Roy Buchanan was the subject of a national television documentary, "The Best Unknown Guitarist In The World."

Already a major influence on Jeff Beck, Robbie Robertson and Nils Lofgren, and once asked to join the Rolling Stones, Roy was quickly signed to a major label. He went on to international acclaim. Two of his albums went gold.

Roy quit recording in 1981, increasingly frustrated by major label refusal to allow him to make the records he wanted to make.

Roy makes those records now.
Have you heard Roy Buchanan?

HOT WIRES

THE INCENDIARY NEW ALLIGATOR ALBUM FROM

ROY BUCHANAN



Specially priced

5⁹⁹ Album/cassette 12⁹⁹ Compact Disc

thru November 25

ALLIGATOR RECORDS/CASSETTES/COMPACT DISCS
THE HOME OF GENUINE HOUSEROCKIN' MUSIC

ALSO AVAILABLE BY ROY BUCHANAN

When a Guitar Plays the Blues • Dancing on the Edge

SOUND WAREHOUSE

MUSIC • MOVIES

movie
rentals
\$1.99
PER DAY
*Veterans at David in
Metairie 885-4200
*8345 Florida Blvd. at Airline
in Baton Rouge 926-8214

• Chef Menteur, 2 bl. east of Louisa 945-5110
• Veterans at David in Metairie 885-4200
• Veterans, 1 bl. east of Causeway in Metairie 834-6550
• Magazine St. at Octavia 891-4026
BATON ROUGE:
• 8345 Florida Blvd. at Airline Hwy. 926-8214

OPEN SUNDAYS
NOON-10 p.m.

QUANTITIES LIMITED

Stagolee

A turn-of-the-century legend of a gambler who would kill for a hat still haunts New Orleans

By Ashley Kahn

*There was Stack-a-Lee and Billy, two men who gambled late,
Stack-A-Lee threw 7, Billy swore that he threw 8.
Stack-A-Lee told Billy, "I can't let you go with that,
You done won all my money and my brand new Stetson hat.*

—Archibald, 1950

A dice game in the Desire housing project abruptly ended Tuesday night when a gunman sprayed the players with bullets, killing one...witnesses described the gunman as a black man in his early 20s, wearing a beige jacket, red pants, red shirt and a red hat.

—New Orleans Times-Picayune, March 11, 1987

There aren't many century-old ballads that are as up-to-date as yesterday's paper. In fact, rarely does a legend outlive the age and conditions that produced it; John Henry's suicidal steel-drivin' holds little significance in a job market that guarantees benefits and coffee breaks.

Gambling and killing endure, however, and Stagolee lives on. "The best pop music does not reflect events so much as it absorbs them" wrote Griel Marcus in his superb *Mystery Train* (which devotes an entire chapter to the Stagolee myth) and New Orleans crooner Lloyd Price proved that by taking his version of the dice-and-death ballad to #1 pop song in 1959.

And even before that, Stagolee had become a permanent part of the New Orleans R&B songbook, with pianist Leon T. Gross (a/k/a Archibald) first recording it for Imperial in 1950, followed by Champion Jack Dupree, Oliver Morgan, Fats Domino, Dr. John, Professor Longhair, and now Allen Toussaint is in New York City laying down those funky piano rhythms for the Broadway version of the ballad.

That an obscure, turn-of-the-century shooting grew into legendary proportions says much of the continued relevance of this black ghetto Cain & Abel story. In 1987, brothers still off brothers, and so Stagolee — who'd kill a man for an overpriced hat — survives: in myth, in song, and especially in New Orleans.

The Myth

A wide variety of ballad hunters have traced Stagolee's origin back to the days when the Mississippi River carried cotton up north, and riverboat gamblers down to Memphis and New Orleans. Around the turn of the century, in some city along this route, a certain "Stack O'Lee," "Stagolee" or "Stagger-

lee" (we've opted for "Stagolee") pulled a pistol and shot a man named Billy Lyon, ending a gambling disagreement and Billy's life.

The details vary, but common to all versions of the tale are: Stagolee's unmitigated sense of evil, the crooked dice or card game, and the loss of hat (a "magic, ox-blood Stetson" according to one researcher) which figures prominently in Stagolee's decision to do Billy in. As well, Stagolee has been found to be both black and white, tall ("as the smokestack of the Robert E. Lee," hence his name) and short, the son of a wealthy family and a laborer on a steamship. But the earliest description of the ballad remains the most persuasive, offered by Miss Ella Scott Fisher of San Angelo, Texas, in 1910:

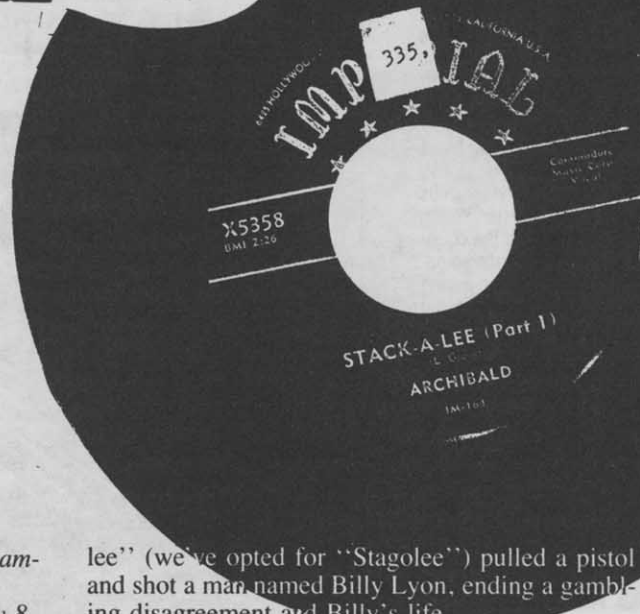
The origin of this ballad I have been told was the shooting of Billy Lyons in a barroom on the Memphis levee by Stack Lee. The characters were prominently known in Memphis, Stack belonging to the family of the owners of the Lee line of steamers which are known on the Mississippi from Cairo to the Gulf. The song is sun by Negroes on the levee while they are loading and unloading the river freighters, the words being composed by the singers.

The Song

Soon enough, the ballad of Stagolee had been transformed into a variety of clean and X-rated versions (Billy's widow soon entered the story in interesting ways, and was appropriated by a wide variety of musicians from Mississippi cotton fields to New York dance halls.

By 1934, folklorist Alan Lomax complained "what echoes of 'Staglee' remained were badly mixed with the Blues and jazzed almost beyond recognition." No less than 16 different 78-rpm recordings had been released by then, all with the name "Stack O'Lee" on the label, beginning with Frank Westphal & His Regal Novelty Orchestra (an instrumental, "fox trot" number) and followed by: seven jazz bands (including Cab Calloway and Duke Ellington), two dance orchestras, two popular singers, two blueswomen, two Delta bluesmen and one hillbilly guitarist.

Of these, Gertrude "Ma" Rainey's 1926 Paramount release was the most popular and influential, being the first vocal recording of the ballad, and



featuring sympathetic accompaniment from jazz luminaries Coleman Hawkins and Fletcher Henderson. But Mississippi John Hurt's 1928 rendition on OkeH remains the least dated and most haunting of the first-generation Stagolees: haunting in its quiet, fingerpicked guitarwork and hushed, understated emotion. For Hurt, the story ended comfortably as justice was served:

*Standing on the gallows, head way up high
At 12 o'clock they killed him, they'se all glad to see him die.*

Since then, the ballad has been recorded countless times and on today's record racks there are at least 17 different versions available, by an assortment of contemporary artists, including Ike & Tina Turner, Woody Guthrie, Neil Sedaka, Taj Mahal, Grateful Dead, Doc & Merle Watson, Wilson Pickett, Pat Boone, Mickey Gilley — and even the fabulous Thunderbirds give it a Texas blues treatment on the soundtrack to *Porky's Revenge*.

New Orleans

The legend may have been born on the Memphis levee, but it was down to the New Orleans docks that Stagolee came to live, entering into the local black folklore. "It was bounding around when I was a very small boy" recalls 78-year-old jazz perennial Danny Barker, who remembers Stagolee as a prototypical jukejoint rap, sung in bars but not in mixed company. "People would sing it, neighborhood characters, barroom balladeers, see? They'd add more lyrics to it and dramatize it. But there was nothing too uplifting about Stagolee — he got shot and he shot the poor boy. Ain't no band wanted to play that. It's much later that the piano players would start doing it."

In the early Thirties, Lomax located one of Professor Longhair's barrelhouse mentors — Sullivan Rock — and recorded him reciting 40 verses of "Stagolee." By then, the sordid tale had beefed up Stag's badness and relocated the murder to New Orleans' Lyon Club where "Every step you walkin', you walkin' in Billy Lyon blood." As well, the ballad was expanded to include conversations between Billy's widow and her son ("when you get lil' bit bigger, gonna buy you a .41"), Police Chief Maloney and his scared deputies ("If you want that nigger, go get him by yo'self") and a description of Stag's burial:

*He had a \$300 funeral and a \$1000 hearse,
Satisfaction undertaker put him six feet under the earth.*

Another local ivoryman who adapted the ballad to piano was Pleasant "Cousin Joe" Joseph. Drawing from both the original legend and his own experiences in New Orleans' Seventh Ward ("they had the baddest cats in town... gambling houses too") Joe created his own version of a dice-game-gone-sour for Brunswick Records in 1947. "Boxcar Shorty & Peter Blue" featured Danny Barker's guitar fills, Sammy Price's boogie piano and Joe's description of a more upscale gambling encounter:

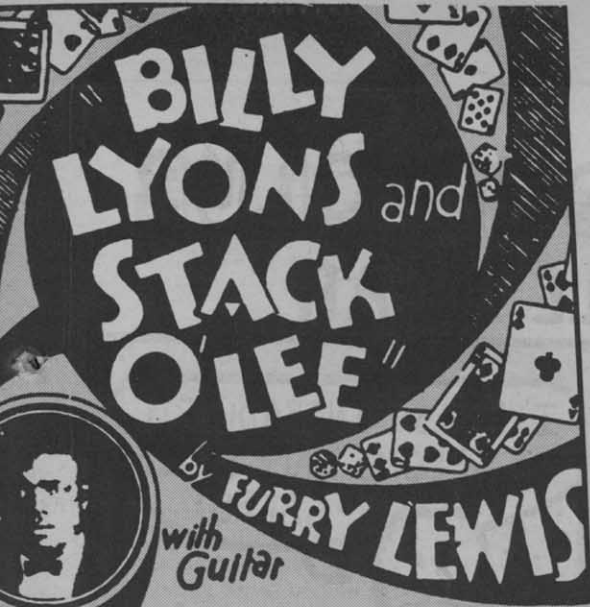
*I gambled from the Pacific, to the Mediterranean Sea
(X2)*

*Still you tried to put those 6-6 blacks on me.
You used your crooked dice and I don't go for that
(X2)*

If you want to go on living, don't be here when I come back.

A year later, Joe had returned to New Orleans and





Gambling's good when you're winning. Gambling's bad when you lose. But a new gambling story is always good to hear. In "Billy Lyons and Stack O'Lee" Furry Lewis, popular Vocalion blues star, tells us a story of two gamblers you won't want to miss. On the other side, he sings and plays "Good Lookin' Girl Blues," a mighty good number, too. Be sure to listen to this record today!

was performing on Bourbon Street not far from Poodle's Patio, where another local pianist had set up residency. "Archibald didn't know the whole story of 'Stagolee,'" Joe maintains. "When people heard me play it, they didn't want to hear none of his version..." Though a healthy sense of rivalry existed, the two would often get together and share the keyboard. According to WWOZ deejay Billy Delle, "I remember between Joe and Archie they could keep that 'Stagolee' thing going for what seemed like an hour!"

New Orleans R&B veteran Dr. John also recalls stopping by Poodle's Patio. "When I was real young I heard Archibald play every night — I took 'Stagolee' for granted and didn't think much of it except as a song guys would play when they just didn't want to hear no more requests hollered in their ear..."

It was to be Archibald's distinctive version that would be the first to make it onto vinyl, when Imperial talent scout and bandleader Dave Bartholomew arranged for him to record a full session's worth of material at Cosimo Matassa's J&M Studio in March 1950. Adding that New Orleans bounce were such stalwart sessionmen as Clarence Hall on tenor sax and Ernest McLean on guitar; it was to be Archibald's first and last recording. "I recall that one went well," says Matassa. "Archibald was of course a good piano man and ['Stack-A-Lee'] really is a piano man's song. It wasn't 'Stagger Lee' yet — it was 'STACK-A-Lee'... it was a good record, very successful locally on the jukeboxes and the one or two stations that'd play it..."

By early summer, Archibald's first release on Imperial Records — "Stack-A-Lee," Imperial 5068 — had hit the national R&B top ten and in the trade lingo of the day, *Billboard* had this to say

The story... is sung from the heart by a standout warbler, backed by a compact, clean combo led by soulful 88'ing. Could be as commercial as it is artistic...

"He put some hellifying stuff on that tune" comments Dr. John in retrospect. "Cos [Matassa] pulled my coat to it many years ago — Archibald took the traditional 8-bar New Orleans blues... and the real thing that made it stand out was he used the changes from 'Sunny Side Of The Street' to start it off."

There's no denying that though brief in its chart appearance, Archibald's version had a huge impact on the way all "Stagolee"s have been played and heard since 1950. "I'd say there was a lot of 'Stagolee' songs that had good beats" adds Dr. John, "but Archibald made his have a real originalness about it..."

Archibald's "Stack-A-Lee" was eventually re-

leased three different times over a nine-year span. As Matassa recalls, "[Imperial Records President] Lew Chudd was a good man for selling records and it was just old enough to look new..." First appearing on 78 in 1950, "Stack-A-Lee" resurfaced on 45 rpm approximately four years later, and then again on 45 in 1959 to compete with Lloyd Price's version.

Nevertheless, Archibald's first brush with fame left nothing more than a flat session fee in his pocket, and the pianist remained studio shy from then on (though rumor has it that the late Allan Jaffe produced a private session with him.) "I tried to cut Archibald for Cos" said Dr. John, "and when he found out, he panicked after he got burned on 'Stack-A-Lee.' He said, 'Man, I'll never record again..." Archibald died in 1973, true to his word, but lived to see a fellow New Orleans singer take his version to even greater heights.

By 1958, New Orleans songbird Lloyd Price had already been chosen as R&B Singer of the Year in 1952 for his huge hit "Lawdy Miss Clawdy," had seen his rocketing career fizzle as he was drafted in 1953, and had returned to civilian status and the national pop charts in 1957 with "Just Because." But now Price was signed to ABC-Paramount, a well-heeled major pop label (Paul Anka and Eydie Gorme were also on ABC) that could push a hit record a lot further than other companies. For his first effort, Price and his personal manager Harold Logan (who shared songwriting credit with Archibald) chose to breathe new life into the renamed



"Stagger Lee," along with New York's hottest pop studio band — the Don Costa Orchestra.

Opening with a peaceful, almost pastoral intro ("The night was clear and the moon was yellow..."), Price's version kicks into high gear with a barking sax and a caucasian chorus cheerfully cheerleading Stagger Lee's getaway: "Go, Stagger Lee! GO!" It's a strange combination of violent imagery and big band energy, just strange enough to have grabbed the #1 position on the pop charts, topping the Platter's "Smoke Gets In Your Eyes" on the week of February 9, 1959. "Stagger Lee" managed to hold on for four weeks at the top, until finally Frankie Avalon's "Venus" came along. Such was taste.

Price's career was certainly in orbit by this time, but on the way up he recorded a second, "safer" version of "Stagger Lee" for a much-desired spot on *American Bandstand*. It's now an ultra-rare 45, and on it Price bowed to Clark's request for a more wholesome story, and a slight verbal argument between Stagger Lee and Billy concerning the affections of a young lady, an argument which was cordially settled as she returned to Stag.

Price never managed to repeat his chart-topping feat, and as "Stagger Lee" was covered by a multitude of pop singers, it represented a high-water mark for the song as well. Even so, as Greil Marcus so persuasively shows in *Mystery Train*, Stagolee's law-defiant spirit has been transformed into the "Su-

perflys" and "Backstabbers" of modern-day R&B.

Stagolee was born in black America and was there still, while down in New Orleans, where the rivalries aren't as musical as they once were, now and again a piano player will roll his right over the keys and start singing that familiar line:

*I was standing on the corner when I heard my bulldog bark,
He was barking at the two men who were gambling in the dark...*



Stack-A-Lee Part II

The Stagolee story has filtered through generations of New Orleans pianomen and each can boast of his own version. Professor Longhair's 1975 treatment of the saga finds Stagolee angered after losing his "brand new Cadillac" never mind his headgear. And Champion Jack Dupree's 1958 version for Atlantic has Stagolee winning all of Billy Lyon's money and Billy's hat and then killing the poor soul. Cold, that Stag.

But the most obscure recording (and baddest portrayal of Stag) is Archibald's "Stack-A-Lee, Part II," the flip side of the verses everybody knows. Alone in re-recording this side of the tale is Dr. John, who included it on his *Gumbo LP*. "I like that Part II because he played that piano more — de-dick-de-dick-de-dick-da, and then there was something about after Stack-A-Lee killed Billy and they was both down in hell... ain't nobody never did that part again."

Stack-A-Lee went round the corner, and they shot him in his side.

Stack-A-Lee went stumbling in his mother's door. He said, "Mother, oh Mother, won't you turn me over slow,

I been jabbed in my left side with a police .44." When all the ladies heard that Stack, oh Stack-A-Lee was dead,

Some come dressed in orange color and some come dressed in red.

Stack-A-Lee went to the Devil to identify poor Billy's soul, But the poor boy was absent, he had burnt down to charcoal.

Now the Devil heard a rumbling, a mighty rumbling in the ground

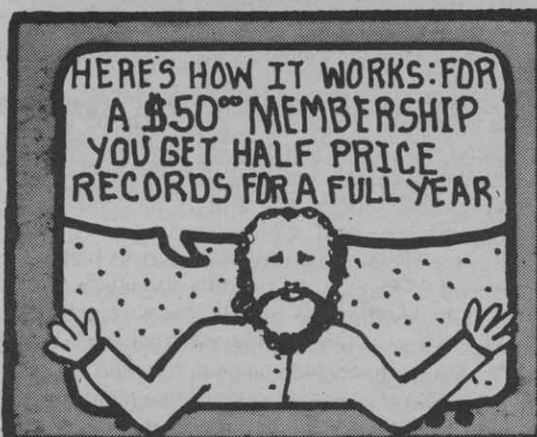
Said "That must be Mr. Stack turning Billy upside down."

Now he stick his Devil's pick on top of the Devil's shelf,

Said "If you want Mr. Stack, you go get him by yourself."

RECORD RON'S RECORD CLUB

HALF PRICE RECORDS ALL YEAR



Maggie Mae '87

* MEMBERSHIP NOT VALID WITH OTHER DISCOUNT PROGRAMS AND SPECIAL EVENTS.

NAME + ADDRESS: _____

CARD # + Exp Date: V _____

MC _____

AE _____

SIGNATURE _____

LA RESIDENTS PLEASE ADD 9% SALES TAX.

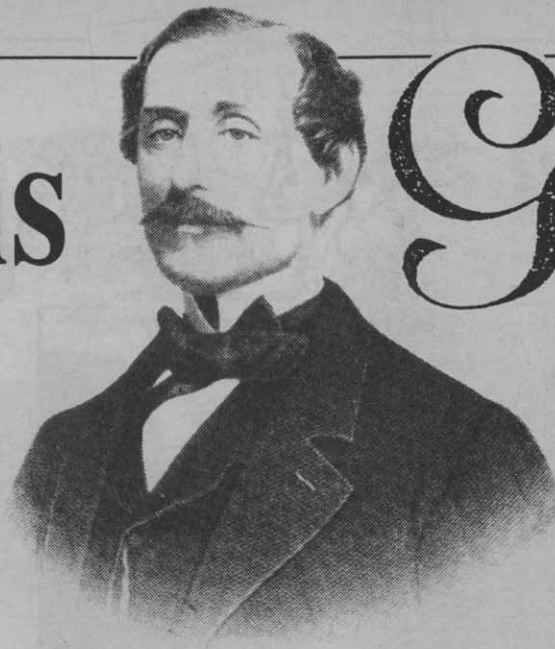
SEND CHECK, MONEY ORDER, OR CHARGE IT - NO CASH BY MAIL

1129 DECATUR ST.

NEW ORLEANS, LA. 70116

(504) 524-9444

Louis Gottschalk



1869 Brazil. Louis Moreau Gottschalk dies at the age of 40. Europe, America and Latin America mourn the passing of a musical genius. However, New Orleans' native son is quickly forgotten.

1982. Paris. During a break in filming, producer-director John Huszar and Philippe Entremont, former director of the New Orleans Symphony, formalize plans made a year earlier to collaborate on a film tribute to Gottschalk. The agreement is sealed with a handshake.

1985. "Gottschalk: A Musical Portrait" premieres at Loyola University. A national PBS broadcast is scheduled for the 1986-87 season. The Loyola premiere, hosted by the College of Music Visiting Committee, is part of fund-raising efforts for the music school's concert piano.

If memory does not serve you as to Louis Moreau Gottschalk, you are not alone. Gottschalk can be counted among New Orleans' forgotten native sons, but after more than a century, it is a story which Huszar felt needed to be told.

"The artistic decisions were simple," recalls Huszar in New Orleans for the screening. "Every other decision has been agony."

Among the challenges have been fund-raising, educating a public about the film subject and even gathering background material. When he began his research on Gottschalk, Huszar was surprised that few people in New Orleans knew about the composer. Robert Offereld, a musicologist, historian, author and critic, is credited for leading the rediscovery of Gottschalk and his music. In 1970 he published the first definitive catalog of the maestro's compositions and currently is working on a comprehensive biography of Gottschalk.

Born in 1829, Gottschalk was the eldest of seven children. His father was a businessman from London with Jewish origins; his mother, a French Catholic refugee from the slave uprisings of Haiti.

His musical talents revealed themselves early and by the age of five Gottschalk could play the piano and violin. On walks to Congo Square, today called Beauregard Square, the youth was exposed to the African rhythms of the slaves chanting and dancing. These impressions would resurface later in his compositions. By the age of seven Gottschalk was a substitute organist at St. Louis Cathedral.

Six years later his father sent him alone to Paris with plans to enroll him in the prestigious Paris Conservatory of Music. He was denied admission. The director of piano classes remarked, "America

By **Sandra E. Corday**

makes locomotives, not musicians." Still, Gottschalk remained in Paris, living with his mother's relatives. He studied piano privately with Charles Halle and within three years made his private debut at the Salle Pleyel.

Chopin, who was in the audience, praised the young pianist and predicted that Gottschalk would become "the king of pianists." The New Orleanian soon began to show such promise. Four years later at his public debut he played his compositions, "Louisiana Dancers," "Bamboula," "Le Bananier" and "la Savane" — all based on the African and Creole rhythms impressed during his childhood. The Parisian audience was charmed. The press showered Gottschalk with congratulatory messages from Berlioz, Theophile Gautier and Victor Hugo.

The same year the "pianiste-compositeur Louisianais" had the double satisfaction of being invited to sit on the honors jury of the Paris Conservatory where he heard all piano students play for their examination, "Bamboula."

In answer to why Gottschalk was forgotten, Huszar begins, "One needs to put into perspective the degree of fame Gottschalk enjoyed. A ladies' man, he was like a rock star of today. At the end of a concert women would fight over his gloves. They would accost him on the street and clip locks of his hair. There probably wasn't that kind of fervor for any artist until today's rock stars... and this is during the 1850s and '60s. His fame was incredible."

P.T. Barnum offered Gottschalk a lucrative contract which was refused. However, the honeymoon period with his public ended with a scandal in San Francisco involving a minor. Gottschalk did not deny the seduction, but denied the girl's age. History would prove him right; however, the composer im-

'He was like a rock star of today. Women would fight over his gloves. They would accost him on the street and clip locks of his hair.'

posed self-exile. He toured South America and settled in Brazil. There he enjoyed one of the most prolific periods of his life, writing two operas and planning a return trip to Europe.

In his journal, "Notes of a Pianist," Gottschalk wrote:

"I again began to live according to the customs of these primitive countries... indolently permitting myself to be carried away by chance, giving a concert wherever I found a piano, sleeping wherever the night overtook me."

The Emperor of Brazil made available for Gottschalk the combined bands of the Army, Navy, and National Guard. Gottschalk staged his largest concert with nearly 800 musicians. He wrote two of his most brilliant works in Brazil — "Marche Solennelle" and "Grande Fantasie sur l'hymne national bresilien."

The day after his "monster concert" Gottschalk agreed to give another recital. He collapsed at the keyboard and was carried from the stage by his friends. A week later he died of complications from yellow fever.

Upon hearing about his death, Amy Far expressed in a letter a fan's sorrow: "I was dreadfully sorry to hear of poor Gottschalk's death, but what a romantic way to die... to fall senseless at his piano. If anything more is in the papers about him you must send it to me for the infatuation that I and 999,999 other American girls once felt for him still lingers in my breast."

"No matter how huge his success was in Brazil at the time, he was out of favor in America," explains Huszar. "He didn't have a school or a following at the time. It's not as if he had been giving master classes and had students who carried on his musical



Sally Blakemore will show her new work titled, "Faces I've seen in New Orleans"

Bastille's



A FRENCH RESTAURANT AND WINE BAR

Tuesday-Saturday
11:30AM-2:30PM
6PM-10PM

Sunday Brunch
10AM-3PM

2808 Esplanade Ave.
New Orleans, LA
504 • 488 • 2800

**LOOKING GOOD
for the holidays
PERM SALE — \$10 off!**

Perm, cut
style and condition
ONLY \$37*



Mike Tessitore

Classic Haircutting
3524 16th St., Suite F
Metairie, LA
887-5548

Brenda Watson

*Valid thru Nov. 30, 1987



For the film director three key elements comprised the film music. The decision to film most of the project in New Orleans "was a natural one," explains Huszar. "because it's a 'hometown boy makes good' story. And virtually no one in New Orleans had latched on to the idea."

Huszar also was surprised that the New Orleans Symphony had never been televised nationally. He could have selected any orchestra in the nation. "However, Philippe (Entremont) had transformed the New Orleans Symphony... and his interpretations of Gottschalk, both the piano pieces he plays and the orchestral works... it's like a first hearing."

Huszar adds that Entremont "has a very French sensibility, like Gottschalk. The majority of the interpreters of Gottschalk were from the German school of music. Gottschalk gets a little too romanticized, too sentimentalized in most of the recordings around these days. Entremont's playing is very clean, very crisp. His interpretations go back to the score, in a sense, without embellishment."

The producer-director is pleased that an audience, exposed for the first time to Gottschalk's music "will not be hearing some kind of mishmash. When you hear the music and see the show you'll know why he achieved the reputation he did."

"Gottschalk: A Musical Tribute" is representative of Huszar's films. The film is a production of FilmAmerica, Inc. which Huszar founded and serves as president and project director. FilmAmerica projects are "firsts" on distinguished Americans and their work. The New York-based corporation is publicly supported and non-profit. It was formed for the purpose of developing, producing and distributing educational films and videos devoted to the arts in America. Its "Americans in the Arts" series is biographical in nature, with each film focusing on a distinguished American artist's work, motivation and life story.

In the last 15 years Huszar has produced several documentary and performance programs for PBS, CBS, CAMERA THREE, as well as films for education distribution. He has filmed in Europe, Japan and South America, garnering several awards in national and international film festivals. Huszar's films are in the collections of the Museum of Modern Art in New York City and major museums across the country.

Recent credits include: "Virgil Thompson Composer," a one-hour documentary presented nationally on the PBS network; "Ansel Adams, Photographer," and a series of four, one-hour programs on the life and music of Maurice Ravel which he worked with Philippe Entremont on in 1982.

And Gottschalk? For this director, "It's the first story in American music. It's an important story to be told."

Reprinted with permission, Loyola New Orleans, Spring 1987.

technique or his ideas of musical composition. He was a popular artist, but working in the romantic or classical tradition. He wasn't pushing the limits of music all that much. He was very much of his time and then the times simply change."

Gottschalk's sisters were living in Paris when their brother died. They sent his body to New York where it was interred at Greenwood Cemetery in Brooklyn.

It was in his own city, New York, at the public library, where Huszar found most of the background material on Gottschalk. Early during his research a treasure trove of Gottschalk memorabilia surfaced through the efforts of historian Offergeld.

As Huszar relates, Offergeld had written to some-

one he thought was a relative of Gottschalk. The letter was unopened until after the recipient's death.

Recalls Huszar, "A year later Bob received a call from the deceased's nephew who came across the letter while sorting through his uncle's belongings. A trunk had been discovered and it contained original autographed scores of Gottschalk, his letters, daguerreotypes of him and his father, programs and medals."

From that point on, Huszar says, the look of the film changed. There also a roll of letters. A hatpin of Clara's, Gottschalk's sister, was stuck through the roll marked, "to be burned." His sisters, observes Huszar, "were overzealous in protecting his reputation as a ladies' man."

AKAI

WOODWIND
& BRASS
CONTROLLERS

**TECHNOLOGY'S
LATEST
MUSICAL OFFERINGS!**

1828 Veterans



Committed to professionals, sensitive to beginners

THEY ARE HERE!!

KAWAI

K-5 DIGITAL
ADDITIVE
SYNTHESIZER

CASIO

FZ-1 16 BIT
DIGITAL
SAMPLING
SYNTHESIZER

834-3088

THURS NITES 'TIL 8PM

La Crêpe Nanou

Original French Restaurant



1410 Robert St.
899-2670

Parties of five or more,
please call in advance

Come dine in our
**New All Weather
Patio**

New Wine List
&
New Menu
For Lunch & Dinner

**DAILY
SPECIALS \$9.⁹⁵**

APP., ENTREE, DESSERT

Open 7 days a week

Songdogs

Play Rock 'n' Roll

BY STEVE ARMBRUSTER



Michael P. Smith

A "songdog" is a wild animal that loves to howl in the direction of the moon. It is a wolf or a coyote, not somebody's pit-bull or poodle, not even a Cajun cayoodle doing pet tricks on T.V. It is also the inspiration and namesake for seven musicians from an assortment of backgrounds who share the drive to create songs they feel are high spirited and free.

The Songdogs began less than two years ago when Bruce McDonald and Tom Maron got together after their construction jobs to play Irish folk music. McDonald had created a following for his guitar with such groups as Coteau, George Porter's Joyride, and Li'l Queenie and the Boys of Joy. But his musical interests weren't confined to a particular field. Maron, fiddle player and lyricist, had similar wide interests. Other friends and musicians quickly joined in the fun. Brent Haywood, more a mystery writer than a musician, contributed some song ideas and "helped get the right people into the same room."

Alison Young was one of those people. Well-known locally as the lead singer for Alison & the Distractions, Alison liked these new songs and adopted them as her own, determined not to let them get buried in some notebook.

Red Priest, who had been "eating and sleeping with the blues" as lead guitarist for the J. Monque'd Band, joined in as second guitar. Left to his own devices, Priest would probably listen to Derek and the Dominoes every day. He is a veteran of the road trip from his days with the high-energy Satisfaction band, and he probably absorbed more than a lifetime's worth of other people's music from the years he spent in an apartment above the old Tipitina's.

Priest knows how hard it is to pin a label on a musical style, but when pressed for a suggestion, he offered "full-tilt urban combat music" as a possible tag. "Tongue-in-cheek pop" was his second choice. Then he quickly disavowed both of them, agreeing in a more serious tone that "original, up-to-date roots rock 'n' roll music that draws inspiration and energy from many sources" might give the uninitiated a better sense of the Songdogs sound.

Few people would guess the Songdogs address just by hearing their work. They do not funk with a second-line back beat and pay homage to R&B legends. This is "a New Orleans band" only in the broad sense that its members all live here and have worked here for a long time. Non-residents unaware of the great diversity of music on the current scene

might guess the Songdogs come from somewhere in the heartland. Natives have no trouble realizing it is strictly downhome.

Lisa Mednick handles the keyboards for the Songdogs. "The Neville Brothers band played in my hometown, Washington, D.C., while I was down there visiting. I was so impressed I went to see them three straight nights. Hearing them convinced me I needed to go to a place where making music is a natural part of life."

Mednick had been living in New York, playing hard rock with her band, Pop Decay, at clubs such as CBGB's. When she arrived at the bus station in the middle of World's Fair '84, she had one address in her pocket. Soon she was jamming with different

he was just leaving. He left; Lenny stayed. With an extensive background in jazz and the kind of knowledge that comes from having a dad with a PhD in music, Jenkins adds yet another dimension to the already eclectic credentials of this band.

The Songdogs first appeared publicly in April 1986, sharing a bill with the Continental Drifters at Jed's on Oak Street. (They relay word that the Drifters are doing well in Colorado, performing acoustically under the name The Subdudes.) Since that time the Songdogs have worked steadily, averaging seven gigs a month, "a lot for New Orleans," especially during sluggish summer times.

Now all the pieces seem to be in place. They have a deep repertoire of original material. (The only cover they have ever done was a version of "Happy Birthday" for a lucky fan.) They know each other well enough to refine and improve what they have already been doing. And they always seem to have enough excited listeners to stay focused on giving a good performance.

Soon they will have a record. To quote "If it's not out by November, it's not our fault." Titled *Live Without A Leash*, the album will be released on the OBSCURE label. Serious artwork is still being worked on at this time. J. Monque'd's personal wolf-dog, Howleen, may possibly be the covergirl. Artist Coco Robicheaux designed a group logo that may also figure into the design.

The album was recorded live at Tipitina's on June 24 of this year. Andrew "Louie" Ludwig of Rabadash Records used a 12-track Beta-format digital unit to get fifteen songs down onto F-1 tape. Ludwig, who will proffer "an educated guess on any subject," teamed with Scott Goudeau, musician as well as meticulous sound engineer, to get optimal effect from the equipment at hand. Then the band did its thing.

Tracks were mixed at Ultrasonic studios here in New Orleans. The band selected what it thought were the ten best pieces. These were sent to Nashville to be made into a lacquer master, then on to Illinois to be pressed into vinyl.

The band is now ready to take its show on the road. College campuses and the better nightclubs around them should be their first stops, then showcases in such cities of influence as Nashville, Austin, New York, and Los Angeles. They believe the band is already known among knowledgeable insiders and other musicians, but now it is time to widen the scope a bit further.

The rest, as they say, will be history. ●

The popular and eclectic Songdogs prepare to howl on a new record.

groups at Benny's Bar (on world-famous Valence Street) and she later joined up with the interesting but short-lived rock group The Petries.

Paul Santopadre is the drummer. He drove over from Slidell with the original bass player. The bass player left; Paul stayed. At 23, he is the youngest musician in the group, both in years and in experience. McDonald took him under his wing and "expanded his vocabulary of drums." Now he has the chops to kickstart a big group and keep it steady.

Bassist Lenny Jenkins came in through the revolving door. He was playing with Woodenhead the first time he heard the Dogs. He told the bass player how much he liked the band. The bass player said

Jimmy's

NOVEMBER

Wed 4 Lenny Jorn's Band
\$1 Night

Thu 5 The Sorcerer's
Apprentice

Fri 6 Velvet Elvis &
Tabula Rasa

Sat 7 Waka Waka

Tue 10 Crimson Rose

Wed 11 Force of Habit
\$1 Night

Thu 12 Obsolete & Pare



Fri 13 John Thomas Griffith

Sat 14 Dash Rip Rock

Sun 15 I.B.S.

Thu 19 Detour &
the Accused



Fri 20 Grace Darling &
Multiple Places(t)

Sat 21 Boulevard 6

Wed 25 Boulevard 6 &
the Murmurs

Thu 26 The Press

Fri 27 THE COLD REUNION
w/Barbara, Vance,
Kevin, Chris & Burt

Sat 28 THE COLD REUNION
w/Barbara, Vance,
Kevin, Chris & Burt

8200 Willow St.
24 Hour Hotline 861-8200

Available for Private Parties

NOVEMBER

CONCERTS

Tuesday 3

Warren Zevon and X. Zevon sings "Werewolves of London" as well as tunes from his new album *Sentimental Hygiene*. Los Angeles punks X open with their country influenced tunes at 8 p.m. in Tulane's McAlister Auditorium.

Wednesday 4

Fetchin Bones. This hip band takes the stage at Tipitina's, 501 Napoleon, at 10 p.m.



Friday 6

NRBQ. The godfathers of the new rockabilly come to Tipitina's. Phone 897-3943.

Saturday 7

Motley Crue. The sultans of sleaze play tunes from *Girls, Girls, Girls*, at the UNO Lakefront Arena at 8 p.m. Call 888-8181.

Tuesday 10

Fleetwood Mac. Twelve years old and still on tour, this band appears at the UNO Lakefront Arena at 8 p.m. The Cruzados also perform.

Wednesday 11

The James Rivers Movement. They rhythm and blues band performs at Canal Place.

Thursday 12

Elvis Costello plays his bittersweet epics in the Municipal Auditorium. Nick Lowe also appears.

Saturday 14

Dash Rip Rock. This trio has recently returned from a national tour. They perform at Jimmy's, 8200 Willow, at 10 p.m.

John Mayall plays electric blues at Tipitina's, 10 p.m.

Zebra return to New Orleans to play the Riverboat President at 8 p.m.

Sunday 15

George Winston, the biggest name in new age music, comes to the Theatre of the Performing Arts.

Tuesday 17

The I-Tals and Jah Kingdom sing reggae at Tipitina's. Phone 897-3943.

Thursday 19

Flora Purim and Airto. Formerly of Return to Forever, vocalist Purim and percussion player Airto Moriera play Brazilian jazz at Tipitina's.

Saturday 21

Rock for Redfish. The Gulf Coast Conservation Association presents IRS recording artists the dBs, with Dash Rip Rock, 10 p.m. at Tipitina's.

Thursday 26

U-2 play this Thanksgiving show at the LSU Assembly Center in Baton Rouge. Phone 888-8181.

Friday 27 and Saturday 28

The Cold Reunion at Jimmy's. Barbara, Kevin, Burt and Chris take you back to high school.

The Radiators. To learn the law from the fish's mouth, head to Tipitina's, 501 Napoleon, at 10 p.m.

RANDOM DIVERSIONS

Sunday 1

Poetry Reading. Katherine Soniat reads her own works at the Maple Leaf, 8316 Oak at 3 p.m.



Elvis Costello and the Confederates with special guest Nick Lowe, in concert at the Municipal Auditorium, Thursday 12.

Monday 2

Protest. This rally against Contra aid is sponsored by the Movement for Peace in Central America. Meet on the Tulane Quad at 5 p.m.

Saturday 7

Art Against AIDS. The Contemporary Arts Center sponsors this citywide benefit. Over 50 galleries and halls will donate half of their proceeds to United Services for AIDS. The CAC exhibits include *Art of PWAs* (persons with AIDS), and a multi-media show of twenty local artists.

Sunday 8

Poetry Tribute to the late Robert Stock at the Maple Leaf, 3 p.m.

Saturday 14

Odyssey Ball. The New Orleans Museum of Art presents this fundraiser; *A Kaleidoscope of Art*, with entertainment by Charmaine Neville, Lillian Boutte, Becky Allen, Hot Strings, and more. Phone 488-2631.

Save the Lake! Rush to the Wildlife and Fisheries Museum, 303 Williams Blvd. at 1 p.m. to find out how you can help clean up the Pontchartrain.

Sunday 15

More Poetry at the Maple Leaf. Michael Kincaid reads at 3 p.m.

Sunday 22

Autograph Party for Baton Rouge poet Charles de Grevelles' "The Well Governed Soul" at the Maple Leaf at 3 p.m.

Sunday 29

Buck Potatox, the legendary Alabama poet, is honored in this annual tribute by Fred Kaston and Everette Maddox at 8316 Oak Street.

FESTIVALS

Through Monday 2

Louisiana Swine Festival. Any excuse for a party! D.J. and the Professionals, Gerald Reed, Lawrence Ardoin's Zydeco Band, and Southern Expressions perform in between the pork cook off, greasy pig chase, and boudin eating contest. Take I-10 West to Crowley, get on Hwy. 13 North, and when you reach Eunice ask for directions to Basile. Phone 318-432-5437.



Friday 6 to Sunday 8

Octoberfest in the UNO Arena at the lakefront. Fifty rides and competitions complete this southern Louisiana fair. Phone 286-7171 for tickets.

Baton Rouge State Fair. All the attractions in the state are booked this weekend between these two parties! Music includes the Bellamy Brothers on Friday and the Gatlin Brothers, Saturday. The whole thing goes down at 1732 Airline Highway, on Bayou Manchac.

BY KATHY HARR

Saturday 14 and Sunday 15

Destrehan Fall Festival. This 16th annual event with cajun and creole foods and entertainment kicks off noon Saturday at the Destrehan Plantation on Old River Road. Phone 764-9315 for details.

Benefit for Cristin Degruy's medical fund at the St. Bernard Cultural Center. Music includes Ronnie Cole, Bobby Cure, Force of Habit, The Press, and sixteen other groups.

Saturday 21

Loreauville Harvest Festival. This festival in north Louisiana features food, music and games. Phone (318) 365-2867 for directions to the fun.

Wednesday 11

Rigoletto opens at the Theatre of the Performing Arts. Performances of this Giuseppe Verdi opera are in Italian with English supertitles. The second performance will be Saturday 14.

Sunday 15

Piano Recital by New York pianist Logan Skelton at Christ Church Cathedral, 4 p.m.

Wednesday 18

New Orleans Symphony classic concerts featuring Mozart's Coronation Mass and Mendelssohn's Hymn of Praise begin tonight at the Orpheum. Shows are also Thursday and Saturday.

Friday 20

L'affair Aniversaire. This black-tie-optional event will benefit Le Petit Theatre, which is celebrating its 71st birthday. Guests include choreographer Peter Gennaro. Phone 522-9958.

Saturday 21

Opera-tune-ity. This family affair offers flashy costumes and timeless music at 10:30 a.m. at the Orpheum. Nobody goes home until the fat lady sings!

Sunday 29

Lemare Affair. Frederick Holmes of Durham, North Carolina, performs organ works at the Christ Church Cathedral at 4 p.m.

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 Crystal, 1100 Decatur. This dance club has new music on the weekends.

Blue Room, in the Fairmont Hotel, 529-7111. Through Tuesday 3: B.B. King. Thursday 5, Friday 6: Ronnie Kole, who recently entertained Pope John Paul, will appear. Tuesday 10 through Sunday 22: Lionel Hampton. Tuesday 24 through December 6: The Platters.

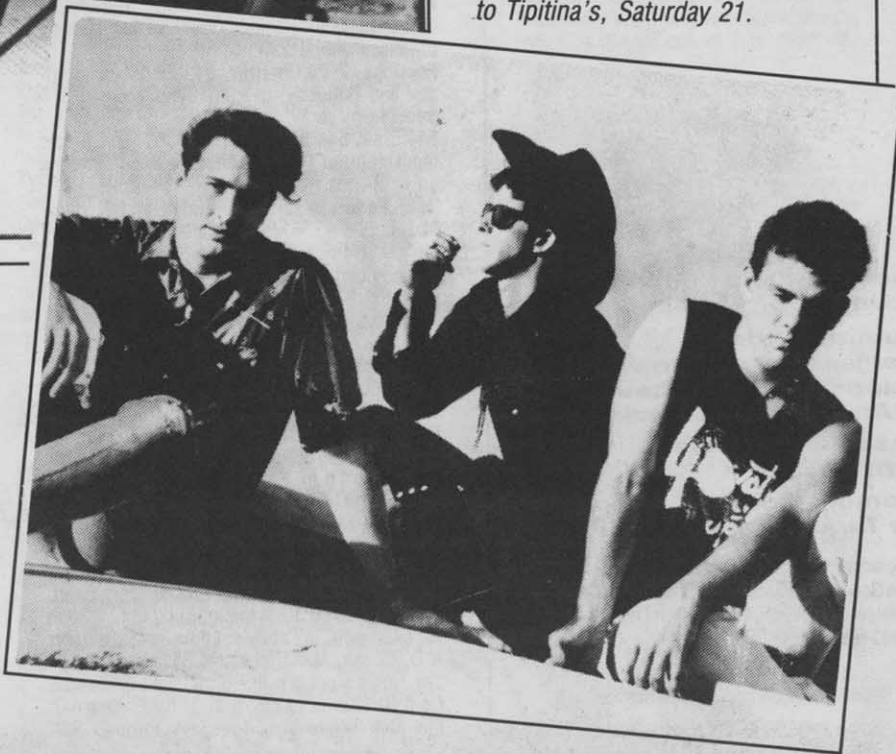
Bottle Top, Atop the Jackson Brewery, Decatur St. Saturdays and Sundays, 3 to 7: Geaux-T Jazz Band. Fridays: the Backsliders play Rhythm and Blues 5 to 8 p.m.

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.

Rock for Redfish? The Gulf Coast Conservation Society brings the dB's (left) and Dash Rip Rock to Tipitina's, Saturday 21.



CLASSIC CULTURE

Sunday 1

Cathedral Concert. Four performances with religious themes begin at 4 p.m. at Christ Church Cathedral, 2919 St. Charles Avenue.

Saturday 7

Giant Jazz. The Symphony jazzes it up with Al Hirt at the Orpheum. The show begins at 8 p.m., Saturday and Sunday.

Sunday 8

Yin Cheng-Zong, famed pianist from the People's Republic of China, performs in Lafayette's Angelle Hall at 3 p.m.

Our Delicious Coffee and Beignets

Now Available Uptown!

We're on Hampson Street around the corner from Camelia Grill

**Sun-Thurs 7am-11pm
Fri-Sat 7am-1am**

Heard it thru the grapevine.

eat healthy.

a complete grocery store.

5517 MAGAZINE ST. • 891-2651
 MON.-FRI. 10 a.m.-7 p.m.
 SAT. 9 a.m.-7 p.m.
 SUN. 10 a.m.-5 p.m. VISA / MC
 Free Parking Behind Sound Warehouse



FOURWAYCROSS

product one, *FOURWAYCROSS* debut cassette
product two, *FILL THE SKY* first l.p.
product three, *HOME* second l.p.

Available this Xmas the new ep

Shimmer

Other products coming in
December on Motiv:

Doubting Thomas,
Another Way of Knowing, LP
(includes the third issue
of "Alternator" magazine)

Blissed Out Fatalists,
Right Now, LP

Steaming Coils,
The Tarkington Table, LP

Distributed with Dutch East India, Important,
Sounds Good, Systematic, Toxic Shock, Twin Cit-
ies, Kaleidoscope, Midnite, and Rough Trade.
©1987 Motiv Communications

Cafe Sbisá, 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. Weekdays at 8 p.m.: The Laissez-faire
Cajun Band. Fridays and Saturdays: the Boogie
Boys from 6 to 10 p.m., followed by Laissez-
faire.

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.

Club No-No, 301 Erato, 568-0048. This New
York style hip dance club comes and goes. They
are mainly open on the weekends. Call first!!!



Ini Kamoze with the One Two Band
Tuesday 10 at Tipitina's.

Cosimo's, 1201 Burgundy, 861-8110. Wednes-
days: Al Farrill from 10 to 2 a.m.. Fridays: A.J.
Loria, 10 to 2 a.m.

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

Economy, 326 Girod, 524-7405. Inexpensive,
groovy, local new music on the weekends.

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 Fri-
day 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 re-
commended.

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
through Friday: Chris Burke & his N.O. Music
from 12 to 4 p.m. Saturday and Sunday 11 to 6:
Chris Burke & his N.O. Music. Also Friday &
Saturday, Nora Wixted from 8:30 to 12:30.

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 Satur-
day 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 Sat-

urdays, 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
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 tradi-
tional 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. Mon-
days 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.: Scot-
ty 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,
Saturdays: The Robert James Band.

Old Opera House, 601 Bourbon, 522-3265.
Thursday through Sunday: Dixie plays 2 to 8
p.m., followed by the Connection Band, 8 to
close.

Chris Owens, Bourbon at St. Louis, 523-6400.
Ms. Owens performs her tasteful but risque 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. Mondays and Thursdays: Wendel
Brunious' Band. Tuesdays and Fridays: Kid
Sheik Colar. Wednesdays and Saturdays: The
Humphrey Brothers.

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

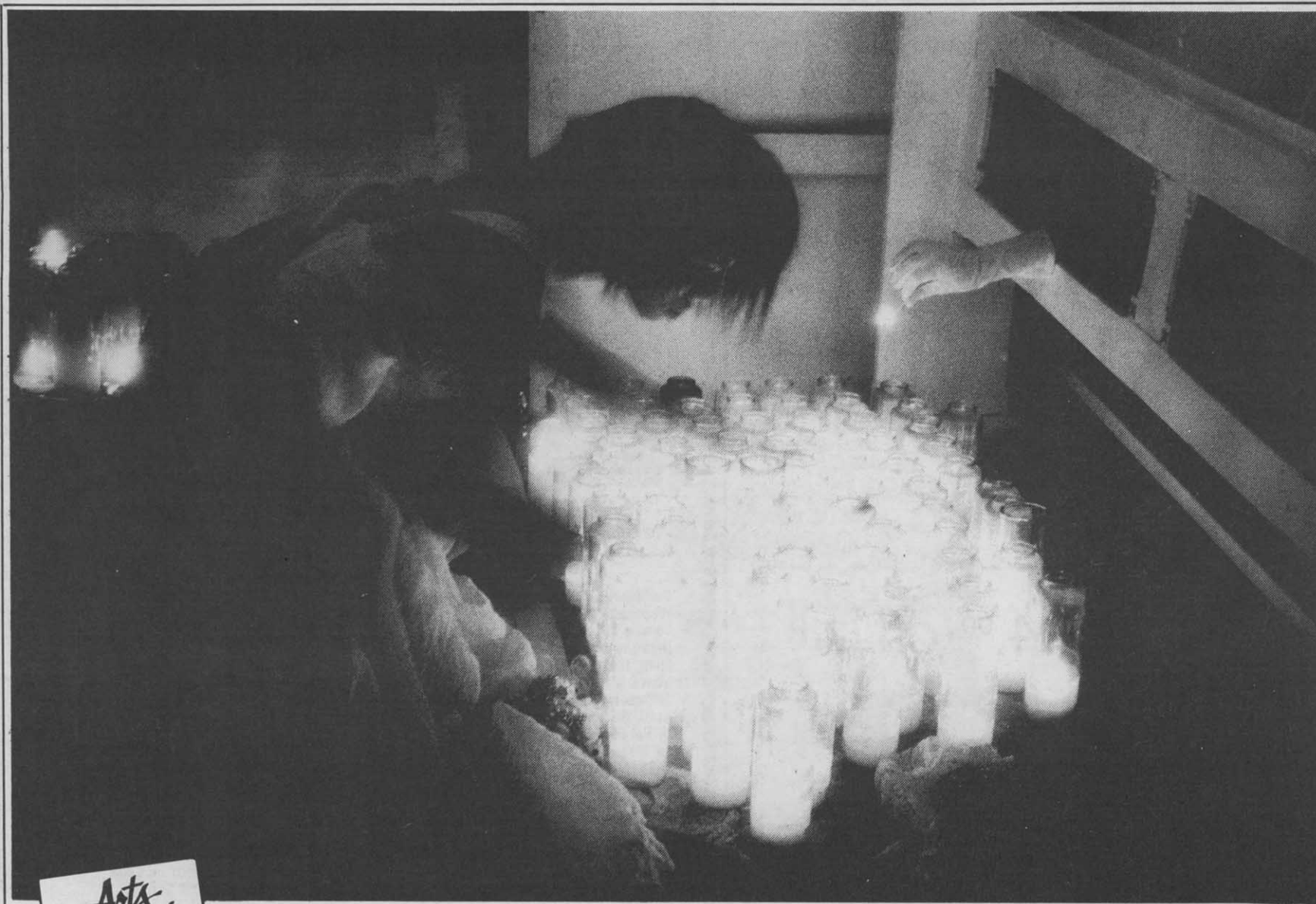
Ryan's 500 Club, 441 Bourbon, 566-1507.
From 9 nightly, the Celtic Folk Singers.

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 Man-
uel, 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. Mon-
days: Charmaine Neville and Amasa Miller.
Wednesdays: Grace Darling. Thursdays: Char-
maine Neville, Amasa Miller, and Reggie Hous-
ton. Snug Harbor will be closed Thanksgiving
Day. Friday 6: Harry Connick, Jr. Saturday 7:



**Arts
against
AIDS**

An untitled photograph by Carlos Boll will be among his work exhibited, along with pieces by nineteen other local artists, in the Contemporary Arts Center's show: Twenty New Orleans Artists. Part of a citywide Arts Against AIDS benefit, the show opens Saturday 7.

Amasa and his women. Saturday 14: Wes Anderson. Sunday 15: the N.O. Stick Band. Friday 20 and Saturday 21: Mose Allison. Saturday 28: Charmaine Neville Quartet.
Storyville Jazz Hall, 1104 Decatur. See display on the back cover.
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, 523-6000. 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. Music most nights until the wee hours.
Carrollton Station, 8140 Willow, 865-9190. Friday 13: Oogum Boogum.
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. Wednesday 4: Lenny Jorner. Thursday 5: Sorcerer's Apprentice. Friday 6: Velvet Elvis. Saturday 7: Waka Waka. Wednesday 11: Force of Habit. Thursday 12: Obsolete. Friday 13: John Thomas Griffith. Saturday 14: Dash Rip Rock. Wednesday 18: Velvet Elvis. Thursday 19: Detour and the Accused. Friday 20: Side FX. Saturday 21: Boulevard Six. Friday 27 and Saturday 28: The Cold.
Kelly's, 1311 Lyons. This small neighborhood bar often features free live music. Pass by and

enquire. Located near Prytania, where Lyons splits.
Madigans's, 801 S. Carrollton. Sunday 8, Sunday 22: John Rankin plays guitar and sings, 8 p.m. Sunday 29: John Mooney.
Maple Leaf, 8316 Oak Street, 866-LEAF. Every Sunday and Monday the Maple Leaf holds juke box night. NOBD plays Wednesdays and the Filé Cajun Band is on every Thursday. This bar features music with a New Orleans flavor every night. Most shows start around 10 p.m. See their ad in this section.
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.
Tyler's, 5234 Magazine, 891-4989. Sundays: Santiago play latin-jazz fusion. Tuesdays: Tony Degradi and Astral Project, except Tuesday 10. Wednesdays: Leslie Smith. Thursdays: Walter "Wolfman" Washington. Fridays and Saturdays: The James Rivers Movement. Most shows begin at 9:30; Tyler's is closed on Mondays.
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: The File Cajun Band. Thur: Paul Beach and the

▶ WESTBANK

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.



Sally Townes sings at the Seaport Cafe every Tuesday through Friday.

▶ LAKEFRONT

The Bounty, 1926 West End Park, 282-9333. Wednesdays and Sundays: The Topcats. Saturday 7: Impuse. Saturday 14: Perfect Strangers. Saturday 21: Perfect Strangers. Saturday 28: Impulse.
Nexus, 6200 Elysian Fields, 288-3440. Thursdays: David Torkanowsky plays jazz. Weekends: Noah's Orchestra with George French and Philip Manuel. Also on weekends: Anita Brooks. Sundays: Oliver and the Rockettes.

▶ 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 on the weekends.
Geno's Speakeasy Lounge, 3203 N. Arnoult, 887-2118. This fat city club now features live music.
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 play oldies here often, call for the exact schedule.

CD

SPECTACULAR



\$4.⁰⁰ off all
CDs

with this coupon
offer good through
NOVEMBER 30

UNLIMITED PURCHASE!

SPECIALIZING IN RARE!
HARD-TO-FIND! IMPORTS!

REMEMBER: Wilson Audio offers an exclusive "6 MONTH TRADE-IN POLICY" on all audio equipment. Please inquire with us for details.

11-7 MON-FRI;
10-6 SAT

800 1 Maple Street
New Orleans, LA 70118
(504) 866-3457



B.B. King does the blues, where else but in the Blue Room of the Fairmont Hotel Thursday 5.

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: big 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.

Spinagins, 2601 Severn, in the Landmark Hotel. Tuesdays and Saturdays: Earl Stanley and the Stereos. Also, the New Orleans Jazz Club holds a jam session each month on the last Saturday.

NEW ORLEANS 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: Jeannie 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. Saturdays: two guitarists perform electric flamenco music.

Cheshire Cat, 1201 Decatur, 522-4792. Occasional live music.

Penny Post Coffee House, 5100 Dannel. Folk music every night from 8:30 to 11. Keith Luis plays Thursdays at 10.

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 S. Clearview Parkway, phone 734-LAFF. Open Tuesday through Saturday. Tuesday 3 through Sunday 8: Suzie Loucks, Killer Bees, and Lord Garrett. Through Sunday 15: Scott Novotne, Stephanie Hodge, and Ray Thomas. Through Sunday 22: John Fox.

THEATRE

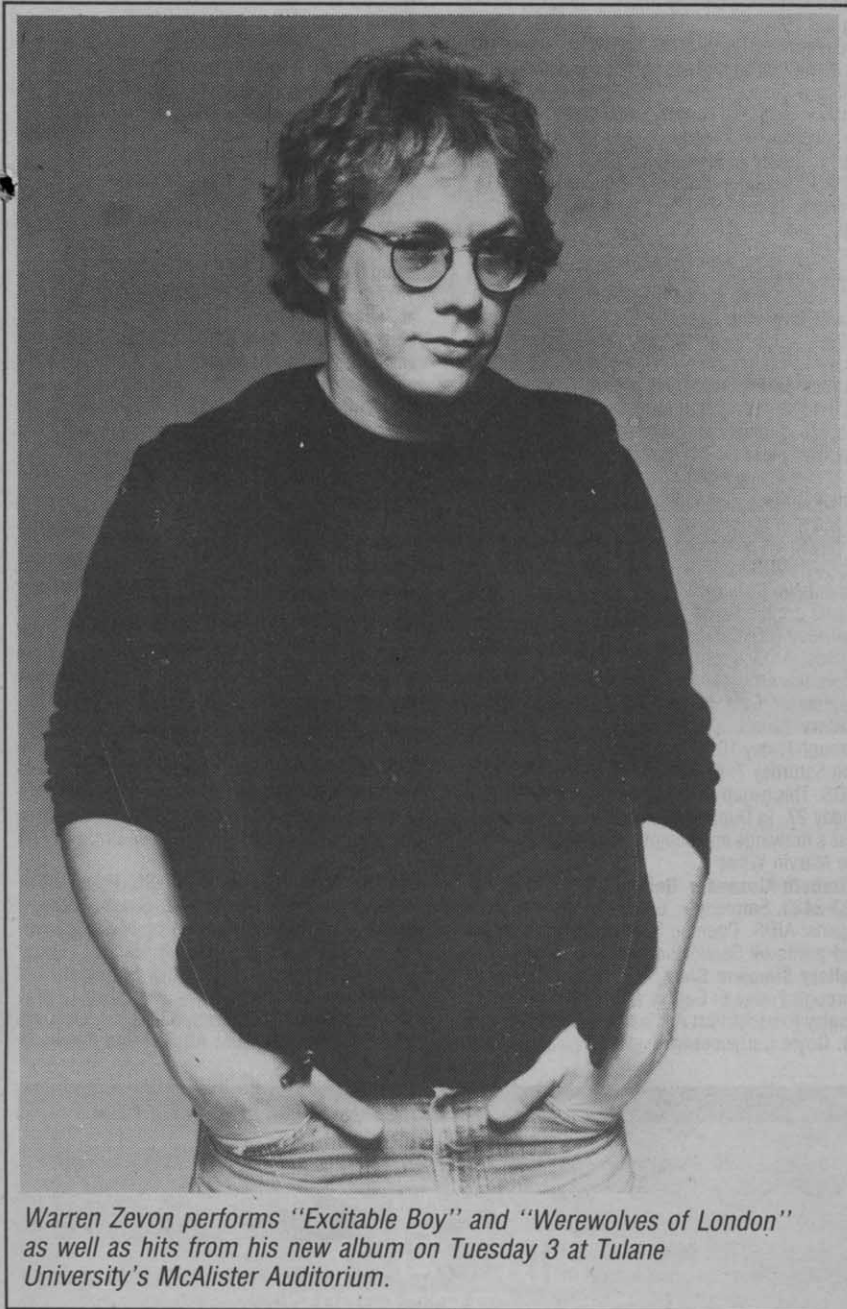
Bayou Dinner Theatre, 4040 Tulane Avenue, 486-4545. Performances are Thursday through Sunday. Thursday 5 through December 13: *Ten Little Indians*.

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

Le Petit Theatre, 616 St. Peter, 522-9958. Their big fundraiser is Friday 20, so call 522-9958 for tickets. Also, opening Friday 6: *Children of a Lesser God*.



Loyola University. In the Lower Depths Theatre: November 1, 6, 7, 8: *Connections*, a play by David Dahlgren. November 5, 8: the one acts:



Warren Zevon performs "Excitable Boy" and "Werewolves of London" as well as hits from his new album on Tuesday 3 at Tulane University's McAlister Auditorium.

Victoria Station, *The Unit* and *A Kind of Alaska*. Theatre Marigny, Through Saturday 21: two one act plays show here to warm your winter's evening.

Minacapelli's Dinner Theatre, 227 Cousin Street, Slidell, 643-9671. Performances on weekends only. Through Sunday 15: *Not Now Darling*, a comedy.

Rose Dinner Theatre, 201 Robert Street, Gretna, 367-5400.

Tulane University. Thursday 5 only: *Much Ado About Nothing*. is adapted to Cuba of the 1940s. Show at 2 and 8 p.m. Also, Thursday 5 through Sunday 8: the Tulanians fall show in the Kettle Cram Room.

University of New Orleans, *Zastrozzi*, a play by George F. Walker, Tuesday 3 through Sunday 8. 286-6805.

13: *Karayuki-San*. Sunday 15: *The Official Story*. Monday 16: *La Notte*. Tuesday 17: *A Love in Germany*. Wednesday 18: *The Uprising*. Thursday 19: *Soldier of Orange*. Monday 30: *Chinatown*. Tuesday December 1: *And the Ship Sails On*. 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. Through Thursday 5: *Mate One*. Through Thursday 12: *Maurice*, the new film by those who brought you *A Room with a View*. Through Thursday 19: *Wolf at the Door*. Through Thursday 26: *Hope and Glory* by John Boorman.

Tulane University. All films in McAlister Auditorium at 8 p.m. unless otherwise noted. Admission Sunday and Wednesday is free. Friday 6: *A Room with a View*. Saturday 7: *The Golden Child*. Sunday 8: *The Big Sleep*. Wednesday 11: *Funny Girl*. Friday 13: *Fletch*, *The Razor's Edge*, *Dr. Detroit*, *The Blues Brothers*. Saturday 14: *Neighbors*, *Continental Divide*, *Beverly Hills Cop*, *So Like Us*, *Ghostbusters*. Sunday 15: *Stripes*, *Trading Places*, *48 Hours*, *Animal House*, *Caddyshack*. Wednesday 18: *Kramer vs. Kramer*. Friday 20: *The Terminator*, *Debbie Does Dallas* (midnight). Saturday 21: *The Bedroom Window*. Sunday 22: *Barefoot in the Park*.

GALLERIES

A Gallery for Fine Photography, 5423 Magazine, 891-1002. The photography of Herb Green is displayed through Friday 13. Opening Novem-

Be There
or
Be Square

*
Johnny Whites
Bar & Casino
Restaurant
NEW ORLEANS

Fine Food
And Spirits

served WED-SUN

FREE DELIVERY *
IN FRENCH QUARTER

523-6153 733 St. Peter

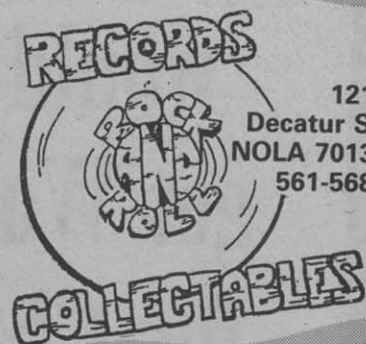
RARE!

RECORDS
BUTTONS
POSTERS

Movies, Fantasy, Sci-Fi,
Political, Military, and
other pop memorabilia

Local Music, Blues
R&B, Jazz, Classical,
Country,
Folk and More
Many Promo Items

Open 7 Days
10 - 9



1214
Decatur St.
NOLA 70130
561-5683

BUY, SELL, TRADE

LIVING BLUES

"... everything you want to know about America's musical legacy to the world—the blues. I have subscribed and I hope you do, too. Tell 'em Lucille sent you."

B. B. King

\$18.00 per year - 4 magazines/12 bluesletters*

Send to: LIVING BLUES
Center for the Study of Southern Culture
The University of Mississippi
University, MS 38677
Telephone: 601/232-5993

*U.S.A. orders. Send for information on overseas rates.

Don't you know
someone who
would love to
get *Wavelength*
for Christmas?

Send \$12 for each gift subscription to:

Wavelength

P.O. Box 15667, New Orleans, LA 70175.

Or CALL US (504) 895-2342 and charge it!

To _____
Address _____
City/State/Zip _____

To _____
Address _____
City/State/Zip _____

- \$12 one year (\$20 foreign) \$20 two years (\$30 foreign)
 \$28 three years (\$40 foreign)
Or RUSH it first class for only
 \$28 one year (\$40 foreign) \$38 two years (\$52 foreign)
 \$46 three years (\$64 foreign)

Gift From _____
(We'll send a note to let them know it's coming)

ber 25: Fonville Winans' photography of folk like in the 19302.

Academy Gallery, 5256 Magazine, 899-8111. Friday 13 through December 3: the works of Mr. Milford Zornes.

Arthur Rogers' Gallery, 893-5287. Through Wednesday 4: sculpture by Gerals Canon. Opening Saturday 7: Art Against AIDS. Opening Saturday 14: Malou Flato's watercolors.

Bergen Gallery, 703 Royal. All month: displays by gallery artists, including works by Erte, Impigilia and Robin Morris.

Cafe Brasil, 2100 Chartres. Opening Saturday 21: Stuart Auld's recent works.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Spray painting by Dave Gordon is displayed through December 1.

Contemporary Arts Center, 900 Camp Street, 523-1216. Art Against AIDS. In conjunction with almost 50 other cultural centers in New Orleans, the CAC presents this benefit weekend. For details see listing under "Random Diversions."

Davis Gallery, 3964 Magazine, 897-0780. Open Monday through Saturday, 10 to 5. Through Friday 6: art of the Cross River. Saturday 7: Art Against AIDS.

Downtown Gallery, 420 Julia, 522-5308. Holograms are displayed through Friday 6. Opening Saturday 7: Blair Ziegler, in conjunction with Art Against AIDS. From Saturday 14: the works of Louis Icart.

Duplantier Gallery, 818 Baronne, 524-1071. Gallery hours for the season are Tuesday through Friday 10 to 5, Saturday 11 to 4. Reception Saturday 7: In conjunction with Art Against AIDS. This group show will be displayed through Friday 27. In Duplantier's other room Tom Secret's drawings and sculptures are exhibited, as are Marvin White's.

Elizabeth-Alexander Gallery, 520 St. Philip, 523-2423. Saturday 7: Gallery artists join in Art Against AIDS. Opening Sunday 15: watercolors and prints by Gerald Bienvenu.

Gallery Simonne Stern, 518 Julia, 529-1118. Through Friday 6: Gallery artists. Saturday 8: a display to benefit Art Against AIDS. From Friday 13: Doyle Gertjensen.

Gaspari 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.

Hanson Gallery, 229 Royal, 566-0816. Opening Saturday 7: in conjunction with Art Against AIDS, a display of gallery artists including Joana Zjawinska, Coleen Ross, LeRoy Neman, Adrain Deckbar, and Brian Niebauer.

LeMieux Galleries. This organization now has two galleries: 508 Pelican Avenue, Algiers Point, 361-1735, and 535 Julia Street, downtown. Opening Saturday 7: Art Against AIDS. From Friday 13: *Flocks Together* a display by Mary Eggart is at Julia Street.

Live Art, 4207 Dumaine, 484-7245. This hair salon doubles as an art gallery. Call for a trim or an invitation to their next opening!

LSU Union Art Gallery, LSU Campus, Baton Rouge, 388-5117. Opening Friday 6: Winners of a Louisiana drawings and print contest.

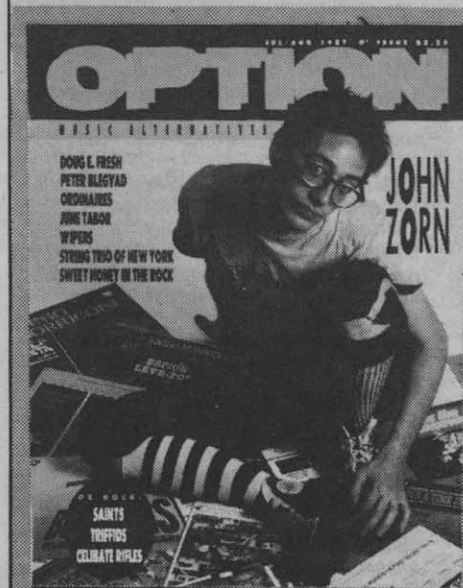
Louisiana State Museums: The Cabildo, Jackson Square. Louisiana History through art and artifacts. **The Presbytere**, Jackson Square. Open Wednesday through Sunday. Starring Louisiana: A romance of the real and the reel. This exhibit of more than 700 interesting remnants of feature films made in or about Louisiana includes scripts, photos, props and more. **The Mint**, located at 400 Esplanade, houses exhibits on jazz and Mardi Gras. It is open Wednesday through Sunday from 10 to 5.

New Orleans Museum of Art, City Park, 488-2631. The museum is free to the public on Thursdays. The 1987 Odyssey Ball will be held on Saturday 14 at 8 p.m. Phone 488-2631 for details. Exhibits on display this month include the photography of Heneri Cartier-Bresson and *Animals in Bronze*.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Through November 13: *Small Works*, a group show including works by Malaika Favorite, Michael Moya, Randell Henery, Lenor Fried, Adolph Kronmrgold, Rick Shopfner, and Michael Economos.

Simms Fine Art, 827 Girod, 528-3008. Opening Saturday 7: Art Against AIDS. From Friday 13

OPTION



THE
INTERNATIONAL
MAGAZINE
OF
ALTERNATIVE
MUSIC
AND
INDEPENDENT
RECORDING

SAMPLE COPY: \$2

2345 WESTWOOD BLVD. SUITE 2 L.A. CA 90064

213-474-2600

888

BAND GUIDE



rio

In January, **Wavelength** will publish its annual **Band Guide**, a comprehensive list of the working bands and musicians in the New Orleans area, along with recording studios, booking agents, and support groups helpful to the music industry.

After almost a year, we still receive requests for last year's **Guide** from people who are looking for bands, and since **Wavelength** goes all over Louisiana and across the nation, club owners and booking agents from out of town often want to find the bands they read about in **Wavelength**. Don't miss out on a job because a club owner can't find you!

Mail in the form with a (non-returnable) b&w photo, if you have one, before **December 10** (our deadline). A listing in the 1988 **Band Guide** is free, of course.

Advertise in the **Band Guide**. Let them know about your band with a display ad. Rates are reasonable (New Orleans musicians always earn a 10% discount) and you can charge your ad on Mastercard or Visa. Your ad will reach booking agents all year as they refer to the **Band Guide**.

Call **Wavelength** 504/895-2342 for information.
P.O. Box 15667, New Orleans, LA 70175.

Band Name _____
Type of music (circle one)

Trad. jazz / Mod. jazz / brass band / rock 'n' roll / metal / hardcore
country / R&B / folk / cajun / zydeco / classical / oldies / top 40

Booking agent, phone number _____

Mailing address _____

Members' names _____

CLASSIFIED

NOT EVERYBODY reads the classifieds! Because you do, you can order both **Living Blues** record-review issues together for a discount. Numbers 48 and 60/61 contain detailed reviews of literally hundreds of discs — what's hot, what's not, what's classic, the funk, the junk, the old, the new, the rhythm and the blues — yours for \$4.50. Send check or money order to *Living Blues*, Center for the Study of Southern Culture, University, MS 38677 and MENTION THIS AD.

WE WANT MAIL ORDER SALES, RADIO PLAY AND PRESS!

for The Pfister Sisters, Justin Wilson (five titles available), Cousin Joe (LP only), Allen Fontenot, Spencer Bohren and Johnny J. and the Hitmen. New Orleans Music, Cajun Music and Humor, that's our style and our product. Programmers and Reviewers can help our company avoid a jazz funeral at an early age. Send request on your company stationery. For mail order sales, LPs and cassettes are \$8, \$9 foreign, surface shipping. Catalogue requests welcome. The address for you to help us grow and make more great New Orleans Music is: Great Southern Records, c/o St. Expedite Distributing Co., P.O. Box 13977, Dept. W, New Orleans, LA 70185. (504) 482-4211, no collect calls. Visa, MasterCard and American Express accepted. Please include card #, expiration date and name as on card. Give phone # and specify billing address if different from shipping address.

NETWORKING INDEPENDENT MUSIC

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

Shepard H. Samuels
Attorney At Law
Available for Consultation
and Contract Negotiation
Music &
Entertainment Law
866-8755

MARK J. DAVIS
Attorney at Law
288-1009
Entertainment Law

GERALDINE'S

Used and unique clothing, vintage designer cottons, silks, and tie-dyeds; jewelry and accessories. 8319 Oak Street (across from Maple Leaf Bar). 866-5939. Hours: Tue-Sat 12-5 p.m.

OOGUM BOOGUM

Original music, classic covers, good time rhythm and blues. Contact: David, 891-3411 or George, 897-2978. Nov. 13 at Carrollton Station.

Full-service talent agency interviewing for experienced agent. By appointment only. 1-800-654-2490; 1-800-737-2490; (504) 522-0296.

JAZZ NEWS

the newest and brightest Jazz and Blues color magazine, published every two months. Send \$5 for the current issue or \$25 for the first 6 issues, of which 5 will be posted immediately air mail, to 28 Landsdowne Road, Dublin 4, Ireland.

CRANSTON CLEMENTS IS LOOKING FOR A FEW GOOD STUDENTS

Professional guitarist with over 20 years experience will work with INTERESTED individuals on: ROCK, BLUES, FUNK, JAZZ & COUNTRY. Call 866-7581.

RABADASH RECORDING SERVICES

Live mobile recording unit plus the most extensive midi recording system in New Orleans. 72 track recording capabilities. \$30 per hour. Call 482-6922.

Ed Perkins, Sharon Henderson, Tavasco/Millionaires, Ernie Vincent's Lace & Tux Revue with Donald Jones & Carol Craft Williams, Claudia Polite. For bookings, call Pie Productions (504) 482-2472.

VENUS AND THE IDIOTS

All original music, parties and music clubs. Bookings: RED (24 hrs.) 861-4732.

Stonee's Studio
MULTITRACK
8 Track \$25/Hour
Digital Mix Downs
Digital Sampling Keyboards
(504) 467-3655

STUDIO DEMOS RECORDED
\$12.50/hr
DIGITAL DRUMS
KEYBOARDS AVAIL.
Birdhouse Productions 733-2640

CALL THE BIKE DOCTOR

For a house call to repair/rejuvenate your bicycle. \$15 average. Satisfaction guaranteed. Call Robert, 586-9861.

It's FREE, it's weekly, and it's all you need to know about entertainment in Maine and New Hampshire. For your sample copy of **Sweet Potato**, send \$1.50, or for a year's subscription, send \$30 to **Sweet Potato**, P.O. Box 385 DTS, Portland, ME 04112.

CADENCE JAZZ & BLUES MAGAZINE

Monthly since 1976, this amazing journal has the most complete coverage of the worldwide jazz scene. Plus a catalogue of 1000s of hard to find LPs and CDs at the lowest prices. Sample: \$2.50. Subscription: \$25.00. Visa/MC/check to Cadence Magazine, Cadence Building, Redwood, NY 13679. 315-287-2852.

Juke Blues
THE QUARTERLY MAGAZINE
Best in Blues and R&B
EDITED BY JOHN BROVEN, CILLA HUGGINS & BEZ TURNER
INDIVIDUAL SUBSCRIPTIONS: contact Dick Shurman
3S 321 Winfield Road, Warrenville, IL 60555
WHOLESALE DISTRIBUTION: contact Anton Mikofsky
57 W. 84th St, #1C, New York, NY 10024
JUKE BLUES, P.O. Box 148, London W9 1DY, England

eve's MARKET
M-SAT 10-7 SUN NOON-5
CHILL IT
MULL IT
SPIKE IT
NEW CROP!
MURRAY'S APPLE JUICE
ONLY \$3.69 A GALLON
7700 Cohn St. 861-1626
(formerly Whole Food Co.)

Junior League THRIFT SHOP

Quality 2nd Hand Merchandise

For men, women, children
Clothing • Housewares
Toys • Books • etc.

Open 10-4, Mon-Sat
4619 FRERET ST.

AIDS . . .

Get the facts!

Call the AIDS Information Center

522-AIDS

(NEW ORLEANS METRO AREA)

800-99-AIDS-9

(TOLL-FREE LOUISIANA STATEWIDE)

NO/AIDS TASK FORCE

P.O. BOX 2616 NEW ORLEANS LOUISIANA 70176-2616

JOEY'S
NOW SERVING
BREAKFAST, LUNCH
AND DINNER DAILY

Barg's
Shrimp and Mushroom Fettuccine \$6.60
Veal Parmesan + Spaghetti \$5.40
Red Beans + Rice w/ Sausage \$2.95

3001 Magazine 891-0997

One of the best songs we've heard this year (and if you listen to WTUL or any other college radio station, you've heard it a lot) is "Alex Chilton" by the Replacements, written in honor of the legend from Memphis who came to New Orleans to wash dishes and bus tables. Much to the delight of the legend's many fans, he has now released a new album entitled *High Priest* (on Big Time Records) and since we are more or less daring types, we'd like to go out on a shaky limb of our backyard fig tree and declare Alex's disc the best pop album released in 1987.

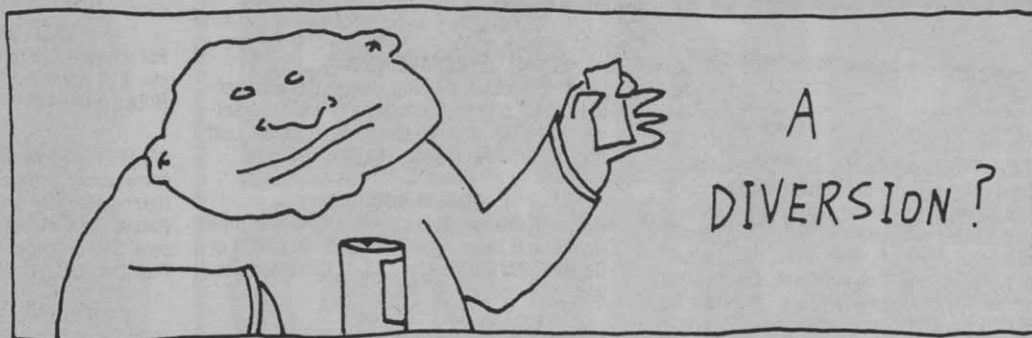
High Priest is everything a great pop album should be. What it reminds us of is a Beatles album from back in the "good ol' days." Not that any of it sounds like the Fab Four — it's simply that it's full of fun and jokes and soul and coolness and the sort of wisdom intuitive only to those born and reared in the Confederate States of America. Alex is the original "Rebel Without a Pause."

Among the extraordinary songs on *High Priest* are "Take It Off," originally produced by Don Covay for a singer named Ground Hog; "Dalai Lama," featuring the guitar of George "The Max" Reinecke; a stirring rendition of "Volaré" sung in Italian(!); Guitar Slim's "Trouble Don't Last"; an obscure Dan Penn song entitled "Nobody's Fool" (Penn, of course, produced "The Letter" for Alex and the Box Tops when Alex was but a teenager); and "Raunchy," described by Alex thusly: "The original version of this song was written and played by Sid Manker, the only guitar player I ever took a lesson from. He used to jam with my dad. Sid used to play a lot of sessions at Sun with Bill Justis. They were trying to write the worst song they possibly could and it turned out to be a big hit for Bill." Likewise, we sincerely hope that *High Priest* turns out to be a monster for Mr. Chilton, a gentleman and an artist.

Native New Orleanian Sean Tazier, who performs under the stage name of Sean E. River, is lead guitarist with the Los Angeles-based rock band, Dr. Starr, the winner of the September "Basement Tapes" competition on MTV. Sean was recently back home in the Crescent City cutting tracks at Sea-Saint Studios.

The Dixie Cups, who for many years were forced (by lawyers — when we take over, we're going to take all the lawyers and judges and put them in a big, slimy pit full of water moccasins and then we'll see if they can argue their way out of that!) to call themselves the Dixi-Kups, have now legally reverted back to their original name. Island Records has released a single and video of "Iko Iko" and Back Trac Records is distribut-

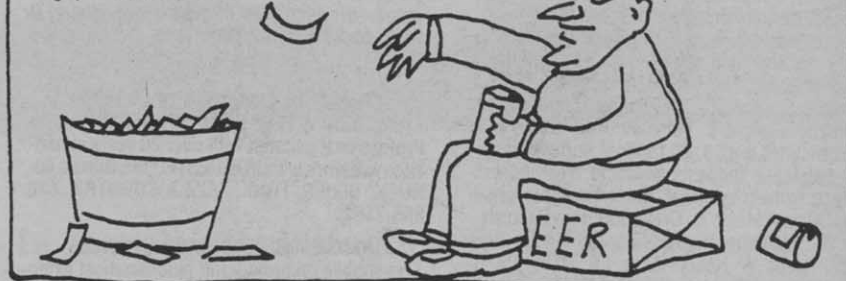
BEER +
LOTTERY
TICKETS



A PREOCCUPATION?



A WAY
OF LIFE?



AN OBSESSION?



OR JUST A JOB?



©1986 P.S. MUELLER

ing a "Best Of" collection of the Cups' finest. Among the girls' most recent expeditions has been one to Disney World, from whence they sent us a postcard of "The Magic Kingdom." In case anyone's keeping track of such things, the Dixie Cups hold the all-time record for sending this magazine postcards from exotic climes.

Mulate's, which has trademarked the claim of being "The World's Most Famous Cajun Restaurant" (those damned lawyers at work again!), is now offering toll-free telephone service to its clients throughout the U.S. For information concerning reservations and the state of crawfish, dial 1-800-42-CAJUN. If you live in Louisiana, the number is 1-800-634-9880, or if your preference is secret codes, dial 1-800-MEGXTUO.

Throughout the month of October, the New Orleans Music & Entertainment Association (NOME), in cooperation with the University of New Orleans and Cyprus Research, surveyed local club managers, performers and patrons in order to de-

termine the economic state of New Orleans music and how that state might be made healthier. We already have our own plan: all musicians would be given an annual, tax-free grant of \$50,000; all clubs would have free admission and drinks; and all lawyers would be thrown into a pit of venomous snakes.

The Third Annual New Orleans Artists Against Hunger & Homelessness benefit concert raised \$55,000 for the needy, a bit short of double the take from last year's benefit recital.

The Bluebirds, rising from the ashes of A-Train and featuring brothers Buddy and Bruce Flett, recently toured England. Mamou, led by Steve LaFleur, have recently been everywhere, including Montreal, where they played a club called Poodles, under the billing: "Une Soirée de Rock Cajun directement de Louisiane." Concerning Texas, Steve informs us: "In Austin, the club was called Big Mamou, so I felt obligated to leave them our backdrop. It was a Mamou City Limits sign I had stolen before the first tour. They loved it." Other stops on Mamou's

tour included Nashville, Flagstaff and Hattiesburg, where the band was arrested for speeding and had to surrender a guitar in lieu of bond.

Wynton Marsalis, like most Orleanians, has never been afraid to say what's on his mind. In a downbeat interview with Stanley Crouch, Wynton apparently comes out in favor of corporal punishment as an incentive to playing better jazz. Recalling his mother (a very nice woman, we can assure you), he says: "Those were the days when I and my partners would get together and brag about who had received the most thorough whipping for some act of stupidity that received no sympathy. In the interest of truth, our bodies were lit up, and with each lick came a greater understanding of the significance of discipline. Once one realizes that his body will remain cool if he does what he's supposed to do, he charges into his tasks with much greater relish." Now where have we heard that before? Oh yeah — it was the *Story of O*. Or maybe it was James Brown — "Mama, come here quick and bring me that lickin' stick!"

Tip's is available

501 Napoleon Ave.
corner - Tchoupitoulas



THE ITALS with Jah Kingdom
appearing Tuesday 17.

Showtimes:
10pm Mon-Thurs
10:30pm Fri & Sat

NOVEMBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 BENEFIT FOR THE FIRST UNITARIAN CHURCH 12-4 pm FAIS-DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9pm Free Red Beans & Rice	2 THE BACKSLIDERS	3 WOODENHEAD & THE N.O. STICK BAND	4 FETCHIN BONES with special guests SHOT DOWN IN EQUADOR, JR.	5 STEVE FORBERT	6 NRBQ	7 DELBERT McCLINTON and ANSON FUNDERBURGH & THE ROCKETS FEATURING SAM MYERS
8 FAIS-DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9pm Free Red Beans & Rice	9 JOHN MOONEY	10 INI KAMOZE with THE ONE TWO BAND	11 ALEX CHILTON WITH SPECIAL GUEST TOMMY KEENE Plus THE BALANCING ACT	12 MASON RUFFNER	13 MARCIA BALL	14 JOHN MAYALL'S BLUES-BREAKERS
15 FAIS-DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9pm Free Red Beans & Rice	16 NOBD	17 THE ITALS With JAH KINGDOM	18 MIGHTY SAM McCLAIN & THE THUNDER BLUES REVUE Featuring CRANSTON CLEMENTS	19 FLORA PURIM & AIRTO	20 THE KILLER BEES	21 The Gulf Coast Conservation Assoc. presents "ROCK FOR REDFISH" Featuring THE dBs and DASH RIP ROCK
22 FAIS-DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9pm Free Red Beans & Rice	23 PIANO NIGHT with JON "KING" CLEARY	24 ?	25 THE SONG DOGS	26 CLOSED for THANKSGIVING	27 28 THE RADIATORS	
29 FAIS-DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9pm Free Red Beans & Rice	30 THE BACKSLIDERS	DEC 1 THE REIVERS (formerly Zeitgeist from Austin) plus THE LAST ROUNDUP	2 JOHN FAHEY	3	4 5 THE NEVILLE BROTHERS (Celebrating their 10th Anniversary)	

HAPPY HOUR DAILY 2 - 8
Fridays 4-7 p.m. Free Jambalaya and 3 for 1 cocktails

Tip's is available for private parties

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



Back To Basics.



Years ago, some of Alterman Audio's most popular systems consisted of a turntable, amp, and speakers. They were intended for the enjoyment of music - pure and simple.

Today's systems aren't so simple. Many include components like equalizers, dubbing decks, and remote controls you really never use. They can be complex to set up and operate and the sound is compromised by these unnecessary expenses.

With this in mind, this Alterman Audio designed system brings you back to basics - the enjoyment of music.

This time we've replaced the turntable with a compact disc player. Once you've heard a compact disc nothing else comes close to matching the true high fidelity sound, except a live performance. Enjoy flawless music reproduction for up to 74 minutes without interruptions. There's really no need for a tuner or cassette deck, the compact disc player

lets you program the songs in the order you want or continuously repeat a selection or the entire disc.

This new Back to Basics system includes a Denon PMA-250 integrated amp. It is rated at 25 watts per channel, but don't let the rating fool you, its' large power supply and high quality parts reproduce music with a high degree of musical accuracy. The PMA-250 includes additional inputs for future components. The Denon DCD-600 compact disc player features digital filtering and Denon's exclusive Super Linear converter for unsurpassed sound quality. The Boston Acoustics A-70 speakers let you hear the music with the precision and attention to detail they are famous for.

The new Alterman Audio Back to Basics system. The wonderful sound of the compact disc - pure and simple. This system includes our famous Double Warranty Program and Loaner Policy. System price - \$720.

**We Service Sony, Pioneer, and
JVC High Fidelity Components**

ALTERMAN
hifi • video • compact discs **AUDIO**

Metairie: 3213 17th Street - 834-7772 • Uptown: 7323 Freret - 866-3579