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## Wavelength (November 1989)

Connie Atkinson  
*University of New Orleans*

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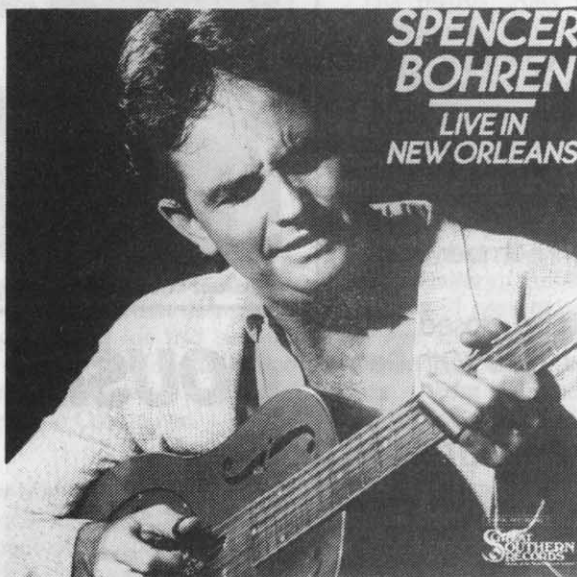
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Pleasant "Cousin Joe" Joseph at the Jazz and Heritage Festival.

## COUSIN JOE PASSES

Cousin Joe, the world-reknown New Orleans pianist and vocalist, passed away in his sleep October 2, 1989. He was 81. Best known for his humorous lyrics and rhythmic piano stylings, for decades Joe was one of the city's most popular musicians.

Born Pleasant Joseph at Wallace Louisiana on December 20 1907 (or possibly 12/21/07, he moved to New Orleans with his mother at the age of two. Considered a child prodigy, Joe began writing and singing hymns in church at the age of seven. Joe cut his gospel career short while in his teens after a disagreement with the pastor over the way the collection plate was being split after Joe's performances.

Not long after he began playing the ukulele in barber shops and at football games for spare change. By the mid-1920s, Joe began playing the guitar—inspired by a street musician known as Battle Axe—and it was that instrument he first played professionally. He started his first band in the early 1930 playing dixieland and blues at the Black Gold Club before moving on to the Grand Terrace.

Joe was introduced to the piano a few years later in Baton Rouge where he briefly lived with his father. Upon returning to New Orleans he joined violinist A.J. Piron at the Silver Slipper (Joe still played guitar), where their performances were aired over WWNO on a weekly basis. From there he

moved on to the Famous Door where he led a group from Cincinnati the Four Jazz Jesters.

In 1941 he formed Smilin' Joe's Blues Trio, featuring the great Alton Purnell on piano. One night Purnell didn't show and Joe was forced to play the piano for the first time in public.

The following year Joe began to work for ex-prize fighter Joe Messina, who ran the Gypsy Tea Room where Joe performed several songs from the Ink Spots' repertoire. When one of the Ink Spots was fired, Joe Glasser, who managed the group, began searching for a replacement. On Messina's recommendation Glasser sent Joe a one-way ticket to New York where he was to audition. Although he invested \$475 on a new Epiphone guitar Joe didn't get the job. As a result he was stranded in New York.

Luckily he crossed paths with fellow New Orleranian Danny Barker (then playing with Cab Calloway), who helped introduce him to his circle of New York's jazz musicians. Not long after, Joe made his first recordings for songwriter/jazz critic Leonard Feather. At the same time he was hired by Sidney Bechet as guitarist and their association led to their legendary King Jazz session, which took place in 1945.

Joe probably enjoyed his greatest success as a recording artist in 1946 when he signed with the Philadelphia-based Gotham label. Using the Earl

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Bostic group Joe (he used the name Brother Joshua), cut the memorable "Lightnin' Struck The Poor House," "You Ain't Such Much" and "Box Car Shorty". The following year he had another sizable hit, "Beggin' Woman", which appeared on De Luxe.

He returned to New Orleans in 1948 where he continued to perform and record prolifically. Besides the previously mentioned labels he also had releases on Imperial, Signature, Flip, Savoy and Decca before the 1950s had ended. For nearly three decades Joe was a fixture in the French Quarter playing solo piano and with groups as large as nine pieces.

Cousin Joe made his first of many trips to Europe in 1964. "I love to go to Europe because you can really make some money there", recalled Joe in 1985. "I'm real popular there because they got all my old records."

During the 1970s Joe divided his time between playing at Easy Eddie's and the Court of the Two Sisters. His stint at the Court of the Two Sisters is worth mentioning because he shared the piano stool

with two other New Orleans greats, Tuts Washington and Roosevelt Sykes. By the 1980s Joe began restricting his New Orleans appearances to annual cameos at the Jazz Fest explaining "Trying to find someone who will pay you \$100 here is like looking for a miracle. I like to play in other cities because you come home with plenty of money in your pocket."

Cousin Joe's last album, *Relaxing In New Orleans* was issued on the Great Southern label in 1985 and captured the warmth and humor he was known for. Joe's career was chronicled in *Cousin Joe: Blues From New Orleans*, a book written by Harriet J. Ottenheimer, published in 1988 by the University of Illinois.

Cousin Joe's last producer, John Berthelot, revealed that he has nearly enough material assembled for a posthumous Cousin Joe album. To fill it out he may record one or two artists doing tributes. Although Cousin Joe had been in ill-health of late his passing still came as a surprise to those who knew and loved the energetic Cousin Joe.

—Almost Slim

## MUSIC FOR ART'S SAKE

For music fans, the CAC's SOUNDSCAPE is a chance to sample some of the latest from contemporary American composers in unusual and artistically pleasing settings, with concerts in contemporary chamber, orchestral, and electronic music, as well as experimental jazz.

The festival runs from November 6-17, opening Monday, November 6 at 7:30, with the New York New Music Ensemble, conducted by Robert Black, at the Simms Gallery. Jay Weigel, CAC director of music, calls the ensemble "among the best performing contemporary music at this moment in time."

On Friday, November 10, at the Simms Gallery, the Rova Saxophone Quartet will present a concert of jazz, new age and third world music. This Berkeley-based group, with influences from classical composer Charles Ives to jazz-rooted Ornette Coleman, have sold out concerts in the U.S., Canada, and all over Europe. After New Orleans, ROVA will perform a series of concerts for Goskconert, the official cultural agency for the Soviet Union.

On Friday, November 17, at Arthur Rogers Gallery, SOUNDSCAPE will present Anthony Davis, a Manhattan-based composer/pianist. When Weigel met Davis at a recent composer's convention in Colorado he knew he wanted him to be a part of this year's SOUNDSCAPE. "Davis uses his technique to spark his improvisation and his improvisation to enhance his technique," says Weigel. In a recent phone interview, Davis said of his music, "I don't like to put names on what I do. It's American music, classical music that is built on African/American tradition. All African/American music, from ragtime, jazz, to bebop, is classical to me." Considered by some to be the most gifted young pianist to emerge in the last ten years, Davis will feature his own compositions at Arthur Rogers, including arias from operas and a tribute to Monk and Ellington.

Other offerings in SOUNDSCAPE include two local groups, the Loyola University Chorale at Nunemaker Hall at 7:30 on November 14, and the LSU New Music Ensemble at NOMA November 15, both at 7:30. All tickets are \$8 CAC members and \$10 non-members. For a complete schedule contact the CAC at 523-1216.

5



## ZYDECO HOT!

Hot! is the best way to describe the Seventh Annual Zydeco Festival in Plaisance, Louisiana. Temperatures were in the mid-90s with a blazing sun and clear sky above as a crowd of nearly 7,000 gathered to celebrate the culture of Southwest, Louisiana.

Dancers swarmed the field as each of eleven bands took the stage. Trail ride veteran Boozoo Chavis played his raw, traditional brand of zydeco and signed a few autographs. Young JoJo Reed and his Happy Hill Zydeco Band reassured the audience of the future of zydeco with their fresh, mobile sound. Terence

Simien and the Mallet Playboys thrilled the crowds with their emotional performance of the spiritual "Will the Circle Be Unbroken." Simien dedicated the ballad to the late King of Zydeco, Clifton Chenier, after which he quickly broke into one of the King's rough, dancehall numbers and the crowd went wild!

Simien's first album is now being recorded at Southlake Studios in Metairie. Dickie Landry, Simien's manager is producing the album along with engineer Steve Himelfarb. It is due out on Restless Records (a division of Enigma) in early spring.

—Paula Burch





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# HOT TOPICS

**In two new releases,  
Rockin' Sidney Simien  
and Boozoo Chavis delve  
into politics and sex.**

Rockin' Sidney, *Squeeze That Thang*,  
ABC LP-103.

In an idiom dedicated to dance, Rockin' Sidney may have recorded the first social-message song. The anti-drug song "Kicking, Asking and Taking Names" is the highlight of his new LP, *Squeeze That Thang*. As Sidney sings it, the title comes out "kicking ass 'n taking names," but in just two lines the song delves further into the social causes of America's drug blight than William Bennett managed in several hundred pages. "We're cleaning the streets, kicking, asking, get rid of the drugs... We're asking our fair share for what it's worth, kicking, asking, put people to work." Sidney doesn't let the message interfere with the dance groove, which is on a par with "Shake a Tail Feather."

A second bright spot on the new LP is a whispered soul ballad "May I Have The Pleasure." This slow-dance-special combines a relaxed Buckwheat-style accordion with a tripletting piano.

*Squeeze That Thang* is another in a long line of literally homemade (self-produced and recorded) records by Sidney. Most of the tracks are zydeco-pop ditties in the "My Toot Toot" vein with Sidney playing all the instruments (drum machine, synthesizer and accordion) and achieving a very canned effect. "May I Have The Pleasure" is available on 45 as the B side of "Dats Dat Sydeco," but if you want to enjoy Sidney's war on drugs you'll have to buy the album.

Boozoo Chavis "The Monkey And the Baboon"/"Boozoo's Blue Balls Rap" Komeday 45-306

You won't be hearing the new Boozoo Chavis 45 on the radio even in South Louisiana where he's currently the hottest property on the zydeco circuit. WAVELENGTH • NOVEMBER 1989



*Boozoo Chavis: Triple X-rated*

cuit. Chavis' latest effort is a "triple X rated, not for airplay" coupling on Floyd Soileau's Komeday label. "The Monkey And The Baboon" probably deserves a hardcore rating but Chavis' Creole accent on this side is so thick it would take a linguist to decipher the objectionable passages. No one is going to waste time studying this churning dance track anyway. "Boozoo's Blue Balls Rap" is a different matter. This talking blues is a graphic description of a close encounter with a sexually transmitted disease. As with last year's regional favorite "Deacon John"/"Uncle Bud," Chavis seems to rise to the occasion for off-color material and these singles are among his best sides. It's refreshing to hear an artist at the peak of popularity in his field record something as non-commercial and downright dirty as this.

Rockin' Sidney's new LP and the Boozoo Chavis 45 are available from Tower Records locally or may be ordered by mail from Flat Town Music, P.O. Drawer 10, Ville Platte, LA, 70586.

— Macon Fry

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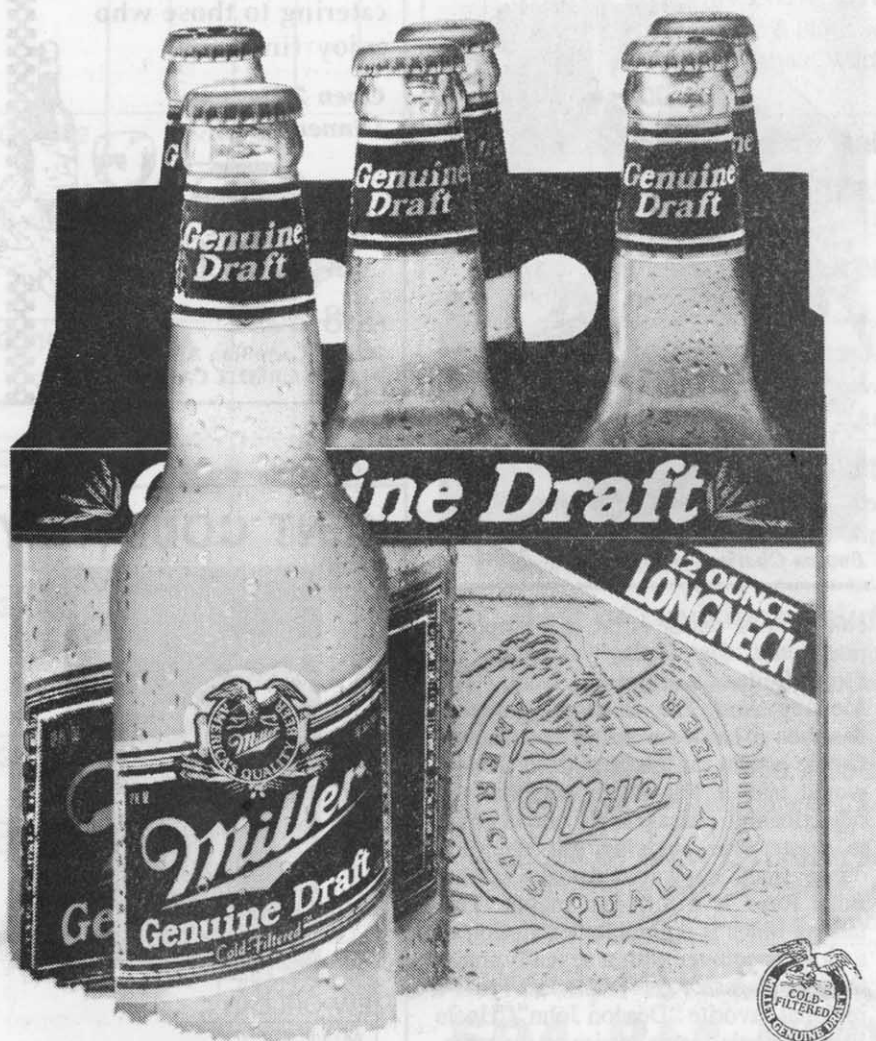
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To the Editor:

Permit me to respond to one part of the article by Kalamu ya Salaam entitled "Listen to the Music" which appears in the October 1989 issue of *Wavelength*.

Mr. Salaam writes that James Booker taught Harry Jr. piano in exchange for favorable consideration by me in Booker's numerous encounters with the New Orleans Criminal Justice System. (Mr. Salaam attempts to diffuse responsibility for this untrue and malicious statement by attributing it to legend.)

How unkind and how especially insulting to the memory of James Booker. James was my friend. He was one of the truly great piano players to come from New Orleans. James was a guest in my home from time to time and he and Harry Jr. spent a lot of time at the piano on his visits. While James did at one time have the misfortune to have bad luck with the law, between the time I became district attorney in 1974 and the time of his death, James never had a case in my office. Not only is Salaam's criticism unfair, it is also false.

So, I ask that you correct the record and know that James shared with Harry Jr some of his fantastic musical knowledge simply because he wanted to do so. I'm glad he did.

—Harry Connick  
District Attorney of  
New Orleans.



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## THE DEMENTED GENIUS OF F.S.K

Is America ready for a  
tri-lingual rendition of "Jole  
Blon"? We say it's about time.

Let it be known, I rarely stump this vehemently about bands that nobody else seems to have ever heard of, but every time an F.S.K. album shows up in my mailbox in a package with a German customs sticker on it, I spend the next two or three weeks in an absolutely frenzied Germanic state of achung, oom-pah-pahing and yodelling and spending many, many fuzzy nights carousing at the nearest Biergarten 'til well past last call.

F.S.K. are a bit like German relatives of the Mekons or Camper Van Beethoven; imagine either of those bands infused with German swagger and Bavarian boisterousness, and a multilingual sense of sublime satire and self-parody, and you begin to get the grand concept behind FSK.

For almost nine years now, they've been putting out albums of nothing less than demented genius, but because of their obtuseness and eclecticism, they have yet to break out beyond a small and devoted following in England and their homeland of Germany. Their new album Original Gasman Band (so named after a misprinting of the work "German" in a distribution catalogue)

stands a romping masterpiece of twisted wit and fractured yodel fragments, ripped from their sources and plugged through strange post-war German tube amplifiers; if the titles like "Jack Lemmon O.M.U.," "Jodler Fur Sonny Sharrock," or "Biergarten Polka" don't immediately tip you off, then the stiffly Germanic upright credits and liner notes on the back jacket clearly let you know that there's more at work here than just rocked-out electrifications of polkas, waltzes and Bavarian beer-raising tunes. F.S.K. poke fun at everything including themselves, and like that one rare and precious band in a hundred, they have the wit, intelligence, and musical clout to back it all up.

For starters, F.S.K. derive their odd moniker from an old German self-censorship group, whose name, Freiwillige Selbstkontrolle, translates as the rather oxymoronic "Free-willed self control." After working together in an equally intriguing German underground magazine whose title translated as Fashion and Despair, the four began to pursue their self-described "mutant jug band music," a blend of postpunk what-chamacallit and snappy, snazzy German

## MAGAZINE

# Cuisine

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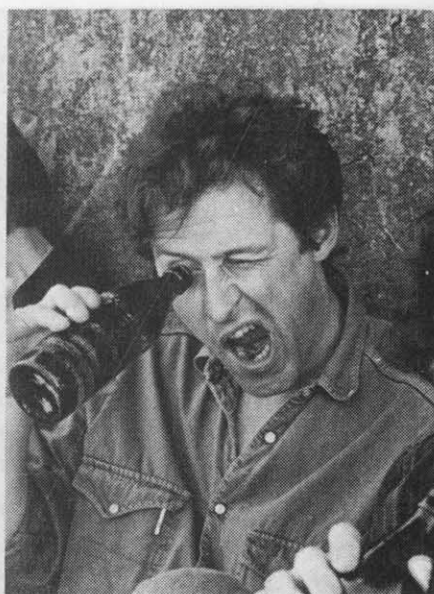
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barrel-house oom- pah that gently and good-naturedly pokes fun at nearly everything in its path. These are guys with a history of songs with titles like "Hippie Melodie," "Jodler fur Sonny Sharrock," or "Budweiser Polka," a band who once performed a John Peel Session set for the BBC consisting entirely of off-kilter Bavarian bastardizations of Beatles songs.

Heavy on the bawdy brass and the stomping, stein-slammimg Germanic beat, F.S.K. reunite the roots of rock and hillbilly with the stomping Bavarian oompah and yodelling that preceded them—no easy task, mind you, and to do so in a manner this cunning and just plain fun really requires some doing. F.S.K. play with transcontinental musical styles with the reckless glee of a kid with a chemistry set, but that kid is the one who's so smart he ends up winning the science fair anyway. Their fans remain among the most loyal and die-hard batch of characters around; among them we find England's John Peel (they've recorded more Peel Sessions than any other non-English bands) and Jon Langford and Kevin Lycett of the Mekons (several early records were produced by Lycett) and a handful of enthusiastic writers and journalists in various countries, ranging from tiny independent crackpots up to highest levels of magazines like *Option* and England's *NME*.

Independent record labels here in the states won't touch them; one indie label honcho we asked about them said something like, "Yeah, I've heard of those guys. I actually met them. They stopped by my house in Atlanta when they were driving around America, aimlessly sightseeing in this beat-up third-hand car. I gave them a couple of gallons of water for their radiator. Nice people, but it would never sell here. All that yodeling, you know."

And so, in spite of their creating some of the most brilliant music to emerge from the European continent this decade, F.S.K. must labor on, full of their Mekon-ish, slyly self-deprecatory humor, gently poking fun at themselves and at us over here in America as well. Take for instance the "Foreign Listener's Guide" provided on the back jacket of *Original Gasman Band*, twelve whimsical, one-line translations of the songs' subject matter summed up in phrases like "He can understand Jack Lemmon without any German subtitles," "He can't find out a single information about the invention of the Blues," or my favorite, "They try to get



rid of those wandering fiddlers." Of course, the members of FSK speak absolutely fluent English, as do most Germans; for them, that's just part of the big joke.

Linking points on the map and along the lines of time (where did all those yodelling cowboys in country music come from? Why examples of German tavern architecture in the middle of oil towns in east Texas?), FSK even pull off a trilingual cover of "Jole Blon" (something I dare any other band out there reading to try!), reminding us Louisianians that yes, it is indeed a waltz, and we all know where 3/4 time comes from—it's the last dance at closing time in the Biergarten.

F.S.K. prove that sarcasm is the most sublime form of humor; the fact that the gun blows up back in their faces as well as being aimed at us only elevates their art to transcend the ordinarily comic to far beyond the mundanities of parody.

I know it's crazy, but I'm urging everyone who reads columns like this with regular interest, and maybe actually owns one or two of the records that have ever been written up here to go out and grab this record. Check your better import stores; failing that, write away across the ocean to Deutschland itself and buy one direct. In this case, it's worth the international reply coupon and the extra import postage prices. And then one day, you'll rip open that package and enter the strange and yodel-filled world of the collective geni that makes up F.S.K.

F.S.K.: *The Original Gasman Band*, C/C Zickzack, Glashuettenstr. 113 2000 Hamburg 6 Tel 0 40-4 39 55 18.

— James Lien

# THINK ABOUT IT

**Jerry Lee fans go no further, here are ten solid hours of rock 'n' roll's bad boy.**

Jerry Lee Lewis, *Classic Jerry Lee Lewis, The Definitive Edition of His Sun Recordings 1956-1963*, Bear Family BCD 15420 (8 CD Box Set).

**T**he Jerry Lee Lewis legend spans dozens of books, a film biography, countless reissues of his recordings and a wealth of anecdotal accounts of smashed pianos, nocturnal ranting and incendiary live performances. It is a legend so huge that it threatens to dwarf Lewis's towering ego even as he continues to tour and record. Anyone who presumes the legend or ego are disproportionate to the man's achievements should consult the latest compendium of Lewis's Sun recordings, *The Classic Jerry Lee Lewis*.

To get all the superlatives out of the way, this eight-CD box set is the most exhaustive, best packaged and produced, most thoroughly researched and annotated collection of Lewis's Sun material ever. A comparison with the Charly Records box set released a few years ago is instructive. *Classic Jerry Lee Lewis* contains 246 songs and 30 previously unissued performances compared to 223 songs and a handful of unreleased tracks on the Charly set. Both boxes feature handsome and extensively annotated booklets but again the new Bear Family box has the edge with its glossy presentation of rare pics. Particularly striking are a series of full-page shots from a 1958 concert in Nashville in which Lewis greets a couple of shrieking and clawing female fans on stage.

If you have a CD player with multi-disc capability, *The Classic Jerry Lee Lewis* will allow you to listen to ten uninterrupted hours of the Killer's early-  
WAVELENGTH • NOVEMBER 1989



est sessions in the order in which they were recorded (this is not recommended!). Among the best songs not included on the Charly box are 11 tracks recorded in 1960 and released on the ZuZazz label earlier this year (see review in WL 108). Lewis changes the lyrics on Hank Williams's "I Can't Help It" to read, "You can't help it if you're still in love with me." and turns in a leering performance of "Keep Your Hands Off Of It." Perhaps the biggest surprise among the previously unissued titles is the original undubbed version of "Settin' The Woods On Fire." Lewis is heard to his best advantage, unaccompanied at the piano on this Hank Williams classic, which was described as "lost in the ozone" on the Charly box.

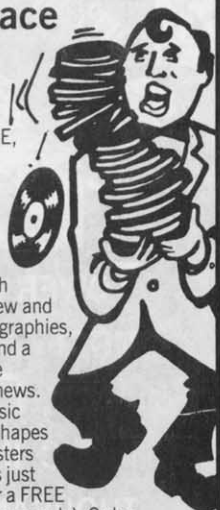
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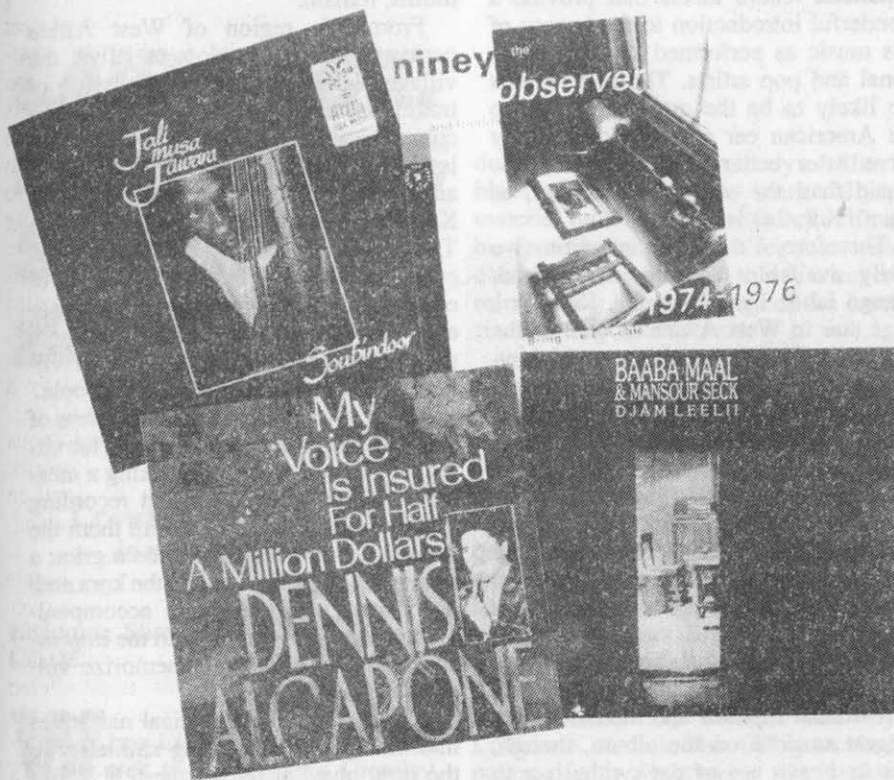


Certainly there is nothing in the *Classic Jerry Lee Lewis* box, from a rampaging version of "The Great Specked Bird" to the filthy studio chatter, to contradict the popular notion among parents in the Fifties that Lewis was a wild redneck who just might be corrupting their sons and daughters. In fact, if Dennis Quaid had listened to these recordings prior to portraying Lewis in the film biography, that movie might have earned an "R" rating instead of an emasculated "PG." The third disc in the set, recorded mainly in 1958, begins with Lewis exclaiming "Eat a while and gag a while" followed by a short statement on his view on oral sex. Later on the same disc in his famous religious discussion with Sam Phillips, Lewis explains, "I've got the devil in me; if I didn't have I'd be a Christian." I'm sure Tipper Gore would agree.

There are now five boxes of Lewis material on the market compiling over 780 different performances and roughly 30 hours of music. If you are interested in owning a part of this unparalleled rock 'n' roll legacy, the place to start is at the beginning, *The Classic Jerry Lee Lewis*.  
— Macon Fry

### Name Game Answers: (see page 38)

- |        |        |        |
|--------|--------|--------|
| 1. L   | 26. CC | 51. J  |
| 2. R   | 27. Ww | 52. XX |
| 3. Q   | 28. H  | 53. Y  |
| 4. I   | 29. F  | 54. SS |
| 5. E   | 30. S  | 55. ZZ |
| 6. P   | 31. V  | 56. C  |
| 7. M   | 32. K  | 57. Ss |
| 8. Aa  | 33. Rr | 58. Hh |
| 9. Vv  | 34. MM | 59. R  |
| 10. O  | 35. D  | 60. QQ |
| 11. EE | 36. X  | 61. W  |
| 12. AA | 37. FF | 62. VV |
| 13. Ii | 38. KK | 63. Qq |
| 14. Cc | 39. B  | 64. Bb |
| 15. Rr | 40. DD | 65. Gg |
| 16. A  | 41. HH | 66. Jj |
| 17. BB | 42. T  | 67. Kk |
| 18. GG | 43. YY | 68. Ll |
| 19. JJ | 44. PP | 69. Uu |
| 20. NN | 45. TT | 70. Z  |
| 21. II | 46. G  | 71. U  |
| 22. Bb | 47. OO |        |
| 23. LL | 48. N  |        |
| 24. Nn | 49. WW |        |
| 25. Zz | 50. RR |        |



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Dr. Vincent Marino, *Leisure* (Lafayette)

## DISCOVERING BEAUTY IN WEST AFRICA'S MUSIC

The direct ancestor of our city's music, western Africa's sounds are at once strange and strangely familiar.

**S**ome of the most beautiful of all forms of African music, speaking of both traditional and pop, comes from the Senegal-Gambia-Mali-Guinea-Bissau region of West Africa. At the same time it is one of the most exotic sounding. The strong Islamic influence in the region lends a mournful, nasal quality to the vocals that is striking. There is also a remarkable creativity in the production of musical instruments there, with two of the most enchanting being the 21-stringed kora and the marimba-like balafon. Underlying it all are magnificent ancient cultures rich in melody, rhythm and history that form a foundation for all the music produced there.

Yet, as foreign as these elements are to the western world, a narrative qual-

ity to the traditional singing traces a direct line to America and the blues. Further, the pop music of the region, while staying close to melodies and rhythms of the homeland, makes use of electric instruments and shows an obvious fascination with jazz, rock and Cuban music. The first Senegalese pop star to make his mark in America, Youssou N'Dour, has managed to thrill audiences with his ability to produce music that is other-worldly and at the same time familiar.

Until recently, recordings of this music have been very hard to come by in the States, but thanks to the popularity of Youssou N'Dour, along with the growing interest in another renowned singer/songwriter from Mali named Salif Keita, a substantial number of

WRITTEN BY  
AUSTIN SONNIER, JR.

DIRECTED BY  
SUSAN E. MELMAN

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albums have become available on American record labels that provide a wonderful introduction to the beauty of this music as performed by both traditional and pop artists. The pop records are likely to be the most accessible to the American ear and would probably serve as a better introduction to the music than the straight traditional, as beautiful as that is.

Therefore, I'd like to mention two easily available discs, on the Island/Mango label, by Salif Keita. Keita is a huge star in West Africa as well as the rest of the French-speaking world, having built his reputation as the singer with the Rail Band of Mali, and later with Les Ambassadeurs. After quite a long interlude between albums, he released *Soro* in 1987. The record made such an impact on the international scene that it was picked up in 1988 by Mango for distribution in the States, and has subsequently begun to build Keita's reputation here.

*Soro* features a lush sound, mesmerizing in quality, accentuated by complex Malian rhythms and melodies. The biggest surprise on the album, though, was its heavy use of the synthesizer to simulate the sounds of the kora, balafon and drums. The kora sounds something like a cross between the gentle beauty of a harp and the percussive twang of a banjo, and the balafon is much like a marimba but with less resonance. The percussive nature of both instruments is dampened when simulated by the synthesizer, creating a flowing, ethereal effect that dominates the overall sound of *Soro*.

Keita's latest, entitled *Ko-Yan* and also on Mango, picks up where *Soro* left off...more traditional melodies and funky, exotic rhythms. The synthesizer continues to provide much of the sound, but Keita delivers an extra punch on *Ko-Yan* by enlisting the services of the Kassav' horn section.

But as always with Salif Keita, no matter how good the music may be, it is secondary to his amazing voice. His range and timbre call to mind the moans, or prayer callers, of the Islamic world...mournful and wistful. For those who want to hear something exotic, this is it.

Since the pop music of the Senegambia-Mali-Guinea-Bissau region has such strong ties to traditional melodies and rhythms, the jump from pop to traditional records should not be too great a leap even for the new listener. Trap drums and electric instruments disappear, but the beauty and the rhythmic

quality, supported by a variety of hand drums, remain.

From this region of West Africa comes the caste of griots or jaliya, the village historians, and no discussion of traditional music of West Africa can be complete without mentioning them. One is born into this caste, which carries ancient family names like Konte, Kouyate, Suso, Diabate and Cissokho. These griots, who were once present in every village and in the entourage of every ruler, were entertainers, storytellers, singers and musicians. Through song they recounted the history of villages, families, great events and people.

While griots still exist in rural areas of West Africa, many have moved to the cities of Africa and Europe, making a meager living as performers and recording artists. They have carried with them the immense skill necessary to be a griot: a high level of proficiency on the kora and/or balafon, the traditional accompaniment of the griot, along with the impressive memory needed to memorize volumes of oral history.

It is through their musical narratives that one hears the striking similarity to the rural blues of the southern U.S. But upon hearing this music, one is mainly moved by the touching, flowing sound and pulsating rhythms that transport the listener to another realm. To me, the joy of all good kora and balafon music is the sense of peaceful calm that it instills.

Available records that feature the traditional griot music are *Toumani Diabate* (Mali) *Kaira*, *Dembo Kente* and *Kausa Kuyateh's* (Gambia), *Simbomba*, *Malamin Diabate's* (Gambia) release on Rounder, *Tata Bambo Kouyate's* (Mali), *Jatigui and Jali Musa Jawara's* (Guinea) *Soubindoor*. Those interested in hearing the artist whose music most resembles the blues can check out Ali Farka Toure (Mali) on Mango.

Last but not least is the most beautiful album of all by the great Toucouleur musician of northern Senegal, Baaba Maal. He has gained some measure of popularity here through the release of several of his recent LPs featuring his electric band. But Mango has recently released a gorgeous, rare recording of Baaba Maal from 1984, entitled *Djam Leeli*, which features Maal and Mansour Seck, both on acoustic guitars with subtle support by percussion, balafon and electric guitar. This album flows with the most graceful and captivating of any of the above mentioned albums, and is highly recommended.

— Gene Scaramuzzo

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# LAI D BACK, DANGEROUS SWAMP BLUES

Vintage material from Jay Miller's legendary Crowley, Louisiana, studio is now available on CD.

Lightning Slim, *Rollin' Stone*, Flyright CD 08.

When Lightning Slim made the trek to Jay Miller's Crowley, Louisiana, studios in 1954, he opened the door for Lazy Lester, Slim Harpo and a host of other Baton Rouge bluesmen to follow. With the release of *Rollin' Stone*, Flyright has now issued CD collections on all three of Jay Miller's major swamp-blues artists in addition to the fantastic compilation *Louisiana Swamp Blues*. *Rollin' Stone* is a collection of Slim's best Crowley recordings beginning with his first record, the regional hit "Bad Luck" from 1954. With its highly personal and despairing lyrics, "If it wasn't for bad luck poor Lightnin' wouldn't have no luck at all" and cries of "Blow your harmonica, son," "Bad Luck" was a paradigm for nearly all of Slim's subsequent recordings.

Although Miller insists that he was the greatest of his blues artists, Lightning Slim hardly typified the swamp-blues sound that propelled hits by Slim Harpo and Lazy Lester. Where Harpo and Lester recorded in an R&B style with various studio effects such as echo and layered rhythm tracks, the material on *Rollin' Stone* is deliberately under-produced. The style is gut-bucket country blues and the backing is sparse and raw sounding. Miller obviously knew what he was doing. The strongest songs here are the mournful "Bad Luck," "I Can't Live Happy" and "Mean Old Lonesome Train" where the thin pro-

duction lets the abject misery of Slim's blues voice do the dirty work. All the material on *Rollin' Stone* is culled from his four Flyright LPs but for those who don't have the records, this is a superb selection by the progenitor of the Louisiana swamp-blues sound.

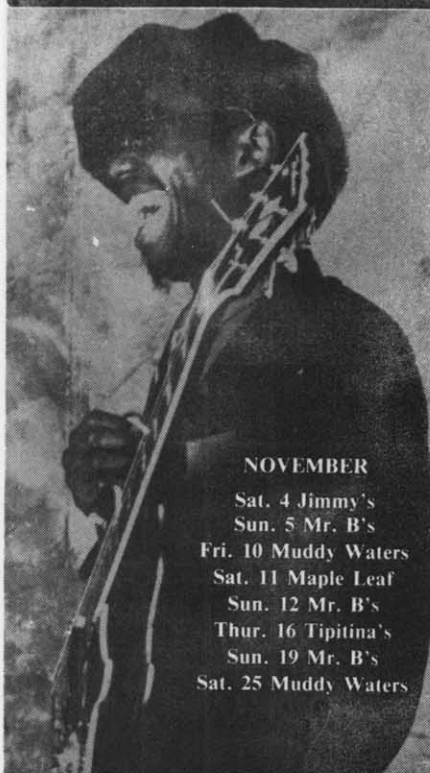
*Louisiana Swamp Blues*, Various Artists, Flyright FLYCD 09.

Louisiana Swamp Blues is the first and only compilation of Bayou State blues on CD. It is a compilation of such quality that any South Louisiana musicnut that does not have a disc player should go get one just to enjoy it! For over twenty years Bruce Bastin's Flyright label (England) has been methodically issuing and reissuing vintage material from Jay Miller's Crowley, Louisiana, studios. This CD is a culmination of this twenty-year relationship, a compilation of the most exciting blues tracks to emanate from the Crowley concern. All of Miller's major blues artists are represented: Slim Harpo, "I'm A King Bee"; Lightnin' Slim, "I'm Warning You Baby"; and Lazy Lester, "I'm A Lover Not A Fighter" to name a few. There are also fine selections by Miller's second echelon of artists including jumping tracks by Tabby Thomas and Silas Hogan. My favorite is a hot duet by Katie Webster (Miller's session pianist) and Ashton Savoy titled "Baby Baby" in which Webster bawls, "If you ain't got no bread, you don't get no meat here!"

*Louisiana Swamp Blues* is a primer in the Jay Miller sound. While many of Miller's Baton Rouge-based artists were influenced by Lightnin' Hopkins and the Chicago blues of Jimmy Reed, Miller's production sound was all his own. From the Latin-tinged rhythm of "Hoodoo Party" by Tabby Thomas to the layered percussion of "Wild Cherry" by Leroy Washington and chooglin' guitar on Slim Harpo's "I'm A King Bee": these twenty tracks are as much about the genius of Jay Miller as the talent of his artists. Louisiana Swamp Blues is also about the compiling and sequencing skills of Bruce Bastin. You'll be hard pressed to find a more varied and listenable blues compilation anywhere.

— Macon Fry

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"Chicken A La Blues"/"Poor  
Man's Blues" Decca 48157

**H**ere's one of many great two-siders recorded by the late Cousin Joe, one of the masters of jive and patter. Recorded around 1950, both sides display the humorous side of our man.

"Chicken was of course one of Joe's best known numbers and features such lines as "I've eat so many hot dogs I couldn't look a real dog in the face," and "I've eat so much chicken I'm



cluckin' all in my bones." Joe often featured this song in his live performances.

The simple message behind "Poor Man's Blues" is that Joe would rather be a poor man on a earth than a rich man under the earth. I'll go along with that!

—Almost Slim

## REVIEWS

### Zachary Richard

*Mardi Gras Mambo*, Rounder CD 6037. This is a wonderful New Orleans party music record. Iko Iko, Handa Wanda, Big Chief, Mardi Gras Mambo, are all here but in original arrangements. Zachary has one of the finest bands around, with Tommy Shreve, Craig Lege and Leon Medica.

Now all of us down here know these songs by heart, but this album is probably the best presentation of the classical N'awlins party repertoire available to the rest of the world. The arrangements are up to date an perfect, but still have all of the traditional feel.

This could be the album that puts Zachary Richard and new Orleans music in the national spotlight, but after talking with my favorite retailer I'm afraid it's going to be poorly merchandised. Look guys, this needs to go in with the Los Lobos, world Beat, imports and hits kind of slots. The audience is people who are searching for new music with content, not Nw Orleans music fans and collectors. It's not a Cajun album and most of the locals will take one look at the list of old songs and put it down.

C'mon, Rounder Records! You've been recording New Orleans artist for almost three years now and you've finally got an album that could not only be a nationwide hit, but would lead everybody into discovering the rest of your New Orleans catalog. This album epitomizes Louisiana music, and has more

crossover potential than any of your other titles. Put some money behind this one and make it the nationwide smash it ought to be.

—David "Steelhead" Clark

### The Scott Goudeau Band

*The Promise*, Broken Records BR-1288. The Scott Goudeau Band's second record on Woodenhead's Broken Records label is another good set of music by New Orleans' best kept fusion secret. The band—Goudeau on guitar, Jim Markway on bass, Phil Parnell on piano, and Jay Hebert on drums—shows up at city festivals and Baton Rouge clubs with regularity, but finds too little space in New Orleans clubs to suit me. Goudeau himself has trekked to New York to back Michael Doucet and Beausoleil, and is due for a big break himself. He plays a lot of notes, but plays them clean, presenting a busy melodic surface under which the bass and drums bulge and roll. Goudeau's playing has a sweet, folky appeal in quiet moments, such as the opening bars of the title cut, "The Promise," in which a complex acoustic progression gives way to a lilting electric solo, followed by Phil Parnell's solid jazz piano. Goudeau ends it with a shimmering harmonic touch. Fran Comiskey of Woodenhead enters on "Companion" with some flute-like synthesizer work; she and Goudeau take a brisk run up and down the scales, and Jay Hebert beats his drums as hard as

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they can be beaten in an otherwise reflective tune. Bassist Jim Markway's "Dear John" rounds out a quiet side one with Goudeau's six-string playing with restraint. This isn't hard-swinging music, rooted in the blues; in fact, it almost goes down too smooth. I wish there were more of the kind of ram-bunctious playing such as is found on the Goudeau Band's first Broken Records release, *In The Nick Of Time*, which appeared in 1987. But when Tony Dagradi joins the band for the last tune, "Hazelhurst," the pace quickens. Dagradi blows an athletic solo that drives the group to the kind of hard and fast play you can hear at their live dates. The Scott Goudeau band plays music that's almost too gentle, on this record anyway, for the mainstream, but 'way too muscular and intelligent for the New Age crowd. Take the time to listen; you'll have the privilege of knowing something few other people know. Seek 'em out.

Broken Records, P. O. Box 19463, New Orleans, LA 70179.

—Dennis Formento

### Walking Seeds

*Upwind of Disaster, Downwind of Atonement*, Communion Comm 9. (Communion, P. O. Box 95265, Atlanta, GA 30347.) *The Fluid Roadmouth*, Sub Pop SP36. (Sub Pop, 1932 First Ave. #1103, Seattle, WA 98101.)

From the moment you see the album cover for *Upwind of Disaster, Downwind of Atonement* you know you're in for some seriously psychedelic music. In the vein of Dinosaur, Jr. or Blue Cheer, the Walking Seeds are psychedelia with a heaping of grungy noise thrown in for good measure. Considering that Shimmy Disc mogul Kramer (Bongwater, B.A.L.L., etc.) produced and engineered (UOD, DOA), a good amount of noise should be expected. Pulling out almost every psychedelic effect in the book, from the sitar-like sounds in "28IF" to the Arabian chanting and music in "Slow Dance Of The Golden Lights" to the spoken rant/trip in "Ocean Drain," The Walking Seeds show that psychedelia is more than just screwing around with effects in the studio.

The Fluid are another band that take a contemporary approach to psychedelic music. This Denver-based group leaves off the non-guitar-oriented effects and ends up sounding more like their contemporaries, the Flaming Lips. Roadmouth is full of catchy songs with fun sing-along choruses that explain

why the entire band is listed for background vocals. If The Ramones ever tried to cover MC5 songs the result would end up sounding a lot like The Fluid. The one cover on Roadmouth is the Rare Earth song "Big Brother," which fits in both lyrically and musically. Throughout *Roadmouth* the lyrics are better than average and fairly easy to understand to boot. "Twisted and Pissed" begins with "He was the only son of a drag queen dope dealer. He was too young for real fun, but got it on occasion," and then delves further into his sordid story. Another fine song, "Ode To Miss Lodge," slows down the pace somewhat while still retaining an edge.

The Fluid will be at Muddy Waters Tuesday, November 7.

—Randy Cartwright

### Soundgarden Louder Than Love,

A&M Records SP 5252. Heavy metal as a descriptive term for certain kinds of music has taken a lot of abuse. Any term that can be generically applied to bands that range from top 40 cowboys Bon Jovi to the head-banging Metallica is not conveying too much information about the music anymore. Bands such as Jane's Addiction further complicate the pigeonholing of heavy metal with individualistic, genre-defying music. However, Soundgarden seem to be the kind of band that the term was originally crafted for. The new album lets you know that they are definitely louder than love and most anything else that isn't well armed with big amplifiers. Fans of Soundgarden's first full-length album (the follow up to an EP released by Sub Pop) Ultramega OK on SST should be pleased by songs like "Get On The Snake" and "Full On Kevin's Mom" but the overall approach to "Louder Than Love" is heavier and less melodic than the previous efforts. At their best on songs such as the aforementioned as well as "Loud Love" and "Gun", Soundgarden hit a major groove and throw it back in your face. Luckily the mediocre moments are few and the power and volume raise their ugly heads to good effect. Owing more to early Seventies Alice Cooper and the Stooges, Soundgarden are a welcome change from the mass of Led Zeppelin and Aerosmith imitators and speed metal bands that dominate the late Eighties.

Soundgarden will be at Tipitina's Friday November 17.

—Randy Cartwright

# MUDDY WATER'S

## NOVEMBER

Wednesday 1  
Roman Candles  
Thursday 2  
Abandoned Race  
Friday 3  
Nuclear Choir / House Levelers  
Saturday 4  
T.B.A.  
Sunday 5  
Scrapers  
Monday 6  
Villains  
Tuesday 7  
Fluid/Skinsect  
Wednesday 8  
Beyond Einstein's Eulypian Bats  
Thursday 9  
Smiling Myron  
Friday 10  
Walter "Wolfman" Washington  
and The Roadmasters  
Saturday 11  
Marva Wright  
Sunday 12  
Burned Version  
Monday 13  
Scrapers  
Tuesday 14  
Fire  
Wednesday 15  
Mark Hummel/Sue Foley Band  
Thursday 16  
Force of Habit  
Friday 17  
Woodenhead / Ice 9 / N.O. Stick Band  
Saturday 18  
Johnny J. and the Hitmen  
Sunday 19  
Smiling Myron  
Monday 20  
Scrapers  
Tuesday 21  
Fire  
Wednesday 22  
Woodenhead  
Thursday 23  
Four for Nothing  
Friday 24  
House Levelers / Bag of Donuts  
Saturday 25  
Walter "Wolfman" Washington  
and the Roadmasters  
Sunday 26  
New Band Night  
Monday 27  
Perpetual Feeder  
Tuesday 28  
Fire  
Wednesday 29  
T.B.A.  
Thursday 30  
Willie Cole Blues Band  
Daily drink specials  
Available for private parties

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LIVE MUSIC NIGHTLY  
CALL FOR DETAILS



We drove through Reno at night, so we saw all those lights. We were through the Rocky Mountains, St. Augustine and Key West, Florida, New York City, Los Angeles, the Mojave, Big Sur. We saw the Space Needle. We did the Jazz Fest in New Orleans, saw Mount Rushmore, the Grand Tetons, and both the Pacific and Atlantic Oceans and the Gulf Coast.

People they meet often have expectations of hearing highway horror stories, but the Bohrens try to maintain a fairly normal existence. "We're just leading our life. We are not really out here to be wild and crazy," explained Bohren. "It was wild and crazy when I was out on the road by myself—all the typical bar-room crap. This way I go home at night and sleep in my own bed, with my own wife, and I get to eat two square meals a day, and I get to watch my kids grow up and help them learn."

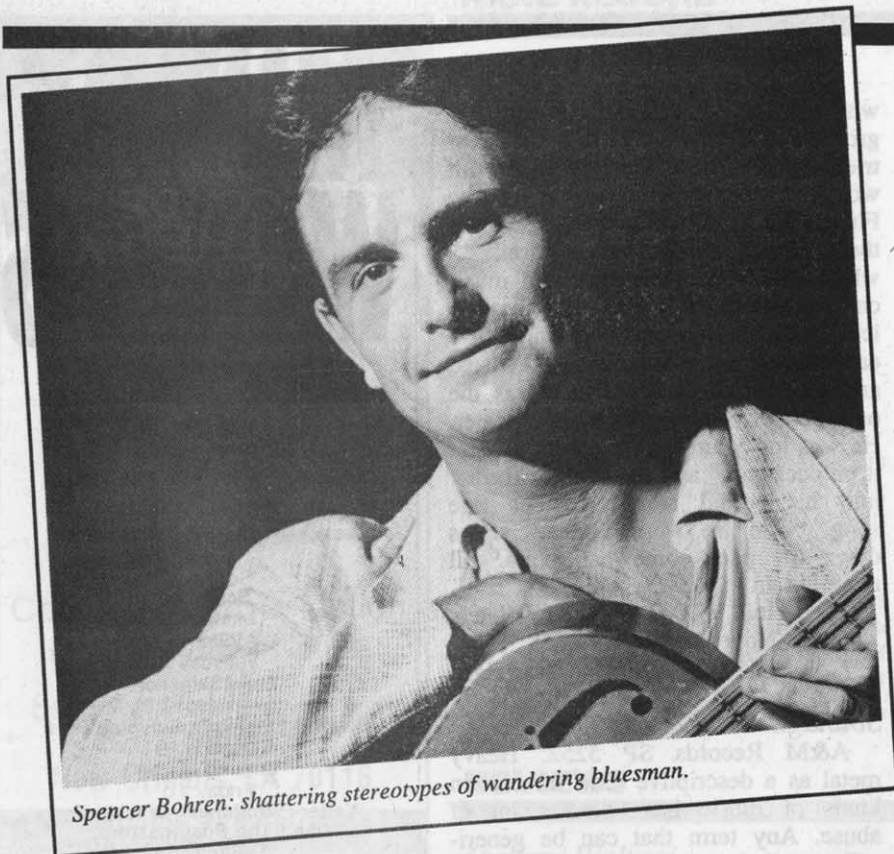
Life on the road is not looked on as some great odyssey by the Bohrens. They are more impressed by the small "daily miracle" that simply helps them get by. "We live our lives so much in the moment because that's the nature of it," said Bohren.

"We're in one town, that's where we are. When we leave there, it's gone because we're thinking about the next place. You get into a new town and there's a whole new set of people to visit with."

Of course, there are memorable moments that stand out, even if they're not grand adventures. One "daily miracle" Bohren recalls involved a shop of Cuban mechanics in Miami who dropped all their other work one afternoon to do a valve job on the Chevy so Bohren could make it to a gig that night. He also remembers running out of gas somewhere in Kansas and receiving help from back-country folk who had him autograph their Army surplus gas can just in case he got famous one day. Recognition has brought them everything from a good laugh to major financial assistance.

When they went to apply for a loan to buy their new rig, the bank manager in Alabama just happened to have read a profile on Bohren in a local paper a few minutes before Spencer and Marilyn walked up to the desk. The banker was so charmed with their lifestyle that he bent some rules and got their loan approved. Bohren also remembers driving through some highway construction in Montana and having a crew of flagmen drop their flags to their hips and jam on imaginary guitars. It may not be

WAVELENGTH • NOVEMBER 1989



Spencer Bohren: shattering stereotypes of wandering bluesman.

## ON THE ROAD TO SUCCESS

**The unsettlingly strange yet strangely settled life of blues singer Spencer Bohren, his wife, and his four children as they crisscross America.**

**L**ong before Jack Kerouac ever reeled off a stream-of-consciousness travelogue, American musicians were crisscrossing the U.S.A. and creating the mystique of life on the road. Whether they were in big bands moving between dancehalls or lone bluesmen headed from juke joints to house parties, the lifestyle was marked by an unencumbered simplicity and spontaneity that sharpened their survival skills and broadened the scope of their creativity.

In more recent times, singer/guitarist Spencer Bohren has enthusiastically embraced life on the road, even though his version might not be as simple as Chuck Berry's hero who "carried his guitar in a gunny sack."

Bohren's life on the road actually shatters a few stereotypes. No lonesome wanderer looking for shelter from the

storm, Bohren travels with his wife, Marilyn, their four children, and tows their lodging along, too. When the family originally pulled up stakes in New Orleans and headed out on the road in 1983, they were cruising in a cherry red 1955 Bel Air Chevrolet with a vintage Airstream trailer. But after logging over 250,000 miles, the Bohrens recently put together a new touring rig consisting of a 1985 one-ton Ford van and a 1985 thirty-four-foot Airstream.

Comprehending the scope of the Bohrens' travels might be difficult to many people who lead sedentary lives, but some of the sights the family has encountered as they make various gigs lend a certain perspective. "Over the period of last year," said Bohren, "we saw Yellowstone Park, we looked at the Oregon Trail from many different places, we were in the Redwoods, we were at Niagara Falls, the Bonneville Salt Flats.

Kerouac stumbling upon the key to the universe but the simple things, the "daily miracles," are what the Bohrens fondly look back on as they travel the road.

The demands of the lifestyle are many and the main purpose is not simply to sightsee and log miles. The Bohrens are working on developing a musical career and expanding the audience. While Bohren is constantly honing his musical skills, Marilyn has become an able booking and promotional agent. The family is demanding, too, and both parents devote a large portion of their time to nurturing the children, especially through a commitment to home schooling.

After six years of plugging away, including some mighty lean times, the Bohrens' dedication seems to be paying off in some well deserved success. This summer, an independent French label, Loft Records, released *Snap Your Fingers*, Bohren's first compact disc. The CD is a compilation of Bohren's first two albums. Loft is run by two young music enthusiasts, Anne Ojaste and Christian DiNatale, based in Vichy, France. Their aim is to work with American artists not well-known in Europe and to help them build up a reputation and following.

Ojaste explained how they discovered and were attracted by Bohren's brand of the blues: "We first came across Spencer's debut album *Born in a Biscayne* last year in a Parisian record shop that specializes in American imports. I remember getting home and playing the record full blast...it was so good that we immediately phoned the record shop to ask them if Spencer Bohren had any other albums. Naturally, we ordered his second album, *Down in Mississippi*, and received it within two days. We fell so much in love with Spencer's voice and guitar playing that we decided to contact him personally."

Ojaste and DiNatale eventually made their first trip to the States in December of last year and met with the Bohrens in New Orleans to discuss the licensing of twelve tracks from the two albums for European release. They fondly recall meeting Bohren in person for the first time outside of Tipitina's, followed by a night of genuine New Orleans-style partying. The tracks were digitally remixed by Bohren and engineer Randy Everett at Terminal Studios in Jackson, Mississippi, and the CD with vintage Imperial/Ron Records-style cover art was released in mid-July.

Another recent boost to Bohren's career was the release of a third album, *WAVELENGTH* • NOVEMBER 1989

*Live in New Orleans*. The New Orleans-based Great Southern Records held an option for Bohren to record an album since *Born in a Biscayne* had been leased for distribution. With the option due to run out at the end of 1989, Bohren, along with owner/executive producer John Berthelot, decided to develop a live album project. In March of this year, Bohren invited old buddy, harmonica player JAB Wilson to accompany him, and they performed a warm-up concert at the Columns Hotel in New Orleans. A live audience was invited to Ultrasonic Studios and the album was recorded in concert format.

*Live in New Orleans* accurately captures Bohren's versatility and amiable stage presence as he moves through a repertoire deeply rooted in the sounds of the American South. There's plenty of strong blues material on the album, ranging from the lap-steel rendition of "The Sky is Crying" to the driving, Delta-style "Dark Road" to a bouncy, Piedmont-flavored "Eight More Miles to Louisville." But Bohren does not exclusively serve up a blues menu; he also delivers a soul ballad ("When A Man Loves A Woman"), an a capella gospel number, a couple of electric R&B boogies ("Your Mama and Your Papa" and "Hoodoo You Love"), and even a fingerpicking showcase ("Maple Leaf Rag").

While *Born in a Biscayne* mixed solo acoustic blues with rocking New Orleans R&B numbers featuring Dr. John and John Mooney and *Down in Mississippi* focused mainly on Delta blues, Bohren found many of his fans wanted a record that captured the sound and variety of his live show. "I have so many people ask me, 'Do you have a record that sounds just like what you're doing?'" Bohren explained, "I felt for me, selling records from the stage, that it would be a good thing to have a live record."

Bohren's mastery as a guitarist is one of the most appealing aspects of *Live in New Orleans*. He adds variety to his repertoire by applying his talents to four very different guitars: a 1928 National Triolian, a 1975 Krimmel Acoustic, a 1959 National Ranger, and a 1949 National Lap Steel. While he considered himself primarily an acoustic guitarist for years, the many performances on the road have made him realize the potential of the different guitars.

"I like to use all those guitars because each one brings out different things," Bohren commented. "Obviously, the electric guitar, aside from

volume, is kind of tricky to plan alone because it's got that big, electric sound. The National, well that Mississippi Delta sound only comes from the National guitar. It doesn't come from a dobro or anything else. It comes from a National. And the lap steel is my new baby. I'm just so in love with the lap steel. It speaks to me."

The versatility that Bohren displays on *Live in New Orleans* makes it clear that he does not approach his music with the kind of blues purist mentality of many modern blues players. "I'll take great liberties with a song," said Bohren. "I figure as an artist I have poetic license, and the folk process is something I believe heavily in. And at this point I feel I am a legitimate folk-processor."

Just as Bohren slide steps some of the stereotyped images of life on the road, he also doesn't fit into the typical "bluesman" mold. "I feel that the basis of what I'm doing is definitely coming straight out of the Southern blues idiom, the Delta blues. But obviously I'm not a 'bluesman.' I love singing blues songs. I'm touched deeply by these kinds of songs. I think that is particularly so because I come from a gospel background. But as far as being an archivist or one of these cats that has to lead the blues life, I'm a very happy man. I've got a lovely wife and four beautiful children, and I try to be as normal as I can be under the circumstances."

Despite preconceived notions about his lifestyle or image as a performer, the important thing about the years Bohren has spent on the road is that his music has gotten across. Audiences hear his singing and guitar playing and they recognize his talent, hard work, and ability to keep the "folk process" alive. "Right now, we're doing exactly what we want to do, and we're doing it on our own terms, and I think we're actually starting to become a success. I mean we're not broke all the time," said Bohren. "We beat the streets for all these years and it has worked. It's like the American Dream," he continued. "You bust your ass, you put one brick on top of the other, and one foot in front of the other...not that we're making it but we have a good week now and then."

Spencer Bohren and his family will continue on the road, carried along by his love for singing the blues and people's appreciation for his art and craft. "The amazing thing to me is that we've been able to hang in there," Bohren concluded, "by hook and by crook and with a lot of help from our friends." □



# Tipitina's

501 Napoleon Ave.  
corner - Tchoupkoulas



**HOODOO GURUS**  
appearing Nov. 15

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**Monday**

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Dec. 15: O.J. Ekemode and the  
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The Bonedaddys  
Dec. 16: Dash Rip Rock

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MEAT PUPPET  
plus  
SHADOWLANE

THE NEW **5**  
JAZZ AGE  
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LES FRERES MICHOT  
CAJUN BAND  
5-9 p.m.

The 'TULBox **6**  
presents  
SCRUFFY THE CAT  
plus  
STONE GARGOYLES  
(Live on WTUL)  
25¢ Draft

BUTTHOLE  
SURFERS

THE NEW **12**  
JAZZ AGE  
1-4 p.m. and  
BRUCE  
DAIGREPONT'S  
CAJUN BAND  
5-9 p.m.

The 'TULBox **13**  
presents  
BILLY BRAGG  
plus  
THE  
NEIGHBORHOODS  
(Live on WTUL)  
25¢ Draft

LYLE LOVETT  
AND HIS  
LARGE BAND  
Tickets at Ticketmaster

THE NEW **19**  
JAZZ AGE  
1-4 p.m. and  
BRUCE  
DAIGREPONT'S  
CAJUN BAND  
5-9 p.m.

The 'TULBox **20**  
presents  
THE  
BEAT FARMERS  
plus  
JUGGLERS  
AND THIEVES  
(Live on WTUL)  
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GEORGE  
THORGOOD  
and the  
DESTROYERS  
No Hall Too Small  
No Bar Too Far  
Tour '89  
Tickets at Ticketmaster

THE NEW **26**  
JAZZ AGE  
1-4 p.m. and  
BRUCE  
DAIGREPONT'S  
CAJUN BAND  
5-9 p.m.

The 'TULBox **27**  
presents  
SOUNDGARDEN  
plus special guests  
(Live on WTUL)  
25¢ Draft

?

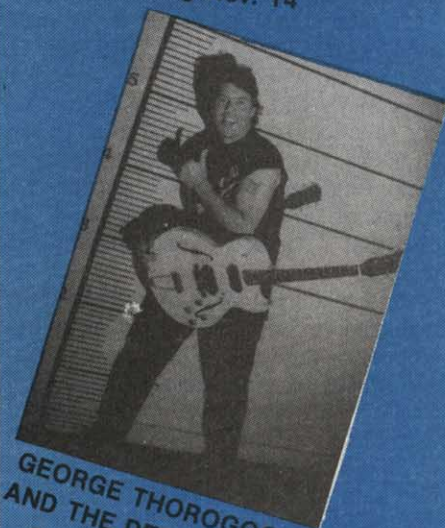


# NOVEMBER

Wednesday	Thursday	Friday	Saturday
<b>1</b> <b>JOHNNY WINTER</b> plus <b>THE MARK HUMMEL BAND</b> Tickets at Ticketmaster	<b>2</b> <b>BARBARA GEORGE AND CO.</b>	<b>3</b> <b>TRIBE NUNZIO</b>	<b>4</b> <b>ERIC JOHNSON</b> plus <b>THE LU ROJAS BAND</b>
<b>8</b> <b>ROYAL CRESCENT MOB</b> plus <b>THE SAMPLES</b>	<b>9</b> <b>BARBARA SHORTS AND CO.</b>	<b>10</b> <b>THE NEVILLE BROTHERS</b>	<b>11</b>
<b>15</b> <b>HOODOO GURUS</b> plus <b>WILL AND THE BUSHMEN</b> Tickets at Ticketmaster	<b>16</b> <b>WALTER "WOLFMAN" WASHINGTON</b> and the <b>ROADMASTERS</b>	<b>17</b> <b>?</b>	<b>18</b> A Benefit For Children's Hospital Education and Support Program featuring (in order of appearance) <b>AARON NEVILLE w/ AMASA MILLER, ELLIS MARSALIS &amp; FRIENDS, THE DIRTY DOZEN BRASS BAND, &amp; CHARMAINE NEVILLE &amp; FRIENDS.</b> Show starts at 10 p.m.
<b>22</b> <b>TABU LEY ROCHEREAU</b> and the <b>AFRICA INTERNATIONAL ORCHESTRA</b> 20 piece soukous group from Zaire) and <b>PATO BANTON</b> and the <b>STUDIO TWO CREW</b>	<b>23</b> <b>MARVA WRIGHT</b>	<b>24</b> <b>WAYNE TOUPS</b> and <b>ZYDECAJUN</b>	<b>25</b> <b>HOT HOUSE FLOWERS</b> Tickets at Ticketmaster
<b>29</b> <b>THE HOUSE LEVELERS</b>	<b>30</b> <b>TBA</b>	<b>Dec. 1</b> <b>THE RADIATORS</b>	<b>2</b>



**LYLE LOVETT AND HIS LARGE BAND**  
 appearing Nov. 14



**GEORGE THOROGOOD AND THE DESTROYERS**  
 appearing Nov. 21



By Almost Slim  
Photos by Paula Burch

# THEY'RE MINERS FOR RECORDS OF GOLD

More so than other hobbyists, record collectors are a pretty idiosyncratic bunch. Each has a specialty—be it a particular artist, a time period or a style of music. However, all have one thing in common—they'll uncover any rock looking for a record they have to have.

## gabriel puccio

There are people who collect Elvis Presley records and then there is Gabriel Puccio. Puccio's collection of Elvis memorabilia already spills out of an entire room in his spacious Gentilly home. His collection extends well beyond vinyl treasures and includes posters, movie standups, books, programs, magazines, autographs, clothing, unpublished photographs and just about every other Elvis related item you can imagine. Puccio has even gone as far as creating the King Creole Fan Club, a local group of collectors who trade and buy Elvis records and memorabilia.

"I didn't start collecting Elvis stuff until he died in 1977," says Puccio. "I was seven when I came to America from Sicily and Elvis was a big part of my Americanization. I used to go to see all his movies and it helped me learn to speak English. I'd seen him in concert a couple of times but it wasn't until he died that I decided to start finding his records."

In a relatively short time Puccio has managed to horde a mind-boggling amount of material. While most collectors would be more than satisfied with owning all of Elvis's commercial recordings, Puccio has gone well beyond that boundary. Currently he has five sets of LPs (there have been 80 Elvis albums released in America), two sets of picture sleeve singles (280 were released), and two sets of EPs (33 were issued). Puccio also has several sets of the ultra-rare Sun records—they ordinarily change hands for around \$300 each—on both 45 and 78 rpm. His collection also includes all of Elvis's releases on reel-to-reel tape, 8-track tape (he plays them in his '57 Chevy) and video discs. He also has foreign issues, bootlegs, releases by Elvis imita-



tors and several rare limited edition Elvis pressings.

"Most of my records were found locally at garage sales and flea markets," points out Puccio. "A lot of those Sun 78s I got at a yard sale for just \$2 each. I don't subscribe to any of the record-collecting magazines but I've managed to swap for several items I need for my collection. A lot of people contact me when they get an item because of my reputation as an Elvis collector."

Not surprisingly, Puccio's collection doesn't stop at Elvis. He also has an impressive collection of Roy Orbison, Carl Perkins, Frogman Henry, Jimmie Rodgers and Fats Domino records and memorabilia. Puccio also has several old RCA gramophones, a valuable collection of *Gone With the Wind* movie memorabilia and a couple of vintage cars that have been used in films. If Puccio looks familiar, it's because he's been an extra in several movies and has

even been a guest on *Morgus the Magnificent*!

## pat hayes

Pat Hayes really has two record collections. He has an extensive collection of local R&B going back to 1955 which he listens to avidly. He also has a fairly complete collection of rock 'n' roll hits from the 1960s and 1970s which he plays for the younger patrons of Martine's in Metairie where he deejays three nights a week.

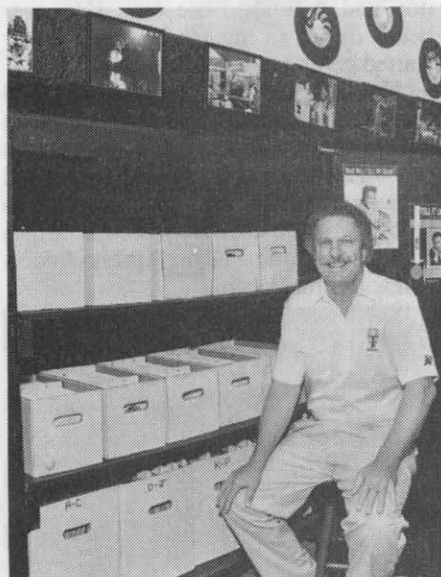
"I used to go to all the local dances in the 1960s," says Hayes. "I saw Irma Thomas, K-Doe, Bobby Mitchell and Benny Spellman. That was my introduction to New Orleans music."

"I guess I've been really serious about collecting for about ten years. I've found a lot of records locally but I get a lot of records through the classifieds in record collecting magazines like

WAVELENGTH • NOVEMBER 1989

*Goldmine*. It's amazing that a lot of oddball New Orleans records can't be found here but turn up in other cities."

Although some collectors disdain modern reissue albums in favor of original pressings, Hayes doesn't attend that school. "I have all of the New Orleans reissues," he says. "It's the only way I'd get to hear some of the music I like."



Concerning the holes he'd like to fill in his collection, Hayes laughs and says. "I'd like to have more blue script Imperials. The pre-1955 New Orleans records are really getting hard to find and they cost a lot of money. Record collecting is getting to be an expensive hobby."

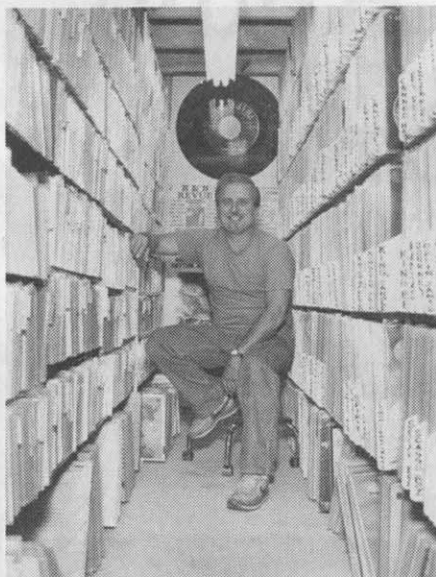
## billydelle

Anybody who has heard Billy Delle's radio show on WWOL knows his record collection leans heavily towards hard rhythm and blues, particularly that which originated in the Crescent City.

"I started collecting 45s back in the '50s," recalls Delle. "I bought a lot of them at Woolworth's and at Bert's Camera and Records. I guess I had about 200 singles back in the early '60s, most of them by New Orleans artists. Stupid me, I joined the Navy and took them with me. They all got stolen."

Delle's interest in collecting records was rekindled in the early 1970s for one specific reason.. "The only way to hear the music I grew up with was to buy the old records and play them. You couldn't hear old R&B on the radio back then."

Like many collectors, Delle combed



the thrift store and garage sale circuit to come up with records for his collection. On occasion he has "lucked out," purchasing a number of records from a collector getting out of the hobby, at a rock bottom price.

"Besides New Orleans artists I like collecting male R&B artists," says Delle. "I've also got a lot of rhythm and booze records. I like those old drinking records by Amos Milburn and Lucky Millander."

Although Delle says he's yet to see a collection he'd trade straight up for, he admits his is far from being complete. "A true record collector is never satisfied," he says. "Once you are it's time to find a new hobby."

## bob murat

"You can never own all the records you really want," says Bob Murat. "Nevertheless, I've been trying."

Although Murat can't even guesstimate how many records he has in his collection, he specializes in the high end New Orleans R&B items, some selling for as much as \$1,000 each.

"It's a hobby and an investment," says Murat. "It's a lot like the stock market: The pricing of records has to do with supply and demand. If you've got a record that nobody else has, naturally it's going to be more valuable. Of course it doesn't hurt if it sounds good, too."

"I've never been the type of collector who looks for records in thrift stores. I've either bought or traded all my records with other collectors. I've got to know several collectors from around the country from ads in *Goldmine* and

meeting them at record conventions."

Murat's original collection was lost in Hurricane Betsy and he didn't start back hunting records seriously until 10 years ago. Currently his collection is divided into three categories—swamp pop (Louisiana rock 'n' roll), New Orleans R&B and a single R&B artist. At one point he had a sizeable vocal group collection but cashed it in to obtain records in the previously mentioned categories. The majority of Murat's collection consists of 45s and



78s; he only has a handful of LPs.

When asked about tips he could offer aspiring vintage record collectors, Murat shakes his head. "I guess I'd start collecting '60s records," he says. "The old records from the '50s are getting very expensive. It's getting to be a hobby for the rich and famous."

## terry pattison

Just about everyone admits that Terry Pattison has the premier New Orleans R&B record collection in town if not the world. Certainly he has one of the largest private accumulations of records around. Although his own collection numbers around 3,000 titles, he has about 50,000 other records which he is selling or using for trade bait.

"I bought about 50,000 records from a jukebox operator in Labadieville, Louisiana, last summer," says Pattison. "There was really a little bit of everything in the haul—blues, R&B, New Orleans, swamp pop, rock 'n' roll. I put a few records in my own collection, but most of them I'm going to try to sell. I've had local collectors come over and



# Wilson Audio

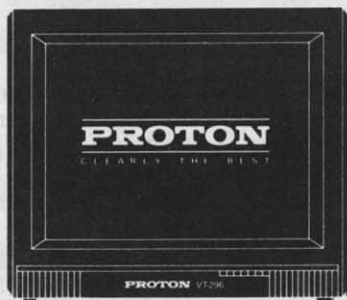
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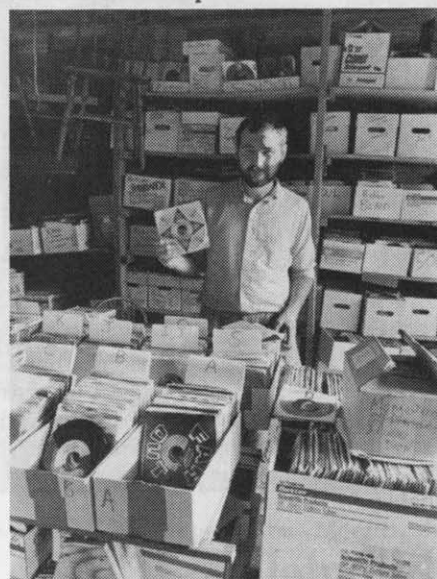
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browse through them but I'm also going to go to a few record conventions and I'm putting a list together to send out to collectors around the world."

Pattison has been hunting down vinyl ever since he was a student at LSU in 1970. "I got into blues originally through the British groups," he admits. "Then I heard Son House do 'Levee Camp Moan' on the campus radio station and it freaked me out.. I'd never heard music so intense before. I really started getting into country blues."

Not long after, Pattison discovered that Baton Rouge (the home of LSU) was teaming with blues talent.. Pattison met Lazy Lester and Silas Hogan and began collecting their records as well as records by other Baton Rouge artists such as Lightnin' Slim, Jimmy Anderson and Slim Harpo.



It was not until 1972 that Pattison began collecting New Orleans R&B records, inspired by Poppa Stoppa the legendary deejay. "WNNR brought him back and he strictly played older stuff by Longhair, Earl King, Bobby Mitchell and Smiley Lewis. It made sense for me to collect New Orleans records because I lived here."

Pattison's collection has swelled considerably over the years to the point where it contains several ultra-rare items. He prides himself on being complete on artists like Bobby Mitchell, Professor Longhair and Elmore James. His collection also includes several 45s which until just a few years ago were thought to have existed only on 78s.

"Right now I'm concentrating on selling off all of these extra records," says Pattison. "Hopefully though I can trade something for some of them for records I really need." □

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## BUYING USED RECORDS

For the amateur, here are some guidelines to starting your own priceless collection.

**S**o you say you're usually not interested in buying used records, but the dog ate your most very favorite LP and when you went to the record store you found two things: First, they don't make records anymore. All they have is cassette tapes and these little round things that look like mirrors and cost a damn fortune. Even as we speak, there aren't any new classical LPs being manufactured. The word in the industry is that by the end of 1989, production of rock and pop LPs will cease, except in the field of traditional music (blues, jazz, folk and such). Secondly, you discovered that your most favorite record hasn't been in print for at least ten years or in any case the clerk hasn't ever heard of it. He says you might be able to find it used. "Used!" you say, "USED! You want me to buy a used record? Used records are in bad condition. And anyway, who in their right mind would sell a copy of this

record if it were in good shape? This is the greatest record ever made, the best music ever record in the whole history of human civilization. It can't be out of print!"

The clerk shrugs his shoulders and waits on a customer with orange and green hair, a gold American Express card and an arm full of compact discs. You go away muttering about the depths to which civilization has fallen. You resolve to strangle Fideaux.

You decide that you can't live without your record. You look in the phone book under "Records-Phonograph-Retail." You see the display ads, "Rare records a specialty, hard-to-find records, we got 'em all." You think, "Bonanza, no problem, they're bound to have it." Fideaux can live another day.

You go to one of the places listed. Now it looks like a record store. For one thing, it has records.

You tell the clerk what you're looking for. He asks you what kind of music

it is. You say, "It's great music." The clerk looks up at the ceiling, sighs, and pulls over a very large book. After a couple of minutes of turning pages he snickers and tells you, "Well, we don't normally stock that but we can get it for you." "Good. How soon? And how much will I owe you?" you ask, pulling out your wallet. "About \$80 or \$90," he says. You put your wallet back where it was and decide to sell Fideaux to a family of Vietnamese restaurateurs.

You visit several more such emporia with the same results until one clerk pulls you aside and talks to you like this, "Look," he says, "This record you want isn't really rare but nobody wants to admit they listen to it any more. There isn't a self-respecting record store employee in this country that will admit they even know what it is. It's like admitting that you like Jerry Lewis movies. You could go to a record store in France or try the junk stores, you know, the thrift stores, flea markets like



that." You thank the man and go to lunch at a Vietnamese restaurant. While you're waiting for your order of Dog Drop Soup to be served you read this very article, *Buying Used Records*.

In the article you discover that used records usually are in bad condition. LPs are relatively delicate items. You can ruin them with your fingernail. Dust in the grooves makes them unplayable. Heat warps them to the point that they're not even useable as frisbees. Some fungi actually eat them. Playing them with a bad needle messes them up. Playing them with a good needle messes them up. And to top everything off, if you just let them sit by themselves long enough, they'll turn into a polymer goo that will not only be unplayable but somewhat distasteful as well.

Vinyl LPs are very destructible. Considering how destructible they are it's surprising how many are still usable. The trick is to tell which ones are usable and which ones are not. It's not such an easy trick to master.

The first technique is visual examination, that is, looking at the record. I have some records that look like somebody walked on them but sound fine and others that look perfect but sound like hell. The thing is that when you look at a record, most of what you see is the tops of the grooves. When you play a record the needle ideally gets about midway down inside the grooves where the scratches might have little or no effect. Other things like where some fungus ate the groove wall, or where the record was played with a bent pin and

wrecked most of the groove or some other microscopic catastrophe might have disastrous effects on the resulting sound. You can look at the record at a 45-degree angle to the top surface and get a better idea of what is really inside the grooves. It takes good close vision and some practice to get the light just right but you can see more of the groove walls that way.

If, when you look at the platter straight on, you see sort of whitish bands especially on the loud tracks, that record is "joked." It's been played too much with the wrong needle. It is completely worn out. Unscrupulous record dealers used to shellac or varnish "joked" records. That covered most of the scratches and made the "joked" parts unnoticeable. They looked great. Of course, they didn't play at all. Reputable dealers, by definition, naturally do not varnish records. The technique also works better with 78s but is applicable to LPs and so has all but disappeared anyway.

Reputable dealers, on the other hand, do sometimes get bad pressings. Bad pressings were never good. They will likely look fine, though. They may look as if they have never been played. They probably never have been played (or at least never played very much). Even new record stores used to get bad pressings. I've heard that sometimes as high as 25% of some pressings were bad. My own experience is that you get about five percent bad in a run. These things happen. In the days of new record stores there wasn't any problem. You just brought it back and got a good one. In the world of used records things aren't quite that easy. You may be able to bring it back where you got it. The rule of caveat emptor is observed but not always strictly. But you can't always get another copy just like that. These things are called "rare" records because they're hard to get.

If all you do is look at your records, then joked records that have been varnished or bad pressings might be all you really need. Most people will want to play their records sooner or later, however.

There was a time when all record stores let you play a record before you bought it. Those days are as dead as the dinosaur at the world's fair. For one thing nobody particularly wants a record that was played on the store's machine any more.

However, sometimes regular used record stores will still play part of a record for you if you ask nicely. Some-

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## Rare and Used Record Stores

Take this list, take a day off, and see if you can find some hidden treasures in the stacks of New Orleans' many good used record stores.

**Acorn Records and Tapes** 873 W. Judge Perez Dr., Chalmette, 277-2120. Gordon DeSoto.

**Beckham's Book Shop** 228 Decatur, French Quarter, 522-9875.

**Alton Cook & Carey Beckham.**

**Eddie's 3-Way** 2703 Washington Ave., Uptown, 895-9596. Senias Edwards.

**Golden Oldies** 521 Dumaine, French Quarter, 522-6693. Mary Reddell. **Gold Mine** 4222

Magazine, Uptown, 899-6405; 333

Huey P. Long Ave., Gretna,

366-6531; 6469 Jefferson Hwy.,

Harahan, 737-2233. Roger Castillo.

**George Herget** 3109 Magazine,

Uptown, 891-5595. George Herget.

**Hot Wax** 722 Orleans, French

Quarter, 525-4249. Steve Payne.

**L & R** 3031 N. Causeway Blvd.,

834-6114, Metairie. Rita Roberts.

**Mel's** 626 St. Ann, French Quarter, 525-8882. Dennis Fitts.

**Memory Lane** 6417 Airline Hwy.,

Metairie, 733-2120. Gordon DeSoto.

**Mushroom** 1037 Broadway,

Uptown, 866-6065. Warren

Hildebrand.

**Peaches** 3129 Gentilly Blvd.,

Gentilly, 282-3322. Shirani Rea.

**Record Ron's** 1129 Decatur, French

Quarter, 524-9444; **Record Ron Too,**

407 Decatur, French Quarter,

525-2852; **Record Ron's Uptown,**

7605 Maple, Uptown, 866-1388. Ken

Edelsten.

**Rock-n-Roll** 1214 Decatur, French

Quarter, 561-5683. Richard Turnbull.

**Jim Russell Rare Records** 1837

Magazine, Uptown, 522-2602. Jim

Russell.

**Sounds Familiar** 829 Chartres,

French Quarter, 523-4839. Roy &

Janice Logan.

times they even have machines you wouldn't mind your record being played on. Regular used record stores as a general rule will do the work of grading the records. That is to say, most of what they sell is usually in pretty good condition or the condition is otherwise noted. The price, of course, reflects all these amenities and areas of expertise. In other words, you get what you pay for.

The prices are somewhat lower at flea markets. The prices are lower because the overhead is lower but remember that the rule of caveat emptor is more strictly observed. Usually there is no way to play a record at a flea market stand so your eyes are your only tests.

You can get records even cheaper at garage sales. People who give garage sales generally want to get rid of things more than they want the money. If you're looking for that one particular record, the chances are remote that you'll find it by casual perusal of somebody's house-cleaning leftovers.

Then there are the thrift stores. Here the prices of records seem to be almost universally set at one half of the monetary unit. In England the price is usually half a quid. In most of this country records at thrift stores go for half a buck. At that price you are on your own, though. What you get is what you get.

Back in the old days we used to canvas for records. That is, we'd find a neighborhood that was likely to have folks that would have the kinds of records we were looking for and we'd just knock on doors and ask. Sometimes we'd get lucky. But that was in the days when the only kinds of rare records were 78s with jazz and blues and, well, the times were just different.

In your travels you might also come across some formats other than LPs. Tapes are around in plentiful quantities. Cassette tapes usually sell for the same as LPs and have about the same music on them. You will also never find a tape that is scratched. That doesn't mean that tapes are indestructible. On the contrary, tapes can be ruined by just as many things as LPs. While dust and grit on a tape doesn't mess up the tape as much as it does an LP, the dust and grit can get into your tape machine and mess it up real good. Heat also erases the magnetic signal from the tape. The amount of heat necessary to do any serious damage to the information on the tape would probably melt the plastic cast first, though, so you don't have to worry a great deal about that. Heat can warp a tape but you

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Remember when people would break into your car to steal your eight track?

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Many of those same machines have survived in working order. Of course you can't give them away now. There are still a good number of eight track tapes around (and their predecessor the four track). As long as you don't want to find a particular song on the tape they're fine. The system was designed to provide continuous music without the necessity of rewinding. Most of the units weren't capable either of rewind or fast forward. All you could do was change from one track to another. But if that's the job you want done they'll still do it.

There are a few odd tape formats like the RCA tape cartridge. It looks like a big cassette and in fact it is. Instead of 1/8-inch tape like the modern cassettes use, the RCA cartridge used 1/4-inch tape, then the universal standard. The machines to play them were never that good and the selection of pre-recorded tapes on the format was never that extensive so they are more of a curiosity than a part of a viable sound system. With surgery, however, the tape itself can be put on a regular reel and played on a standard reel-to-reel machine.

Then we can't forget staggered head reel-to-reel tapes of the early Fifties. Although maybe it would be wise to forget about them after all. I also won't mention digital audio tape (DAT) except to say that there were seven standard formats last time I looked and I'm afraid to look again.

When compact discs first came out a few years ago, they were thought to be the wonder of the age. They were said to be impervious to scratches, impossible to warp and offered perfect, absolutely perfect, reproduction of sound. Well, it didn't quite work out that way. The good news is that if they work at all they work perfectly. That's the nature of digital sound. There are no clicks and pops on even the most abused CD extant. The bad news is that if there isn't enough readable information for the player to interpret as sound you get nothing. Worse yet, if the machine interprets a C major chord as an instruction to repeat part of the disc, it will repeat part of the disc. What the machine does in such an instance is wholly dependent on the level of its error correction. A disc that plays fine on one machine may not play at all on another. You pay your money and takes your chances.

Then there are 78s. There are lots of 78s. They were produced from the late 1890s until the early 1950s. On the right equipment they can be made to sound beautiful. On the wrong equipment they

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sound like scratchy, tinny junk. There used to be a joke in vaudeville about the girl who was so dumb she had to take phonograph lessons. The joke may not be all that funny anymore. Some people have as many as thirty needles (or styli if they cost a lot) of different sizes and shapes to deal with grooves of different sizes and shapes and degrees of being ruined. The theory there is to try to hit the groove at a place where it isn't so scratched or messed up. The results are sometimes quite amazing and the choice of which needle to use is more art than science. This is to say nothing of the tracking angle, the proper adjustment of which can have phenomenal effects on the sound. Then we have the electronic considerations: equalization, expansion, compression active and passive filtration and all such like. It's not as simple as you might think. I sometimes get \$100/hour for using my skill at playing records. Maybe you need some records played? (This is an advertisement.) Or maybe you'd like some phonograph lessons. Or maybe you just buy 78s to look at. In that case you're on your own. ☐

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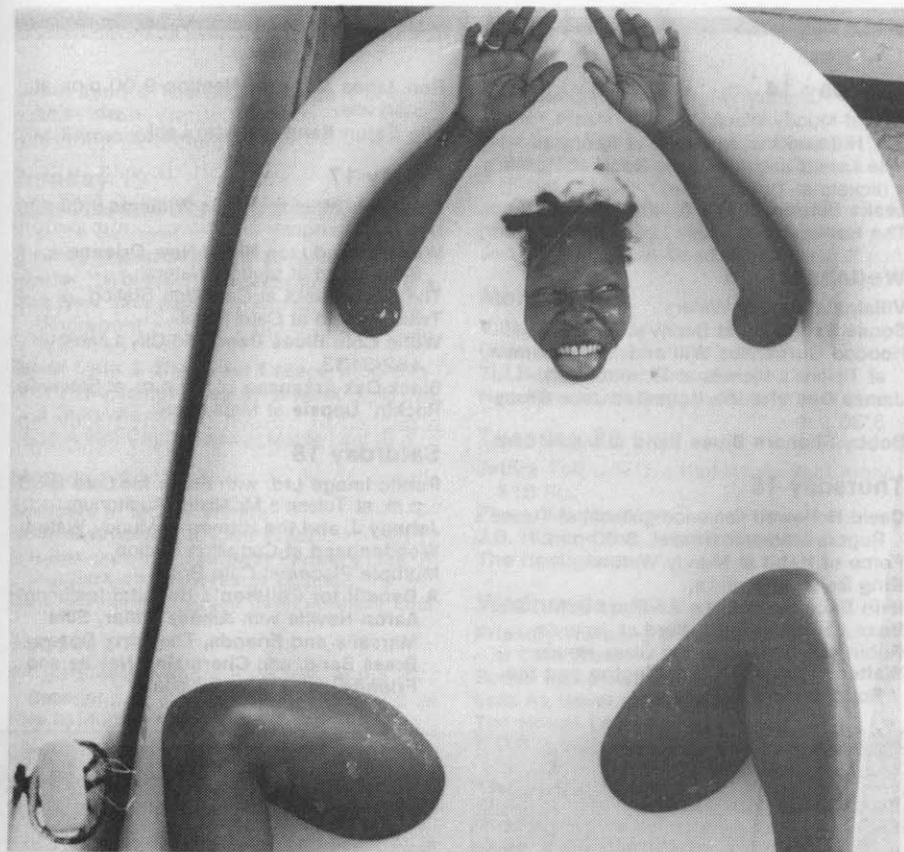
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*Whoopi Goldberg (Berkley, California, 1984. By Annie Leibowitz. At A Gallery For Fine Photography, courtesy Sidney Janis Gallery, New York.*

# N · I · G · H · T · L · Y

## MUSIC

### Wednesday 1

**Roman Candles** at Muddy Waters'.  
**Bones Explosion** at Benny's.  
**LA Freight** at Jimmy's.  
**Marva Wright** at Snug Harbor.  
**Johnny Winter** plus **The Mark Hummel Band**  
 at Tipitina's (tickets at Ticketmaster).  
**James Dee & The Unlimited Jazz Group**,  
 8:30 p.m., at Storyville.  
**NOBD** with special guest **Jumpin' Johnny**  
 at Maple Leaf.

### Thursday 2

**Abandoned Race** at Muddy Waters'.  
**King Bees** at Benny's.  
**Irvin Banister and the All-Stars** featuring  
**Freddy Williams** at Mr. B's.  
**Bean Land** at Jimmy's.  
**Marva Wright** at Snug Harbor.  
**Rebirth Jazz Band** at The Glass House.  
**Barbara George** with **George Porter** and  
**Company** at Tipitina's.  
**Ron Jones & the Ka-Necton**, 9:00 p.m.,  
 at Storyville.  
**File Cajun Band** at Maple Leaf.

### Friday 3

**Nuclear Choir** plus **The House Levelers**  
 at Muddy Waters'.  
**Multiple Places** at Cafe Brasil.  
**Leon Russell** at Jimmy's.  
**Marva Wright** at Snug Harbor.

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**Ship of Fools** at Mid-City Lanes, 4133  
 S. Carrollton, 482-3133.  
**Tribe Nunzio** at Tipitina's.  
**The Ron Johnson Ka-Necton**, 9:00, Storyville.  
**Sawyer Brown** at the Greater Baton Rouge  
 State Fair.  
**Wayne Toups** and **Zydecadun** at St. Tammany  
 Parish Fair.

### Saturday 4

**The Iguanas** at Carrollton Station.  
**Casa Samba** at Cafe Brasil.  
**Walter "Wolfman" Washington** at Jimmy's.  
**Eric Johnson** plus **The Lu Rojas Band** at  
 Tipitina's.  
**Janet Lynn & The Great Escape** 1:00 p.m.,  
**The Tubes** 11:00 p.m., at Storyville.  
**REO Speedwagon** at the Greater Baton Rouge  
 State Fair.  
**J. Monque'D Blues Band** at Maple Leaf.

### Sunday 5

**Scrapers** at Muddy Waters'.  
**Reunion of The Jokers** at the Fairmont Hotel  
 Grand Ballroom, 2:00 p.m.  
**Walter "Wolfman" Washington** at Mr. B's.  
**The New Jazz Age** 1 to 4 p.m., and **Les**  
**Freres Michot** at Tipitina's.  
**Janet Lynn & The Great Escape** 2:00 p.m.  
 and **The James River Movement** 9:00 p.m.  
 at Storyville.  
**Billy Joe Royal** at the Greater Baton Rouge  
 State Fair.  
**Sheriff Charles Foti's Enforcers Band** at  
 St. Tammany Parish Fair.  
**Jong A Moi Cajun Band** at Maple Leaf.

### Monday 6

**Villains** at Muddy Waters'.

**The Dixie Flyswatters** at Cafe Brasil.  
**TULBox** presents **Scruffy the Cat** plus  
**Stone Gargoyles** at Tipitina's.  
**New Revelation Reggae Band** at Maple Leaf.

### Tuesday 7

**Fluid and Skinsect** at Muddy Waters'.  
**J.D. Hill and the Jammers** at Benny's.  
**Butthole Surfers** at Tipitina's.  
**The Iguanas** at Maple Leaf.

### Wednesday 8

**Beyond Einstein's Eulypian Bats** at Muddy  
 Waters'.  
**Bones Explosion** at Benny's.  
**Royal Crescent Mob** plus **The Samples** at  
 Tipitina's.  
**James Dee and the Unlimited Jazz Group**  
 8:30 p.m. at Storyville.  
**NOBD** at Maple Leaf.

### Thursday 9

**Smiling Myron** at Muddy Waters'.  
**King Bees** at Benny's.  
**Irvin Banister and the All-Stars** at Mr. B's.  
**Rebirth Brass Band** at the Glass House.  
**Barbara Shorts** with **George Porter** at Tipitina's.  
**Ron Jones & the Ka-Necton** 9:00 at Storyville.  
**John Delafosse and the Eunice Playboys** at  
 Maple Leaf.  
**John T & EPB** at Maple Leaf.

### Friday 10

**Walter "Wolfman" Washington and the**  
**Roadmaster** at Muddy Waters'.  
**The New Orleans Stick Band** at Carrollton  
 Station.  
**Mark Bingham** at Cafe Brasil.  
**Ice Nine** at Benny's.  
**Dash Rip Rock** at Jimmy's.  
**Skinsect** at Mid-City Lanes, 482-3133.  
**The Neville Brothers** at Tipitina's.  
**The Song Dogs** at Maple Leaf.

### Saturday 11

**George Winston** 8:00 p.m. at Tulane's  
 McAlister Auditorium.  
**Marva Wright** at Muddy Waters.  
**Johnny J. and the Hitmen** at Carrollton Station.  
**Plantation Posse** at Cafe Brasil.  
**Shepherd Band** at Jimmy's.  
**Janet Lynn & The Great Escape** 1:00 p.m.  
 and **The Ron Johnson Ka-Necton** 9:00 p.m.  
 at Storyville.  
**Walter "Wolfman" Washington and the**  
**Roadmasters** at Maple Leaf.

### Sunday 12

**Burned Version** at Muddy Waters'.  
**Walter "Wolfman" Washington** at Mr. B's.  
**The New Jazz Age** 1 to 4 p.m. and **Bruce**  
**Daigrepost's Cajun Band** 5 to 9 p.m.  
 at Tipitina's.  
**Janet Lynn & The Great Escape** 2:00 p.m.  
 and **The James River Movement** 9:00 p.m.  
 at Storyville.  
**Jong A Moi Cajun Band** at Maple Leaf.

### Monday 13

**Scrapers** at Muddy Waters'.  
**Dixie Flyswatters** at Cafe Brasil.  
**The Rolling Stones** 7:30 p.m. at the  
 Superdome.  
**TULBox** presents **Billy Bragg** plus **The**  
**Neighborhoods** at Tipitina's.  
**New Revelation Reggae Band** at Maple Leaf.






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Sunday 5  
Jong AMoi Cajun Band  
Monday 6  
New Revelation Raggaie Band  
Tuesday 7  
The Iguanas  
Wednesday 8  
NOBD with special guest  
Jumpin Johnny  
Thursday 9  
John T & EPB  
Friday 10  
Song Dogs  
Saturday 11  
Walter "Wolfman" Washington  
and The Roadmasters  
Sunday 12  
Jong AMoi Cajun Band  
Monday 13  
New Revelation Raggaie Band  
Tuesday 14  
The Hooligans  
Wednesday 15  
Bobby Shehorn Blues Band  
Thursday 16  
File Cajun Band  
Friday 17  
Rockin Dopsie  
Saturday 18  
The Elements  
Sunday 19  
Jong AMoi Cajun Band  
Monday 20  
New Revelation Raggaie Band  
Tuesday 21  
The Iguanas  
Wednesday 22  
John DeLaFose & Eunice Playboys  
Thursday 23  
File Cajun Band  
Friday 24  
Song Dogs  
Saturday 25  
Beau Soleil  
Sunday 26  
Jong AMoi Cajun  
Monday 27  
New Revelation Raggaie Band  
Tuesday 28  
The Hooligans  
Wednesday 29  
NOBD with Special Guest  
Jumpin Johnny  
Thursday 30  
File Cajun Band



8316 Oak Street  
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## Tuesday 14

Fire at Muddy Waters'.  
J.D. Hill and the Jammers at Benny's.  
Lyle Lovett and his Large Band at Tipitina's  
(tickets at Ticketmaster).  
Leslie Bordon 8:00 p.m. at Storyville.  
The Hooligans at Maple Leaf.

## Wednesday 15

Villains at Muddy Waters'.  
Bones Explosion at Benny's.  
Hoodoo Gurus plus Will and the Bushmen  
at Tipitina's (tickets at Ticketmaster).  
James Dee and the Unlimited Jazz Group  
8:30 p.m.  
Bobby Shehorn Blues Band at Maple Leaf.

## Thursday 16

David Hollowell flamenco guitarist at Tulane's  
Rogers Memorial Chapel, 8:00 p.m.  
Force of Habit at Muddy Waters'.  
King Bees at Benny's.  
Irvin Banister and the All-Stars at Mr. B's.  
Bean Land and First Word at Jimmy's.  
Rebirth Jazz Band at the Glass House.  
Walter "Wolfman" Washington and the  
Roadmasters at Tipitina's.

## C L U B I N F O

**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  
and bar features "expresso, theatre, art and  
music," including a highly acclaimed gospel  
show every other Sunday, the modern New  
Orleans jazz band Franklin Avenue Underpass  
each Tuesday and their popular, exciting Jazz  
Jam on Wednesdays and Thursdays.

**Carrollton Station**, 8140 Willow, 865-9190.  
Live music some weekends, usually with local  
rock, blues or r&b bands. Every Sunday is "Hoot  
Night," a public forum for amateur performers.

**City Lights**, 310 Howard Ave., 568-1700.  
Downtown's hot-spot for yuppies and buppies  
alike, in the heart of the Warehouse District.

**The Columns**, 3811 St. Charles, 899-9308.  
This historically beautiful Uptown hotel hosts the  
Tony Dagradi Quartet, featuring Steve  
Masakowski, Bill Huntington and Jeff Boudreaux,  
in a rare acoustic set every Thursday, 8 p.m.  
to midnight. Tim Davis Show 9:30 p.m. to 1:30  
a.m. every Friday.

**The Dream Palace** 534 Frenchmen,  
947-1904. Every Wednesday is Open Mike  
Night at the land of dreams, and all musicians,  
bands, poets and comedians are welcome to  
perform. There's a Club No No party every Satur-  
day night, in which denizens of that legendary  
club take over the Dream Palace late at night,  
and every Monday is Blues Night, with either a  
live band or blues records, red beans and no  
cover.

**The Glass House**, 2519 S. Saratoga (between  
Second and Third), 895-9279. One of New  
Orleans' best modern brass bands play here  
every week when they're in town: ReBith plays  
on Thursdays, starting at about 11 p.m., but call  
first because they tour often.

**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 play-  
ing this week, or check Jimmy's ad in this  
section.

Ron Jones & the Ka-Necton 9:00 p.m. at  
Storyville.

File Cajun Band at Maple Leaf.

## Friday 17

Stephanie Mills and Chris Williams 8:00 p.m.  
at the Saenger.

Woodenhead / Ice Nine / New Orleans  
Stick Band at Muddy Waters'.

The Backsliders at Carrollton Station.

Tribe Nunzio at Cafe Brasil.

Willie Cole Blues Band Mid-City Lanes,  
482-3133.

Black Oak Arkansas 11:00 p.m. at Storyville.  
Rockin' Dopsie at Maple Leaf.

## Saturday 18

Public Image Ltd. with Flesh for Lulu 8:00  
p.m. at Tulane's McAlister Auditorium.

Johnny J. and the Hitmen at Muddy Waters'.  
Woodenhead at Carrollton Station.

Multiple Places at Cafe Brasil.

A Benefit for Children's Hospital featuring  
Aaron Neville with Amasa Miller, Ellis  
Marsalis and Friends, The Dirty Dozen  
Brass Band, and Charmaine Neville and  
Friends. 10 p.m. at Tipitina's.

**Maple Leaf**, 8316 Oak, 866-LEAF. This bar  
features music with a New Orleans or Louisiana  
flavor every night, including cajun, zydeco and  
blues. Check their ad in this section for a  
complete schedule.

**The Max**, 601 Tchoupitoulas, 525-6868. A DJ  
plays high-intensity dance music every night at  
this Warehouse-district disco, and there's a con-  
cert with local and national acts every Friday.

**Mr. B's**, 7900 Earhart, 866-9245. There's no  
admission charge to see Walter Washington play  
modern blues and soul every Sunday. 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  
featuring the Danny Barker Jazz Band every Fri-  
day, The Louis Nelson Jazz Band each Satur-  
day and the Wendell Brunius Jazz Band on Sun-  
days, 8 to 11 p.m., with no cover.

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

**Storyville Jazz Hall**, 1104 Decatur, 525-8199.  
Wednesdays through Saturdays: Jimmy Bolero  
plays on Thursdays and Fridays from 8 to 11  
p.m., then Ron Jones & the Heat Band take the  
stage. Saturdays and Sundays it's Janet Lynn  
& Great Escape 2 until 6 p.m. Luther Kent &  
Trickbag will be returning in mid-October.  
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 up-  
town club has modern New Orleans jazz and r&b  
artists appearing weekly, featuring James Rivers  
on Fridays and Saturdays and Santiago on  
Thursdays. Also, Darryl Johnson & Sahib  
perform on Wednesdays.

Janet Lynn & The Great Escape 1:00 p.m.  
Storyville.

The Elements at Maple Leaf.

### Sunday 19

Stephanie Mills and Chris Williams 8:00 p.m.  
at the Saenger.

Smiling Myron at Muddy Waters'.

Walter "Wolfman" Washington at Mr. B's.

The New Jazz Age 1 to 4 p.m. and Bruce  
Daigrepoint's Cajun Band 5 to 9 p.m. at  
Tipitina's.

Janet Lynn & The Great Escape 2:00 p.m.  
and The James River Movement 9:00 p.m.  
at Storyville.

Jong A Moi Cajun Band at Maple Leaf. 8 p.m.

### Monday 20

Scrapers at Muddy Waters.

Dixie Flyswatters at Cafe Brasil.

TULBox presents The Beat Farmers plus

Jugglers and Thieves at Tipitina's.

New Revelation Reggae Band at Maple Leaf.

### Tuesday 21

21-23 Stevie Wonder 8:00 p.m. at the  
Saenger.

Fire at Muddy Waters'.

J.D. Hill and the Jammers at Benny's.

George Thorogood and the Destroyers at  
Tipitina's (tickets at Ticketmaster).

The Iguanas at Maple Leaf.

### Wednesday 22

Woodenhead at Muddy Waters'.

Bones Explosion at Benny's.

Made in Japan and The Topcats at Jimmy's.

Tabu Ley Rochereau and the Afrika

International Orchestra plus Pato Banton  
and the Studio Two Crew at Tipitina's.

James Dee and the Unlimited Jazz Group  
8:30 p.m. at Storyville.

John Delafosse and the Eunice Playboys at  
Maple Leaf.

### Thursday 23

Stevie Wonder at Saenger, 8 p.m. 4 for

Nothing at Muddy Water's.

N.O.B.D. at Benny's.

Irvin Banister and the Allstars at Mr. B's.

Metal Rose at Jimmy's.

ReBirth Brass Band at the Glasshouse.

Marva Wright at Tipitina's.

File Cajun Band, Maple Leaf

### Friday 24

Gladys Knight. Saenger, 8 p.m.

House Levelers & Bag of Donuts at  
Muddy Water's.

Song Dogs at Maple Leaf.

Metal Rose and the Mix at Jimmy's.

Wayne Toups and Zydecapajun at Tipitina's.

The Ron Johnson Ka-Necton Storyville,  
9 p.m.

### Saturday 25

Walter "Wolfman" Washington & the  
Roadmasters at Tipitina's.

Bush Hogs at Cafe Brasil.

Beausoleil at Maple Leaf.

Hot House Flowers at Tipitina's  
(Tickets at Ticketmaster).

Janet Lynn & the Great Escape Storyville,  
1 p.m.

### Sunday 26

James Rivers Movement Storyville 9 p.m.

WAVELENGTH • NOVEMBER 1989

New Band Night at Muddy Waters.

Walter Washington at Mr. B's.

New Jazz Age (1-4 p.m.) and Bruce  
Daigrepoint's Cajun Band at Tipitina's  
(5-9 p.m.)

Janet Lynn and the Great Escape Storyville,  
2 p.m.

Jong A Moi Cajun Band, Maple Leaf 8 p.m.

### Monday 27

Villains at Muddy Waters.

Dixie Flyswatters at Cafe Brasil.

TULBox presents Soundgarden.

New Revelation Reggae Band, Maple Leaf.

### Tuesday 28

Jethro Tull U.N.O.'s Kiefer Lakefront Arena  
\$18.50.

Fire at Muddy Water.

J.D. Hill and the Jammers at Benny's.

The Hooligans.

### Wednesday 29

Friendly Travelers & Heavenly Stars (gospel)  
at Cafe Brasil

Bones Explosion at Benny's.

Late As Usual at Jimmy's.

The House Levelers at Tipitina's.

N.O.B.D. with special guest Jumpin' Johnny

### Thursday 30

N.O.B.D. at Benny's.

Irvin Bannister & the All-Stars at Mr. B's.

ReBirth Brass Band at the Glasshouse.

The Meters at Tipitina's.

Ron Jones & the Ka-Necton Storyville, 9 p.m.

File Cajun Band at Maple Leaf.

## 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.: Janet Lynn.

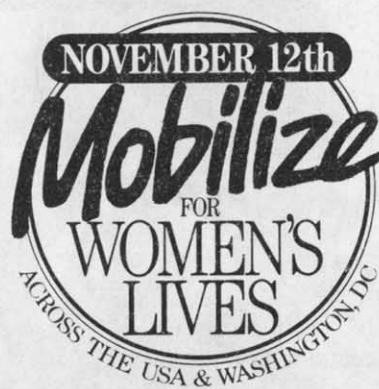
Bayou Bar, Pontchartrain Hotel, 2031 St.  
Charles, 524-0581. Mimi Guste on piano  
Fridays and Saturdays from 8 to 12 p.m.

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

Bonaparte's Retreat, 1007 Decatur,  
561-9473. Emile Martyn & Friends and Chris  
Burke every weekend. Call for times.

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

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



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City Park  
at Roosevelt Mall  
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Museum of Art)

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until 11:30 on weeknights and midnight on weekends. Also, harpist Judy Seghers plays in the Verand Restaurant on Fridays and Saturdays from 6:30 to 9:30 p.m.

**Hyatt Hotel**, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 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. Nightly music including the Creole Rice Yerba Buena Jazz Band on Wednesday 1 through Wednesday 8 and Friday 24 through Thursday 30. Also, Nellie and the Swingtimers on Thursday 9, Wednesday 15, and Tuesday 21; the Razzberrie Ragtimers on Friday 10, Sunday 12, Tuesday 14, Friday 17, and Wednesday 22; the Classic Jazz Orchestra on Saturday 11, Thursday 16, and Friday 18; and Professor Steve's New Orleans All-Star Band on Monday 13. Call for times. Closed Thanksgiving. Check the Sunday Jazz Brunch listing, too.

**Krazy Korner**, 640 Bourbon, 524-3157. Joan Duval Magee & the Foundation Band performs on Tuesdays through Sundays 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.

**LeMoynes Landing**, Spanish Plaza, at the river, 524-4809. Local bands play outside (weather permitting) on weekends. Call for live music schedule.

**Mahogany Hall**, 309 Bourbon, 525-5995. 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.

**LeRoy Jones & New Orleans' Finest** play 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).

**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.

**The New Victoria Train Station**, 111 Iberville, 523-7793. Tuesdays and Wednesdays at 9 p.m.: All aboard with Benny Letino, Dr. Breeze, Frankie T., Chuck Davis and Nancy Jean. Thursdays through Saturdays at 10 p.m.: Al Claude & the Expression with Benny Letino on Sax. No cover.

**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!

**Royal Sonesta Hotel**, 300 Bourbon, 586-0300. In Mystick Den: Quiet Storm on Tuesdays through Saturdays, with shows at 11 p.m. and midnight. In LeBooze II: Live music on Thursday through Saturday from 10 p.m. until. Call for more information.

**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 Club)**, 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until, and Thursdays, Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays through Sundays, from 1:30 to 5:30 p.m. (except on Tuesday when the show goes to 9:30): New Orleans blues with Bernard Bryan. Wednesdays and Fridays, from 5:30 to 9:30 p.m.: Danny T. plays blues and cajun dance music. In Tricou's Upstairs: Randy Hebert plays synthesizer on Tuesdays through Saturdays, from 9:00 p.m. until; Danny T. plays from 7:30 until on Sundays.

**Tropical Isle**, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller. Thursday through Saturday from 10:30 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, 2:30 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 15 and Sunday 18, "An American Music Festival" afternoon concerts featuring the works of Gershwin, Ellington, Porter, and Jerome Kern.

## uptown

**Absolute Bar and Grill**, 5300 Tchoupitoulas, 899-7008. Fridays and Saturdays: piano by Walter Lois, 6 to 10 p.m. Also on Saturdays: Papa Don Vappie featuring Estella Denson with the River Rhythm Section, 10 p.m. to 2 a.m. Tuesdays through Thursdays: piano by Phil Parnell, 6 to 10 p.m.

**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

WAVELENGTH • NOVEMBER 1989

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.

## FESTIVALS

### Through Sunday the 5th

Greater Baton Rouge State Fair, Friday the 3rd-Sawyer Brown, 8 p.m., Saturday the 4th-REO Speedwagon, 8 p.m., Sunday the 5th-Billy Joe Royal, 3 and 7 p.m., Tickets are \$8 for adults and \$4 for kids 6-12. Children under six admitted free. Call 293-9901 for more information.

### Thursday 2 - Sunday 5

Louisiana Swine Festival in Basile, La. Take I-10 West to 167 North to 190 West, arts and crafts, food, Cajun, Zydeco, French, Country and Pop music. Events include a hog call, a greased pig catching contest, and a piglet dressing contest! Call (318)432-5437 for more information.

St. Tammany Parish Fair in Covington, La. Friday the 3rd-Wayne Toups and Zydecacajun, 6:30 and 10 p.m. Saturday the 4th-U.S. Navy Steel Drums Band, 3 p.m. William Lee Golden, formerly with the Oak Ridge Boys, 6:30 and 10 p.m. Sunday the 5th-Paul Daigle, Sheriff Charles Foti's Enforcers Band. \$1 gate fee. Call 796-3165 for more information.

### Friday 3, Saturday 4

Louisiana Pecan Festival in Colfax, La. Street dance, fireworks, parade, carnival, Cajun music, and a syrup making demonstration, Call (318)627-5440 for more information.

### Saturday 4, Sunday 5

Abbeville French Market Festival in Abbeville, La. Take I-10 to 167, Cajun-French music. Will be a 5,000 egg Cajun omelette. Call (318) 893-2491 for more information.

### Sunday 5

Festival de Grand Coteau in Grand Coteau, La. Call (318)662-5494 for more information.

### Friday 10 - Saturday 11

Tammany Twirlers Square Dance Festival in Slidell, La. Call 643-5678 for more information.

### Friday 10 - Sunday 12

Sabine Free State Festival in Florian, La. Beard judging contest, wild coon and turkey hunts, local Gospel and Country music talent. Call (318)586-3642 for more information.

Lioness Club Fall Festival in Minden, La, 30 miles east of Shreveport. Gospel and other musical entertainment. \$1.50 for adults and \$1 for kids. Call (318)377-3546 for more information.

### Saturday 11

Delta Cotton Day in Tallulah, La. Call (318) 574-5147 for more information.

### Saturday 11 - Sunday 12

Cracklin Festival in Port Barre, La. Off Hwy 190. Live Cajun, Country, and various bands. Call (318)585-7375 for more information.

Destrahan Plantation Fall Festival in Destrahan, La, 9999 River Rd. Continuous entertainment, \$2 for adults and \$1 for kids. Call 764-9315 for more information.

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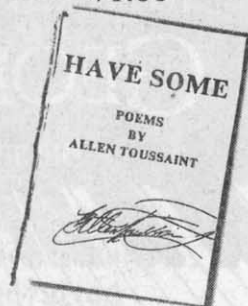
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**FLESH FOR LULU**  
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**McALISTER AUDITORIUM**  
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**PRODUCED BY BEAVER & TUCP**

**Friday 17 - Sunday 19**  
 Cajun Trade Days, Sulphur, La. Call (318) 527-2754.

**Saturday 18 - Sunday 19**  
 Louisiana Folk Life Festival, Eunice, LA. Take I-10, turn north at Crowley. Three stages of music. Call (318) 457-6575 for more information.

## sunday jazz brunches

**Arnaud's**, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m.  
**Cafe Sbisà**, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne Jr. from 11 a.m. to 3 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 second Tuesday of every month, and it has acoustic guitar players or folk-type musicians on some weekends, too. Call for more info.  
**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 the Carol Robinson gallery are on display here, and Patrick Kerber plays on Tuesdays and Thursdays, 7:30 to 9:30 p.m., and Saturdays, 9 to 11 p.m.  
**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, with Harlan White from 6 to 8 p.m. on Sundays. Call for more info about their music schedule, and ask about their Demitasse One-act plays.

## 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.

## video


**Le Bon Ton Roule**, a local music series on Cox Cable Channel 42, which airs every Wednesday from 10:30 to 11 p.m., features the Willie Cole Blues Band in October. Call Diana Castillo at 866-4880 for information.  
**Kent Courtney Live!** on Cox Cable Community Access Channel 42, every Monday at 6 p.m., every Thursday at 6:30 p.m., and every Friday at 7 p.m.

WAVELENGTH • NOVEMBER 1989

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**MCALISTER AUDITORIUM**  
 Tulane University, New Orleans  
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*This concert is a benefit for the surviving family of the late Professor Longhair*

Please join us in support of the Second Harvest by bringing a can of food to the concert. There will be collection baskets at the entrances.

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Serious northlake based band with P.A. looking for (dependable) lead vocalist. We play metal, progressive rock, originals and pop rock. Call Mark or Scott at 1-893-5152.

**Smilin' Myron** will play funkalicious music for your club or party. Call Tim Guarisco at 865-4761

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Ever try to get a Louisiana musician on the telephone? Just try calling information for **Snooks** or **Skul** or **Fats**. The problem is that lots of musicians around here don't use the name on their **birth certificate**, for several reasons. In the old days, people were called **Kid** if they were the youngest in the band, or **Professor** if they played the piano in the brothels, or **Slim** or **Fats** for the obvious reason. Players who made their living in the national spotlight were often encouraged to simplify the complicated **Creole** or **Cajun** spelling of their name (find **Pete Fountain** 's original moniker), and some took another name temporarily to get out of a contract or to advertise the kind of music they played. For whatever reason, the names our musicians have chosen for themselves **almost equal** in creativity the music they played.

See how many of these **noms des musiques** you can match to the original. Send your answers to **Wavelength**, P.O. Box 15667, New Orleans, 70175. The winner, as determined by our expert judges, will receive a set of super cool **Wavelength** postcards and a free three-year subscription to the magazine. (Answers on page 12.)

## Question

1. Jelly Roll Morton
2. Smiley Lewis
3. Earl King
4. Little Queenie
5. Naomi Neville
6. Pete Fountain
7. Professor Longhair
8. Guitar Slim
9. Little Richard
10. Cousin Joe
11. Grace Darling
12. Lonesome Sundown
13. Little Walter
14. Louisiana Red
15. Papa Cairo
16. Polka Dot Slim
17. Johnny Rivers
18. Tuba Fats
19. Slim Harpo
20. Lightning Slim
21. Rockin' Dopsie
22. Rockin' Sidney
23. Fats Domino
24. Lazy Lester
25. Miss B
26. Lady BJ
27. Dr. John
28. Satchmo
29. Sweet Emma
30. Duke A Padukah
31. Poppa Stoppa
32. Dr. Daddy-O
33. Warren Storm
34. Jivin Gene
35. Major Handy
36. Freddie Fender
37. Boogie Jake
38. Johnny Allan,
39. Joe Barry
40. Whispering Smith
41. Johnny J
42. Chief Jolly
43. Eddie Bo
44. Boogie Jake
45. Snooks Eaglin
46. Frankie Ford
47. John Fred
48. Jack the Cat
49. Esquerita
50. The Wolfman
51. Mr. Google Eyes
52. Champion Jack
53. Buckwheat Zydeco
54. Zigaboo
55. Mason Ruffner
56. Zachary Richard
57. Johnny Preston
58. Okey Dokey
59. King Nino
60. Tuts Washington
61. Boogie Bill
62. Willie Tee
63. Bo Dollis
64. Lionel Torrence
65. Ernie K-Doe
66. Bunk Johnson
67. Leadbelly
68. Deacon John
69. Clint West
70. Joe Clay
71. Jo Cool

## Answer

- Bb. Sidney Simien
- R. A. J. Loria
- Rr. Warren Schexnider
- L. Ferdinand Joseph Le Menthe
- PP. Matthew Jacobs
- Zz. Betty Lastie
- CC. Joanne Crayton
- D. Joseph Handy
- Kk. Huddie Ledbetter
- XX. Jack Dupree
- Q. Earl Silas Johnson IV
- Bb. Lionel Prevost
- E. Allen Toussaint
- S. Vernon Dugas
- R. Overton Amos Lemons
- VV. William Turbinton
- V. Clarence Holloman
- I. Leigh Harris
- FF. Matthew Jacob
- ZZ. Edwin Ruffner
- Cc. Iverson Minter
- Y. Stanley Dural
- K. Vernon Winslow
- DD. Moses Smith
- Vv. Richard Penniman
- Nn. Lester Johnson
- EE. Elizabeth Bennett-Armstrong
- P. Pierre Fontaine
- A. Vince Monroe
- KK. John Allen Guillot
- F. Emma Barrett
- Aa. Eddie Jones
- UU. Maurice Guillory
- M. Henry Roeland Byrd
- SS. Joseph Modeliste
- O. Joseph Pleasant
- U. Joseph Davis
- Rr. Julius Lamperez
- W. William Webb
- Z. C.J. Cheramie
- Ii. Marion Walter Jacob
- N. Ken Elliot
- C. Ralph Richard
- AA. Cornelius Green
- Ll. John Moore
- G. Frank Guzzo
- RR. Walter Washington
- J. Joseph Augustus
- Il. Alton Rubin
- OO. John Gourrier
- Jj. Willie Johnson
- GG. Anthony Lucen
- BB. John Ramistella
- Ww. Mac Rebennack
- T. George Landry
- MM. Gene Bourgeois
- WW. Eskew Reeder
- Gg. Ernest Kador
- Qq. Theodore Emile Dollis
- YY. Eddie Bocage
- H. Louis Armstrong
- LL. Antoine Domino
- QQ. Isidore Washington Jr.
- JJ. James Moore
- X. Baldemar Huerta
- TT. Ferd Eaglin
- NN. Otis Hicks
- HH. Jay Beninati
- Hh. James Smith
- B. Joseph Barrios
- Ss. John Preston Courville

# 1990 Band Guide



Got a  
Band?  
Get  
Listed!

TTH

**Deadline: December 1**

# Wavelength

In January, **Wavelength** will publish its annual Band and Booking Agent Guide, a comprehensive list of the working bands and musicians in the New Orleans area, with all the pertinent information—addresses, phone numbers, members' names, what kind of music, agent's name, and anything else you might want to add.

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

To get your band listed, send the name of your band, the type of music you play, your booking agent and booking number, as well as all the members' names to **Wavelength**, P.O. Box 15667, New Orleans, LA 70175, or call **Wavelength**, 895-2342. A listing in the Band Guide is free, of course.

Band Name \_\_\_\_\_

Type of music (circle one)

traditional jazz / modern jazz / brass band / rock 'n' roll / metal / hardcore  
country / r&b / folk / cajun / zydeco / classical / oldies / top 40 / blues / reggae

Booking Agent \_\_\_\_\_ Phone # \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Members' Names \_\_\_\_\_



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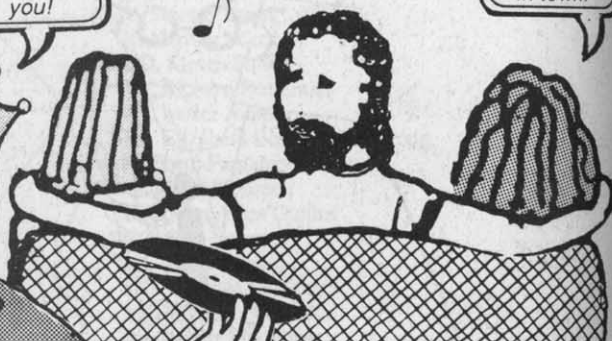
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