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Connie Atkinson
University of New Orleans

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INSIDE: Who's Getting Rich From 'Iko, Iko'? ✓

NEW ORLEANS MUSIC MAGAZINE

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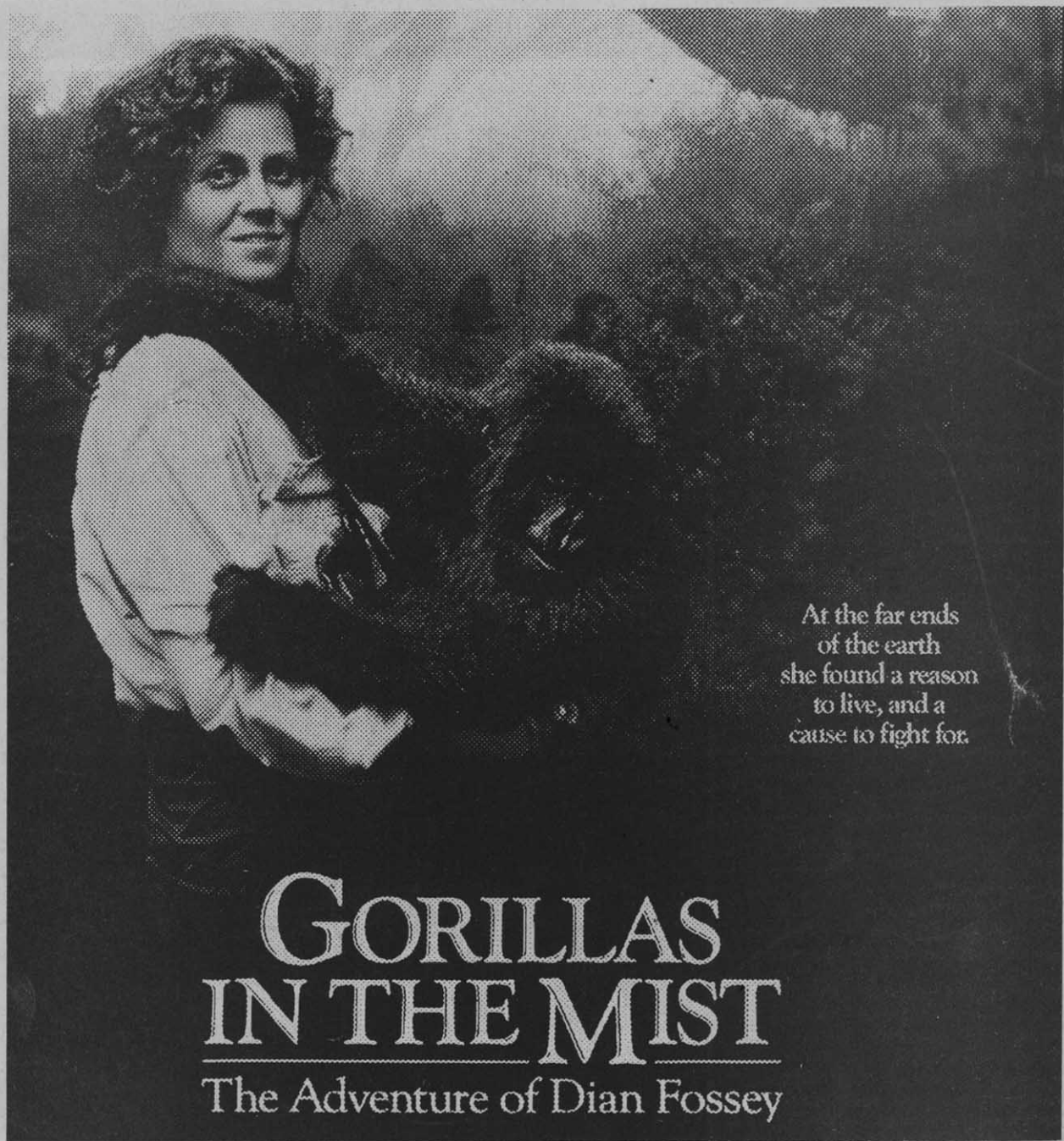
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Wavelength

ISSUE NO. 105 • JULY 1989

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

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*EDITOR'S NOTE: ANYTIME A LOCAL SONG gets in the **Billboard** top twenty, it's news. When the song was first recorded forty years ago, maybe even earlier, is a Mardi Gras Indian chant, maybe vulgar, and nobody's getting royalties, it's not just news, it's something for all of us to watch. New Orleans has spent the last five years getting its music business act together; it will be interesting to see if a situation that was commonplace in the Fifties can still occur in 1989. Entertainment attorney Shepard Samuels reports on a song:*

"Iko Iko" has always been a song shrouded in mystery, even masquerading under the name "Jockamo." "Jockamo feena nay" (or "hey" or many other spellings) has been interpreted to mean everything from a Creole French phrase of celebration (feena nay—fin annee?) to a curse. The song "Iko Iko," while keeping its Indian references, seems more innocent, reminiscent of children playing handclap games on the streets of New Orleans. Today, "Iko Iko," having been on the soundtrack of the Academy-Award-winning *Rain Man* as performed by the British group the Belle Stars, has been in *Billboard's* top twenty singles chart for months, has sold over a half million copies in Europe and is now climbing up the dance music charts, and NBC-TV is using the tune to hawk its new show lineup.

Even as it becomes New Orleans' most heavily exported song of the decade, attempts to ascertain the composition's ownership and find out who, if anyone, is profiting locally from its success have been met with that least New Orleanian of responses—silence. At least three publishing companies claiming some ownership interest in "Iko-Iko" are affiliated with BMI. Our first five calls to BMI's Nashville office to check their ownership index went unreturned. Finally the office answered: three publishers were listed, Arc Music, Melder, and Warner-Tamerlane. There are four claims in at this time: Barbara Hawkins, Joan Johnson, Rosa Hawkins (the original three Dixie Cups) and James Crawford (Sugarboy). Johnson is deceased. At the Harry Fox Agency, the mechanical licensing agency for most American publishers, we asked a Mr. Balsam about the ownership of "Iko-Iko" and he replied "I'm not going to discuss it." Bang. The agency even refused to answer whether the song was the subject of litigation. An inquiry to



Loyola Goes Hi-Tech

"As far as I know, it has the most well-equipped synthesizers in the city," said Sanford Hinderlie, director and designer of the new and improved Music Technology Center at Loyola University. And that's not all:

Along with the eight different synthesizers, the center holds state-of-the-art equipment such as MIDI studios, 16-channel capability, digital mastering, two drum machines, various processing equipment, and a Macintosh II "to run everything."

Located in the nearly five-year-old Communications/Music building, the Music Technology Center in its previous state was "more or less a hole in the wall," said Hinderlie. Made possible with a \$450,000 state grant and Hinderlie's handiwork, the renovation took a year to complete; the center had been "completely gutted and started from scratch."

Though the center is being maintained presently, the first course using the center will be offered this fall—two in the spring semester. In the upcoming year two symposiums will be planned, one during Mardi Gras for educators around the country and a second in the summer for non-music students.

Anyone interested in more information about the Music Technology Center, contact Sanford Hinderlie at 865-2773.

—Yoon Lee

the Chinese Embassy would have been more helpful.

Local figures in the music industry either failed to return calls or spoke only on the condition that they not be named.

In spite of the obstacles, here's at

least a partial history of the illusive "Iko-Iko" and its ownership.

Jazz legend Danny Barker and his Creole Cats band recorded "Chockomo Fendo Hey" on the King Zulu label (K001) released as a 78 in mid-Forties. Danny Barker was listed as arranger.

but the song was not published.

In 1954, "Jockamo" was released on the Chess label by **James "Sugar Boy" Crawford** and features **Frank Fields** on bass, **Snooks Eaglin** on guitar, **David Lastie** on tenor sax and **Eric Warren** on drums. This version has a rough mambo beat much in the style of the **Hawkettes'** "Mardi Gras Mambo" released a few months earlier on the same label. Crawford is credited as the writer and **Gene Goodman's** Arc Music is listed as the publisher.

The song found its next and until this year its most popular reincarnation in the voices of the **Dixie Cups**, New Orleans' most popular girl group. The Dixie Cups had knocked the **Beatles** out of their number one position with "Chapel of Love" in 1964 and returned to the top twenty with "Iko-Iko" in 1965. According to **Barbara Hawkins** of the Dixie Cups (see Almost Slim's article in **Wavelength**, May 1982) "Iko-Iko" was actually based on a church hymn which she had learned from her grandmother. Much of what her grandmother knew came from her mother, who included many Indian chants in her teaching. Referring to "Iko-Iko," Barbara Hawkins said, "It's the type of thing the Indians have always used, inventing new words as they marched along." Hawkins herself reigned as Queen of the Wild Magnolias in the late 1970s with **Bo Dollis** and **Monk Boudreaux**.

How did their recording of "Iko Iko" come about? The Dixie Cups were then being produced by **Jerry Lieber** and **Mike Stoller** in New York. "We were clowning around the studio while the musicians were on break, it was just the three of us (the Hawkins sisters and the

late **Joan Johnson**) using drumsticks on ashtrays and glasses singing 'Iko-Iko.' We didn't realize that Jerry and Mike were in the control room with the tape rolling. All they added was a calypso box." The song became the title cut on the group's second album on **Red Bird**. After its stay in the top twenty both in the United States and Britain, the Dixie Cups' "Iko-Iko" became a golden oldie and was most recently used in the soundtrack of *The Big Easy*. While acknowledging the song's origin in the public domain, the Dixie Cups have always claimed their version as their own creation.

Another claimant to what appears to be half the publishing rights of the Dixie Cups' "Iko-Iko" is the group's onetime manager, **Joe Jones**, of "You Talk Too Much" fame. I can only

speculate that Jones's claim is based on some sort of management or production contract that gave him a percentage of the Dixie Cups' publishing. This sort of deal is still being offered to young groups today and should set off alarm bells in any negotiating attorney's head. The **Belle Stars'** version of "Iko-Iko" lists Jones three times along with the Dixie Cups in its publishing credits.

In 1972, **Dr. John** delivered his discourse on New Orleans music through the classic *Gumbo* album that included "Iko Iko." The version performed on *Gumbo* was a tribute to "Sugar Boy" Crawford and lists him as the writer of the song. Dr. John in his liner notes defines "Jockamo" as a jester in the Mardi Gras Indian parade.

In 1974, "Iko, Iko" was copyrighted

★
Bridge Lights Hoopla
& A Chance to be in GW

The stars now have company with the only lit twin-span bridges on the face of this planet. **Chris Johnsen**, chairperson of the Light the Bridges project, sent an application to the *Guinness Book of World Records* to have the **Crescent City Connection**—the renamed twin bridges— included. More importantly for us locals, the **Crescent City Connection**, spanning over the Mississippi, is being revived with lights—256 high-pressure sodium star-burst light bulbs to be precise, strung in a necklace style.

The gala celebration to "trip" the bridge lights is a **Big Deal** and going all out on an elaborate weekend that

began June 29 and will continue till the lighting day, July 3. Expected is one of **Bush's** cabinet members, representing the U.S. President; fly-overs with **F-16s** and **WWI** and **WWII** vintage planes; and at least 100,000 people joining the festivities. In several local points of the city, musical entertainment and fireworks will prime the atmosphere. Eager that the newly lighted **Crescent City Connection** will enhance and stimulate the nightlife retail businesses on the Riverfront, Chairperson **Johnsen** said that for the city the shining bridges will become an "aesthetically pleasing view."
★

—Yoon Lee

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by the **Wild Magnolias** on the Cosmic Q label (for Barclay) for the album *Wild Magnolias*.

At this point some clarification on the relationship of arrangements of songs in the public domain with copyright ownership and publishing rights is in order. Assuming that the roots of "Iko-Iko" go back to the street chants of the Mardi Gras Indians evolving from a culture, not a particular person, the song should be considered a form of folk music and thus in public domain. However, this would not preclude an artist or arranger from registering an enforceable copyright on any significant addition to or new version of the original public domain material. Both ASCAP and BMI pay performance royalties to writers and publishers of copyrighted arrangements of public domain works. The two performing rights organizations make such payments based on an evaluation of the extent and manner in which the original song in public domain is changed. This

can amount to as much as the same rates paid for songs that are non-derivative. Under this analysis, both "Sugar Boy" Crawford's "Jockamo" and the Dixie Cups' "Iko-Iko," in spite of their probable common origin, are diverse enough to be copyrighted in their own right. Both "Jockamo" and "Iko-Iko" should be accorded the full protection of federal copyright law and their authors and publishers paid appropriate licensing, performance, and synchronization fees.

Are the **Dixie Cups** earning any money from the use of their performance of "Iko-Iko" in *The Big Easy* soundtrack or from either **Belle Stars'** or **Cyndi Lauper'** covers of their arrangement of the song? According to **Rose Hawkins** of the Dixie Cups the answer is no. How is this possible? The only person willing to talk freely about this story was **Danny Holloway** of **Island Records** which released *The Big Easy* soundtrack on their **Antilles** subsidiary in early 1988. Holloway explained that

the flat fee for the synchronization rights to "Iko-Iko" was paid to **Melder Music**, a BMI-affiliated publishing company controlled by Joe Jones, who also appears to control the Dixie Cups' interest in the song. But the group should be receiving their artists' royalties directly from **King's Road Producers**, the actual producers of *The Big Easy*. Holloway summed up the Hawkins sisters' predicament saying "As long as Jones is controlling their interest in the song and licensing that song to Island Records, King's Road Productions and to *Rain Man* and whoever else wants to license that song and not pay the Hawkins sisters, their gripe is with Joe Jones."

This clears up the mystery but not the inequity of the **Dixie Cups** not receiving any royalties from the Belle Stars and Cyndi Lauper covers of their arrangement. When asked about their former manager, **Barbara Hawkins** replied, "I'd rather help the hungry and the homeless than talk about Joe Jones."

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"We're glad the Belle Stars recorded 'Iko-Iko.' It's brought more attention to the Dixie Cups and most people like our version better."

The history of "Iko-Iko" could easily fill an entire issue of *Wavelength*. Any-

one who has remained silent to date is cordially invited to submit their signed comments for a future update . . .

Sad news from Liverpool: **Pete DeFries**, drummer for the now-defunct **Echo and the Bunnymen**, was killed in a motorcycle accident in Liverpool a few weeks ago. Pete made many friends in New Orleans when he went AWOL from the Bunnymen after an appearance here and started a heroic stint of partying that went on until he rejoined the group several months later. He will be missed . . .

It's summertime, and all the local musicians have headed for the highway or airport for European festivals, mini- and maxi-tours, and just any excuse to bring the ravaging heat from New Orleans to a bandstand near you. A festival within driving distance is the annual **Chunky Rhythm & Blues Festival** held Friday and Saturday July 14 and 15. Chunky is a place, not an attitude, 12 miles west of Meridian on Interstate 20 at exit 121. Some of the highlights:

Nappy Brown, Tinsley Ellis, Dorothy Moore, Bobby Rush, Lucky Peterson, and BBQ, chicken, pork, beef, catfish, softshell crawfish, etc. Call 601-483-5309 for info, and at Chunky, "Personal coolers brought on-site welcomed . . ."

Over 30 musicians from the Louisiana will perform at the **Festa New Orleans Music** in Ascona, Switzerland, this month. Some of the musicians going are **Marva Wright, Rockin' Dopsie, Walter Washington, Johnny Adams, Lars Edegran** and **Louis Nelson** . . .

At the massive North Sea Jazz Festival, **Buckwheat Zydeco, Johnny Adams, Walter Washington, ReBirth Jazz Band, Olympia Jazz Band, Louis Nelson's New Orleans All Stars** will represent Louisiana . . .

WWOZ has a new general manager: **Vivian Charbonnet** comes to 'OZ from the New Orleans Jazz and Heritage Foundation Board. Charbonnet, a community activist originally from Cuba, has lived in New Orleans for the last 25 years . . .

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(b) How he's gonna slip some jazz licks between those island rhythms of the Cyril Neville Uptown All-Stars, the world's only second-line reggae band ... Or

(c) Who's gonna re-create Fred Allen and the Lone Ranger again this year on his radio station ... Or

(d) Where he's gonna find a new fender for his latest restoration, the 1941 Buick Roadmaster, that big straight 8 sucker?

Might as well take an eeny-meeny guess, because every answer has an equal chance of camping in the brainpan of the slender, 32-year-old dynamo who calls himself Tim Green.

"Every interest that I have, I pursue it," Green says simply. "All these things enrich my life. I found a way to do everything."

And then some. When Benet wrote that the American Muse had a strong and diverse heart, he must have had Tim Green in mind.

Green was born in Bridgeport, Connecticut, but showed no musical talent until he picked up a soprano saxophone at age 19. "There's no more expressive instrument. With it, I've been able to express myself in ways that would be embarrassing if I tried words."

Two years later, Green arrived in New Orleans, a city that had fascinated him since he was five years old. "Since I

saw the movie *King Creole*," he says with a smile. He knew he'd come to the right place soon after, at a St. Patrick's parade on Royal Street when an on-board quartet invited him and his sax to climb aboard their float and jam.

He caught on with the Walter Washington band, then joined Irma Thomas, where he added tenor to his repertoire. "Tenor and soprano. Now it's like I have two children."

Green and his "children" do get around. He's toured Canada and Europe with Gatemouth and played festivals in London and Milan with the Chosen Few brass band. He also makes fusion sounds with the New Orleans Stick Band and Woodenhead and *Dallas* producer Dennis Gonzales flies him over to record "very creative music."

No identity problems, he says. "I made the choice to be a musician. By not limiting myself, I've had a far richer musical life."

His day jobs haven't been exactly banal either. For five years, Tim restored pianos for Stringed Keyboard Instruments of Kenner. "I'm really interested in how things were made before the Computer Age, interested in history

and craftsmanship."

Those interests are also channeled into Tim's hobby of restoring antique cars. The '41 Roadmaster is only the latest of a dozen he's brought back to life; his all-time favorite was a '41 Plymouth. "When I restore one, it's not just for Sunday driving. It becomes my day-to-day car."

And day-to-day it takes him to South Front Street, where for two years he has been the general manager of WRBH, the country's only full-time FM reading station for the blind. Green was picked for the job after a couple of seasons as program director for WWOZ, where he'd started as the volunteer host of a jazz program.

"Certain things in your life you plan, certain things you don't," is how he puts it. "Managing a radio station was one of those I didn't plan."

But no misgivings. "Like any serious musician, I'd like to do nothing but study and play, but my playing hasn't suffered too badly. I'm still getting gigs, so I'm doing OK."

Tim Green pauses a second to brain-scan his life for negatives.

"Of course, I don't sleep much ..."

Tim Green: Fine tuning keeps his life and his cars in tune.



PAULA BURCH

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BEAR FAMILY RECORDS IN GERMANY has just released two CDs for sax lovers by legendary sax men Sam Butera and Boots Randolph.

Hot New Orleans Nights (BCD 15449) is 45-minutes of sultry saxophone hot enough to steam your windows on the inside and suggestive enough to put a patina of sweat on the coolest brow. A New Orleans native, Sam Butera was recognized as a sax prodigy by age 18 when he hit the road to back artists like Tommy Dorsey, but his incredibly sexy sax style was born after his return to New Orleans in 1950 where he began a four-year stint playing behind strippers on Bourbon Street and walking the bar with Lee Allen and Paul Gayten's big band. *Hot New Orleans Nights* features Butera's earliest recordings, made at Cosimo's studio in New Orleans and in New York in '53 and '54 while he was still a fixture on the Bourbon Street club scene. The tunes are pretty evenly divided between grinding rockers like "Screw Driver" and "The Tout" and undulating ballads "I Don't Want To Set the World On Fire" and "Sam's Reverie."

Butera left New Orleans after these recordings were made to become a featured performer in the Las Vegas show band of fellow New Orleanian Louis Prima. It was with Prima that Butera and his band The Witnesses achieved their reputation for the "wildest show on earth" but they never surpassed the pure sensuality of these sides. New Orleans may be best known for the raucous parade rhythms of its piano players and traditional jazz men, but *Hot New Orleans Nights* dishes up another equally intoxicating Crescent City sound, the hot and breathy saxophone of Sam Butera.

Yakety Sax (BCD 15459) is an hour-long disc of Boots Randolph's first and finest material recorded for RCA in 1958 and 1959. All 26 of his RCA sides are here, including the original non-hit version of the title cut. Compared to the honkers of rock 'n' roll's early days,



Randolph was a restrained player, but this style earned him a role as a top session man in Nashville, and his ear for offbeat riffs garnered him a number of hits for Monument in the early Sixties. There's nothing earthy, sexy or soulful about these sides, just a towering stack of macho sax work featuring instrumental support by fellow studio greats Hank Garland (guitar), Buddy Harmon (drums) and Floyd Cramer on piano. Randolph sings on about half of the numbers including a creditable version of "Big Daddy" but the strongest tracks are the instrumentals like "Difficult," which juxtaposes Garland's tasty Merle Travis-style guitar picking with Randolph's thundering sax. Although Randolph didn't strike pay dirt until he left RCA for Monument, those later sides never matched the clarity and brilliance of these early recordings. The Nashville setting and Chet Atkins' squeaky clean production insured a sound virtually devoid of improvisation but it also provided an uncluttered frame for Randolph's swaggering sax. Atkins did unleash Randolph on a raucous version of "Red Light" into which he seemingly pours all the wild chops he had been saving during two years in Nashville. Randolph refers to his playing on these early sides as "that hokey-yakky style." Hokey-catchy might be a better description.

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BAYOU BEAT

BY MACON FRY

Clint West and the Boogie Kings

Louisiana's longest continually performing swamp pop band is still packing them in.

THE CITY OF ALEXANDRIA, LOUISIANA, rests at the apex of the South Louisiana prairie triangle that stretches west from Lafayette to Beaumont, Texas. Miles of open prairie roll out so flat that at night a lighted freight train can be seen twenty miles away sliding through the darkness. At its northernmost point the prairie abuts the Red River and is equal parts South and Central Louisiana in character. It is the blending of the Cajun-Catholic and Folksy Protestant cultures that give the area around Alexandria its appeal driving north toward Alexandria, the boudin and cracklins give way to meat pies and ham biscuits at roadside markets and cotton rather than cane and crawfish fill the fields. However, it is in this sleepy town on the edge of the prairie that Clint West and the Boogie Kings, the longest continually performing and most prolific

of all swamp pop bands still deliver the sounds that made them the most popular dance band in South Louisiana during the early Sixties. Clint West (real name Maurice Guillory) first recorded as a vocalist with Red Smiley in 1958 before forming his own band The Boogie Kings in the early Sixties. The Boogie Kings' most successful recording was supporting bassist Tommy McLain on his 1962 hit "Sweet Dreams." Following "Dreams," West recorded dozens of titles for Floyd Soileau's Jin label (most of which are still available from Floyd's Record Shop in Ville Platte, La.). West got his shot at the big time when in 1967 he recorded the enchanting ballad "Ain't Love A Funny Thing" for Polydor. The record failed to hit and by 1969 West was back on the Alexandria bar scene. Since '69 West has been playing Tues-

Clint West: The crowds still love his music.



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day through Saturday from 9 until 2 at Leroy's Lounge on MacArthur Blvd. Leroy's is the tottering old motel lounge where Tommy McLain first got his start singing and playing bass with the Kings. On a typical weekend, crowds pour out to see Clint. They swarm the bar and fill the tiny dance floor to rub bellies while Clint delivers a compendium of the songs he helped install in the lexicon of South Louisiana music. The Boogie Kings play all the regional favorites like "Red Red Wine," "Think It Over" and "Mathilda." According to West, he's never needed to change his music or the venue to keep things fresh. Instead, he changes musicians! His current band is a pack of seasoned swamp-poppers led by West on drums

• • •
*They fill the tiny
dance floor to
rub bellies while
Clint delivers
all their favorites.*

and the superlative Carlton Basco on Hammond B3 organ. Basco is the most longstanding of West's sidemen and his reading of Van Broussard's "Feed the Flame" may actually top the original!

TRAVEL TIPS

July is a hot month to do anything in Louisiana but it's a great time to visit Alexandria and make a side trip to the Northern Louisiana town of Natchitoches. Natchitoches is the oldest settlement in the Louisiana Purchase and a lovely attraction in its own right. On July 14, 15, and 16, Natchitoches will be hosting the annual Northwestern Louisiana Folklife Festival. Held in air-conditioned comfort, the festival features music and food from around the state. This year there will be a large contingent of South Louisiana acts and Johnny Allan, the "Swamp Fox" will be headlining the Saturday night jamboree.

Alexandria is about 190 miles northwest of New Orleans, a good one-day drive that is easily broken up by stops in Lafayette. The famed "Coonass Bypass," Interstate 49 from Lafayette to Shreveport, is not yet completed so you may want to take Rt. 71 north from Krotz Springs. Rt. 71 goes all the way into Alexandria and actually crosses MacArthur Blvd. On the way up Rt. 71 be sure and stop at Lea's in Lecompte (just south of Alexandria) for some ham biscuits and homemade pie.

BY PROFESSOR FRED HOPKINS

Queen of the B-Movies

A media darling, Linnea Quigley's even starring in her own horror/exercise video.

ONE YEAR AGO, I PREDICTED THAT Linnea Quigley, the youthful and ubiquitous star of *Return of the Living Dead*, *Creepazoids*, and *Sorority Babes at the Slimeball Bowl-a-Rama* would be the brightest and biggest name in unpretentious, non-splattery horror movies. And though I'm hardly *The Great Chriswell* or *The Amazing Kresgin*, I've discovered that my prediction has very nearly proven true. Let's examine the figures!

Quigley was recently profiled as "Queen Of the B's" in a feature article in trendy *Premiere* magazine, as well as appearing as the subject of a recent 20-minute segment of the network pop/investigative show, *The Reporters*. "Everyone told me to be prepared to see my segment get chopped down to a minute-and-a-half," recalls Linnea, "but they left everything in." Obviously, the most serious cutting in Quigley's career comes from the manical harridons in her movies!

Linnea's most current film in theatrical release is the terrifying *Night of the Demons*, to be followed by *Vice-Academy* (with Michael Sarrazin) and *Murder Weapon* (with Lyle "Wonder Woman" Waggoner). Following the time-honored "B" movie tradition of employing actors who've ... uh ... "been around for a while," Quigley is producing and co-starring in *Blood Nasty* and *Assault of the Party Nerds* with Troy "Monster on the Campus" Donahue. "Troy's a very sweet person who's easy to work with," states Linnea, who's also producing her own horror/exercise video, titled *Hush, Hush*. "My best scene is where I'm jogging with a group of "Living-Dead-style" zombies and their body parts start to dis-attach." Talk about working your ass off.

On the video front, Quigley's newest offering is the 1989 Prism release, *Deadly Embrace*. In the film, Jan-Michael Vincent is a harried Republican campaign donor who wants to dump his attrac-

tive, sexually frustrated wife so he can run off with former *Playboy* Playmate, Ruth Collins. What he doesn't know is that the aforementioned wife is schtupping her live-in handyman gardener, who feels guilty because he's really in love with his ambitious actress girlfriend, Linnea. Quigley comes to the home-stead to spend a week-end and gets along with the wife like Mojo Nixon would get along with Frank Sinatra! Throw in 60's comedian Jack "Let me tell you about my wife" Carter, and you've got an enjoyably lurid, soup-and-salad variety, sex melodrama. It's kind of like *Peyton Place*, if you can imagine Dorothy McQuire tying up Mia Farrow and calling her dirty names.

Linnea has just returned from a successful promotional tour of England and is now organizing the Linnea Quigley Fan Club. "I accomplished everything I set out to do for 1988," she proclaims. What's in store for 1990 — an Oscar nomination? Hey, who would have guessed it would have ever happened to Melanie "Joy Ride" Griffith? Quigley co-star Gunnar "Texas Chainsaw Massacre" Hansen once told me he considered Linnea "one of the friendliest, nicest people he's ever worked with." Forget Meryl Streep, let's nominate somebody fun!

MONDO TOP TEN

1. *Sherlock Holmes — The First 100 Years* (Hollywood Select) Special interest compilation tape features a manic 1930's puppet show wherein a string-driven Sherlock solves a murder in a Chinese opium den.

2. *Love Angels* (private screenings) A bespectacled, well-dressed peeper may be killing beautiful ladies. Europeans call this kind of movie a "giallo" thriller — that means it has arty photography, nudity, violence, and lots of people using garish, pink-plastic telephones.

3. *Detective School Drop-Outs* (Can-



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non) Frenzied, on-target comedy about three mafia cheese families' plan to dominate the world of pizza market. Best line: "Our cheese will be on every pizza on the planet except California. God knows what they put on pizza in California!"

4. *Giant From The Unknown* (Sinister Cinema) A lightning storm re-animates a perverted, wacko 16th Century Conquistador who runs amok in a tacky Northern California logging town.

5. *Over The Topless* (World-Class All Star Topless Arm Wrestling) Rick Zumwalt, the mean, bald guy who hassled Sylvester Stallone in *Over The Top*, officiates over a bunch of half-naked bimbos pretending to engage in a once reputable table sport. Hey, have the Republicans brought back a return to traditional family values or what?

6. *Nice Girls Don't Explode* (New World) An otherwise decent young woman seems to be setting off fires whenever her passion is aroused. Despite promo like: "Most girls give their boyfriends the hots — April gives them second-degree burns!" this is much funnier than your average teen-age dummkopf comedy.

7. *White Of The Eyes* (Paramount) A loveable, 70s hippie-style electronics genius is implicated in some ritual, ancient-Indian-type murders in the most terrifying film about repressed middle-class anger since Bogdanovich's *Targets*.

8. *Ilsa, The Wicked Warden* (New World) Dyanne Thorne plays the title character, who sort of acts like television's Roseanne — if she were thin and into whips.

9. *Hammered: The Best Of Sledge* (New World) Irreverent, tasty, prime-time detective comedy suffered the same fate as Leslie Nielsen's *Police Squad*. The dumbshits who watch network tv couldn't understand it, so they cancelled the series. Inspector Sledge Hammer fights Mafioso Don Philip Souza and the violent revolutionary, Felix Navidad.

10. *Chesty Anderson, U.S. Navy* (Unicorn) Sherry "Super Vixen" Eubanks and Dayanne "Ilsa" Thorne take on a superciliously polite godfather who's trying to protect a right-wing politician who makes love while dressed in drag. With Scatman Crowthers and Fred "Ferndale, USA" Willard.

CLASSICS

1. *The Paris Express* (showcase) (1953) Claude Raines is a dithery little Walter Mitty who accidentally kills his corrupt boss and hides out with a sexy dominatrix who steals his money and calls him abusive and pejorative names. Too bad

Pictionary hadn't been invented yet!

2. *The Dunwich Horror* (Embassy) (1970) Noted Dennis Hopper side-kick Dean Stockwell excels in this HP Lovecraft story of a Beatle-booted looney who's more interested in "un-leasing the old ones" than getting romantic with Sandra Dee.

3. *March Of The Wooden Soldiers* (Babes In Toyland) (vci) (1934) Victor Herbert's operetta is given a hilarious send-up by Laurel and Hardy at the peak of their form. The '62 remake of this flick is pretty maudlin, but it does star Tommy "Teenage Crush" Sands, so for that reason alone, catch it!

4. *Long John Silver* (1952) (Showcase) Robert Newton reprises his *Treasure Island* role as a smelly, ped-legged old grunt who'd rather hang out with a bunch of sailors wearing scarves than with a lusty wench who wants his somewhat unhygienic body. Just go figure.

5. *Love With The Proper Stranger* (Paramount) (1964) Natalie Wood and Steve McQueen in Robert Mulligan's intense, searing examination of the consequences of a one-night-stand in early '60's New York.

CHEAPO\$

1. *Dance Of Death* (MPI) A family of corrupt toy manufacturers are being killed off by criminally-insane, life-size, wind-up mannequins. Boris Karloff died before this picture was wrapped, so his last few lines are delivered by a really putrid Karloff imitator. (\$19.95)

2. *Sports Illustrated — 25th Anniversary Swimsuit Video* (HBO) "Millions of people have waited twenty-five years for the video event of a lifetime." Bullshit. (\$19.95)

3. *Thrills 7 Chills, Vols. 1-40* (Super Star Video) A Taiwanese company is making these cut-rate, rubbishy collection of tatty public-domain movie shorts from the silent-era through the '50's available in tacky video boxes that sell at Woolworth's for \$4.95 each. Check out Volume 40, which includes a '30's short entitled "Why Gorillas Leave Home," and attempts to link human/gorilla sex drives with makeshift dentistry.

4. *The Navy Vs. The Night Monsters*. Vicious South-Pacific, man-eating cacti attack Mamie Van Doren and Ed "Voyage To The Bottom Of The Sea" Nelson. When I met Mamie last summer, I decided to be tactful and didn't mention this Tahitian turkey!

5. *Best Buns On The Beat* (New Star) "They're tops when it comes to bottoms. For those who enjoy happy endings." Personally, I can't get behind it! (\$24.95)

U.S. INDIES

BY CHARLIE BROWN

Cool Blues For Stoop Sitting

New blues releases cool down those hot summer nights.

AS SUMMER COMES IN WITH ITS HEAT and humidity, and those ceiling fans start pumping some wind through the high-vaulted homes, most music lovers like to kick on some blues for that very popular outdoor sport of stoop sitting. New releases fit that bill.

On Alligator, there are three big releases. Lil' Ed and the Blues Imperials have released their second album and, if it's as good as the first, a brand new star could be burning bright. Kingsnake has also released through Alligator the debut of child prodigy Lucky Peterson called *Lucky Strikes* (Alligator 4770). Peterson was five when he first recorded for Willie Dixon, and now, 19 years and some serious practice later, he gives to the blues world an album loaded with potential.

The album is composed mainly of blues convention, like 12-bar shuffles, some spiritual slow blues, and some instrumentals like Albert Collins. Peterson's talent seems hindered by studio boundaries, and a live show would probably be incredible. He doesn't really let loose on either guitar or organ. The album is quite enjoyable, but feels reigned in like a racehorse.

Alligator has also re-released Charles Brown's *One More For The Road*, comprised mainly of jazzy blues and stan-

dards, including a real swinging version of "Route 66." Speaking of jazzy blues, new albums by masters have been released.

Jimmy McGriff, one of the reknown virtuosos of blues organ, has once again set a landmark with his new album, *Blue To The Bone* (Milestone 9163). All instrumental, the album kicks off with the smoking "Ain't That Funk For You," a song that could win some Handys next year. The song's driving beat and ultra-hot solos just set the listener to swaying and finger-popping. Other songs that get merit are a version of Duke Ellington's "Don't Get Around Much Anymore," which gets the melody out of the way for some bluesing, and two slow blues, "Hanging In" and "After Dark."

The other master is singing great Jimmy Witherspoon, who has put out a live album of mostly covers called *Rockin' L.A.* (Fantasy 9660). Recorded in two nights at the Grand Avenue Bar, he gives a jazzy delivery to such classics as "You Got Me Running," "Stormy Monday," and "Big Boss Man," as well as some standards like "Ain't I Been Good To You." The sound is fine, but not for the blues purist. This is the Las Vegas version of the blues, and the California people that saw the live act

Alligator's Lil' Ed & the Imperials.



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liked it. And for that matter, so did I.

Departing from the jazzy blues, there is a new band from Baton Rouge called Blue Rain, whose new album *Drenched* is self-produced. The opening track, "Look Over Yonder," is the best attempt I've ever heard at combining blues with progressive rock. Perhaps this will be the first attempt at a new "white boy blues" genre. However, the rest of the album is not as enterprising. It is a concept album, although I don't really understand it. All I know is this band has a preoccupation with precipitation. There is some conventional white blues, like "Bad Love Blues," but mostly it is nouveau psychedelic with a progressive slant, kind of a Pink Floyd for the '90s.

Speaking of psychedelic music, two other progressive psychedelic bands have released albums. First is Yo La Tengo, whose album *President* (Coyote 88142) uses some old tricks for a new dog. The opening cut "Barnaby, Hardly Working," features some noisy guitar licks reminiscent of the Fillmore when Jimi played. But the album jumps genres from the drug-induced instrumentals ("The Evil Men Do," clocking in at a whopping 10 minutes) to the folky (Bob Dylan's "I Threw It All Away" and "Alyda"). This experimentation is quite a trend among the progressive bands, and this reviewer hopes they keep at it. I also felt better about the band when I found out their name means Bring It To Jerome in Spanish (see *Bo Diddley's Greatest Sides*).

The other band that traipses into the '60s sound is Dinosaur Jr. Their record, *Bug* (SST 216), sounds like a monster. This stuff is meant to be LOUD, and seems to be the perfect companion to many college students favorite activities. I can't say that I really like this album, although it could be mind-expanding. Any band that puts Gummi candy on the back cover is definitely mind-expanding. This record is not for the weak of heart, so proceed with caution.

Finally, a new album by Scotsman-turned-Aussie Eric Bogle is found on the Rounder subsidy, Philo Records. The album's name is *Something of Value* (Philo 1125), and it delivers on that promise. Mostly folk of Scotland and Australia, this album is generally fun. Bogle is an insightful songwriter, who relies as much upon the laugh as on the tear to get his point across. Great cuts include "Harry's Wife," about the "casualty" of marriage, and "Poor Bugger Charlie," a serious song with a catchy rhythm and melody. Bogle even lets loose with an attack on critics in an actual blues song called "Them Old Songwriter Blues." No complaints here.

NIGHTCLUBS

BY BEN MAYGARDEN

A Dance Hall, Plain And Simple

*The old Luthjen's was 20 blocks
and worlds away from Bourbon Street.*

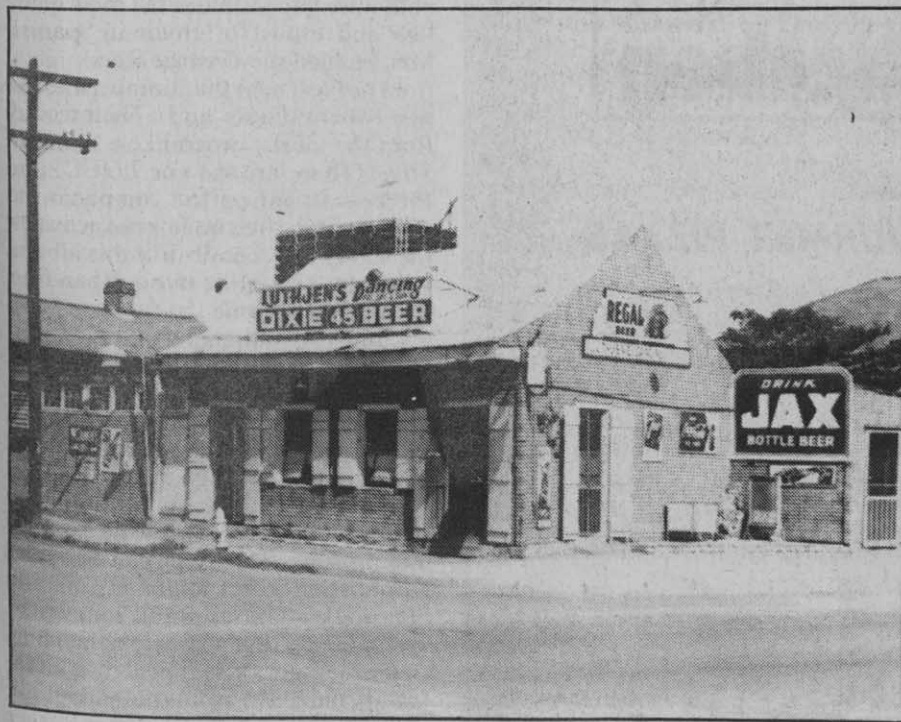
IF WE'RE A LIVE MUSIC FAN, WE'VE BEEN there ... we may not remember the street address, the name of the band, or even the name of the joint, but we remember that one night we found ourselves in some place special.

What makes it special is a mystery—every great nightclub is only four (or more) walls, a quantity of booze and cigarette smoke, a collection of personalities. Whatever the special ingredient, New Orleans has through her history more than her share of special places. Luthjen's was one of these.

Luthjen's sat from 1930 to 1960 at the corner of Marais and Almonaster (now Franklin) streets. Mrs. Celestine Luth-

jen founded it as a bar and seafood restaurant, but for at least two decades of its existence it was a dance hall, plain and simple. From the Forties, Luthjen's was popular not just among back-of-town locals but eventually attracted in-the-know jazz fans from around the world to hear veteran musicians like "Big Eye" Louis Nelson and Billie and Dede Pierce playing dance music for real New Orleanians, in their native habitat, as it were.

The music to be heard there, if unadulterated enough for the jazz purist, was for the people who listened to the pioneers of jazz the first time around in the 'Teens and Twenties, the



Luthjen's, 1930-1960. Courtesy William Russell collection, Hogan Jazz Archive (photo says ca. 1949, but more likely taken in the Fifties).



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patrons who programed Luthjen's combos with their requests and contributions to the kitty, small change, fifty-cent pieces, the off dollar. They all called it "The Old Folk's Home," but there Grandpa threw his crutches down. The "hip" out-of-town jazz fan winced when the band went into "Swanee River," New Orleans style, but paid close attention to Dede play "Dipper-

• • •
*They all called it
"The Old
Folk's Home,"
but there
Grandpa threw his
crutches down.*

mouth Blues," as he pushed the shades of King Oliver, Louis Armstrong, Chris Kelly, and Kid Rena out of his horn. The band, safe on the tiny stage behind a railing, would play two songs back to back, then pause for the customers to swig their drinks and pick a partner for the next set, or retire for a break to the small, separate men's and women's "social centers" at the rear of the dance hall. Signs forbade jitterbugging and standing in front of the bandstand; both were impossible in the close quarters and crowd of rhythmic bodies. Mrs. Luthjen surveyed the scene nightly from her seat near the door to the bar. It was twenty blocks and a world away from the tourist program on Bourbon Street. There are the anecdotes: Billie Pierce castigating the out-of-towner with the tape recorder hidden under the table, the groove in the stage rail worn by the slide from Harrison Brazlee's trombone...

Luthjen's, to the modern denizen of the New Orleans nightlife scene, seems a prototypical Benny's Bar, the neighborhood joint turned music mecca. They even resemble each other slightly in a sagging, peeling kind of way. But unlike Benny's, Luthjen's never lost its predominantly neighborhood crowd and appeal. It stayed "The Old Folk's Home," full of old musicians and old dancers, until it burned on January 30, 1960, taking the eighty-one-year-old Celestine Luthjen with it. A new Luthjen's opened two months later in a different location, but it could never be the same: the original Luthjen's was one of the greats. The site is now occupied by Neidermeier's Meat Market.

Thanks to John Bernard.

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REVIEWS

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Hot Tamales and Cold Showers

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EIGHT YEARS IN ITS PARTHENOGENESIS—I do hope!—this portable IV bag of thrilling hokum (one uses the word in its generic, not the pejorative, sense) is much more entertaining than most of what gets passed from hand to hand locally as inspirational entertainment: City Council Meetings, RTA hearings, Mardi Gras balls, deb parties, the CYO dances and boxing cards of yesterday. One of the important things it demonstrates is what a surpassing fine “book” band the NLOFTO has become over the years: the versions of “Wolverine Blues” and “King Porter Stomp” are simply masterly, there’s no other word for it. And the carefully as-if-by-Providence archaic sound, particularly lovely to my much-abused tympanum, on “When You’re Smiling,” is a joy. There are many other sources of pleasure

here: “Sweetheart O’ Mine,” originally the “Frog-I-More Rag,” even manages to sound amphibious in its hopping tempo; “When I Take My Sugar To Tea,” though I prefer the predatory, frenetic sound of the Boswell Sisters’ version, has some fine saxophone whirligigs, as does the title tune; the final meditation-on-extravaganza-from-“Limehouse Blues,” which evokes simultaneously not just the steeplechase-y Paul Whiteman version evoked or Gertrude Lawrence’s quavery not-quite-mezzo hooting out the lyrics “Tell all the Chinkies those sad limehouse blues, rings on my fingers and tears for my crown . . .” but also the shadier side of East End mythology (Arthur Morrison’s sinister novel *The Hole In The Wall*, D. W. Griffith’s “Broken Blossoms” and the Thomas Burke stories that inspired it) and the gaudier side—Fred Astaire and Lucille Bremer dancing to the tune in shimmering, ruinous sets in “The Ziegfeld Follies.”

The sinfonieta that is titled “When It’s Sleepy Time Down South” is an



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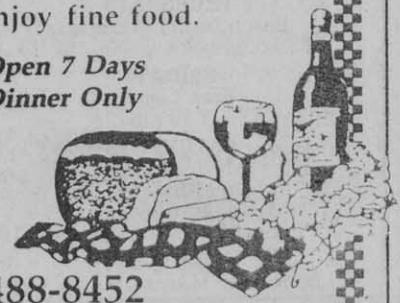
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anomalous miraculous production: a virtual history of forty years of music—note that I don't say *which* forty—in a few minutes: there's a nice march tempo, some odd Hinesmith-sounding, or maybe Kurt Weill chamber music stuff, followed by the heaviest vamping and slow-dragging imaginable. The lyrics seem almost cruel these days—just as those for "Hot Tamale Man" are innocently racist—and on listening further, one doesn't think that the endemic somnolence of the South is worth a song this pretty (Hoagy Carmichael's "Lazy Bones," which is a song I like almost as much, is not a patch on "Sleepy Time" for sheer musical looks).

Now for my one minor grump: "Under A Blanket of Blue," a song familiar in Connee Boswell's fetching rendition, is described as the epitome of the "hot ballad" in the exhaustingly learned liner notes. But the vocal by Mr. Schmidt (and let me insert here a belated, if completely extraneous plug, for his sublime Louisiana history series of drawings on view outside the saloon at the Hotel Inter-Continental) is fearfully arch—it's like Irene Dunne's burlesque of Joyce Compton's song and wind-machine dance at the stuffy society party in "The Awful Truth." It's

like the worst of imitation Waller or Waters—a smirking superiority to the lyrics destroys whatever sense or aesthetic foundation the poor song had to begin with. Generally, I don't mind George's cartoon of the sort of stage diction that hopelessly afflicted singers like Libby Holman—it works well on "Lazy River" here and "Sleepy Time"—but I wish he had tried to put some ukelele-Ike-sincerity-and-poignance-to-order into it. And that banjo is over-miked. But the NLOFTO has that muted-marzipan sound down just right. But it's a minor grump—I don't want George Schmidt threatening to leap off the Scottish Rite Temple or nothing like that, not that I could drive him to it if I wanted to.

All in all, the kind of record that—especially in this weather—you wanna take a cold shower after hearing.

JON NEWLIN

Various Artists

Tipitina's In Person, Ooh-La-La 1401. Self-advertisement has its rewards. *Tipitina's in Person* is a compressed calling card that outlines ten of the club's representative acts. Given the album's premise, that sketchiness should be viewed as a plus.

The ten performances, all recorded last December and January, form a kind of quality-

RARE RECORD

BY ALMOST SLIM

Gems of Wisdom
from Uncle Earl

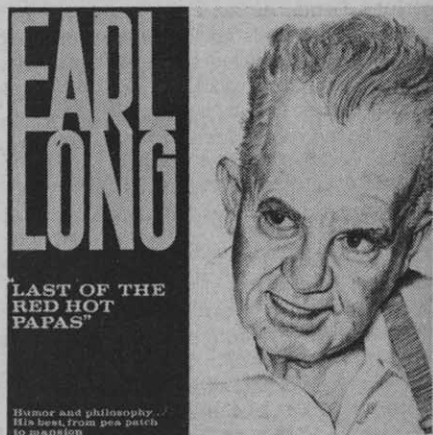
Gov. Earl K. Long

Last of the Red Hot Papas, News Records 101.

WITH ALL OF THE CURRENT INTEREST concerning the career of Earl K. Long, I could hardly imagine a more appropriate record for this column.

Edited and narrated by newsmen Brooks Reed and Bud Hebert, *Last of the Red Hot Papas* was released in 1961 not long after the death of Long. The album primarily consists of a series of interviews and speeches by the late ex-governor, some recorded during his stay at a Galveston mental institution.

Here's a few quotes from Uncle Earl: "What we need is a four-lane highway for drunken drivers, nuts, over-loaded trucks and come what may. Then we need a four-lane highway for good people, poor people, rich people and people that don't fill up on John Barleycorn



before they go on a trip.

"A good beating would do him more good than anything else in the world.

"He's the biggest shyster that God ever let live.

"He couldn't be elected dog catcher.

"I think he's honest but there's something else wrong with him, too.

"He was born with a silver spoon in his mouth and you couldn't get it out with a crowbar."

I wonder if Paul Newman has a copy of this?



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more palatable to their conservative audience.

Mamou has an album, but their music is not the type one usually wants to save to take home and listen to. There are no subtleties to discover, save a strong sense of arousal. Mamou is a kick-ass bar band, and they made this somewhat hostile and disappointed crowd have a wonderful time. That is more important than a stack of records.

—David Steelhead Clark

The Sam Brothers Band

Maple Leaf Bar Performance 6/11/1989. The twenty or so zydeco fans who crawled from Tipitina's Fais Do Do to the Maple Leaf Bar this Sunday night heard some of the best accordion in the world. The Sam Brothers are from Opelousas, the zydeco homeland, and have been playing as a family band for at least ten years. Leon Sam has the fastest right hand of any accordionist this writer has seen, including Clayton Sampey and Jude Taylor. His speed and style single him out, much like Marc Savoy's does on the Cajun accordion. Leon plays 1/32 & 1/64 note octave trills and arpeggios on his piano keyboard that are difficult even on the more compact button accordion. His execution was flawless, and far better than the showing he gave at last year's Festivals Acadiens where his flailing fingers tied themselves into knots on several songs.

The Sam Brothers are not without their problems. Leon has a good voice, but sings little in French and absolutely ruins anything but traditional type material. His version of "Walkin' to New Orleans" and "Sittin' in My Ya Ya" were an embarrassment, and an attempt at rock 'n' roll at the end of the first set drove several couples away. He uses his left hand only minimally, and doesn't seem to try. Leon's biggest problem is that he is saddled with a mediocre band. His brother Glen Sam, on bass, is the only musician who seems accomplished enough to play anything more than a basic accompaniment.

I believe that the young, black, Creole Frenchman—as he likes to be called—has the potential to become the best and biggest zydeco performer of all time. It will be interesting to see if he is brave (or heartless) enough to make the hard career decisions necessary to bring that about, or if he will remain satisfied just being a great bar band. Whatever he does, thought, we are lucky to have him.

—David "Steelhead" Clark

Pioneer of Cajun Accordion 1926-1936

Historic Recordings of Louisiana Cajun Music Vol. 9, Old Timey LP 128, Arhoolie Productions, 10341 San Pablo Ave., El Cerrito, CA 94530. This collection of rare 78 RPM recordings is absolutely wonderful. Scratchy, a lot of hiss, but the emotional power of these performances is awesome. This album is required listening for those who have only heard contemporary Cajun bands and feel that Cajun music is only for dancing. Good liner notes too, but Chris Strachwitz at Arhoolie doesn't seem to think the lyrics are important enough to merit a lyric sheet so you're on your own if you don't speak Acadian French. This 1930s album is one of the best of 1989.

—David "Steelhead" Clark

Jerry Lee Lewis

Keep Your Hands Off It Zu Zazz Z 2003. Got the Jerry Lee Lewis Sun Box? Figure there can't be any worthwhile Lewis material left in the can? I challenge you to keep your hands off this power-packed set of unreleased Sun recordings from '59 and '60 from the British label Zu Zazz. I'll admit the current country and rock charts are stale enough that I'd rather listen to an LP of Lewis's studio chatter than the top twenty, but there are some really amazing sides here. Take for instance the previously unissued title track. This is Lewis at his lascivious best! If parents could have heard the side of Lewis that never made it on the record it surely would have confirmed their worst suspicions about the wild rocker from Ferriday, Louisiana. Although Lewis claims to be talking about a birthday cake when he leers "I got some in the hall/I got some on my finger and I slung in on the wall," it's pretty clear the kind of pastry he's talking about.

Incredibly enough this set was recorded at a time when Lewis's public image was at its nadir and the hits had quit coming. Lewis is as uncompromising as ever as he tears through a fine retread of "Waiting for a Train" (a song he seems to have recorded every time he got in the studio) and fine remakes of two Hank Williams' classics, "Your Cheatin' Heart" and "I Can't Help It." On the latter Lewis polishes up his already blinding ego and changes the lyric to "You can't help it if you're still in love with me!" This is the kind of audacity powered by sheer talent that makes these twelve tracks as good listening as his first twelve hits. Lewis swaggers through two hot instrumentals, "Getting In the Mood" and "I Get the Blues When It Rains" before tackling the archaic standard "Mexicali Rose." After hearing Lewis drawl through the first part of this number, Sam Phillips can be heard lamenting "I hope the second part is better than the first." Lewis answers with the proclamation "It's a hit" before storming into a flat-out boogie on part two. There is a valid argument here that Lewis's voice actually got better (and is still getting better) while his timing, piano playing and the fabulous studio band remained impeccable.

—Macon Fry

Jerry Lee Lewis

Don't Drop It Previously Unissued Sun Sessions Volume Two. Zu Zazz Z 2004. Volume 2 of Zu Zazz's previously unissued Sun Sessions of Jerry Lee Lewis is laden with six alternate takes of cuts already available on Volume 1 but Lewis fans will again be charmed by the fine selection of obvious non-hits and two hot versions of songs that were later to do well for Lewis on Smash/Mercury. The latter include a driving version of "What'd I Say" and an understated (for Lewis anyway) reading of "Hound Dog." The real highlight of this set is Lewis's two-part trashing of "The Great Speckled Bird." Lewis always seemed most energetic when turning an old standard upside down. He begins the song with typically languid instructions to the band, "Not too lively but not too draggy... not draggy but not too lively" before an obviously impatient Sam Phillips interjects "Let's cut it—we're running a lot of expensive tape." Lewis plods through a straight version of the song with pathetically garbled lyrics before charging into a rocking second version that is almost as apocalyptic as the biblical verses of Revelations



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from which the song is derived. Zu Zazz has sub-titled this album "Reversing Into Tomorrow" and the description is accurate, with the inclusion of such anachronisms as "Old Black Joe" and "Waiting For A Train." These two volumes of unissued Lewis material from the late Fifties and early Sixties are unbelievable in that they were made at a time when country music was already moving towards the sacharine sweetness of the Nashville sound. Lewis didn't compromise and Sam Phillips's undoubted frustration is now our pleasure.

—Macon Fry

Charlie Feathers

The Legendary 1956 Demo Sessions Zu Zazz ZZ 1001. When Elvis Presley hit the road to push his first Sun Records single, the would-be rockabillys began emerging from the cities and farms of the South, strapping on guitars and emulating the hiccups, stutters and swiveling hips of the Memphis Flash. Charlie Feathers, however, was no imitator. In fact, Feathers was listed in the Memphis City Directory as "professional musician" while Presley was still driving a truck. Unlike Presley's refined blues voice, Feathers' style owed more to the high bluegrass wail of Bill Monroe than the popular R&B recordings of the day. Feathers tempered his country sound with a good dose of white trash blues of the type one might hear in the "Men only tent at a traveling carnival. Like his Sun label mate Harmonica Frank Floyd, Feathers' singing was charged with screeches, howls and grunts and tended to celebrate "carryin' on" of one type or another.

When Feathers recorded the eight tracks on the 1956 Demo Session, Presley was already on his way to forsaking his rockabilly roots at RCA. Feathers never turned his back on his hillbilly heritage and is still stubbornly howling away on these sides. Perhaps that's why Sam Phillips passed on the opportunity to renew Feathers' Sun contract and these tracks remained unissued. It's likely that Phillips figured he had enough intractable rockabillys in Jerry Lee Lewis. Whatever the case, these four previously unissued titles are primal hillbilly rock 'n' roll. Actually "Bottle To The Baby" is the only true rockabilly tune here. "So Ashamed" and "Honkytonk Kind" are pure hillbilly reminiscent of Feathers' second Sun single, "Defrost Your Heart." Although there are only four different titles on this eight track EP, you won't find any more real or primitive music by a white musician anywhere.

—Macon Fry

Michel Camilo

Michel Camilo, CBS Records 44482. Jorge Dalto is dead and Tania Maria has gone Hollywood, but fans of Latin jazz piano now have a new keyboardist to savor. Camilo is a virtuoso from the Dominican Republic best known to jazz listeners for his work with Cuban saxophonist Paquito D'Rivera. His debut album, comprised of eight originals and the jazz standard "Blue Bossa," is full of stunning octave runs and rich, Chick Coreaesque (Chick Corean? Chickoryan?) harmonies. I've played this record for several pianists and all have been awed; it's hard to imagine a better synthesis of jazz and Latin piano elements.

—T.M. Gerard

"The Rock 'n' Roll Store"

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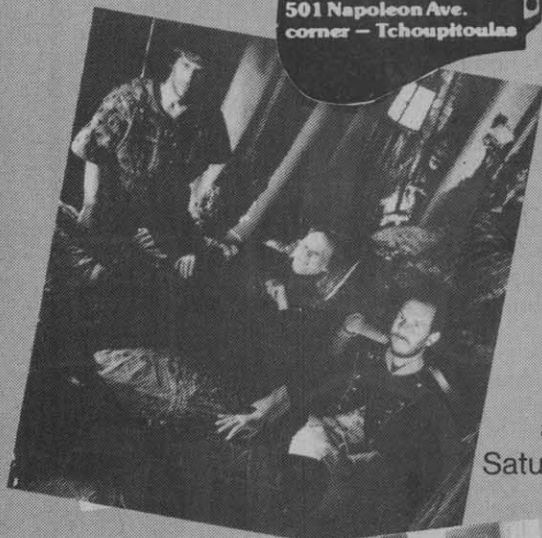
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BY ALMOST SLIM



BEING THAT LIL' MILLET ENJOYED ONLY one release—albeit the hypnotic “Rich Woman” from 1955—he has to be considered one of New Orleans’ more obscure rhythm and blues artists. However, while he wasn’t able to light up the charts, Lil Millet remained a surprisingly popular local attraction for nearly 25 years. Those who speak highly of his talent include Earl King, Dave Bartholomew, Sugar Boy Crawford and Dr. John.

Born Mackinley James Millet on October 25, 1935, his earliest years were spent in the Ninth Ward on Jourdan Avenue. The son of a carpenter, Millet and his four older brothers eventually moved Uptown to 2902 General Taylor where he recalls spending most of his childhood.

“My mother encouraged everyone in the family to study music,” recalls Millet. “In fact, my first band was with all of my brothers. We took lessons from Professor Wilcox and he played the bass with us. I played piano and all my older brothers played a horn or a drum.”

A student at Xavier Prep, Millet spent a great deal of time listening to his mother’s Inkspots, Paul Gayten and Roy Brown 78s and to the jukebox in the bar located across the street. Possessing a quick ear Millet could usually play a song after just a couple of listens.

Although he had a short stint with a group called the Syncopaters in the early 1950s, as Millet put it, “The first group I played with that was worth mentioning was the Hawkettes. That was Carl Joseph’s band. He was the trombone player. They had eight or nine pieces when I joined and they stayed pretty busy. (This was before the group recorded Mardi Gras Mambo.) I played with them for awhile and then me and another guy quit because the band was too big. That’s when I started my own band.”

Millet recruited a five-piece group that included himself on piano and vocals, Tyler Van Scott on trumpet, Bill Smith on drums, Ernest Meyer on guitar and John L.(?) on tenor sax.

Initially the group did the rounds of the local nighteries but by 1954 Millet's group had become regulars at the Blue Gardenia which was located on the corner of Frenchmen and Esplanade. They also began travelling to several of the smaller towns around New Orleans to play dances.

"We got the name Lil Millet and the Creoles from a guy called Bismark Parker," explains Millet. "He owned the Gables Inn and he booked us a job up in McComb, Mississippi. He had some placards made up for the job that said Lil Millet and the Creoles." Well we didn't know what to make of the name at first but everybody liked it and the name stuck."

The following year Lil Millet and the Creoles began working at Hosea Hill's infamous Sugar Bowl, the premier nightspot in Thibodaux, Louisiana. One night Specialty Records producer Bumps Blackwell was in the club while the Creoles were playing and approached Millet between sets.

"Bumps said he liked the way we played Bo Diddley's Diddley Diddley Daddy," he recalls. "We changed it

around and gave it a different horn line and a new beat. He said he could get a woman (Dorothy Labostrie) to write some new lyrics for the song and he wanted us to come down to Cosimo's Studio and record it."

Not long after meeting Blackwell, Lil Millet and the Creoles found themselves in the studio where they completed a four-song session. To fill out the sound, Blackwell added Lee Allen on tenor and possibly Earl Palmer on drums and Frank Fields on bass. Two sides were issued from the session, "Rich Woman" and the ballad "Hopeless Love."

"Rich Woman" was the obvious chestnut as anyone who has heard the tune can attest. Taken at a mambo tempo, "Rich Woman" had an intoxicating feel that should have propelled it well into the charts. However as Millet explains Rich Woman, "Didn't do too much. It got a few plays around here and in Tennessee (over WLAC) but that was about it. People always asked me to play it at our dances but I really don't think Specialty gave it much of a push. They had Little Richard

and he was their real money maker."

Ironically Millet wrote and recorded a song that Little Richard had a great deal of success with early in his career, "All Around The World," which appeared on several singles, EPs and albums.

"We did that tune for Bumps but it never came out," says Millet. "We had a job in Houma one night and Richard came with us and that was where he first heard All Around The World." When Richard got back to New Orleans he went in the studio and cut it. I never liked his version because he didn't do it the way I meant it to be played. On top of it Bumps tried to steal the song but I heard that some guys in Hollywood convinced him he should keep my name on it. He still got credit as co-writer even though he didn't have anything to do with the song. I still get checks on the song though so I guess it did pretty well."

According to Millet, although Blackwell gave him his first break he also felt that the producer didn't give him or several other lesser known Specialty artists, a fair shake. "It seemed like



Lil Millet and the Creoles circa 1968 at St. Augustine Hall, left to right: Ernest Watson, sax; Lil Millet, bass; James Botley, trumpet; John L, drums; Ernest Meyer, guitar.

Bumps was always in a rush," says Millet. "He'd call me at 2 in the morning and say Get your band together and come on down to the studio and let's cut something. You can't cut a good a good record that way. Bumps was always messing with your tempos. You'd have a good groove going and he'd try and make you drag it."

Blackwell did record Lil Millet and the Creoles on several occasions although curiously just one single was released. (Millet feels Blackwell lost interest in New Orleans after he got involved with Sam Cooke's pop career.) Some of Millet's unreleased material finally was unearthed in 1986 when the British Ace label released two anthologies-worth of material Specialty recorded in New Orleans during the mid-1950s:

Specialty: New Orleans and Crescent City Bounce. Two particularly great performances are included on these sets, the storming "Rock Around The Clock" and the plaintive ballad "Someday Mother."

While "Rich Woman" failed to turn the country on its ear, Lil Millet and the Creoles certainly weren't at loss for work. "We always stayed busy," claims Millet. "We played the Town and County in Donaldsonville, the Bama Club in Prairieville, Kessler Air Force

base, the Southern Club in Opelousas, the College Inn in Thibodaux—we made some money. I never had to work a day job."

Percy Stovall also booked the band into out-of-town destinations with the likes of Nappy Brown, Smiley Lewis and Jimmy Reed. They also opened for the headliners at Dave Brown's swanky Blue Eagle Club on South Saratoga Street.

Unfortunately for Millet, his draft notice arrived in 1958 removing him from the scene at a crucial period in development of New Orleans rhythm and blues. When he finally earned his discharge in 1960, Millet saw more future in pursuing the GI bill than getting back into the business of running a band.

"When I came back home from the army they had so many new bands I didn't see how I could make it," he recalls. "It was my guitarist Ernest Meyer who convinced me to get a band going again. He said 'Look man, we can go out there and make plenty of money.' So I tried it again."

On Millet's second go-around he made one important change to his band. Instead of playing piano, Millet began playing the electric bass, which gave the band a different sound. According to Millet the reason for switch-

ing instruments was fairly simple.

"There were too many raggedy pianos out there," he laughs. "They had dead keys and they always were out of tune. You'd have to cross chord just so you could tune up to a B-flat with the horns. The bass was so much easier."

Eventually Lil Millet and the Creoles returned to playing several of their old haunts—mostly outside of New Orleans—which kept them busy throughout the 1960s. Work began to slow up in the Seventies as several of the out-of-town nightspots closed or no longer featured live music. During this period most of the Creoles' work consisted of playing dances at the various New Orleans social and pleasure clubs.

Millet disbanded the Creoles around 1980 when discos all but eliminated what work they had left. Today Millet still plays on occasion but his primary source of income is derived from operating a public school bus. He also invested the money he made playing music and owns a couple of apartment buildings.

While a hit record proved to be elusive, Millet looks back on his career with an understandable amount of pride. "I had plenty of good times and made plenty of money," he concludes. "I always thought music was good to me."

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"	8002	BUSTER BENTON	SPIDER IN MY STEW

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"	4004	SONNY STITT	SOUL GIRL

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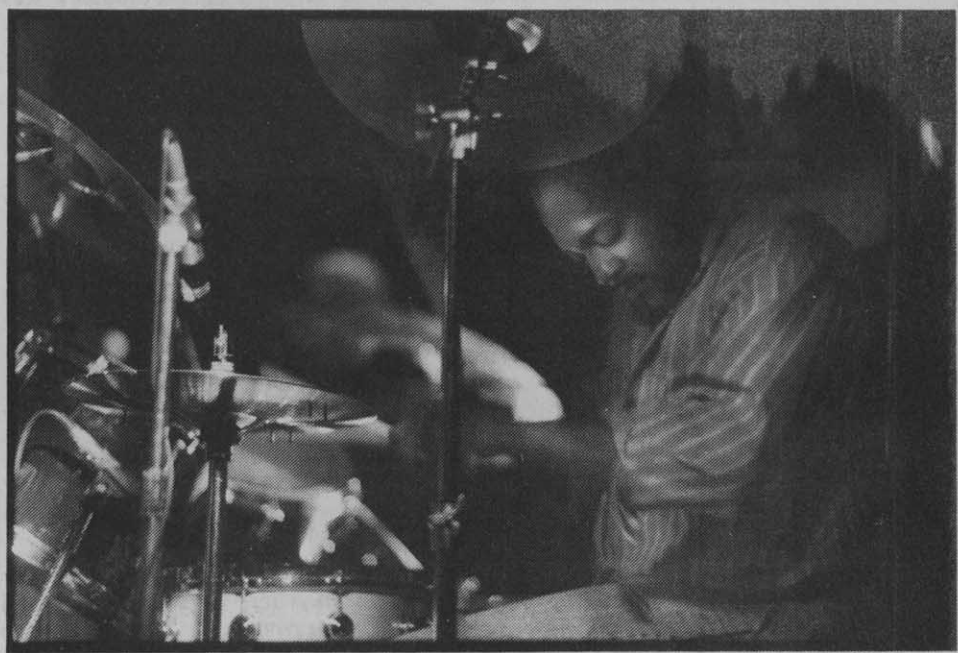
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O

n the one with HERMAN THE GERMAN

Herman Ernst, one of New Orleans' great drummers, knows what makes New Orleans music great.



WILLIAM DRESCHER

BY MICHAEL SWINDLE

"I FIGURED THIS WOULD HAPPEN." Herman Villere Ernest III says to the make-up man for the *Johnny Carson Show*, who is digging around in his bag for the right make-up to keep the shine off the drummer's face for his imminent appearance on stage with Etta James's band.

Herman, who is built like a linebacker, has a commanding presence to begin with, and there is a hard edge in his tone and a hard look in his eye.

"What ... what's the matter?" the make-up man stammers nervously.

"It's bad enough they made me come around to the back door," Ernest answers in his deep New Orleans 7th Ward accent, "made me ride in the back of the bus. Now my make-up got to be in the bottom of the goddamn bag!"

Etta James, getting her hair done across the room, breaks out laughing.

So does everybody else, Ernest right in there with them. The man likes to clown.

His close friends all call him "Herman the German," a moniker tacked on him years ago by Dr. John, who has a penchant for rhyming nicknames. Ernest has adopted the practice, so if you're around him and his partners you hear names like Chilly Billy, Grand Stan, Mike the Hike, Please Steve.

Raised in the Seventh Ward, Ernest first got interested in drumming at 7 or 8, when his mother took him to a Fourth of July party at Pontchartrain Park.

"I'll never forget it," he says. "People were barbecuing and they had a band playing. I was watching this cat play drums. It just amazed me, and from then on I wanted to play drums. I had to play!"

His first professional gig was in the mid '60s, when he was 16, with a neighborhood group called Little Tony and the Hawks. His first Bourbon Street gig came a year later, when he played behind Oliver "Who Shot the La La" Morgan at the 544 Club. He also backed Ernie K-Doe during this period.

Itchy for success (as well as bigger paychecks) and confident of his playing ability, Ernest headed west to Los Angeles, where he hooked up with Richie Havens, with whom he toured for a few years and recorded two albums (*Mirage* and *The Beginning of the End*). Since that time, he has performed and recorded with a dizzying array of music heavyweights: LaBelle, Fats Domino, Solomon Burke, Joe Tex, B. B. King, Maria Muldaur, Joe Simon, Chuck Berry, Al Green, Roy Ayres, Lola Falana, Little Feat, Allen Toussaint, Professor

Longhair. The Neville Brothers. Johnny Adams and, of course, Dr. John. The list goes on and on.

Ernest is an "artist's drummer, a drummer's drummer," according to Joseph "Mr. Google-Eyes" August, who has heard many great drummers during his colorful career and known Ernest since he first started playing around town. "Ain't nothing, if he put his mind on it, he can't shape it up, round it down."

"I think a drummer's job in any band is to set the mood, the groove, the tempo, dynamics, feeling," Ernest says. "If you got a good drummer, you can have two pieces and get over, sounds great. If you got 10 pieces, it's gonna

go buy a record. Guitar player might play a lick and I want to get on it with him. There are drummers who don't listen for that. They just listen to themselves, bass player, that's that. That ain't the job!"

A recent article in a local publication listed 12 great New Orleans drummers. Ernest wasn't on the list, and it created quite a stir with his fans and friends, who are many (his entourage on gigs is often larger than the headliner's).

"I can understand, in a way," he says. "The only time I was in New Orleans for years and years was when I was off the road. Lot of cats didn't know I was from here, y'know, except the cats I grew up with. People thought I was

music, the tempo is there. It's just a matter of you knowing how to count and knowing how to dance on it. Now, sometimes if it gets too syncopated it can throw a person off, if they're not used to hearing that. If they listen long enough, though, they'll feel the one. May not be up', but it's gonna be there. The one has got to be there! Ain't no doubt in my mind. You gonna keep it on the one. I don't care if you're playing some hard-core jazz with eight movements in a song. Chick Corea shit, with different meters—7/8, 7/11, 5/9—the one is there. You just got to know where it's at.

"So what they said about reggae—or New Orleans music—people said they couldn't dance off it. Well, New Orleans people could dance off it! So if *they* could, the other people could. You just got to learn where the beat was. Most people have to hear the one, in order to dance. Y'know, like East Coast or West Coast people, but other people can feel the one. That's why they can dance on the syncopated, laid-back beat, because they can feel it. They know where the one is.

"Today, they're still trying to figure out New Orleans music. They have books on it and all, but you still can't write a lot of what goes on here, because they're not hearing that distinct backbeat. There's that little fill in between the backbeat. What we got on most of em, is that when it's time to play a backbeat, we got a strong backbeat that just can't quit!

"When they say New Orleans drummers play behind the one', it's just a laid-back one. You're still in tempo, you're just not on top. And on top just means putting a little edge on the tempo. That's all it means. Instead of playing it slow, you play it a little faster, put just a little edge on it. That means on top. If you play it laid back, then it's behind the beat just a hair. It's still on the one, bro, got to be. Everything got to be on the one! Any way it goes. When you first start laying those bricks, and you had to order quantities of stuff, and you say well let's count this—what's the first number out of your mouth? One. Got to be there. I don't care what they say.

"So where does my style come from? It's just the way I feel, the way I hear the music, the conviction I put in it. I mean I listen to everybody, to hear what they're doing and stuff. I try to stay on the trend, or at least not get stuck. Cause, y'know, a lot of good drummers here got stuck in time. They started out hot and smoking, but now they sound just like they did 20 years ago. I hope that never happens to me."

Not a chance.



"When they say New Orleans drummers play 'behind the one', it's just a laid-back one. You're still in tempo, you're just not on top. And on top just means putting a little edge on the tempo. That's all it means."

sound incredible! If you don't have a good, driving, forceful, take-control drummer, you don't have a good band to me, cause the drummer is the heart-beat, the engine. If you've got a well-tuned engine under the hood, you don't worry about having to go under the hood all the time. Any time you want to punch it, you know you have that power there. Same way with a drummer.

"That's the way I got all those gigs behind plenty of acts, because they knew they had a drummer back there watching them the whole time. When they say break it down', POP! they know they've got a tuned engine, a tuned drummer who's in tune to what's happening on the stage.

"Like when I get a monitor mix, I wanna hear everybody. I'm not like most drummers who just want kick, high hat, drums and bass. I got to hear my bass, 'cause we're the foundation, the bottom. But I want to hear everything. I want to hear the keyboard player, the guitar player, horn licks, the singer. I want to hear everything that's on the stage. I want to hear that mix coming through there, just like when I

from somewhere else, because I had started so early and I'd had a chance to hear other cats, other styles of music and I adapted to all that road stuff. When I came in I didn't sound like a New Orleans drummer—they said I was too polished. But, hey, this is my hometown, where I grew up listening to great drummers like Hungry (Charles Williams), John Boudreaux, Robert Bulldog Bonney, Earl Palmer, and Smoky Johnson—who really influenced my style a lot.

"Dixieland was always around, but those cats took Dixieland, along with some syncopated strokes and movements and beats, and incorporated all those sounds into that New Orleans, ratty drumming. That's why it was so difficult for drummers all over the world to duplicate the sound—because it was laid-back funky. Lots of people felt New Orleans players were off the beat. They were missing it, didn't get it.

"It's like when people first heard reggae, they said the same thing. They couldn't dance on it 'cause the cats used the backbeat on the bottom instead of the top. Anyone can count 1-2-3-4, 1-2-3-4. Whichever way you play your

JULY LISTINGS

BY PAT JOLLY

Henry Butler

.....
 appears at Tip's on the 27th and 28th for a live recording session.



N · I · G · H · T · L · Y MUSIC

Saturday 1

- Concrete Buddha at Muddy Waters
- "First Annual Firecracker Attack on Crack" at Storyville 2pm to 2am
- Blue Runners at the Maple Leaf
- Irma Thomas at Riverwalk's Spanish Plaza 8-10pm
- Echauffe Cajun National Orchestra at Tipitina's
- New Revelations at Jimmy's
- Touch on the Natchez Moonlight Cruise, sails 10pm
- Gospel Extravaganza at The Theatre of the Performing Arts 8pm
- My Three Sons at the Dream Palace
- Kenny Acosta and the House Rockers at Benny's
- James Rivers at Tyler's

Sunday 2

- Antipathy at Muddy Waters
- "First Annual Firecracker Attack on Crack" at Storyville 2pm to 2am
- Luther Kent at the Audubon Zoo 3-5pm
- Gospel with the Heavenly Travelers/First Revolution and the Heavenly Stars at Cafe

- Brasil 8-11pm
- Destination...The New Jazz Age 1-4pm / Jambalaya Cajun Band 5-9pm at Tipitina's
- Black Sabbath / Kingdom Come / Silent Rage at the Mississippi Coast Coliseum
- Willie Cole Blues Band at Benny's

Monday 3

- Wrath of James at Muddy Waters
- Vince Vance and the Valiants at Riverwalk's Spanish Plaza 8-10pm
- Le Fete Fundraiser for the Tourist Commission featuring Dino Kruse / The Coasters and many others noon-7pm
- Charmaine Neville at Snug Harbor
- 'TULbox' presents The Tombstones / Cliff Fauver and the House Levelers at Tipitina's
- Bobby Cure and The Summertime Blues on the Natchez, sails 10pm
- The Blues Krewe at the Dream Palace

Tuesday 4

- Urban Renewal at Muddy Waters
- Bobby Cure and The Summertime Blues at Washington Artillery Park (Jackson Brewery) 7-10pm
- Backsliders at Tipitina's
- Rap with Kanine Posse / Gregory D / Clay D / Real Roxanne at the Municipal Auditorium 7:30pm
- JD and The Jammers at Benny's

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CLUB INFO

Benny's Bar, 938 Valence, corner of Camp, 895-9405. Free music almost every night at this uptown neighborhood bar. The place is always packed as people flock to see local blues, rock, reggae or R&B.

Cafe Brasil, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse features "expresso, theatre, art and music," including a highly acclaimed gospel show every other Sunday.

Carrollton Station, 8140 Willow, 865-9190. Live music some weekends. Every Sunday is "Hoot Night," a public forum for amateur performers.

The Dream Palace 534 Frenchmen. Every Wednesday is Open Mike Night at the land of dreams, and all musicians, bands, poets and comedians are welcome to perform.

The Economy Bar, 325 Girod, 524-7405. This little warehouse-district bar has great food, outside seating most of the year and free live entertainment occasionally.

The Howlin' Wolf, corner of Division and 18th St., 885-4354. The new Rock'n'Dot revives its Monday Night Jam Sessions, with The Accused as hosts. Every Sunday is Acoustic Jam Night with Frank Assunto.

Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.

Maple Leaf, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including the cajun band File every Thursday night (except the first). Check their ad in this section for a complete schedule.

The Max, 601 Tchoupitoulas, 525-6868. Every Wednesday is Caribbean Night at this dance club, with a different Latin band every week. Fridays are Import Nights, and a DJ plays high-intensity dance music every night.

Mr. B's, 7900 Earhart, 866-9294. There's no admission charge to see Walter Washington play modern blues and soul on Sundays, or to see Hot Ice play oldies and top 40 music on Thursdays. Mr. B also has well-lighted parking at his club, which is just two blocks off Carrollton.

Muddy Waters, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. See their ad in this section for a complete schedule.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz. They'll have various musical happenings so call for more information.

Secrets, 3801 Frenchmen, 944-9664. This recently renovated club in the lakefront/Gentilly area was formerly A Touch of Class. Roy Ayers plays for their Grand Opening weekend, and they'll have local and national artists appearing the rest of the month. Call for schedule.

Snug Harbor, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night.

Spectrum, 6936 Downman Rd., 245-0964. This N.O. East nightclub has live music every weekend, with local bands in the downstairs part and a jazz club upstairs.

Storyville Jazz Hall, 1104 Decatur, 525-8199. Wednesdays through Saturdays: The Decatur Street Jazz Band plays at 8 p.m. LeBooze Bros. play every Saturday and Sunday at 1 p.m. Storyville usually has concerts on weekends that start at midnight.

Tipitina's, 501 Napoleon, 897-3943. Live music of all sorts every night. See the calendar in our centerfold for a complete schedule.

Tyler's, 5234 Magazine, 891-4989. This uptown club has some of the best New Orleans jazz and r&b artists appearing weekly, including James Rivers, Eddie Bo and George Porter.

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Wednesday 5

Cliff Fauver and House Levelers at Muddy Waters

NOBD at the Maple Leaf

Ice Nine at Tipitina's

Bobby Cure and **The Summertime Blues** at the Bengal

My Three Sons at Jimmy's

Bones Explosion at Benny's

Thursday 6

Robyn E and Co. at Muddy Waters

File' Cajun Band at the Maple Leaf

Charmaine Neville at Snug Harbor

The Bluerunners at Tipitina's

Swingin D's at Jimmy's

Tony Dagradi Quartet at the Columns
Hotel 8 p-m

NOBD at Benny's

Rebirth Jazz Band at the Glass House

Friday 7

Backsliders / Bluerunners / Shot Down in Ecuador Jr at Muddy Waters

Jesse Hill w/ Jimmy Ballero and The Renegades at Storyville

File' Cajun Band at the Maple Leaf

Nathan and the Zydeco ChaChas at Tipitina's

Multiple Places at Jimmy's

Bobby Cure and **The Summertime Blues** at the Bengal

Shanti Hawk at the Dream Palace

La. Blues Patrol at Benny's

James Rivers at Tyler's

Saturday 8

All Night Rock 'n Roll w/ Five Great Bands at Muddy Waters

Rumboogie at Storyville

J Monque'D Blues Band at the Maple Leaf

New Orleans Stick Band Record Release

Party at Carrollton Station

Pops Concert featuring **Phyllis Treigle** and **Marc Embree** at the Hyatt 8 pm

Charmaine Neville and **Friends** at Tipitina's

House of Characters at Jimmy's

Ivy on the Natchez, sails at 10 pm

Club No No at the Dream Palace

James Rivers at Tyler's

Sunday 9

Reuben Kincaid at Muddy Waters

Roy "Chubby" Carrier, Jr. Zydeco Band

12:30 pm / **Le Booze Bros.** 4 pm / **James Rivers** 8:30 pm at Storyville

Willie Cole Blues Band at Benny's

Destination...The New Jazz Age 1-4 pm /



Bangles appear at the UNO Lakefront Area Friday the 14th.

Bruce Daignepon Cajun Band 5-9 pm
at Tipitina's

L.L. Cool J at the UNO Lakefront Arena 8 p-m

James Rivers at the Audubon Zoo 3-5 p.m.

Monday 10

Orbit / On / Fresh Young Minds at
Muddy Waters

New Revelation at the Maple Leaf

TULbox presents **Reuben Kincaid / Fresh**

Young Minds at Tipitina's

Charmaine Neville and **Friends** at Snug Harbor

Blues Krewe at the Dream Palace

Tuesday 11

Urban Renewal at Muddy Waters

Entourage at the Maple Leaf

Mary My Hope at Tipitina's

Speakeasy / Home Boys (all ages show)

at Jimmy's 8 p.m.

JD and The Jammers at Benny's

Franklin Avenue Underpass at Cafe Brasil

Wednesday 12

Concrete Buddha at Muddy Waters

NOBD at the Maple Leaf

Topcats at City Lights

An Afternoon on the **Blue Danube** at the

Windsor Court Hotel 2:30-5:15 pm

247 Spyz / Slammin Watusis at Tipitina's

Bones Explosion at Benny's

Thursday 13

Absolute Defense at Muddy Waters

Hart Lockett at Storyville

File' Cajun Band at the Maple Leaf

Tony Dagradi Quartet at the Columns

Hotel 8 pm

New Revelation at Jimmy's

NOBD at Benny's

Charmaine Neville at Snug Harbor

Rebirth Jazz Band at the Glass House

Friday 14

New Band Showcase featuring **Five Original Bands** at Muddy Waters

File' Cajun Band at the Maple Leaf

James Rivers at Tyler's

The Bangles at UNO Lakefront Arena 8 pm

Pato Banton and **The Studio Two Crew**

at Tipitina's

Metal Rose at Jimmy's

Kingsroe at The Bengal

Insect Chandelier / The Phantoms at the

Dream Palace

Saturday 15

J Monque'D Blues Band at Muddy Waters

Barbara George and **The Downhome Blues**

Band featuring "Sunpie" Barnes at the

Maple Leaf

Cliff Fauver and **The House Levelers** at

Carrollton Station

Robyn E and Co. at the True Brew 6-8 pm

Spirit featuring **Randy California** and **Ed**

Cassidy at Tipitina's

Dash Riprock at Jimmy's

James Rivers at Tyler's

Kingsroe on the Natchez sails 10 pm

Club No No at the Dream Palace

NOBD at Benny's

Sunday 16

Le Booze Bros. 2 pm / **James Rivers** 9 pm

at Storyville

Tommy Ridgeley and **The Untouchables** at

Audubon Zoo 3-5 pm

Club MTV Live featuring **Lisa Lisa** and **Cult**

Jam / Tone Loc / Milli Vanilli / Information

Society / Was (not was) / MC MTV's

"Downtown" **Julie Brown** at UNO Lakefront

Arena 7:30 pm

Le Freres Michot at Tipitina's 5-9 pm

Willie Cole Blues Band at Benny's

Paul Dague Robert Elkin's Cajun Gold at

Firemen's Hall, Westwego, 3-7 pm

TICKET INFO

For further information... Besides the listings in each month's *Wavelength*, other fountains of information exist to help satisfy even the most ravenous appetite for live music, and best of all, they're all just a phone call away.

New Orleans Jazz & Heritage Foundation, Inc., 1025 N. Rampart, 522-4786.

Saenger Theatre, 143 N. Rampart, 524-2490.

Ticketmaster charge line — 888-8181.

Tulane University Campus Productions, 865-5143.

UNO Kelfer Lakefront Arena, Box Office, 6801 Franklin Ave., 286-7222.

WRNO Concert Information Line, 260-9766.

Monday 17

New Revelation at the Maple Leaf
Charmaine Neville at Snug Harbor
'TULbox presents **Multiple Places / The Bush**
Hogs at Tipitina's
The Blues Krewe at the Dream Palace

Tuesday 18

Swingin D's at Muddy Waters
Franklin Avenue Underpass at Cafe Brasil
Average White Band at Tipitina's
JD and The Jammers at Jimmy's

Wednesday 19

Concrete Buddha at Muddy Waters
Willie's Blues Parade at the Maple Leaf
Charmaine Neville at City Lights
Ras Michael and the Sons of Negus at Tipitina's
House of Characters at Jimmy's
Bones Explosion at Benny's

Thursday 20

Doug Duffy and Street Level at Muddy Waters
File' Cajun Band at the Maple Leaf
Hazel and the Delta Ramblers at the True Brew
7-9 pm
Charmaine Neville at Snug Harbor
Steve Morse Band at Tipitina's
Tony Dagradi Quartet at the Columns Hotel
8 pm
Swiss Navy/Picket Line Coyotes at Jimmy's
NOBD at Benny's
Rebirth Jazz Band at the Glass House

Friday 21

Ice Nine/Bones Explosion at Muddy Waters
Walters "Wolfman" Washington and the
Roadmasters at the Maple Leaf
Radiators at Tipitina's
Rocktress at Jimmy's
Burgundy at the Bengal
Skin Sect at the Dream Palace
James Rivers at Tyler's

Saturday 22

Snooks Eaglin and the New Orleans All Stars
at Muddy Waters
Rockin Dopsie and the Zydeco Twisters
at the Maple Leaf
Steve Riley and the Mamou Playboys
with a Cajun Dance Contest De La Salle
High School cafeteria 8 pm
Radiators at Tipitina's
The Mix/The Rogues at Jimmy's
James Rivers at Tyler's
Club No No at the Dream Palace
Johnny Vindigni on the Natchez, sails 10 pm
King Bees at Benny's
Bon Jovi/Bad English at the Cajun Dome in
Lafayette

Sunday 23

Walter "Wolfman" Washington and the
Roadmasters at the Audubon Zoo 35 pm
Bon Jovi/Bad English at the UNO Lakefront
Arena 8 pm
Destination...The New Jazz Age
1-4pm / Bruce Daigrepoint Cajun Band 5-9
pm at Tipitina's
Willie Cole Blues Band at Benny's
Le Booze Bros. 2 pm / James Rivers 9 pm at
Storyville
Walter "Wolfman" Washington and the
Roadmasters at Mr.B's

Monday 24

New Revelation at the Maple Leaf

Charmaine Neville at Snug Harbor
'TULbox presents **Blue Rodeo / The Hilltops**
at Tipitina's
'TULbox presents **The Hilltops / Rangel** at
Tipitina's
The Blues Krewe at the Dream Palace

Tuesday 25

Household Gods at Muddy Waters
Franklin Avenue Underpass at Cafe Brasil
Blue Rodeo at Tipitina's
Guadalcanal Diary at Tipitina's
JD and the Jammers at Benny's

Wednesday 26

Chris Polacek at Muddy Waters
NOBD at the Maple Leaf
Murmurs at City Lights
Israel Vibrations / Charlie Chaplin / The
Roots Radics at Tipitina's
Chris Fauver and the House Levelers at
Jimmy's
Bones Explosion at Benny's

Thursday 27

Love Brutus at Muddy Waters
John Delafosse and the Eunice Playboys
Cajun Band at the Maple Leaf
Tony Dagradi Quartet at the Columns Hotel
8 pm
Charmaine Neville at Snug Harbor
Henry Butler Live Album Recording at
Tipitina's
The Rogues at Jimmy's
NOBD at Benny's
Rebirth Jazz Band at the Glass House

Friday 28

Concrete Buddha at Muddy Waters
Rockin Dopsie and the Zydeco Twisters
at the Maple Leaf
James Rivers at Tyler's
Tesla / Great White / Kix at UNO Lakefront
Arena 8 pm
Henry Butler Live Album Recording at
Tipitina's
The Mix at Jimmy's
Blue Eyed Soul at the Bengal

Saturday 29

Shot Down in Ecuador Jr at Muddy Waters
The Elements at the Maple Leaf
Scott Detweiler at Carrollton Station
Pops Concert with Nancy Assef and
Kirk Redmann at the Hyatt
Robyn E and Co. at the True Brew 6-8 pm
Snooks Eaglin Record Release Party at
Tipitina's
Metal Rose at Jimmy's
James Rivers at Tyler's
Club No No at the Dream Palace

Sunday 30

Marva Wright at the Audubon Zoo 3-5pm
Gospel with The Friendly Travelers / First
Revolution at Cafe Brasil
Destination...The New Jazz Age 1-4 pm /
Bruce Daigrepoint Cajun Band 5-9 pm at
Tipitina's
Le Booze Bros. 2 pm / James Rivers 9 pm
at Storyville
Willie Cole Blues Band at Benny's

Monday 31

New Revelation at the Maple Leaf
Charmaine Neville at Snug Harbor
'TULbox presents **Paul Sanchez / Concrete**
Buddha at Tipitina's

MUDDY WATER'S



JULY

Saturday 1
Concrete Buddha
Sunday 2
Antipathy
Monday 3
Wrath of James
Tuesday 4, 11
Urban Renewal
Wednesday 5
Cliff Fauver House Levelers
Thursday 6
Robyn E. & Co.
Friday 7
Shot Down in Ecuador, Jr.
Backsliders, Blue Runners
Saturday 8
All Night Rock 'n Roll Party
w/5 Great Bands
Sunday 9
Ruben Kincaid
Monday 10
Orbit, On, Fresh Young Minds
Wednesday 12, 19
Concrete Buddha
Thursday 13
Absolute Defense
Friday 14
New Band Showcase
w/5 Original Bands
Saturday 15
J. Monque'd Blues Band
Tuesday 18
Swinging D's
Thursday 20
Doug Duffy Street Level
Friday 21
Ice-9, Bones Explosion
Saturday 22
Snooks Eaglin
& The N.O. All Stars
Tuesday 25
Household Gods
Wednesday 26
Chris Polacek
Thursday 27
Love Brutus
Friday 28
Concrete Buddha
Saturday 29
Shot Down in Ecuador, Jr.



8301 OAK ST. (at Dante)
866-7174
LIVE MUSIC NIGHTLY
CALL FOR DETAILS



JULY

Saturday 1
The New Revelation Band
 Wednesday 5
My 3 Sons (From Ft. Worth, TX)
 Thursday 6
The Swingin' D's
 Friday 7
Multiple Places
 Saturday 8
House of Characters
 Thursday 13
The New Revelation Band
 Friday 14
Metal Rose
 Saturday 15
Dash Rip Rock
 Wednesday 19
House of Characters
 Thursday 20
The Swiss Navy
plus Picket-Line Cayotes
 (From Shreveport, LA)
 Friday 21
Rocktress
 Saturday 22
The Mix plus The Roques
 Wednesday 26
Cliff Fauver House Levelers
 Thursday 27
The Rogues
 Friday 28
The Mix
 Saturday 29
Metal Rose

8200 Willow Street
 Concert Line: 861-8200
 Private Parties & Bookings:
 Call 838-6981

M·O·N·T·H·L·Y MUSIC

cbd/french quarter

Absinthe Bar, 400 Bourbon at Conti, 525-8108. Tuesdays through Saturdays: Bryan Lee & the Jump Street Five at 9:30 p.m. Fridays and Saturdays from 5:30 to 9:30 and Sundays and Mondays at 8:30 p.m.: Marva Wright.

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Miguel Herrera plays piano on Fridays and Saturdays from 6 p.m. to 1 a.m., on Sundays from 6 to 11 p.m. and on Wednesdays and Thursdays from 5 to 11 p.m.

Blue Crystal, 1135 Decatur. The best in progressive/regressive music and art. Dancing 'till the dawn with a DJ, but it starts late.

Blue Room, Fairmont Hotel, University Place. Phone 529-4744 for reservations. Through Sunday 2: Pilot, the local dance band. Then it's closed until September 5.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Fridays and Saturdays from 9 p.m. to 1 a.m. and Saturdays and Sundays from 1 to 5 p.m.: Emile Martyn & Friends, featuring Harold Dejan, Anthony "Tuba Fats" Lacen, and Mari Watanabe, plays traditional jazz. From 8 p.m. to midnight on Wednesdays, the same musicians hold jam sessions, when they have guest artists sitting in.

Cafe Sblsa, 1011 Decatur, 561-8354. Pianists Tim Davis and Harry Mayronne Jr. alternate every other night from 8 to 11 p.m. Check their Sunday Jazz Brunch listing, too.

Cajun Cabin Restaurant, 501 Bourbon, 529-4256. Cajun music seven nights a week, with Laissez Faire from 8 p.m. on Mondays through Saturdays, and Allen Fontenot & the Country Cajuns from 7 p.m. every Sunday.

Chris Owen's, Bourbon at St. Louis, 523-6400. Ms. Owens performs her tasteful but risqué act at 10 p.m. and midnight Mondays through Saturdays.

Clarion Hotel, 1500 Canal, 522-4500. Tuesdays through Saturdays: Willie Tee in the Lobby Bar from 7 to midnight.

Cosimo's Bar, 1201 Burgundy, 561-8110. Call for live music schedule.

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

Famous Door, 339 Bourbon, 522-7626. The Famous Door 6 play Dixieland jazz from 1 to 8 p.m. daily. Frankie Brent & the Krewe of Dixieland play from 8 p.m. until close, nightly.

Famous Door Patio, 327 Bourbon, 522-7626. Bobby Marchan & the Higher Ground Band appear on Tuesdays through Saturdays from 8 p.m. until. Total Effect plays on Sundays and Mondays.

Feelings, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 p.m.

Fritzel's, 733 Bourbon, 561-0432. Fridays and Saturdays: Chris Burke plays from 10 p.m. to 2 a.m., and there's jazz jamming afterwards until the wee hours.

Gazebo, 1018 Decatur, 522-0862. Mondays through Thursdays from noon to 4 p.m.: Ragtime piano. Fridays from noon to 4: Amasa Miller and Reggie Houston. Piano playing Saturdays and Sundays from 11 a.m. to 6 p.m. and Mondays through Thursdays from 7 to 10 p.m. A blues band plays on Fridays and Saturdays from 8 p.m. to midnight.

Hilton Hotel, Poydras at the river, 561-0500. In Kabby's: Banu Gibson performs Tuesdays



Tony Dagradi appears every Thursday at the Columns.

through Saturdays in the evenings. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's. In the French Garden Bar: Banu Gibson plays Tuesdays through Thursdays from 9:30 to 11:30 p.m. and Fridays and Saturdays until 1:30 a.m.

Hotel Inter-Continental, 444 St. Charles, 525-5566. The Carl Franklin Duo plays in the Lobby Lounge from 4 to 7 p.m. on Mondays through Thursdays and from 4:30 to 7:30 p.m. on Fridays and Saturdays. Judy Duggan and George Hingle follow the Franklin Duo nightly, until 11:30 on weeknights and midnight on weekends.

Hyatt Hotel, 500 Poydras, 561-1234. Live entertainment nightly from 5 p.m. in the Mint Julep Lounge.

Le Jardin Restaurant, Canal Place One, 100 Iberville, 566-7006. Fridays and Saturdays: Marci Noonan plays from 7 to 10 p.m. Check their Sunday Jazz Brunch listing, too.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. Jacque Gauthé's Yerba Buena Creole Rice Jazz Band plays on Fridays and Saturdays from 9:30 p.m. to 1 a.m. Check their Sunday Jazz Brunch listing, too.

Krazy Korner, 640 Bourbon, 524-3157. Joan Duvalle Magee & the Foundation Band performs on Tuesdays through Saturdays from 8 p.m. until.

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

Landmark Hotel, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

Mahogany Hall, 309 Bourbon, 525-5595. Live music every day, including the Mahogany Hall Stompers in the afternoons and the Dukes of Dixieland or Banu Gibson from 9 p.m.

Maison Bourbon, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. Roy Liberto & the Bourbon Street 5 plays Mondays from 7:15 p.m. to 12:15 a.m., Wednesdays from 2:30 to 7:30 p.m. and Saturdays from 11 a.m. to 3:45 p.m. Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

Le Moyne's Landing, Spanish Plaza, at the river,

524-4809. Local bands play outside (weather permitting) on weekends. Call for live music schedule.

Marie Laveau's, 329 Decatur, 525-9655. Ricky Graham, Becky Allen and Fred Palmisano do a live comedy revue called "Hot Stuff New Orleans Style" every Friday and Saturday, with shows at 11 p.m. and midnight.

Mediterranean Cafe, 1000 Decatur, 523-2302. Live music outside when weather permits. Saturdays and Sundays: Greg Stafford's Young Tuxedo Jazz Band, from 2 to 7 p.m. Also, every day from 11 a.m. to 3 p.m. and 6:30 to 10 p.m.: Jay "Duke" Vinsen plays with a saxophonist.

Mystick Den, Royal Sonesta Hotel, 300 Bourbon, 586-0300. Starting Tuesday 18: Dwight Fitch (of Quiet Storm) on Tuesdays through Saturdays, with shows at 11 p.m. and midnight.

Our Lady of Guadeloupe Chapel / The International Shrine of St. Jude, 411 N. Rampart, 525-1551. The Jazz Mass is back at a different time: 6 p.m. every Saturday. "Everybody is welcome to attend."

Papa Joe's Music Bar, 600 Bourbon, 529-1728. Wednesdays through Mondays from 2 p.m. to 2 a.m.: live entertainment with three different bands each night including Just Us, the Earl James Blues Band and Gloria's Blues Band.

Pete Fountain's, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10 p.m.; one show only, reservations recommended.

Preservation Hall, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for presenting traditional New Orleans jazz by some of its originators every night of the week. Sundays: Harold Dejan & the Olympia Brass Band. Mondays and Thursdays: Wendel Brunious' Band. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers. All performances are from 8:30 p.m. to 12:30 p.m., but call to confirm schedule, as the bands go on tour occasionally.

Retreat Lounge, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Saturdays: Emmett James and Wanda Randolph from 9 (weeknights) or 10 p.m. (weekends). Every Thursday is Elvis Night!

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Wednesdays through Fridays, from 8:30 p.m. until, and Saturdays and Sundays, from 4:30 to 8:30 p.m.: Innisfree. Saturdays through Tuesdays, from 8:30 until: Noel Nash.

Steamboat Natchez, Canal Street Dock, 586-8777. Dinner cruises every night at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride.

Tricou House, 711 Bourbon, 525-8379. Fridays and Sundays: Cyndy Keeton from 5:30 to 9:30 p.m. Wednesdays through Sundays: Piano blues with Al Broussard from 9:30 p.m. Mondays and Tuesdays: Nora Wixted from 9:30 p.m. Tuesdays and Wednesdays: New Orleans blues with Bernard Bryant from 5:30 to 9:30 p.m. (He also plays on Fridays through Sundays from 1:30 to 5:30 p.m.) In Tricou's Upstairs on Tuesdays through Saturdays: Randy Hebert, 9:30 p.m. to 1:30 a.m. Sundays: Nora Wixted, 9 to close.

Tropical Isle, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust, then Young Neil from 3:30 till about 7 a.m. Wednesdays from 11:30 p.m. to 3:30 a.m.: Al Miller. Saturdays from 11:30 p.m. to 3:30 a.m.: Late as Usual.

Windsor Court Hotel, 300 Gravier, 523-6000.

The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge on Mondays through Saturdays from 5:30 to 11 p.m. (11:30 on weekends). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Mondays through Saturdays. Wednesday 12: "An Afternoon on the Blue Danube," a celebration of Viennese waltzes from the 19th century.

uptown

Absolute Bar and Grill, 5300 Tchoupitoulas, 899-7008. Fridays and Saturdays: piano by Walter Lois, 6 to 10 p.m. Also on Saturdays: George French, Germaine Bazzle and Alvin "Red" Tyler, from 10 p.m. to 1 a.m. Tuesdays through Thursdays: piano by Phil Parnell, 6 to 10 p.m.

Cafe dell Arte, 720 Dublin, 861-4227. Saturdays, from 1 to 3 p.m., and Sundays, from 7 to 10 p.m.: Elario.

The Glass House, 2519 S. Saratoga (between Second and Third), 895-9279. Two of New Orleans' best modern brass bands play here every week when they're in town. The Dirty Dozen plays on Mondays and ReBirth plays on Thursdays, starting at about 11 p.m., but call first because both bands are in great demand out of town and they tour often.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week.

Two Jack's, 2101 S. Liberty, 581-9661. Sundays: The Hurley Blanchard French Market Trio plays modern jazz, 7 to 11 p.m. Saturdays: Irving Bannister & the All-Stars with Freddy Williams play blues, 10 p.m. to 2 a.m.

lakefront

Adult's Premier Jazz Club, 3815 Frenchmen, 944-9303. Call for live music schedule.

Amberjack's, 7306 Lakeshore Drive, 282-6660. Different top-40 bands play most weekends.

The Bounty, 1926 West End Park, 282-9144. Sundays, from 5 to 10 p.m.: Billy Bell & the Dominoes. Thursdays, from 9 p.m. to 1 a.m.: Bobby Cure & the Summertime Blues. Call for schedule of bands on Saturdays.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Wednesday, Friday and Saturday from 9 p.m. to 2 a.m. Free country and western dancing lessons from 8 to 9 p.m. on Mondays and Thursdays. The band plays on Thursdays, too, when there's a free crawfish boil.

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Tuesdays from 7:30 to 11 p.m.: La Touche plays cajun music. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

Kelligan's, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Ernie Cosse.

Michau's Restaurant, 601 Patterson, 361-4969. This cajun club has live music from 8:30 p.m. to 12:30 a.m. on Fridays and Saturdays, and is closed the rest of the week.



JULY
8316 Oak Street
866-LEAF

Saturday 1
Bluerunners (LA. rock-a-billy)

Wednesday 5
NOBD

Thursday 6
File' Cajun Band

Friday 7
File' Cajun Band

Saturday 8
J. Monque'd Blues Band

Monday 10
The New Revelation Band
(Reggae & Socca)

Tuesday 11
Entourage (Progressive Jazz)

Wednesday 12
NOBD

Thursday 13
File' Cajun Band

Friday 14
File' Cajun Band

Saturday 15
Barbara George W/The Down Home
Blues Band featuring
"Sunpie" Barnes

Monday 17
The New Revelation Band

Wednesday 19
Willie's Blues Parade

Thursday 20
File' Cajun Band

Friday 21
Walter "Wolfman" Washington

Saturday 22
Rockin' Dopsie &
The Zydeco Twisters

Monday 24
The New Revelation Band

Wednesday 26
NOBD

Thursday 27
John Delafouse &
The Eunice Playboys

Friday 28
Rockin' Dopsie
& The Zydeco Twisters

Saturday 29
The Elements

Monday 31
The New Revelation Band



8316 Oak Street
866-9359



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I Wanna Feel It Again
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SOUND WAREHOUSE

- Chef Menteur, 2 bl. east of Louisa 945-5110
- Veterans at David in Metairie 885-4200
- 3723 Veterans Blvd., 5 blocks west of Causeway in Metairie 454-5996

- Magazine St. at Octavia 891-4026
- BATON ROUGE:
- 8345 Florida Blvd. at Airline Hwy. 926-6214

SALE PRICES GOOD THROUGH MONDAY, JULY 31st. QUANTITIES LIMITED.

Michaül's Vivant Cajun Band plays every weekend. Call for reservations.

Old Round Table, 113-B West Bank Expy., 367-7115. Fridays through Saturdays, from 10:30 p.m. to 2:30 a.m.: Luther Kent featuring Judy & Sheena Anderson plus Big Johnnie Thomassie. Free buffet.

El Rincon de la Vieja Guardia, 2105 Hancock, Gretna, 367-6733. Ritmo Caribeno plays Latin big band music Fridays starting at midnight and Saturdays at 11:30.

metairie/kenner

Brewer's, 3239 Williams, 443-6781. Paul Beach & the Jefferson Country Boys play Sundays from 5 to 9 p.m.

Chehardy's, 3528 18th Street, 455-2433. Greg Villafranco plays piano and Brenda Mack sings every night from 4 to 9, and Terry Lee's mellow jazz combo plays from 9 p.m. to 2 a.m.

Chesterfield's, 3213 Kingman, 888-9898. Spice plays every night except Mondays and Wednesdays, starting at about 9:30.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Pianist Jeanne d'Avray plays from 7 to 11 p.m. on Tuesdays through Thursdays and from 8 to midnight on Fridays and Saturdays.

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. In the Skyroom: Moondance plays from 9:30 p.m. to 2 a.m. on Fridays and Saturdays and from 8:30 p.m. to 12:30 a.m. on Tuesdays through Thursdays. The New Orleans Jazz Club sponsors a Jam Session on Sunday 30 from 1 to 5 p.m. Admission is free, and they invite all musicians to come play.

Mitchell's, 2221 Veterans Blvd., 468-2788. Live music some weekends. Call for schedule.

Walt's, 1535 Veterans Blvd., 835-5116. Live music most weekends. Call for schedule.

new orleans east

Bonterre, 9301 Lake Forest Blvd., 245-0183. Fridays and Saturdays: Rockin' Jerry, from 11 p.m. to 3 a.m.

Harvey's, 8700 Lake Forest Blvd., 246-3543. Thursdays through Saturdays at 10 p.m.: Harvey Jesus & Fire. Wednesdays at 9 p.m.: The Bobby Loner Group and a Talent Show. Bobby Loner plays oldies on Sunday from 7 to 11 p.m.

Joe's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Call for live music schedule.

—RANDOM DIVERSIONS—

Monday 3

Chefs at the Square (La Fete), daylong food featuring great New Orleans chefs at Jackson Square 1-3 p.m.

F-16 Fighter Plane Air Show, in the air over the Riverwalk/Jackson Square 6 p.m.

Vince Vance and Vallants on Spanish Plaza, 8-10.

Bridge Lighting 10 p.m., with a backdrop of fireworks.

Tuesday 4

Chefs at the Square 11 a.m.—9 p.m.

Thunder on the River annual powerboat race, 11 a.m.

Fourth of July concert Bobby Cure and the

Summertime Blues, Jackson Brewery 7-10 p.m.
Big Fireworks Display Riverwalk, 10 p.m.

Sunday 6

4th Annual Degas Day NOMA at City Park, noon til dusk, arts, crafts, dueling, lectures, kid's activities, food, irthday cake, parade, to celebrate degas' visit to New Orleans in the 1800s. Wear period clothes! 488-2631 for information.

Friday 7 through Sunday 9

The Circus is in town! The 118th version of the Ringling Bros. and Barnum & Bailey Circus hits town for three days only, at the Superdome. Showtimes are 7:30 Friday and Saturday evenings, 1:30 Saturday and Sunday afternoons, and 5:30 Sunday evening. Call Ticketmaster at 888-8181 for ticket info.

Sunday 30 through August 4

Faulkner and Religion The Sixteenth Annual Faulkner & Yoknapatawpha Conference, University of Mississippi Oxford campus, 601/232-5993.

— FESTIVALS —

Saturday 1

Second Annual Biloxi Music Festival Gumbo Day at Yankee Stadium, features Ernie K-Doe, Irma Thomas, Guitar Shorty, Billy Joe Royal, Laissex Faire, and more. Call Biloxi Chamber of Commerce for information.

Saturday 8 & Sunday 9

Louisiana Catfish Festival in Des Allemands has the best catfish this side of heaven. It also features local food, crafts, rides and continuous live entertainment, from 11 a.m. to 9 p.m. each day. To get there, take Highway 90 West to Des Allemands, exit Highway 631 Business District, to St. Gertrude Catholic Church, about two blocks after exit.

Friday 14 through Sunday 16

Celebrate the folk cultural heritage of Louisiana at the Natchitoches/Northwestern Folk Festival. This year the festival, which is in its tenth year, pays tribute to the various ethnic groups of the Red River Valley — Creoles, Tunica Indians, Italians, Lebanese, Czechs, French, Africans and others — with food, crafts and music representative of these groups. Music is a big part of the festival, and headlining the more than 25 acts who will appear are zydeco legend Boozoo Chavis, swamp pop star Johnny Allan, bluesman Tabby Thomas, Trout Fishing in America and John Delafosse & the Eunice Playboys. Call (318) 357-4332 for more info.

Chunky Rhythm & Blues Festival is held 12 miles west of Meridian, Mississippi on I-20 at exit 121. Nappy Brown, Tinsley Ellis, Dorothy Moore, Bobby Rush, etc. will entertain. Come camp, bring the kids and ice chests.

SUNDAY
 — JAZZ BRUNCHES —

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m.
Cafe Sbisa, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne Jr. from 11 a.m. to 3 p.m.
Hyatt Regency, 500 Poydras, 561-1234. Top of The Dome: Jeff Boudreaux's Jazz Quartet

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July 2 - Blue-eyed Soul Revue

July 9 - James Rivers

July 16 - Tommy Ridgley &
The Untouchables

July 23 - Walter "Wolfman"
Washington

July 30 - Marva Wright



This Summer's Coolest Spot For Music

from 11 a.m. to 2 p.m.
Le Jardin, Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.
Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Trio from 11 a.m. to 3 p.m.
Mr. B's, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 11 a.m. to 3 p.m.

COFFEEHOUSES

Borsodi's, 5104 Freret, 895-9292. This popular hangout is open in the evenings from 7 until "late at night." Borsodi's has a semi-open poetry reading (you have to sign up in advance) on the first Tuesday of every month.

Penny Post, 5110 Daneel. Lots of herbal tea at this family-oriented place. It's open evenings, and every Monday night it presents the New Orleans Music Show featuring Kent Courtney from 9 to 10 p.m., with Ben Goliwas opening at 8.

Plantation Coffee House, 5555 Canal, 482-3164. Art pieces from Carol Robinson Gallery are on display here, and they have live music three nights a week. Call for more info.
True Brew Coffee, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffee houses, and there's live music at the warehouse district branch. It is also said to have some of the best drama in town with their one-act plays. Call for more info about their plays and their live music schedule.

GALLERIES

Academy Gallery, 5256 Magazine, 899-8111. Closed for July and August.
Arthur Roger Gallery, 432 Julia, 522-1999. Group exhibition of gallery artists.

Artist's Showroom, 612 Dumaine, 566-7418. Open daily from 11 a.m. to 5:30 p.m. All month: A show featuring the works of gallery artists Charles Richards, Jeanne Warner, John Finley, Dan Girouard, James Gilbert and Bette Heath, all from Louisiana.

Bergen Gallery, 730 Royal, 523-7882. Also runs **Dama Investment Art**, at 312 Royal, 523-1588. Open daily from 9 a.m. to 8 p.m. Through summer: Jazzfest art exhibition. Also on view are works by Mago Mukai and Erte.

Bienville Gallery, 1800 Hastings, 523-5889. Hours: Tuesday through Saturday from 1 to 5 p.m., or by appointment. Call for information about shows.

Blue Crystal, 1135 Decatur. This nightclub that doubles as an art gallery features painting, sculpture and photography by various "cutting-edge" artists.

Bryant Galleries, 524 Royal, 525-5584. Hours: Sundays through Thursdays from 10 a.m. to 6 p.m. and Fridays and Saturdays from 10 a.m. to 11 p.m. Work by gallery artists will be up all month.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Open Tuesdays through Fridays, 10 a.m. to 6 p.m., and Saturdays, 10 a.m. to 5 p.m. Group exhibition of gallery artists.

Circle Gallery, 316 Royal, 523-1350. Work by gallery artists Rene Gruau, Victor Vaserey, Agam, Erte, Frank Gallo and others will be up all month, as well as art-

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Davis Gallery, 3964 Magazine, 897-0780. Open Mondays through Saturdays from 10 a.m. to 5 p.m. New acquisitions from West Africa.

Delgado Gallery, 615 City Park Ave. (Bldg. 1, 3rd Floor), 483-4512. Call for information about shows.

Duplantier Gallery, 818 Baronne, 524-1071. Open Tuesdays through Fridays, 10 a.m. to 5 p.m., and Saturdays, 11 a.m. to 4 p.m. Group exhibition featuring various artists including Michael Ledet, Robert Rector, Chris Burkholder.

Elizabeth-Alexander Gallery, 520 St. Philip, 523-2423. Gallery artists include Mitra, Bienvenue, Miller, Sage, Coogan and Strelau.

Estudio/Gallery, 630-B Baronne, 524-7982. By appointment only through summer. Work by Martin LaBorde and Zella Funck will be up all month.

Gallerie New Orleans, 305 Royal, 528-9776. Gallery artists include Leroy Neiman, William Tolliver, Melanie Taylor Kent, Misha Frid, Fane Wooster Scott, Paul Wagner and Erte.

Gallerie Simonne Stern, 518 Julia, 529-1118. Call for an appointment to view their paintings, drawings and sculpture by regional and national artists. Through Friday, August 4: Group exhibition of gallery artists.

A Gallery for Fine Photography, 313 Royal, 568-1313. Hours: 10 a.m. to 6 p.m. Mondays through Saturdays and noon to 4 p.m. on Sundays. All month: The Jerry Uelsmann retrospective continues. Through Saturday 15: Birney Imes' scenes from "Juke Joints of the Mississippi Delta."

Gallery I/O, 1812 Magazine, 581-2113. Hours: Mondays through Saturdays from 11 a.m. to 6 p.m. Through Tuesday 4: "Fish Stix," a collection of fanciful furniture for children and adults by Sheila Boleng and Deslonde Parkinson. Through Saturday 15: "Hot," jewelry by Thomas Mann, ceramic platters by Claudia Reese, and clocks and lighting fixtures by Shaw. Gallery closed July 17-31.

Gasperi Folk Art Gallery, 831 St. Peter, 524-9373. By appointment only until their new gallery opens on Julia Street. Gallery artists include David Butler, Clementine Hunter and Rev. Howard Finster.

Hall-Barnett Gallery, 320 Exchange Alley, 525-5656. Hours: 10 a.m. to 4 p.m. Mondays through Saturdays. All month: contemporary art in all media from 20 emerging and established artists.

Hanson Gallery, 229 Royal, 566-0816. Gallery artists include Erte, Adrian Deckbar, Mark Kostabi, Leroy Neiman, Thomas McKnight and Peter Max. Through Monday 10: "Many Men Thick," an exhibition of visionary landscapes by English painter Harold Hitchcock.

Historic New Orleans Collection, 533 Royal, 523-4662. This history museum and research facility features an exhibit titled "Way Down Yonder in New Orleans: Visitors' Impressions of the Crescent City" through October 6. Entrance is free, and hours are Tuesdays through Saturdays, 10 a.m. to 4:45 p.m.

International House, 607 Gravier, 522-3591. No shows this month.

Leitmotif, 434 Julia, 525-5050. Open Tuesdays through Fridays from 10 a.m. to 6 p.m. and Saturdays from 11 a.m. to 4

p.m. Contemporary lighting and furniture by the modern masters: Miles, Corbusier, Noguchi, Aalto and many others.

LeMieux Galleries, 535 Julia, 529-3767 (open Tuesdays through Fridays, noon to 5:30 p.m., and Saturdays, 11 a.m. to 6 p.m.), and 2901 Gen. DeGaulle Dr., 361-1735 (open Tuesdays through Saturdays, 10 a.m. to 5:30 p.m.). Opening Saturday 8, with a reception from 7 to 9 p.m., through Wednesday, August 2: "The Model," a group show.

Live Art, 4207 Dumaine, 484-7245. Through October: Josanne Sjostrand's three-dimensional acrylics.

Louisiana State Museums: The Cabildo, Jackson Square. Closed for restoration.

The Presbytere, Jackson Square (751 Chartres). Open Wednesdays through Sundays, 10 a.m. to 5 p.m. "The Uptown Faubourgs: Jefferson City," an architectural exhibit that explores the national and international trends that shaped this Uptown area, is one of the museum's permanent exhibits dealing with Louisiana history. Others include the "Louisiana Portrait Gallery," "Musical Interlude," "Crafts of the Newcomb Style," "Zachary Taylor: The Louisiana President" and "...On Louisiana Waters." Also run by La. State Museums are the **Historic 1850 House** (Lower Pontalba on Jackson Square), a recreation of an antebellum family residence that you can tour on the hour from 10 a.m. to 3 p.m., and **The Old U.S. Mint** (400 Esplanade), which houses exhibits on jazz and Mardi Gras and is open Wednesdays through Sundays from 10 to 5.

LSU Union Art Gallery, Baton Rouge Campus, 388-5162. Open Mondays through Fridays, 8 a.m. to 8 p.m., and on weekends from 11 a.m. to 5 p.m. Through Friday 21: "The Sixth Juried Exhibition for Louisiana Women Artists."

Mario Villa Gallery, 3908 Magazine St., 895-8731. All month: Furniture designed by Mario Villa.

Merrill B. Domas American Indian Art, 824 Chartres, 586-0479. Through July: "Daybreak to Sunset — The Cycle of Life" by Louisiana Choctaw Debi L. Bennett. Also on view are 19th and 20th century American Indian art and artifacts such as rugs, blankets, pottery, sculpture, beadwork and jewelry.

Miriam Walmsley Gallery, 201 N. Peters, 581-3823. Through Thursday 13: Paintings by Betty Clark and Evarsky Blon and

sculpture by Gregory Eliot. Opening Thursday 13: Group exhibition of gallery artists. **Myown Gallery**, 631 Toulouse, 522-9369. Open 7 days a week from 9:30 a.m. to 6 p.m. All month: "Louisiana Landscapes," original oils, watercolors and prints by Robert Rucker, C. Blouin, Gerald Bienvenu, Georgia Taylor and other gallery artists.

New Orleans Museum of Art, City Park, 488-2631. Open Tuesdays through Sundays, 10 a.m. to 5 p.m. The museum is free to the public on Thursdays. Saturday 15 through Sunday, August 20: "Lee Miller Photographs," "ZENGA: Brushstrokes of Enlightenment" and "Fifty Master Drawings from NOMA." Don't miss Degas Day on Sunday 16, a celebration of the life and birthday of the French impressionist artist who spent a good deal of his life down here in the Big Easy. Activities around NOMA begin at noon, with artists displaying and selling their works on Lelong Avenue, crafts, live music, children's activities, fencing demos, festive food and drink plus a 19th-century dress contest with some great prizes. There'll be a parade in the afternoon to Mystery Park (on Esplanade, across from the Whole Food Co.), where there'll also be happenings all day long.

Paint & Palette, 622 Frenchmen, 948-4845. Hours: Tuesdays from 1 to 10 p.m., Wednesdays through Fridays from 1 to 8 p.m. and Saturdays and Sundays from noon to 7 p.m. Opening Saturday 1, with a reception from 7 to 9 p.m.: Mixed-media works by Jessica.

Phyllis Parun Studios, 2109 Decatur, 944-2859. Parun works in terracotta, bronze and gold. By appointment.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Open daily, except Tuesdays and Wednesdays, 11 a.m. to 5:30 p.m. or by appointment. Group show by contemporary regional and international artist continues.

Res Nova, 440 Julia, 586-1115. Changing group exhibition through October.

Rhino Gallery, 201 St. Charles, 582-1173. Hours: Mondays through Saturdays from 11 a.m. to 4 p.m. Through Saturday 15: Nancy Flint's silks, Paul Gruver's papers, Maya Levy's silks, Chris Williams' doll and Jack Werner's sculpture — all part of the DAC's "Introductions." Sunday 16: Rhinc at the Degas Festival, in front of NOMA.

Simms Fine Art, 827 Girod, 528-3008.



"Zoo Music is Alive", Sundays in July. Walter "Wolfman" Washington appears on the 23rd at the Zoo.



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Still-Zinsel, 866 Camp, 588-9999. Through Wednesday 5: An exhibition of work by Bill Iles.

Tilden-Foley, 4119 Magazine, 897-5300. All month: Fritz Bultman's Abstract Expressionist paintings from the 1940s and '50s.

x art, 333 Girod, 566-1181. Hours: Tuesday through Saturday, noon to 5 p.m. or by appointment. Opening Saturday 1, reception 7-10 p.m. Paintings by Rebecca Edwards, Sarah Jumel and installations in fabric art by Michelle Faia.

POETRY READINGS

The Everette Maddox Umpteen Poetry/Prose Reading Series is every Sunday at the Maple Leaf Bar, 8316 Oak, starting at 3 p.m.

CINEMA

Prytania Theatre, 5339 Prytania (near Jefferson). Call 895-4513 for times. Through Saturday 1: *Under the Sun of Satan*, the winner of Best Picture award at Cannes that stars Gerard Depardieu as a tormented priest. Sunday 2 through Thursday 6: Ayn Rand's *We the Living*, an Italian movie made in 1942 about love and betrayal that was banned by Mussolini because it condemns totalitarianism. Pick up the new Prytania Filmcalendar for the schedule for the rest of the month.

THEATRE

Bayou Dinner Theatre, 4040 Tulane, 486-4545. Through Saturday, August 5: "The Pleasure of his Company." Call for reservations and times.

Center Stage, Tulane University, 865-5360. Through Saturday 15: "Les Laisons Dangereuses." Friday 21 through Saturday, August 12: "Napoleon in New Orleans."

Le Petit Theatre du Vieux Carre, 616 St. Peter, 522-1081. Through Saturday 8: "A Chorus Line." Call for reservations and times.

Rivertown Repertory Theatre, Fourth and Minor Streets, Kenner, 468-7221. Opening Friday 7: "Silver Scream." Call for times and reservations.

Rose Dinner Theatre, 201 Robert, Gretna, 367-5400. Opening Thursday 6: "Oklahoma." Call for times and reservations.

Theatre Marigny, 616 Frenchmen, 944-2653. Through Saturday 15: "Fifth of July," by Langford Wilson. Call for reservations and times.

Toulouse Theatre, 615 Toulouse, 523-4207. Call for information about shows.

VIDEO

Le Bon Ton Roule, a local music series on Cox Cable Channel 42, features The Backsliders every Wednesday in July from 10:30 to 11 p.m. Call Diana Castillo at 866-4880 for information.

The New Orleans Video Access Center offers a producers' screening and critique session Thursday 7 at 7:30 p.m. at NOVAC 2010 Magazine Street. Local producer Eddie Kurtz will lead the critique session. Video producers who would like feedback on their work please come. Free and open to the public. 524-8626.

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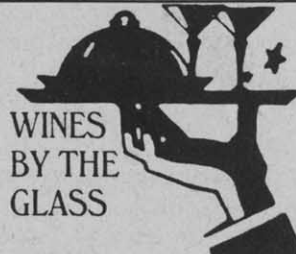
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POLITICS. IT IS SAID THAT NO ACT, however small, is without political implications. **Food** is very political.

We taxpayers pay for the privilege of paying **low prices** for beef. Did you know that over a **billion** people could be fed yearly with the grain and soybeans eaten by U.S. livestock. Hamburger would cost **\$30 a pound** without price supports. Cigarettes would be priced way beyond the range of most smokers without price supports for **tobacco farmers**. Isn't it odd that our government sees fit to prop up industries that cause an enormous burden on our already weak health care system?

Perhaps a ban on fast food ads on television? Our **meat fixation** is one of the many links causing millions of people on earth to starve to death each year. Imagine there's no Mickey D. It's easy it you try. No 1/4 pounders. No greasy fries. Imagine all the doctors who'd be put **out of work**.

What do we propose? For those **not in the mood** to become vegetarians we suggest a 25% cut in your **red meat** intake. You will be able to **dance better** and stay up later. This change will help not only your heart, but everyone. Mass changes in eating habits will help our **water supply**, our health care system and we'll have more grain at lower prices. As for now, nearly half the fresh water used in this country goes into **livestock production**.

As the earth is ravaged by industrialists who destroy air, water, forest and wildlife, we enter a new era where your average Joe and Jane will be forced to become activists or watch as the earth heads for a blasé **Cyberpunk** hoes-down of a future. Any animals that are not immediately useful to humans—species who do not turn a profit—will become extinct sooner than later. We will be left with “**user friendly**” animals such as cows, chickens and crawfish.

...

Many people have been taught that it is **human nature** to want to dominate, to be nationalistic, to hate irrationally and for there to be big winners in life standing on the faces of pitiful losers. We **crackpot idealists** reject such ideas in the face of great evidence to the con-

trary. Right now there is enough food, water and shelter for everyone on earth. There is only politics standing in the way of a **world without hunger**. We're talking evolution here. Evolution or else, the 'or else' being too grim to consider. **Beg, plead and pester** your local government reps to implement policies that favor human needs over military strength. As long as profit and military might are the main focus of mass global systems we'll see **Greed, Anger** and **Foolishness** as the accepted human condition. And **Starvation**. Think of the millions who starve each year.

...

On the local scene, the press likes to show New Orleans as some **futuristic freak show** full of project-dwelling crack addict rappers chilling each other over sneakers using readily available automatic weapons. Why does “to chill” mean to relax as well as to kill? Is **chilling out** the art of dying?

WDSU-TV has come up with anti-drug spots and **Drug Free Zone** stickers. The stickers are now standard fare on the back of every drug runners' bike, car or van in the greater N.O. area. To WDSU we say: If you are so concerned with drug abuse, stop accepting beer ads. Alcohol abuse is a far greater problem than illegal drugs. **Draw the line!** Take a stand. Put **Spuds** to sleep. We here at *Wavelength* love beer, we just don't like hypocrites.

...

Kareem Abdul Jabaar is no hypocrite. His last words as a player on national TV were, “May Allah bless you all.” Given our national fascination with **Islamic villains**, it was unusual to hear Allah mentioned without seeing a picture of a **terrorist**, a fanatic or some enemy of U.S. interests. Instead we saw a **standing ovation**. Kareem's message, if we may paraphrase and condense: Love and respect all humans no matter their race or religion or what **their ancestors** did to **your ancestors** or the obvious economic and social repercussions of past injustice. Let's get on with it and make a new world free of racism. Free yourself from **mental slavery**, none but yourself can free your mind. Play to win, play hurt, play the

hand you're dealt. Trust in Allah but **tie your camel**.

...

Oil. The early days of the Louisiana oil biz saw huge profits for land owners coupled with **atrocious working conditions** and low pay for workers. As foreign competition increased, most of the sole proprietor types who were the backbone of the La. industry were getting old and leaving the biz. Few men or women of **similar caliber** came along to replace them.

An organization was formed to help the faltering oil industry. It was called New Orleans Oil Development or **NOOD** for short. NOOD's initial rap was, “If we had better middle management we could explore, find, drill, refine and distribute lots of oil. We love Louisiana oil. Louisiana was the **birthplace** of oil. We should be doing more to **market our oil**.”

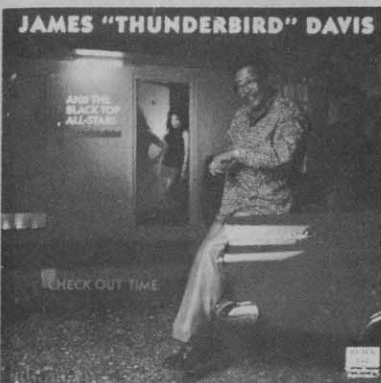
Forty-six people attended the first NOOD meeting. **Angry disputes** broke out, sides were taken, aspersions cast and enemies made—all in the first 20 minutes. After a few more meetings with similar results, all the people with actual oil biz experience resigned leaving behind only those who wanted to “help” the oil biz. The NOOD pattern was set early on—**high turnover**, low cooperation, clichéd proclamations, member networking for self-interests and general suspicion of **all involved** by all involved.

Years later . . . after NOOD brought forth 9 fact finding studies, 6 demographic market researches, had 322 meetings, took up the **valuable time** of 3 mayors, 6 Chamber heads and countless business persons—NOOD **quietly disbanded**. Nothing much had been accomplished and the local press failed to mention the passing of the organization.

The **greenhouse effect** was slowed slightly as the gaseous eruptions of hot air emanating from NOOD meetings were no longer set free in the atmosphere.

A few of the ex-members of NOOD got together one day and had an idea. “Maybe we can help the **music business!**”

BLACK TOP IS HOT!



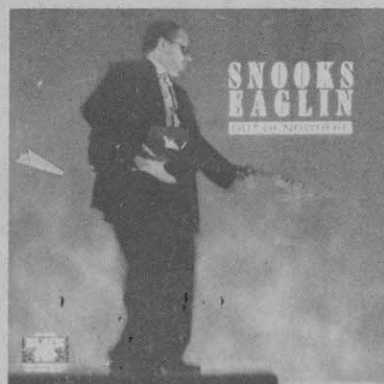
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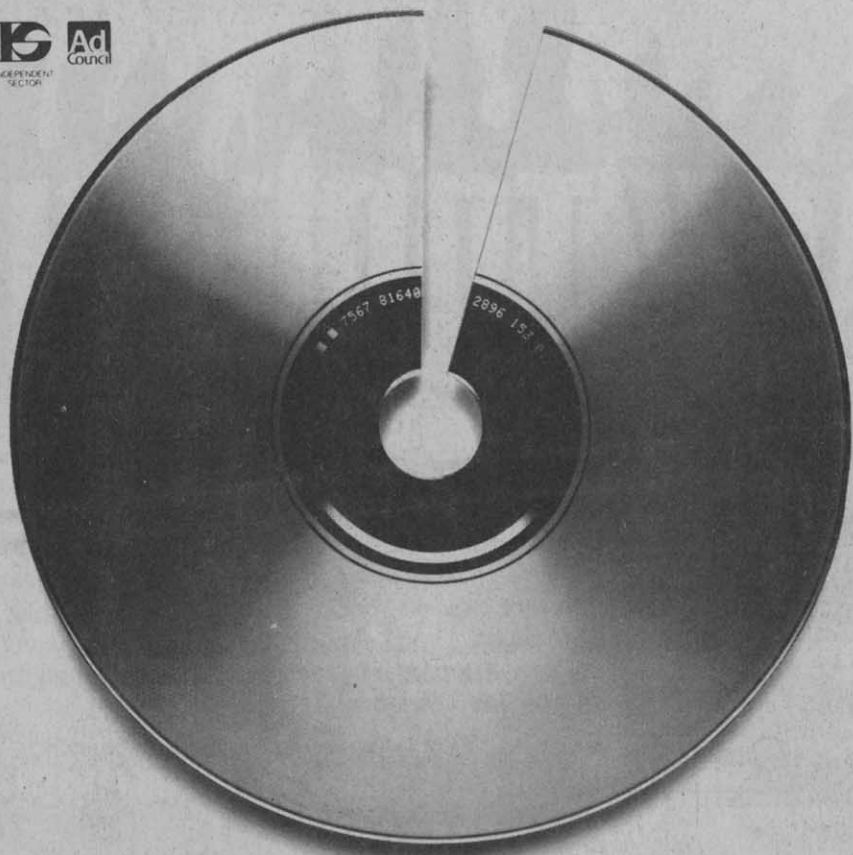
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