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Wavelength (December 1989)

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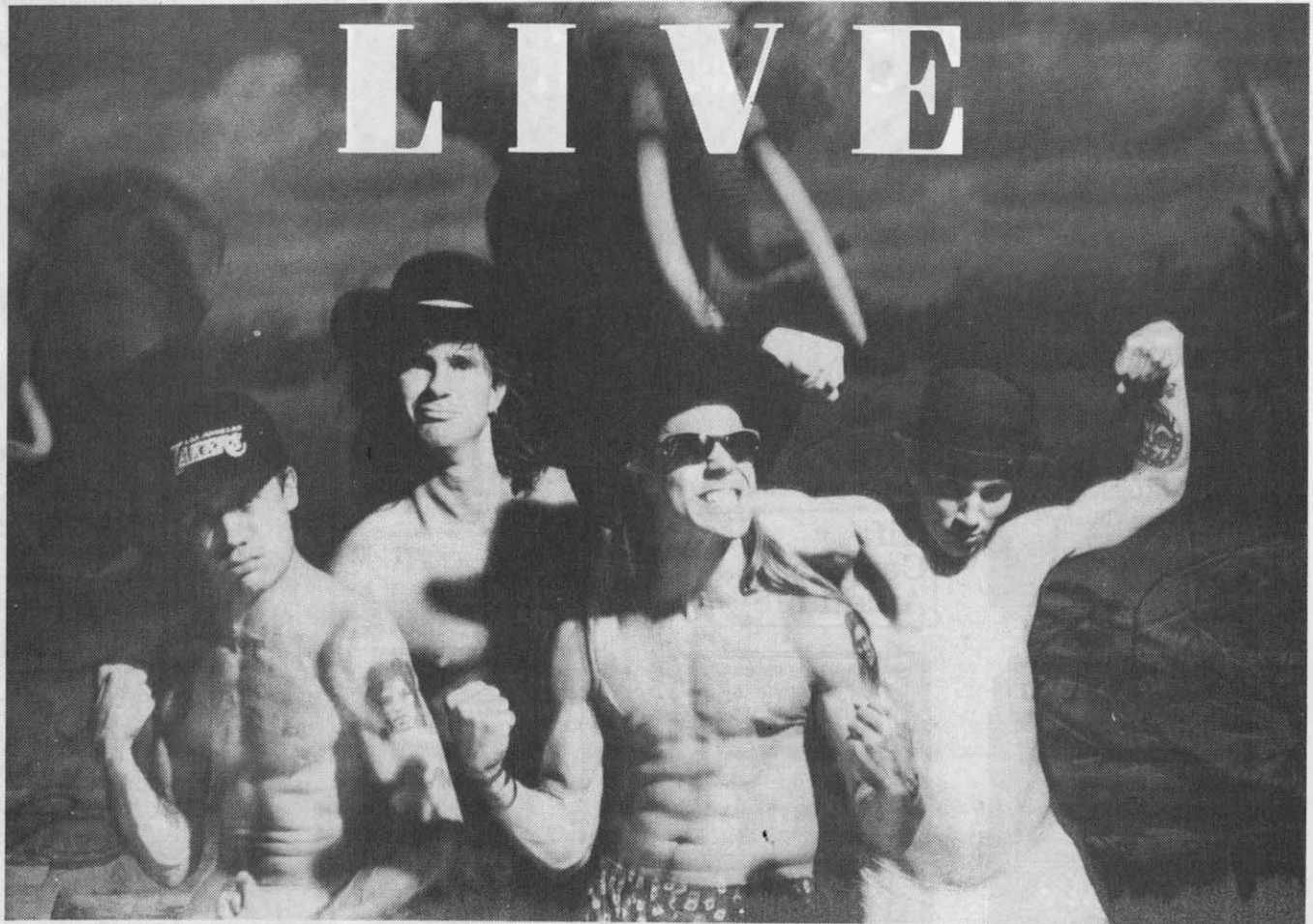
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*"I'm not sure,
but I'm almost positive,
that all music
came from New Orleans."*

-Ernie K-Doe, 1979

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Jammin' onstage with Marsalis for the first time ever were (from left to right): Umar Sharif, Joe Newman, Marlon Jordan, Wallace Davenport and Dave Bartholomew. Backing them was a rhythm section that featured (background, from left to right) Herlin Riley on drums, Reginald Veal on bass and Marcus Roberts on piano. Not shown is pianist Edward Frank.

NEW ORLEANS TRUMPET GREATS ASSEMBLE IN NEW YORK

On October 10, 1989, the New York-based Caribbean Cultural Center presented "Trumpet Traditions" as part of their EXPRESSIONS '89 concert series. EXPRESSIONS '89 was billed as a "month-long international festival of African, Caribbean, Asian and Native American culture."

The '89 concert series was the entertainment/educational component of a major conference on "Cultural Diversity Based on Cultural Grounding." The conference included presentations and interchanges with over 50 scholars, artists, producers, and arts administrators from all over the continental United States as well as from South and Central America, the Caribbean, and a large contingent from England.

The conference was the most informative and important gathering of cultural workers representing peoples of culture to be assembled in the '80s. Indicative of the thinking and quality of work that went into the conference was the Trumpet Traditions program.

New Orleans native **Dr. Maurice Martinez**, educator, poet, award-winning filmmaker, New Orleans histo-

rian and musician, served as the artistic director. Martinez currently holds a full professorship in the Educational Foundations Department at Hunter College in New York City. Martinez conceived the trumpet traditions program.

The program opened with a brief, taped performance of traditional African trumpeters. The first half consisted of a presentation of the Afro-centric trumpet tradition. The first performer was **Abdou Rahman Mangara**, a griot from the Soninkay peoples of Gambia who accompanied himself on the "gambare," a plucked string instrument that is the forerunner of the banjo.

Jazz trumpeter **Olu Dara** followed, and performed a short segment exclusively on the traditional West African wooden trumpet. A native of Mississippi, Olu Dara's playing was drenched in blues references: field hollers, chants, and jump licks all pushed through a wooden instrument that resembles a cow horn, and whose sound is damped with the hand across the open end much like a harmonica player cupping a hand or a trumpeter hand-muting the trumpet's bell.

Jazz trombonist **Craig Harris** played his segment on the aboriginal Australian instrument, the "didgeridoo." Employing circular breathing and massive embouchure control, Harris held the audience in rapt attention. The Haitian group La Troupe Makandal closed out the first half of the program playing "vaccines" (bamboo tubes of varying sizes that are struck on the side as well as blown into) and drums. Their sound was close to the sound of the traditional African trumpeters which opened the program.

The first half established both the existence and the musical importance of a unique "trumpet" tradition that existed outside of the Euro-centric frame of reference. Rather than simply state his case in program notes or with a little opening speech, Martinez had the vision to aurally walk the audience through the tradition, so that when the "traditional jazz trumpet styles" were presented, the links were not abstract nor conjectural. One had heard the roots and could thus, much more greatly appreciate the fruit.

The second half of the program featured six New Orleans trumpeters backed by a New Orleans rhythm section of bas-

sist **Reginald Veal** and drummer **Herlin Riley**. Additionally, pianists **Ed Frank** and **Marcus Roberts** shared keyboard chores. At first I could not believe that such a stellar conclave of New Orleans brass greats had actually been assembled: **Dave Bartholomew**, **Wallace Davenport**, **Marlon Jordan**, **Wynton Marsalis**, **Joe Newman**, and **Umar Sharif** (Emery Thompson). But then the lights went down and a second line trumpet call leapt forth from the back of the auditorium.

The first call was duly answered, and then a third challenger issued a clarion statement. Before long, a true second line fanfare transformed into a round of trading fours as one trumpeter followed another in mounting the stage. From that point, the music segued into "Just A Closer Walk With Thee." The audience responded with rousing applause.

The set up that followed had each trumpeter doing two numbers with the rhythm section and a collective encore. It was awesomely enjoyable. Wallace Davenport was the first man up. At age 14 Wallace had played with Papa Celestin's band, and eventually went on to join Lionel Hampton's band in 1953. In 1962 Wallace played with Count Basie's band, and from there joined Ray Charles band as both first trumpeter and musical director.

Wallace choose an easy rocking blues number and displayed a sterling tone. He was particularly adept at half-valved micro-tone notes and was deft in his use of dynamics. His intensity at soft volume was exemplary.

Dave Bartholomew was next. A student of Peter Davis, the man who formally taught Louis Armstrong, Dave Bartholomew has played with early jazz luminaries such as Fats Pichon and Jimmy Lunceford. Best known as Fats Domino's bandleader and producer, Dave Bartholomew served as both a composer and producer at Imperial Records for over 25 years. Next to Wynton Marsalis, I thought Dave Bartholomew was the most impressive in offering a unique conception to his approach to playing the trumpet. He started with a startlingly effective "Up A Lazy River" and finished with a bow to Louis Armstrong with a jocular "Mack The Knife." Dave Bartholomew played in staccato bursts that alternated soft, wistful phrases with raunchy, bellicose blowings which include muted growls. I loved his feisty, take no prisoners soarings. Even though Dave Bartholo-

mew is primarily a R&B man, in this jazz context he shone resplendently.

Joe Newman was third. He is the least "New Orleans" in his trumpet approach of the six. A stalwart of the Count Basie band, he was also the featured soloist with the Benny Goodman Orchestra on its 1962 tour of the Soviet Union. Whereas traditional New Orleans trumpeters play with a staccato rhythmic emphasis and use a lot of grace notes, mirco-tones and mutes, Joe Newman is an archetypical swing trumpeter. His performance, unhurried as a cat toying with a mouse, perfectly captured the irresistible, foot-tapping, finger-popping, four on the floor beat that the Basie orchestra epitomized. If Joe Newman had been anything less than a consummate swing trumpeter, he would have been upstaged by pianist Ed Frank whose lyrical solo won a healthy ovation. For his second number Joe Newman choose "St. James Infirmary," which he played muted and on which he sang like a man possessed. Umar Sharif, who is a wonderful mix of bebop and traditional New Orleans trumpet styles offered a lusty and swinging "How Come You Do Me Like You Do, Do, Do" which featured trumpet work on which he used a drinking glass as a mute. Affectionately known as "Big Emery," he hails from a musical family which includes a grandfather who taught trumpet in the 1880s. Umar Sharif is currently performing in the onstage orchestra of the Broadway musical hit, "Black and Blue." For his second selection Umar did "China Town."

Marlon Jordan was the fifth trumpeter. He opened with a Parker bebop number and concluded with a Wyntonish arrangement of "Caravan" (the Ellington/Tizol) composition. Son of eternal musical enfant terrible Kidd Jordan, Marlon Jordan at 19 is Columbia Records youngest New Orleans signee. Although he has technique a plenty, the young trumpeter was at a distinct disadvantage working in the company of this cabal of veteran trumpeters, each of whom has hewn his own approach into the mountain side of jazz trumpeting. Marlon Jordan's opening number was taken at a slower pace than is usual with bebop compositions and eschewed bravura high-note runs for deliberate phrasings. On "Caravan," with its off-center syncopations, Marlon did well but was eclipsed by the work of the **Marcus Roberts**, **Reginald Veal** and **Herlin Riley** trio who surged forth (espe-

cially Herlin on the tom-toms) and easily upstaged the fledgling trumpeter. Wynton Marsalis was batting clean-up and hit a grand slam that left the audience gasping. He opened with the slow first movement of The New Orleans function. His muted trumpet work was so funky I'm sure that they had to fumigate the auditorium afterwards — I know I had to send my dashiki to the cleaners. By now, we have all heard Wynton Marsalis and have our own opinions about his playing, however, if you haven't heard Marsalis in the last six months, it's hard to imagine the depth of his incorporation of traditional New Orleans jazz into his modernist conception.

As if the one-two combination of Marsalis blowing blues and Marcus cutting up the ivories wasn't enough, Wynton calls up Ellis Marsalis to sit in on a number. They play a rolling blues at medium tempo and Ellis' self effacing cool comping and unerring (and much too brief), crystal clear solo shine with the elegant tastefulness that is this musical patriarch's signature.

Then comes the encore number. They play the "Original Second Line" (not the one known as Joe Avery's Blues which is the more popular one of the two). Dave Bartholomew takes the first solo and throws down a high note, viciously swinging, two-step solo that is as typically New Orleans as a trumpet solo can get. Wallace Davenport followed by unfurling is gorgeous tone that shone like a 20 carat diamond deftly cut for maximum brilliance. Umar broke out a string of well place quotes from various New Orleans associated songs and Joe Newman just simply swung (the ever alert rhythm section jumped to a chugging four on the floor behind him). Marlon Jordan went back to the basic New Orleans parade sound in preparation for Marsalis casually tossing off flares and fire works. And then it was over. Goodness.

There is so much talent in New Orleans. Give praise and thanks to the Caribbean Cultural Center and Dr. Maurice Martinez —they not only recognize New Orleans talent, they also are willing to figure out innovative ways to present this talent. At the risk of sounding like a broken record, I repeat: why can't the Jazz Fest do some programming like this?

And I repeat: why can't the Jazz Fest do this?

And I repeat: why?

—Kalamu Ya Salaam

METERS IN 3/4 TIME

It seems that neither rain, sleet nor legal trouble can keep a Meters reunion from taking to the tour circuit this winter. It's been some five years since the last official Meters reunion, and now three of the four original Meters will take to the boards in the coming weeks.

"It's been coming to this for about a year," according to bassist George Porter, who will appear with the group at the Riverboat Hallelujah on December 2. "We did some dates in San Francisco in later September and they went real well. Leo (Nocentelli) started talking about it in January, right after we started the Geo-Leo gigs. We did a gig at Jimmy's during Jazz Fest and Art (Neville) came up and played with us all night."

Porter, guitarist Nocentelli, keyboardist Art Neville and drummer David Batiste will form the current Meters. Original drummer Joseph "Zigaboo" Modeliste was approached about

doing the reunion but declined, according to Porter, who also cited a labyrinthine, decade-old lawsuit involving the group, their former management and record company.

The records the Meters made from 1969 to 1977 for the Josie and Warner Bros. labels, defined New Orleans funk of the period. Porter said that Rejuvenation was the best of the Warner Bros. albums. "We had a lot of fun with Rejuvenation," he said. "We went in and did it from start to finish. On a lot of the earlier albums we'd cut a few tracks and Marshall Sehorn would do the rest while we were out of town. In the early days we had no control over what the records sounded like. With Rejuvenation we started having some artistic control over the sound."

And, who could forget the group's sped-up live sound of the early 1970s, when they would come into town after a string of one-nighters sounding like

they were double-parked with the motor running?

"The tempos picked up because the laid-back funk was too laid back from some of the rock audiences we faced on the road," Porter said. "We had to be a little more rock than funk. We were lucky that some of those tunes could be played faster without losing anything. Sometimes we were aware of it. The next day, we'd hear tapes of it, and it would create a nice fight at the rehearsal."

The benefits of musical experience and numerous warm-up gigs are likely to show with the Meters reunion tour, but Porter reminded us that the old Meters are still the Meters.

"We're back. We're good and we're playing well. Whenever you heard the Meters in the past there were a lot of surprises. Well, those surprises are still there."

-Vincent Fumar

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ties sides by Katie Webster. *Katie Webster* (FLY CD12) features Miller's session pianist performing in just about every imaginable South Louisiana style from bayou blues to swamp pop. This disc has its sassy and down 'n dirty moments but Webster is at her best on the Ivory Joe Hunter styled ballads. "Close To My Heart," "Open Arms," and "Sunny Side Of Love" are country-tinged R&B very reminiscent of Hunter's best work. All of the material on this disc has already been released on two Flyright LPs but if you don't have the vinyl, this disc is simply essential.

New Orleans' resident-Cajun musician Bruce Daigrepoint has a new CD/LP *Coeur des Cajuns* (Rounder CD6026) that will delight the many fans who two-step at his regular Sunday evening Fais Do Do at Tipitinas. Daigrepoint writes some lovely Cajun songs and nine of the eleven tracks here are originals. Although Daigrepoint's band employs such non-traditional instruments as dobro, electric bass and drums, his songwriting borrows heavily from traditional Cajun themes. All but one of the songs on *Coeur des Cajuns* are performed in French and a translation sheet accompanies each disc. There is something disturbingly soulless in Daigrepoint's vocal approach but he's a youngster performing in a genre in which the great singers have years of experience tempering their voice.

Coeur des Cajuns, *Katie Webster*, and *Little Richard, The Formative Years* are all available locally at better record stores.

—Macon Fry

The last couple months have brought a bountiful fall harvest of South Louisiana music on CD. One disc that will surely be of interest to New Orleans music buffs (though not recorded in New Orleans) is *Little Richard, The Formative Years 1951-53* (Bear Family CD 15448). This disc compiles for the first time all of little Richard's pre-Specialty recordings for RCA and Peacock. Perhaps the most striking thing about these recordings is how dissimilar they are to his big hits on Specialty. Not that there aren't some hot sides here like "Ain't Nothin' Happenin'," "Taxi Blues" and "Little Richard Boogie," but these are in a jump-blues vein, miles away from the careening and panting pace that propelled the "scream heard 'round the world." There are four tracks recorded in Houston for Peacock records which feature the Tempo Toppers vocal group. Two of these, the R&B hit "Fool At The Wheel" and "Rice, Red Beans And Turnip Greens" are wildly humorous numbers in the style of the Dominoes. Actually, the highlights on *Formative Years* are not the rockers but the two versions of the plaintive blues ballad "Directly From My Heart" which was later recorded for Specialty. This is a fascinating collection but less than essential for all but the serious fan or historian.

Flyright Records in England is rushing its catalog of Jay Miller's Crowley, Louisiana recordings out in CD format. The latest CD release is a twenty track compilation of early Six-

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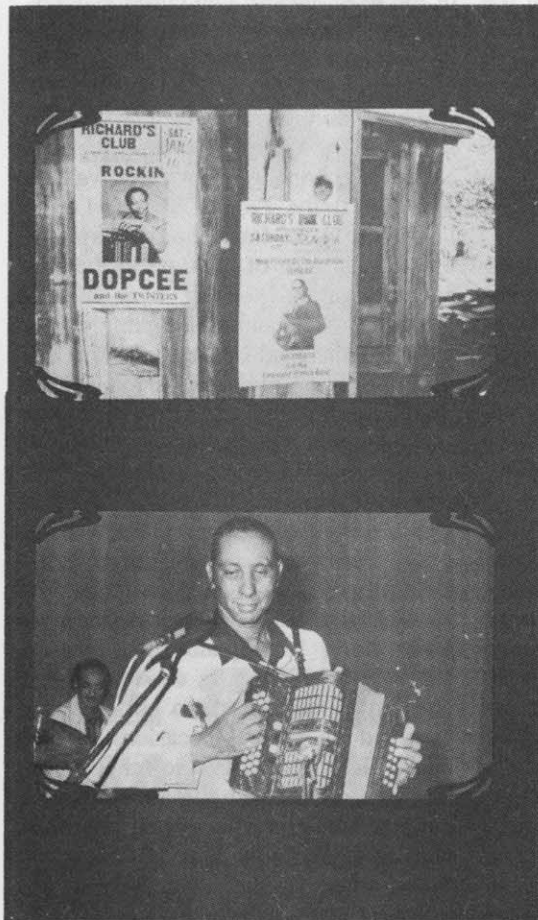
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Starring a classic zydeco collection, Silas Hogan in his prime, and a tour of Acadiana's very own observatory.

Rockin' Accordion (Flyright LP622) is the best zydeco collection I've heard in years. A dozen of the 14 tracks here are by Fernest Arceneaux and Marcel Dugas. Recorded for Jay Miller's Crowley based Blues Unlimited label in the Seventies, these sides represent one of the most singular bodies of zydeco ever recorded. While most zydeco is derivative of blues or soul with varying degrees of Cajun French influence, these twelve cuts distill the tripling piano of swamp pop and the Creole tones of New Orleans R&B into a strictly South Louisiana hybrid. In

fact, five of the songs on *Rockin' Accordion* are reworkings of New Orleans classics, including two previously unissued titles from Dugas, "La La" and "My Girl Josephine." Dugas and Arceneaux share more than a song base; Bobby Price lends soulful lead vocals to both and producer Jay Miller has the rub board mixed way out front throughout. While the Arceneaux material is all available on the excellent Blues Unlimited LP *Fernest And The Thunders* (LP5005), four of the eight Dugas sides are previously unissued and the rest are culled from out of print 45s. This is the

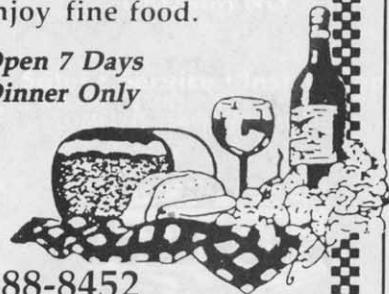
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largest collection of Dugas material on LP and is a fine tribute to a woefully under-recorded and unrecognized artist. Dugas died in Crowley, Louisiana a year ago this December.

Rockin' Accordion joins two other zydeco compilations in Flyright's Legendary Jay Miller Sessions series (*Zydeco Volume 1* FLY 539, and *Volume 2* FLY 600). All three records are worth seeking as they compile the complete Crowley recordings of Clifton Chenier and Marcel Dugas.

Silas Hogan is considered one of the "second echelon" of Jay Miller's blues men, but there is nothing second rate about the new Hogan compilation on Flyright, *I'm A Free Hearted Man* (FLY 622). Hogan's best known material was released on Excello and has recently become available on an LP of questionable legitimacy. *I'm A Free Hearted Man* features four of the Excello sides including the rocking title cut. These show Hogan's band in its prime, churning out powerful blues built around Hogan's chunky rhythm guitar. The rest of the album is a pleasing patchwork. There are two cuts from 1959 on which Hogan's band backs up Jimmy Dotson and two sides originally released on the tiny Reynaud label in '61 a full year before Hogan recorded under his own name in Crowley. The highlight of this set are two rumbling blues, "I'm Gonna Join The Army" and "Sweet Little Things You Do." These were found in an uncredited tape box and may be from a pre-1960 session featuring Hogan's band. On this LP, you get a little mystery with your blues.

These records are available at better music stores or by mail from Down Home Music/ 10341 San Pablo Avenue/ El Cerrito, California 90069.

Travel Tips

The best know attractions on Rt 182 between Morgan City and St. Martinville are the historic plantations which line the banks of the adjacent Bayou Teche. Motoring down this lovely highway, enjoying the ancient oak trees and miles of sugar cane, it would be easy to miss the little sign that announced JUSTIN'S OBSERVATORY. It would be easy to miss, that is, were it not for the three story silver-domed structure towering over a garage in the background. Justin's Observatory in Jeanerette is one

of the most unusual and edifying diversions in the historic cane country just southeast of Lafayette. The observatory is owned and maintained by a self-taught astronomer Justin Lerville who built it in 1984 after a disabling accident ended his employment as a welders foreman at the Port of Iberia. Lerville now lives in the frame house next door but spends most of his time in the garage/observatory pouring over astronomy magazines and entertaining guests lured off the road by the tiny sign and nonconforming building. A tour of the observatory begins with maps, letters, and equipment in the garage, much of which was donated by visitors as far away as Minnesota. The highlight is a trip up two flights of stairs to the dome where Lerville keeps his eight inch Celestron telescope.

As Lerville guides visitors through his observatory, it is plain that, next to looking at and reading about stars, he likes to talk about them. After being recruited on several occasions to tote out a telescope and talk to school kids, Lerville is patient with the questions of a curious and under-educated traveler. However, like any man that is determined to see farther than the rest, his true bent is towards the broader picture. A question about solar flare-ups led to talk of the sun, the solar system and creation of the galaxy, culminating in the cosmic proclamation, "Everything starts out round." Among other topics Lerville touched on were the possible lunar and solar influence on Hurricane Hugo and the San Francisco earthquake. In a part of the country where scientists are generally occupied with such earthly concerns as squeezing oil out of the ground, keeping the Mississippi out of the Atchafalaya Basin and the turtles out of the shrimp nets, Lerville's perspectives are delightfully expansive and engaging. His advice, "People need to take some time and look at the sky."

To get to Justin's Observatory, take Rt 90 West from New Orleans. Just past Morgan City in Patterson, Rt 182 splits to the north, then parallels Rt 90. This is a terrific route for those who want to drop it down to 45 miles an hour, stick an elbow out the window and eat some boudin. About 25 miles west on 182 is the town of Jeanerette - Justin's is on the left as you enter town.

- Macon Fry



U.S. INDIES' YEAR'S BEST: 1989

A totally biased, arbitrary list of recordings that made Fall worthwhile.

Well, in the short-lived tradition of this column, here's yet another arbitrary and impulsive list of the year's best and brightest moments in review, and in keeping with the changing spirit of the times, some of these memorable instants appeared on indie labels, some not, some on vinyl, some CD, and some in completely different, not necessarily musical formats. Naturally, like almost all the writing you read in this magazine, this list is completely biased and personal in nature, based upon this column throughout the year; if, for whatever reason, you feel something was left off or put on that shouldn't have been – and that's what makes the world go 'round, right? – then by all means, if you are so moved and/or enraged, feel free to write us and fill in your own responses and additions – who knows, if they're vehement and interesting enough, maybe we'll print some of them here in this column in a future issue.

First let's start with what didn't make it but almost did: *Straight, No Chaser* (the recent Thelonious Monk documentary), new LPs by the Swans, King Sun, Bob Mould, the Pixies, Mary My Hope, and Youssou N'Dour – however good each was in its own way, they just didn't make the final cut. Other moments, such as the cross-fertilization experience of walking across the Jazz Fest fairgrounds between Ali Farke Toure's set of African blues and Snooks Eaglin's antics on another stage were excluded due to their personal, singular nature. (This was not the only reason why no Sartorial Jazz And Heritage Fest moments make the chart; not only does everybody have their own sublime and zen-like Fest peaks at the average rate of about four per hour, but it's also virtually impossible to single any one out above any others.) Still other bands and albums were excluded simply due to lack of space and time. But here's what

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**Allens
BOOTS**

was left after the dust settled:

1 *** Ali Farke Toure- *Ali Farke Toure* (Mango) – Described by some as “the John Lee Hooker of Mali,” he sings bluesy, earthy songs in his native languages, accompanying himself only with his guitar and the aid of an impeccably tasteful percussion player. Even if you don’t speak a word of any of the several African dialects he sings in, you still know exactly what he’s singing about.

2 *** Yo La Tengo *President Yo La Tengo* (Twin/Tone) – Longtime personal weakness faves of this columnist suddenly start making confident, aggressive, thoughtful music. Weaned on the soul of Lou Reed and Neil Young, Chilton’s heart, and the lyricism of Dylan, these guys (and girl) love their rock and roll.

3 *** Galaxie 500 *On Fire* (Rough Trade) – Wafting with all the despair and love gone awry of pre-crack-up-period Alex Chilton, Galaxie 500 strum their sorrows away on the Velvety wings of these ten liltingly sad melodies and haunting, help-me-I’m-so-lost vocals. Play this record when you’re happy, and it might make you kind of sad; play this record when you’re sad, and it just might somehow sorta make you feel kind of happy to be that way.

4 *** Public Enemy “Fight The Power” (12”) (Motown) – Even if the accompanying Spike Lee joint had never existed, this would still be one of the year’s most controversial and talked about records. Too bad there wasn’t a whole PE LP to back it up, but word has it that their next LP could be out as early as next January, and there’s about a one in a zillion chance that a new single called “Welcome To The Terrordome” could be out by Christmas. Rough mixes of it have already leaked out, and let’s just say that what we heard was meaner and leaner than “Power,” low on imagery but supercharged in message, recalling “Bring The Noise.” Best rhyme: Chuck D strings up “shootin” with “Harry Newton.” More wild lines: “Here’s your ticket/Hear the drummer get wicked,” “Sad to say I got sold down the river/Still some quiver when I deliver,” and the real zinger, “now they got me like Jesus.” Now that’s gonna make some controversy.

5 *** F.S.K. *Original Gasman Band* (Zick Zack, German Import) – Someone in America, please sign these people and save us all the import prices and

exorbitant postage rates. Words cannot describe Germany’s original mutant jug band, a dense wash of gently sarcastic humor buried beneath feedback drenched Hofner guitars and a militarily stiff lack of a backbeat. And don’t forget all that Bavarian yodeling through bullhorns.

6 *** Fugazi *13 Songs* CD [contains two earlier EPs] (Dischord) – Former lead singer for Minor Threat plays some uncompromising, unrelenting, and visionary rock. American hardcore grows up and develops a conscience.

7 *** Soundgarden *Louder Than Love* (A & M) – Ultra Godhead. Peeling guitar riffs struck from the anvil of the gods played by hairy people who look like they haven’t showered or eaten a square meal since they first heard “When The Levee Breaks.” Three years ago this record would and could not have come out on a major label. And here it is. My how things change.

8 *** Various Artists *Calypto Pioneers* (Rounder) – While a hundred and fifty miles to the north, New Orleanians were bopping to the birth of jazz, these early calypsonians of the teens, twenties and thirties were rollicking in the streets to what was essentially the same music, but with heavy, sensuous steel drums barreling away underneath. These tinny, stickey, and totally antiquated recordings seem almost like soundtracks to old Minnie Mouse cartoons, but just the indescribably decadent thrill of owning a CD full of recordings initially make on wax cylinders or rolls of tin foil is somehow well worth the price of admission.

9 *** Nikki Sudden & the French Revolution *Groove* (Creation Records UK) – Junkie son of a sailor buys an electric guitar and travels the world, participating in the French Revolution, the settling of the American West (but on the Indians’ side), and then, after a stint in the California gold rush and a series of sightings carrying a guitar and a gunny sack in the Mississippi Delta following the great flood of 1927, mysteriously shows up again immersed in the decadence of New York in the ‘60s where Lou Reed sees him perform and he is then inspired to take up guitar. Reed, Neil Young, Keith Richards, and Mick Jones all rolled into one, Nikki Sudden is a gypsy in the truest sense, and he’s all rock and roll, all rebellion, and all heart. Hear him.

– James Lien

Labi Siffre
So Strong (Polygram)
 Ruby Turner
The Motown Songbook (RCA-Jive)

Between the phenomenal success of British soul revivalist groups like Soul II Soul and the angular jack-hammer rhythms of Milli Vanilli, as well as the more sexy, rap laced, multi-textured sounds of Neneh Cherry, more and more people are becoming aware of contemporary pop from non-American Blacks. My contention is that Black pop (from early R&B to today's rap) has been the single most significant influence on urban music culture around the world, and thus it is no surprise to hear non-Americans successfully experiment with the basic ingredients of Black pop to produce a distinctive variation on the basic sound. Songstress Ruby Turner's 80s oriented, remake of Motown hits immediately grabs attention with sensuous synth lines over drum machines with horns and deft arrangements that build on the hummable melodies of the Motown classics, all supporting Gladys Knightish intense vocal work. Ultimately, although Ms. Turner has strong pipes, it's more a nostalgic tribute than an original offering.

Labi Siffre on the other hand is real. Raised in Britain of mixed Nigerian and Barbadian parentage, this gentleman had carved a career for himself during the late 60s, early 70s as a purveyor of soul oriented love songs before semi-retiring from the music scene. Last year he decided to return with a socially-conscious document called "So Strong."

Half social statement and half love song (with a poetic thrust that suits Labi's high tenor) this wins my vote as the most underrated recording in recent memory.

—Kalamu ya Salaam

Various Artists
Blue Note 50th Anniversary Collection
 —Volumes 1 - 5 (Blue Note)

Acquiring this set is like going back over your love life and picking out all the moments of ecstasy — from the fabulous first kiss knock-out kiss (not to be confused with the "first kiss" which may or may not have been a knockout) to the sexual, bliss-filled engagement against which all past, present and future encounters will be measured. Like those memories, there is no even one silly millimeter of dross dulling the shining glory of these golden tracks.

Actually this generous sampling (each volume consists of 2 Lps worth of material) could be called a capsule history of Blue Note records. Volume I begins with samplings of the first recordings on the label which include a magnificent Sidney Bechet rendition of "Summertime" which was recorded in New York City on June 8, 1939. Also many of the seminal bebop figures are included: Thelonious Monk, Fats Navarro, Bud Powell, early Miles, Milt Jackson, Kenny Clarke, Max Roach, Art Blakey (who is virtually the Blue Note house drummer during the 50s & 60s), Sonny Rollins, Hank Mobley, Clifford Brown and missing only Charlie Parker and Dizzy Gillespie to give a full overview of bop.

Volumes II & III read like a who's who of mainstream contemporary jazz of the mid 50s through the late 60s: Coltrane, Cannonball, Horace Silver, Jimmy Smith, Lee Morgan, Donald Byrd, Herbie Hancock, Jackie McLean, Dexter Gordon, Wayne Shorter, Bobby Hutcherson, Joe Henderson. Moreover, it's not just a case of dropping names, in most instances the cuts selected represent the best recorded work by these artists from that period.

Volumes IV & V (covering the mid 60s through the 80s) are a bit more problematic because by then Blue Note was no longer on the cutting edge of any of the various moments in jazz from the new music of the 60s (dominated by Impulse) to the fusion of the 80s (with the major labels setting the pace). Nevertheless, there are some interesting cuts including representative work from pop/jazz vocalists Bobby McFerrin and Dianne Reeves.

Fortunately you can buy the volumes separately and so can choose artists and/or selections that appeal to your individual tastes. Volumes I, II and III are absolute jewels, and Volumes IV and V are only average. A major plus for the whole collection produced by Michael Cuscuna is that each release gives the recording date which Blue Note generally omitted on the initial releases, but on the other hand the anthology fails to list the name of the original Lp which contained the selected cuts, which forces a bit of detective work if you decide you want to acquire the release.

Those quibbles aside, this set is an excellent collection.

—Kalamu ya Salaam

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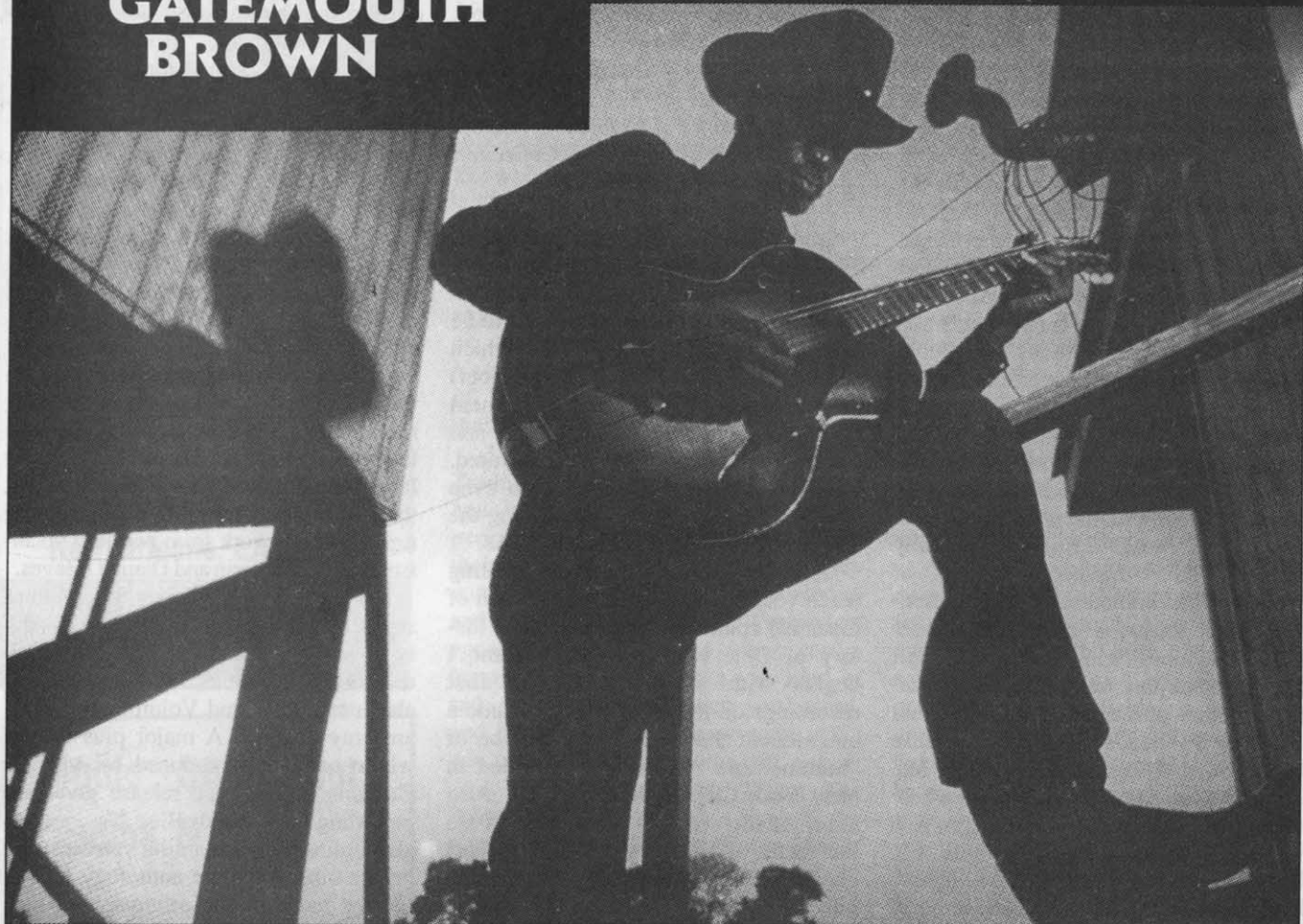
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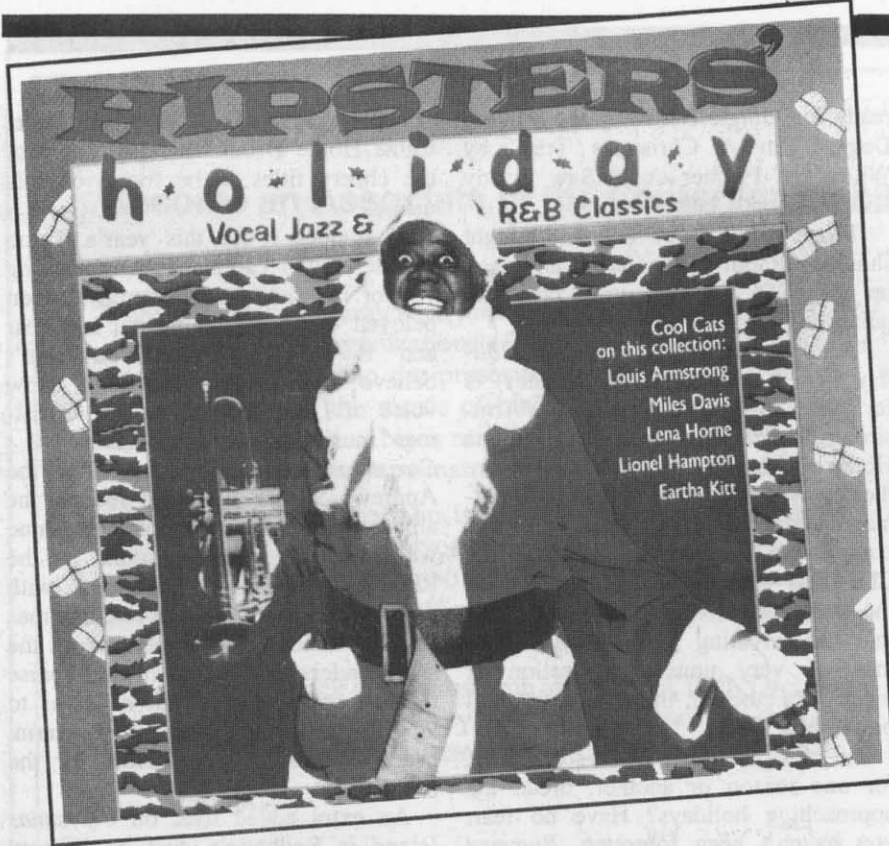
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EVERYWHERE IT'S CHRISTMAS

Rhino Records gets into the Christmas spirit with a group of CD releases that will back up your holiday — from the sublime to the sublimely ridiculous.

It didn't take long, while spending the Christmas holidays in France, to realize that something was terribly amiss. It certainly wasn't the food; the French know how to eat like kings and queens year round. I wasn't hurting for family seeing as how my French wife came complete with one of the biggest families I've ever encountered. Even "Miracle On 34th Street" was on the tele, albeit with French overdubbing.

Moving amidst the throngs of holiday shoppers, the typical Christmas scenery of store displays, Christmas lights, trees and tinsel, I was hard pressed to figure out what the problem was. Until, that is, some obviously crazed Frenchman passed me by, playing a Walkman with, of all things, "Rudolph the Red-Nosed Reindeer." It

was then that it hit me that in the midst of all this holiday hustle and bustle, despite all the visual and culinary delights, they were missing the most important ingredient of all...Christmas music.

No matter what anyone wants to say against the good old USA, at least we know that you can't celebrate the holidays without the nostalgia of "White Christmas," the melancholy of "Blue Christmas" or the silliness of "Grandma Got Run Over By a Reindeer." That's why it's essential to know of the most recent releases of our beloved Christmas cheer, now available on that worst of all evils/answer to our musical prayers...the compact disc.

I personally don't mind hearing pops and scratches with my music, it's the sacrifice one makes to get an album

jacket and better bass. But since CDs are here to stay, I've decided to get acquainted with the little suckers through a series of wonderful Christmas music compilations on the Rhino Records label. Those nutty guys at Rhino are the same ones who last holiday season brought us the *Golden Throats* LP, a classic compilation of unbelievable musical atrocities by the likes of Jack Webb, Leonard Nimoy, William Shatner and others.

This year they've gathered together six different collections of Christmas music guaranteed to elicit everything from nostalgia to illness.

These cute little CDs, in greens, reds and silver, look festive enough to be hung from a Christmas tree. It's obvious that Rhino had as much fun putting these together as we will have in listening to them.

If it's nostalgia you want, the two CD's for you are entitled *Billboard Greatest Christmas Hits 1935-1954 and 1955-Present*. Lots of favorites can be found on these two discs, and best of all, they're the very versions that made the songs famous. These two CDs were compiled by Joel Whitburn, author of *Joel Whitburn's Pop Memories, 1890-1954*, and an obvious fanatic when it comes to researching Billboard Hot 100 charts from the last 90 years. He has put together on these discs a trip down memory lane for anyone who grew up in the 1940s, '50s or '60s. Included are Bing Crosby's "White Christmas," Vaughn Monroe's "Let It Snow! Let It Snow! Let It Snow!," Gene Autry's "Rudolph the Red-Nosed Reindeer," Bobby Helms' "Jingle Bell Rock," Charles Brown's "Please Come Home For Christmas" and many more great wallops of nostalgia. These versions were all radio hits, so even if you don't recognize the artists by name, when you hear the songs it will all come back. And I'll admit that the nice clean CD versions of these songs do sound sweet.

Some of the other Rhino Christmas CDs are strong on novelty concept but are probably not everyone's cup of eggnog for repeated holiday listening. Bordering on nostalgia, and one of the best next to the Billboard compilations, is the music found on *Have Yourself a Merry Little Christmas*. This CD was obviously a labor of love

by a man named Joe Ferry who managed to pull some of his friends into the studio to record some Christmas favorites. Sorry, you won't find The Boss or David Byrne here, but you will find New Orleans' own Dr. John tickling the ivories and garbling the words to "Toyland" and "Silent Night." Nicolette Larson and the Roches contribute some Christmas carols, Eastern Bloc does "Jingle Bells," and the list goes on. In the liner notes for *Have Yourself...*, Joe Ferry states that "this music was recorded in the hope that those who listen will find happiness in the true meaning of Christmas...Love." And I'd like to send those same thoughts out to all who read this article.

Now I know there are some of you out there who don't go for all that sentiment yet would like to hear some Christmas music nonetheless. For you, how about trying out *Dr. Demento Presents the Greatest Christmas Novelty CD Of All Time*? Sure, you would expect "The Chipmunk Song," "All I Want For Christmas Is My Two Front Teeth" and "Grandma Got Run Over By a Reindeer." But are you

ready for "Jingle Bells" by the Singing Dogs, "I'm A Christmas Tree" by Wild Man Fischer or "I Saw Daddy Kissing Santa Claus?"

Those who drool at the thought should run out immediately and pick up this CD; there's surely no other quite like it.

For all you cool cats, *Hipsters' Holiday* (Vocal Jazz & R&B Classics) is for you. Miles Davis, Louis Armstrong, Eartha Kitt, Pearl Bailey, Lena Horne and others scat, jam and groove their way through 18 unusual Christmas renditions. The music on this compilation strays pretty far from the Christmas spirit at times, the title of the song often being the only thing that has anything to do with Christmas. A very unusual collection of music, nonetheless, that may very well please jazz fans.

But how about all those souls who, for one reason or another, dread the approaching holidays? Have no fear, you haven't been forgotten. *Bummed Out Christmas* will either cheer you up or provide the impetus to end it all once and for all. "Christmas Eve Can Kill You," "Christmas In Prison,"

"Lonely Christmas Call" and "Santa Came Home Drunk" are just some of the cheery titles to be found on this disc.

That does it for this year's Rhino releases, but I can't end before telling you of my favorite Christmas LP (on beloved vinyl) that came out last year and is still available. You won't believe how perfect the deep, slow voice of Leon Redbone is for Christmas music until you've heard his *Christmas Island*. Named after the Andrews Sisters' 1946 hit record, the album contains many of the same wonderful songs as are found on the Rhino Billboard compilations with plenty of extras like "Christmas Moon." Redbone gives these songs the same understated treatment and sparse musical arrangements that he gives to all his material, creating a warm, peaceful vibe that is perfect for the holidays.

An extra added treat on *Christmas Island* is Redbone's duet on "Frosty the Snowman" with an enthusiastic Dr. John. This record is a real treat and is highly recommended. And here's wishing everyone a great holiday. □

THE COOLEST PAGE IN THIS MAGAZINE

BULLET LAVOLTA



"Prepare to be utterly overwhelmed, beaten over the head, and left begging for more," says *Rockpool*. According to *Sounds*, "bands don't come any cooler." Bullet Lavolta's album, "The Gift," now on RCA Records with two additional tracks: "Over The Shoulder," and "Dead Wrong!"



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GRAHAM PARKER



He's one of the few artists with two albums in *Rolling Stone's* Top 60 Albums of All Time. Now he reveals his real and surreal side on "Human Soul," his new album on which no one escapes Parker's scrutiny, from the American media to AIDS and little "Green Monkeys." "In a lab somewhere a rodent pair were busy mating/As their D.N.A. got blown away it changed the shape of dating..."

THE STONE ROSES



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DECEMBER

Thursday

Friday

Saturday

NOV 30

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1

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2

6

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30

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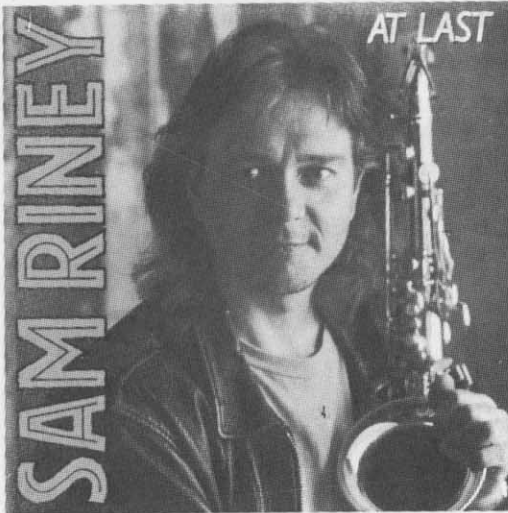


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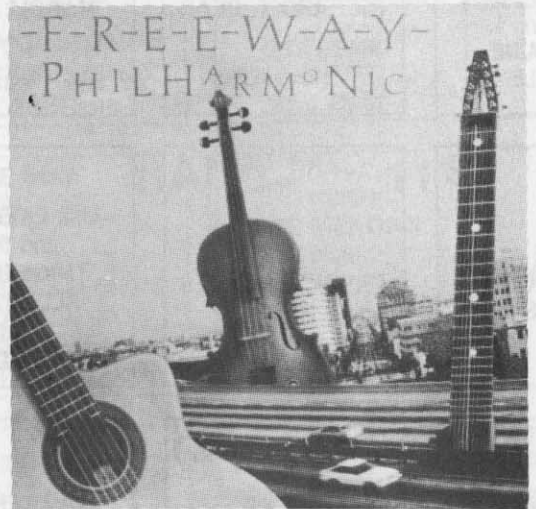
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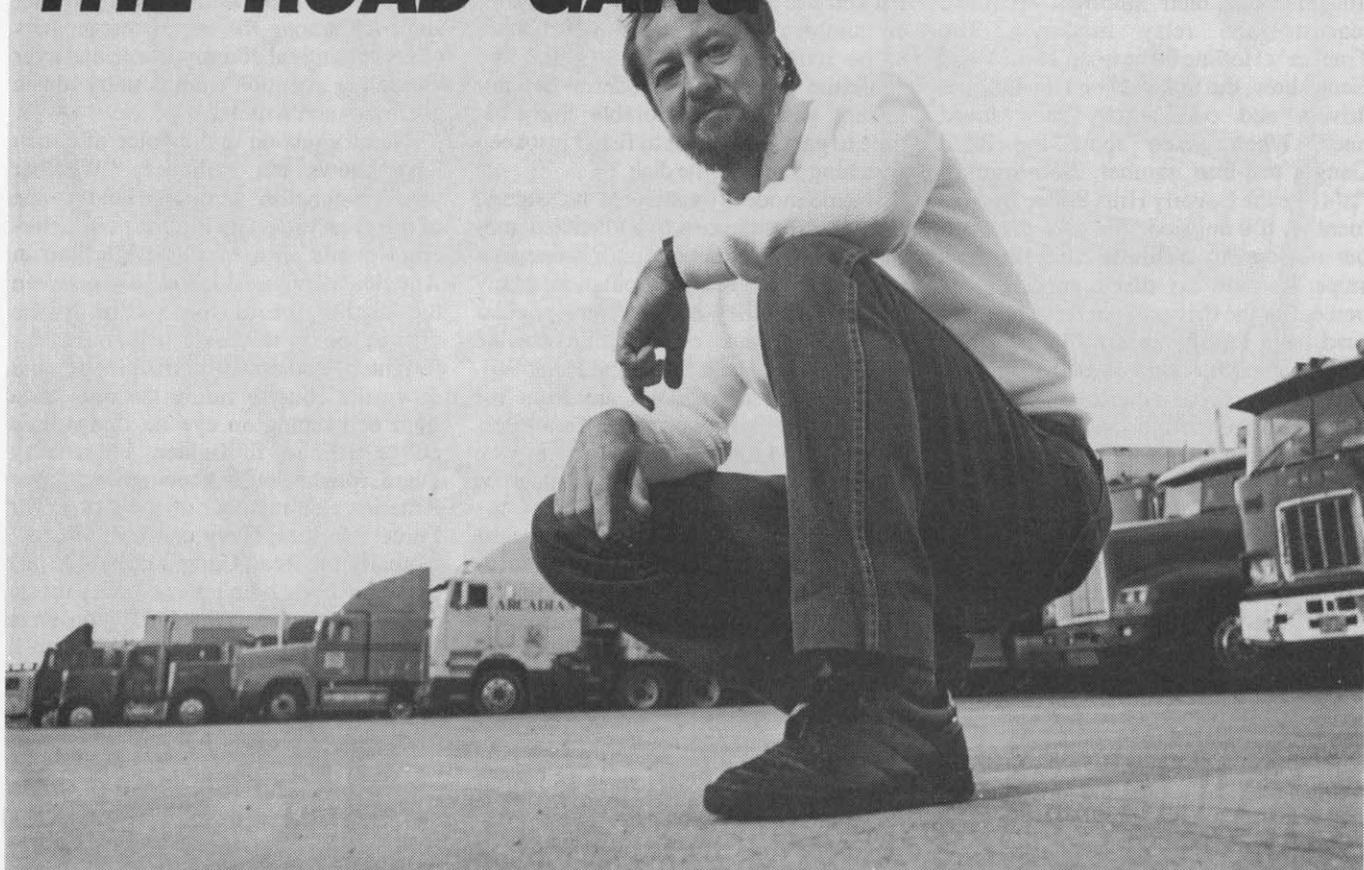


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DAVE NEMO AND THE ROAD GANG



RICO

New Orleans may be the birthplace of jazz and the home of the blues, but for thousands of truckers from coast to coast, it's the home of the best country music on radio.

Hi everybody and welcome on board for a half dozen hours and a million miles of great country music. We sail the concrete seas on the program dedicated to America's truck drivers." With these words Dave Nemo launches the most anomalous radio show to emanate from the Crescent City since Lew Childre and The Crazy Crystal Boys appeared on WWL in the Thirties selling patent medicine. New Orleans prides itself as the birthplace of jazz and the home of rhythm and blues, but thousands of listeners from Maine to New Mexico and a growing legion of local fans tune in nightly to hear Dave Nemo spin traditional country music, honky tonk, and bluegrass from the tiny studio across

Rampart Street from Louis Armstrong Park.

The Road Gang broadcasts seven nights a week on WWL Radio (870 on the AM dial) from 11:00 PM to 5:00 AM Central Time. During these hours WWL is one of perhaps a dozen stations operating with an enormous 50,000 watts of power on a clear channel (no one else within 750 miles shares the same frequency). A satellite link was established last year with KRVN in Lincoln, Nebraska, that now carries the Road Gang into the Alaskan tundra and makes Dave Nemo and John Parker indisputably the most listened to men in New Orleans.

From the beginning the Road Gang was a different kind of program. Charlie Douglas, who founded the show in 1971,

spoke with pride from his new offices at the Music City Radio Network in Nashville. "We were the first to give truckers their own show and the first to travel and do remote broadcasts." The show could not have debuted at a more auspicious time. Although truck driving songs had been recorded for decades and proliferated in the late Sixties, it was not until C.W. McCall's "Convoy" in 1975 that one of these songs crossed over and became a significant pop hit. The C.B. craze and truckers' strike of 1972 served to galvanize public attention and interest in truckers. It was during the independent truckers' strike that the Road Gang, led by Charlie Douglas, first earned their reputation for audience service. While tensions were at their highest, Douglas

served as a liaison for the truckers and hosted an Associated Press representative in the studio.

Perhaps the most important of Charlie Douglas' innovations was the Trucker's Hotline, a toll-free number that allows truckers and their families to make requests and relay messages. The Trucker's Hotline is the heart of the Road Gang show, the link between the DJs and drivers and occasionally their loved ones. When asked about the Road Gang's toll-free number, Nemo quips, "It's like the Beverly Hills Police Department ... it's unlisted. We give the number out on our business cards at truck stops. I would say that a good seventy percent of the drivers who drive over the road have that number in their possession. It's hard to stop 80,000 pounds of goods and get into a dark rest area at two o'clock in the morning to call up a radio station and hear a song. It's difficult but they do it, rain or shine, winter or summer."

Amazingly, enough truckers call to more than fill up the show's request-only format. While Nemo gets the show rolling with an hour or so of music of his own choosing, music librarian and weekend DJ John Parker, who went on the air

when Douglas left in 1983, mans the telephone lines. The requests pour in for predictable fare such as Terry Fell's "Truck Driving Man" and an endless list of obscurities by artists as ancient as Gid Tanner and the Skillet Lickers, Riley Puckett and Vernon Dalhart. The strangest numbers are the novelties which seem to be requested night after night like "Satellite Dish," a modern country lament with the memorable line "No time to garden, no time to fish, I just keep watching that satellite dish."

Nemo modestly attributes the esoteric nature of the requests to audience demographics. "Truckers are still somewhat older than the general population. Many of the songs they request were popular when they were children, artists like Webb Pierce, Hank Snow and Hank Williams. A lot of truckers are from the Appalachian hill country of Tennessee, Georgia and the Carolinas, people who go to bluegrass festivals and may be pickers themselves."

Modesty aside, most of the requests are songs that Nemo has played during one of his introductory segments or Parker has premiered on his great Saturday night/Sunday morning (3:00 AM to 5:00 AM) segment "Country Music The

Way It Usta Was." Both Nemo and Parker exercise a philosophy unique in modern radio programming, "You don't know what you like until you hear it ... We're willing to play stuff other stations wouldn't touch with a ten-foot pole!" A result of this programming is a growing audience among the new, younger fans of neotraditional country music and ever increasing attention from country music historians and writers.

Nemo signs-on in the voice of a man who knows his audience, "Whether you're highballin' across the land on one of the great interstate highways or delivering goods on a two lane blacktop in America's countryside keeping between the ditches, or maybe you're in the ditches on a towboat, tanker, tug or freighter. You could be tracking up and down the country riding the rails on a train or keeping an eye on things as a police officer, firefighter, or security guard. Maybe you're keeping watch over America as a member of the Army, Air Force, Marines, Navy or Coast Guard." Actually the Road Gang audience is just about anybody who loves country music and want to stay awake. "If you have insomnia, don't listen to us or you'll never go to sleep," warns Nemo. The

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acing is deliberately bright and quick and the music is interspersed with corny jokes, tapes of roosters crowing and an occasional 15-second burst of reveille. All this is leavened with arcane trivia contests: Trivia winners are ceremoniously inducted (to the sound of recorded applause) into the Road Gang College of Musical Knowledge.

The Road Gang is a service-oriented show and Nemo is quick to point out, "Communication is a two-way street here." Nemo provides on-the-air reports of national weather conditions and road closings every half hour. Using an exclusive hook-up with Interscan Weather (a computerized teletype) and direct phone contact with police in troubled areas as well as phoned in "on the spot" reports from truckers, Nemo is able to report road conditions from such remote places as Beaver Dam, Ohio, or just about anyplace else with "99% accuracy." During a natural emergency like Hurricane Hugo, the scene at Studio "C" is chaotic, with Nemo and Parker arriving hours early to answer the phone, check with local agencies in affected areas, and prepare to relay the news to listeners.

The reciprocal relationship between the Road Gang and their audience is nowhere more evident than in Dave Nemo's remote appearances at truck stops and trade shows around the country. Whether it's directing musical chairs in Slidell, Louisiana, supervising a pancake eating contest in Wytheville Virginia, or raffling a diesel in Ontario, California, Nemo's appearances have all the ambience of an old-time family reunion. Nemo reflects sentimentally, "Guys will come over and bring their wives and families and take pictures. They just keep coming in off the road and sometimes they stay all night long. I've had guys drive 200 miles to come down to bring me a cake."

On a recent Thursday night, I drove to Slidell to the Union 76 Truck Stop to see Nemo host the annual truckers fair. The Slidell Unilocal is the closest sponsor (by several hundred miles) for the Road Gang so I expected a crowd. Nothing however could have prepared me for the scene unfolding under the big-top tent set up beside Interstate 10. While a mob of truckers lined up for free barbecue and pinto beans, others watched from the dining area and dance floor as about twenty

larger-than-life humans paraded around 19 folding chairs in an overgrown country western version of musical chairs. Each time the band stopped playing there was a stampede for an empty seat and a crash as one or more of the flimsy chairs collapsed beneath the weight of two bodies. In the midst of the commotion stood Nemo, assigned the unenviable duty of refereeing chair disputes and awarding a CB radio to the lucky driver who remained seated at the end. Nemo handled the disputes with aplomb and diplomatically let the audience select the winner of the "Ugliest Trucker Contest."

At under 5'10", Nemo gave up a considerable size advantage to most of the over-the-roaders present but among this group he's more than safe, he's family. The reason is simple. After all, the Road Gang offers much more than outstanding country programming and information services. For the listener at home, the Road Gang offers a vision of America where men still share common concerns and ease the burden of difficult chores. For the bleary-eyed traveler, the Road Gang offers songs and words that serve as home for mile after mile after mile. □

ONE STOP CHRISTMAS SHOPPING

"Give the Gift of Music" is a great idea, but when your nephew is a skinhead and your aunt has an "Englebert Lives" bumpersticker, shopping can be tough.

Traditionally a time of joy, the end of the year brings a special kind of glee to the hearts of reviewers who wallow in the flood of new releases. Every record company large and small wants to get their album out in time for the big-spending Christmas season. A big album released late in the year can spin off hits well into the summer of the following year, making dollar signs glow in the eyes of record company executives and retailers everywhere.

Big major releases, however, are not the type presents expected from *Wavelength* readers. Family and friends of inside New Orleans music fans expect something special. And to their credit, despite what it may seem like at times, not everyone is interested in the latest Madonna-Jackson-Springsteen album. On the other hand, it's no easy task to choose a record for someone you only see once a year, and your taste is definitely not their taste, so should you try it? In the name of Smiley Lewis and Esquerita, let's go.

Box Sets

For those of you willing to test the upper reaches of credit card limits, boxed CD sets are the gift of distinction. The initial success of the Bruce Springsteen live set and Bob Dylan's *Biograph* have led to compilations varying from Charlie Parker to Tommy Bolin to Willie Dixon, all out in the last year. The major problem with these sets is the all-inclusive approach taken by the compilers. Is the prospective gift recipient really interested in every throw-away recorded by this artist? Many recordings that are listed as rare or previously unre-

leased in the liner notes were probably that way because they were pretty bad to begin with (disc 1 of The Allman Brothers *Dreams* is a good example). Other boxed sets such as The Rolling Stones singles compilation and Eric Clapton's *Crossroads* are a bit overwhelming with the sheer bulk of material, much of which is fairly mediocre.

Recommended choices are the MCA/Chess Records boxed sets for Muddy Waters, Chuck Berry, or Willie Dixon (a virtual single-handed blues greatest hits since most songs are the version by the artist who made the song famous in the first place rather than the versions that Willie Dixon sings on). Casual blues fans will be overjoyed at the cornucopia of good music while the more demanding listener should be pleased with the rare cuts. The long-anticipated David Bowie set *Sound + Vision* from Rykodisc has arrived in record stores. Since Bowie's complete RCA albums won't be released until 1990 and only one at a time in a marketing plan similar to Capitol's plan with The Beatles, the boxed set is your only choice for now.

To make the extraction of your money less painful, Rykodisc has included such amenities as a video disc (*Ashes To Ashes*) that includes audio-only live cuts, well-done liner notes by Kurt Loder, comprehensive credits for each song, and a really cool-looking box. Whether you like him or not, *Sound + Vision* makes David Bowie's contributions to rock 'n' roll look heavily significant.

New Orleans Music

Of course \$60 boxed sets aren't the only way to show that you care. New

Orleans music can brighten peoples lives who happen to live in less fortunate parts of the country. Your friends and relatives will love to be constantly reminded of New Orleans' cultural superiority. Picking local music is a good time to use your creativity. Don't just buy The Neville Brothers *Yellow Moon* or Dr. John's new album, because these albums are on major labels and can be bought almost any place. If your Aunt Mildred thought the *When Harry Met Sally* soundtrack was the bees knees, then see what she thinks about James Booker or Professor Longhair. People who are into country music will probably enjoy traditional Cajun music such as the Balfa Brothers or Bruce Dairepont. The Mardi Gras music compilations are an excellent place to start for people with good taste but no knowledge of the music of New Orleans. The best place to go for most of this kind of music is the Sound Warehouse on Magazine Street or Tower Records on Decatur. However, neither of these stores has a deeply extensive collection so you better call before you hit the road if you're looking for something in particular.

For a very special gift, check out the used record stores to find some of the older rhythm and blues or jazz records that you know a friend or family member remembers with fondness. Just remember, to Aunt Agnes, that rare record may be just a used record (and it wasn't even new! It was "used!").

New Music

It is now time to make some serious recommendations. Out of all the comeback and reunion albums released

this year, Neil Young's *Freedom* is probably the only one worth having. You can say what you want to about the merits of the new Rolling Stones or Bob Dylan or whoever, but I bet that once the tour hysteria or general newness wears off you won't pick the album up again. The Mekons *Rock 'n' Roll* (TwinTone/A&M) and Glass Eye *Hello Young Lovers* (Bar/None, distributed by Restless) are both solid albums of new music for jaded ears. Brian Beattie's bass work is the foundation around which the rest of Glass Eye build their jagged, offbeat songs. Although at times evoking Adrian Belew, Glass Eye is one of the more original bands to come out of the Austin scene. While The Mekons have usually made sedate country-tinged music, the new album features a grungier edge that makes a welcome change.

NRBQ also has a new album out on Virgin Records called *Wild Weekend* that features Boozoo Chavis on one cut appropriately titled "Boozoo, That's Who." The first release by Realworld Records, a newly formed division of Virgin Records specializing in

world music, is *Passion-Sources* featuring the music from which Peter Gabriel derived the soundtrack to "The Last Temptation Of Christ." Realworld is also releasing a host of other world-beat music and promises to be a strong force. The pages of this fine magazine in your hand also feature many reviews of world music for those looking for the exotic touch.

Heavy Metal

Heavy metal and hardcore are probably the hardest types to pick out a gift for. Almost every family has its own long-haired reprobate or crew-cut sullen youth. How not to advocate satanism, promiscuity, drug abuse, or a subtle combination of all three? Never fear, Tippy-breath. Most of the music is safe and healthy. Loudness and degeneracy are not always equivocal. Nuclear Assault *Handle With Care* and Testament *Practice What You Preach* are both ripping heavy metal albums that feature intelligent, diverse lyrics. Ecology, hypocrisy, and being nice to your mom are only a few of the topics that

these bands touch on as they crank out the tunes. Dischord Records, a Washington, D.C. hard-core label, has created a compilation album featuring standouts Fugazi, Soulside, and Scream. All proceeds will be donated to the Community for Creative Non-Violence and the ACLU. Fugazi Margin Walker and the Bad Brains *Quickness* are two other albums that any hardcore fan would be happy to have.

A helpful or at the very least knowledgeable record store clerk can be a great aid in choosing a gift. We all know how rare a helpful clerk is, but you never know until you ask. The best approach is to tell the clerk what kind of music you know the recipient already likes and ask for recommendations based on that. Most record stores have a lot of new albums open already, so ask to hear before you buy. Remember, it doesn't help to tell the clerk how old the recipient is or how cute they are. Remember, before you give up in despair and go buy them a sweater, you can always do what you should've done in the first place and buy a gift certificate. □



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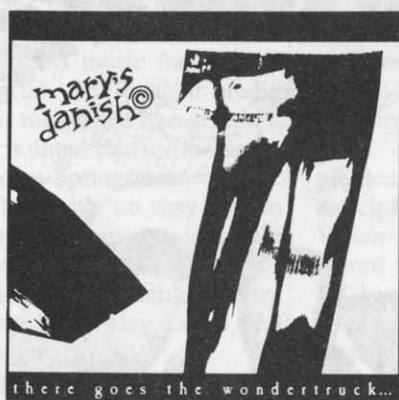
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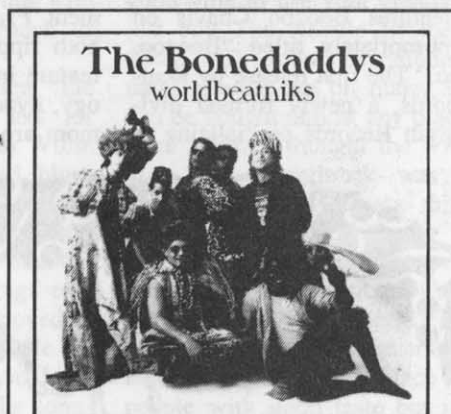
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- Monday 4
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- Tuesday 5
Iguanas
- Wednesday 6
Society Jazz Band Reunion and
Benefit for WWOZ Radio
- Thursday 7
File Cajun Band
- Friday 8
Song Dogs
- Saturday 9
Beausoleil
- Sunday 10
Jong A Moi Cajun Band 8 pm
- Monday 11
New Revelation Reggae Band 10 pm
- Tuesday 12
Houligans
- Wednesday 13
Jumpin Johnny's Blues Party
- Thursday 14
John Delafosse and the
Eunice Playboys
- Friday 15
Song Dogs
- Saturday 16
J. Monque'd Blues Band with Guest
Rockin Tabby Thomas
- Sunday 17
Jong A Moi Cajun Band 8 pm
- Monday 18
New Revelation Reggae Band 10 pm
- Tuesday 19
Iguanas
- Wednesday 20
NOBD
- Thursday 21
File Cajun Band
- Friday 22
Rockin Dopsie
- Saturday 23
Walter Washington
- Sunday 24
Jong A Moi Cajun Band 8 pm
- Monday 25
New Revelation Reggae Band
- Tuesday 26
Houligans
- Wednesday 27
NOBB
- Thursday 28
File Cajun Band
- Friday 29
Rockin Dopsie
- Saturday 30
Walter Washington

music nightly

Friday 1

- Atlanta Rhythm Section at The Max, 8 p.m.
- The Vince Birkman Trio at Cafe Brasil.
- Kenny Acosta at Benny's.
- The James Rivers Movement at Tyler's.
- Song Dogs at Muddy Waters'.
- The Elements Reggae Band at Maple Leaf, 10 p.m.
- The Backsliders at Mid-City Lanes, 482-3133.
- The Radiators at Tipitina's.

Saturday 2

- Hard-ons with Skin Sect at Muddy Waters'.
- J Monque'd at Benny's.
- The Houligans' at Carrollton Station.
- Rockin' Dopsie at Maple Leaf.
- The James Rivers Movement at Tyler's.
- The Radiators at Tipitina's.

Sunday 3

- Walter "Wolfman" Washington and The Roadmasters at Mr. B's, 10 p.m.
- LA Freight at Muddy Waters'.
- Jong A Moi Cajun Band at Maple Leaf, 8 p.m.
- John Rankin at Madigan's (see monthly).
- The Friendly Travelers, gospel, at Cafe Brasil.
- The New Jazz Age 1-4pm plus Bruce Daigerpoint's Cajun Band 5-9pm at Tipitina's.

Monday 4

- The Gong Show featuring The Hot Ice Band at Mr. B's, 10 p.m.
- New Revelation Reggae Band at Maple Leaf.
- Poi Dog Pondering at Tipitina's.

Tuesday 5

- Abandoned Race at Muddy Waters'.
- The Iguanas at Maple Leaf.
- Steppin' Stone at Benny's.
- Canned Heat at Tipitina's.

Wednesday 6

- Beyond Einstein's Eulypian Bats at Muddy Waters'.
- Bones Explosion at Benny's.
- Fate Brothers at Tyler's.
- Society Jazz Band Reunion, benefit for WWOZ Radio, at Maple Leaf.
- Robin Traver and Dino Kruse at The Max, 8 p.m.
- Jazz Jam at Cafe Brasil, 10:30 p.m.
- A Benefit For Crescent Academy featuring Charmaine Neville at Tipitina's.

Thursday 7

- Jay and the Thunderbolts at Muddy Waters'.
- NOBD at Benny's.
- John Mooney with George Porter, Johnny Vidacovich, and David Torkanowsky at Tyler's.
- Hot Ice Band featuring Cynthia Bland at Mr. B's.
- File Cajun Band at Maple Leaf.
- The Rebirth Band at The Glass House.
- Jazz Jam at Cafe Brasil.
- Richard T. Bear at Tipitina's.

Friday 8

- Bush Hogs, Multiple Places, Black Problem, and Phantoms at Muddy Waters.
- The Dixie Flyswatters at Cafe Brasil.
- Foghat at The Max, 8 p.m.
- The Backsliders at Benny's.
- Johnny J. and the Hitmen at Carrollton Station.
- Song Dogs at Maple Leaf.
- The James Rivers Movement at Tyler's.
- House Levelers at Mid-City Lanes, 482-3133.
- New Kids on the Block, UNO Kiefer Lakefront Arena, 7:30 p.m. SOLD OUT. (Too bad.)
- Marcia Ball at Tipitina's.

Saturday 9

- Johnny J. & The Hitmen at Muddy Waters'.
- King Bees at Benny's.
- The Scott Goudeau Trio at Carrollton Station.
- Beausoleil at Maple Leaf.
- The James Rivers Movement at Maple Leaf.
- Joe Clay and New Lloyds at Madigan's (see

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MUDDY WATER'S

DECEMBER

Friday 1
Song Dogs
Saturday 2
Hard-on's with Skin Sect
Sunday 3
LA Freight
Monday 4
TBA
Tuesday 5
Abandoned Race
Wednesday 6
Beyond Einstein's Eulyptian Bats
Thursday 7
Jay and The Thunderbolts
Friday 8
Martini Records Presents Bush Hogs • Black Problem Multiple Places • Phantoms
Saturday 9
Johnny J and the Hitmen
Sunday 10
TBA
Monday 11
TBA
Tuesday 12
Change to Eden
Wednesday 13
Chris Palachek and The Flying Palmettos
Friday 15
WWOZ (Tentative)
Saturday 16
Marva Wright
Sunday 17
Abandoned Race
Monday 18
Keith Louis and The Blues Gothies
Tuesday 19
The Storm Ophans
Wednesday 20
Villians
Thursday 21
Odd Fellows Rest
Friday 22
J.D. Hill (Tentative)
Saturday 23
Johnny Adams
Sunday 24
LA Freight
Tuesday 26
Love Brutus
Wednesday 27
Love Brutus
Thursday 28
Rockin Dopsie
Saturday 30
Marva Wright

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monthly).
Doug Sahn's "Tribute To Guitar Slim" featuring Earl King and James "Thunderbird" Davis at Tipitina's.

Sunday 10

Walter "Wolfman" Washington and The Roadmasters at Mr. B's, 10 p.m.
John Mooney at Madigan's (see monthly).
Jong A Moi Cajun Band at Maple Leaf.
The New Jazz Band 1-4 plus Bruce Daigrepoint's Cajun Band (Record Release Party) 5-9pm at Tipitina's.

Monday 11

The Gong Show featuring The Hot Ice Band.
The Improvisation Artists Quartet and The Tony Dagradi
Trio at Tulane's Dixon Recital Hall, 8 p.m. Tickets are \$10. 865-5269.
New Revelation Reggae Band at Maple Leaf.
The Mekons and Too Much Joy at Tipitina's.

Tuesday 12

Change to Eden at Muddy Waters'.
Steppin' Stone at Benny's.
Hooligans at Maple Leaf.
The Neptunes at Tipitina's.

Wednesday 13

Chris Palachek and the Flying Palmettos at Muddy Waters'.

Love Brutus at Benny's.
Fate Brothers at Tyler's.
Jumpin' Johnny's Blues Party at Maple Leaf.
Jazz Jam at Cafe Brasil, 10:30.
The Song Dogs (Farewell Show) at Tipitina's.

Thursday 14

King Bees at Benny's.
Michael Ward, violinist, at Tyler's.
The Hot Ice Band featuring Cynthia Bland at Mr. B's.
The Rebirth Band at The Glass House.
John Delafosse and the Eunice Playboys at Maple Leaf.
Jazz Jam at Cafe Brasil.
The Irving Charles Band at Tipitina's.

Friday 15

The Marshall Tucker Band at The Max, 8 p.m.
Song Dogs at Maple Leaf.
Alley Blues Patrol at Benny's.
The James Rivers Movement at Tyler's.
Johnny J. & The Hitmen at Cafe Brasil.
Jumpin' Johnny at Carrollton Station.
Red Hot Chili Peppers at the Saenger.
O.J. Ekemode and the Nigerian All-Stars and The Bonedaddys at Tipitina's.

Saturday 16

J. Monque'd with guest Rockin' Tabby Thomas.
Marva Wright at Muddy Waters'.
Plantation Posse at Cafe Brasil.
Bones Explosion at Benny's.

C L U B S 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.

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 Saturday 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 playing this week, or check Jimmy's ad in this section.

Maple Leaf, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor

every night, including 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 concert 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-lit parking at his club, which is just two blocks off Carrollton.

Muddy Waters, 8310 Oak, 866-7174. This night-club 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 Friday, The Louis Nelson Jazz Band each Saturday and the Wendell Brunius Jazz Band on Sundays, 8 to 11 p.m., with no cover.

Snug Harbor, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night. Closed in December for renovations.

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 center-fold for a complete schedule.

Tyler's, 5234 Magazine, 891-4989. This uptown 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.

The James Rivers Movement at Tyler's.
The Danzigs at Carrollton Station.
Patti Labelle with James Ingram at the Saenger.
Dash Rip Rock at Tipitina's.

Sunday 17

Walter "Wolfman" Washington and The Roadmasters at Mr. B's.
John Rankin at Madigan's (see monthly).
Abandoned Race at Muddy Water's.
The Friendly Travelers, gospel, at Cafe Brasil.
Jong A Moi Cajun Band at Maple Leaf.
The New Jazz Age 1-4pm plus Bruce Daigrepoint's Cajun Band 5-9pm at Tipitina's.

Monday 18

The Gong Show featuring The Hot Ice Band at Mr. B's.
New Revelation Reggae Band at Maple Leaf.
Keith Lewis and the Blues Gothics at Muddy Waters'.
Jazz Butcher and Plaid Camels at Tipitina's.

Tuesday 19

The Iguanas at Maple Leaf.
The Storm Orphans at Muddy Waters'.
Steppin' Stone at Benny's.
"A Piano Night" celebrating Professor Longhair's Birthday, featuring many great keyboard players (to benefit the Longhair family) at Tipitina's.

Wednesday 20

Jazz Jam at Cafe Brasil.
NOBD at Maple Leaf.
Villains at Muddy Waters'.
Jazz Jam at Cafe Brasil.

Thursday 21

NOBD at Benny's.
The Rebirth Band at The Glass House.
The Hot Ice Band featuring Cynthia Bland at Mr. B's.
File Cajun Band at Maple Leaf.
Odd Fellows Rest at Muddy Waters' (tentative).
Jazz Jam at Cafe Brasil.

Friday 22

The James Rivers Movement at Tyler's.
J. Monque'd Blues Band at Benny's.
The Dixie Flyswatters at Cafe Brasil.
Rockin' Dopsie at Maple Leaf.
J.D. Hill at Muddy Waters' (tentative).
Pantera at The Max.
Clarence "Gatemouth" Brown and Gate's Express at Tipitina's.

Saturday 23

Walter "Wolfman" Washington and The Roadmasters at Maple Leaf.
Johnny Adams at Muddy Waters'.
King Bees at Benny's.
Troy Turner and Third Gear at Madigan's (see monthly).
The James Rivers Movement at Tyler's.
Tipitina's Christmas Gospel Show featuring Joe "Cool" Davis, Sammy Perfect and The Dimensions of Faith, The New Zion trio, and First Revolution at Tipitina's.

Sunday 24

John Mooney at Madigan's (see monthly).
Walter "Wolfman" Washington and The Roadmasters at Mr. B's.
Jong A Moi Cajun Band at Maple Leaf.
LA Freight at Muddy Waters'.

Monday 25, Christmas

Muddy Waters', TBA
New Revelation Reggae Band at Maple Leaf.
The Gong Show featuring The Hot Ice Band at Mr. B's.
Paul Sanchez and The Dixie Flyswatters at Tipitina's.

Tuesday 26

Steppin' Stone at Benny's.
Hooligan's at Maple Leaf.

Wednesday 27

NOBD at Maple Leaf.
Love Brutus at Muddy Waters'.

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Jazz Jam at Cafe Brasil.
A benefit For WWOZ at Tipitina's.

Thursday 28

NOBD at Benny's.
Jazz Jam at Cafe Brasil.
The Rebirth Band at The Glass House.
The Hot Ice Band featuring Cynthia Bland at Mr. B's.
File Cajun Band at Maple Leaf.
Nuclear Choir at Muddy Waters' (tentative).
Snooks Eaglin at Tipitina's.

Friday 29

The James Rivers Movement at Tyler's.
The Hooligans at Carrollton Station.
Rockin' Dopsie at Maple Leaf.
Paul Revere and the Raiders at The Max.
Anson Funderburgh and the Rockets featuring Sam Myers at Tipitina's.

Saturday 30

Paul Sanchez at Carrollton Station.
Walter "Wolfman" Washington and The Roadmasters at Maple Leaf.
Marva Wright at Muddy Waters'.
King Bees at Benny's.
The James Rivers Movement at Cafe Brasil.
The Radiators at Tipitina's.

Sunday 31

Walter "Wolfman" Washington and The Roadmasters at Mr. B's.
Jong A Moi Cajun Band at Maple Leaf.
The Radiators at Tipitina's.

music monthly

cbd/french quarter

Absinthe Bar, 400 Bourbon at Conti, 525-8108. Tuesdays through Saturdays: Bryan Lee and the Jump Street Five at 9:30 p.m. Fridays and Saturdays from 5:30 to 9:30 p.m. and Sundays and Mondays at 8:30 p.m.: Janet Lynn and the All-Purpose Blues Band.

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Mimi Guste on piano Fridays and Saturdays from 8 to 12 p.m. Elario on guitar Tuesday through Friday, 5:30 to 7:30 p.m.

Blue Crystal, 1135 Decatur. The best in progressive/regressive music and art. Dancing from 10 p.m. till late.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Chris Burke and his New Orleans music, Friday and Saturday and 9:00 p.m. Jam sessions all the time.

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 Sunday Jazz Brunch listing, too.

Cajun Cabin Restaurant, 501 Bourbon, 529-4256. Live 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.

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

Clarion Hotel, 1500 Canal, 522-4500. Tuesdays through Saturdays: Willie Tee in the Terrace Court Lounge from 7 to 11 p.m.

Cosimo's Bar, 1201 Burgundy, 561-8110. Sundays from 6:30 to 11 p.m.: The Iguanas. No cover.

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

Fairmont Court, Fairmont Hotel, University Place (off Canal). Mondays through Saturdays from 9 p.m. to 1 a.m.: The piano and vocals of Carl Franklin.

Famous Door, 339 Bourbon, 522-7626. Open from 1 p.m. until midnight daily, featuring The Famous Door Six playing dixieland Jazz. From midnight to daylight, they feature New Orleans' jazz band The Zoo.

Famous Door Patio, 327 Bourbon, 522-7626. Featuring New Orleans' hottest new band The Heat Wave at 8:00 p.m. on weekdays and 7:00 p.m. on weekends.

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

Fritzel's, 733 Bourbon, 561-0432. Jazz on the weekends into the wee hours. Call for more information.

Gazebo, 1018 Decatur, 522-0862. Various local jazz artists play on weekends from noon to 4 p.m., and ragtime piano players perform from 4 to 6 p.m. Saturdays and Sundays from 11 a.m. to 6 p.m.: Chris Clifton & the New Orleans All-Stars.

Hilton Hotel, Poydras at the river, 561-0500. In the French Garden Bar: Banu Gibson performs Tuesdays through Thursdays from 10 to 12:30 a.m. and again on Fridays and Saturdays from 10 to 1:30 a.m. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's.

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 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.

House of Desire, 622 Conti (2nd Floor), The ultimate in house music, funk, and rare groove. Performance artists weekly, Thursday through Sunday nights.

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 out the listing for their Sunday Jazz Brunch with The Camelia Jazz Band, also.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. Nightly music including the Creole Rice Yerba Buena Jazz Band on Friday 1 and Saturday 2, Tuesday 5 through Saturday 9, Tuesday 12 through Saturday 16, and Wednesday 27 through Sunday 31 when the band will swing in the New Year with hats and horns until 2 a.m. Normal times are 9:30 p.m. until 1 a.m. Other great jazz bands occasionally play the Meridien. Call for more information. The Creole Rice trio plays their Sunday Jazz Brunch.

Krazy Korner, 640 Bourbon, 524-3157. Joan Duvalle 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. Closed for renovations until second week of December but after that: 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, 525-5595. Live music every day, including the Mahogany Hall Stompers in the afternoons and the Dukes of Dixieland or Banu Gibson from 9:15 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

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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 its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings into the small hours of the morning. Call for more information.

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. Closed for Christmas from Sunday 17 to Tuesday 26 when the Pub will open with Innisfree playing until the New Year.

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. and Mondays at 9:00 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. Saturdays: piano by Walter Lois, 6 to 10 p.m. On Fridays, Phil Parnell tickles the ivories from 6 to 10 p.m. A true piano bar, Absolute features other entertainers on occasion. Call for more information.

Madigan's, 801 S. Carrollton, 866-9455. Live music some Saturdays from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week with John Rankin starting it off on Sunday 3. On Saturday 9 Joe Clay and New Lloyds play and on Saturday 23 Troy Turner and Third Gear perform at Madigan's.

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

lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6660. Live rock-n-roll. Call for band information and times.
BBC, 1926 West End Park, 282-9144. Live music on Thursdays and Sundays. Call for schedule.

westbank

Bronco's, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Thursday, Friday and Saturday from 9 p.m. to 2 a.m. Free country and western dancing lessons from 8 to 10 p.m. on Mondays and Thursdays. Mondays, Thursdays and Fridays are all ladies' Nights, when there's a free crawfish boil, or free red beans and rice, depending on availability.

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

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Tuesdays from 7:30 to 11 p.m.: La Touche plays cajun music. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well. **Kelligan's**, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Earl Stanley, Darryl Prachter & the Stereos.

Michaul's Restaurant, 601 Patterson, 361-4969. This cajun club has live music from 8:30 p.m. to 12:30 a.m. on Thursdays, Fridays and Saturdays with Michaul's Vivant Cajun Band, and is closed the rest of the week. Call for reservations.

metairie/kenner

The Bengal, 4612 Quincey, 456-0986. Live rock-n-roll and R&B. Call for bands, dates, and times.

Brewer's, 3239 Williams, 443-6781. Fridays, from 10 p.m. to 2 a.m.: The Chiffons play oldies. Sundays, from 10 p.m. to 2 a.m.: Spool & the Gang.

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

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

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays:

Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. In the Skyroom: Creole Cookin' plays from about 9 p.m. to 1 a.m. Tuesdays through Saturdays.

Mitchell's, 2221 Veterans Blvd., 468-2788. Live music some weekends, including "Barbeque Jam Night" on Sundays with Bad Apple. Call for bands and times.

Richie's Place, 5044 Yale St., 455-9140. Johnny Gordon plays oldies, r&b, rock & roll and country music Wednesday through Sunday. Call for times.

Walt's, 1535 Veterans Blvd., 835-5116. Live rock-n-roll and R&B. Call for nightly information.

new orleans east

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

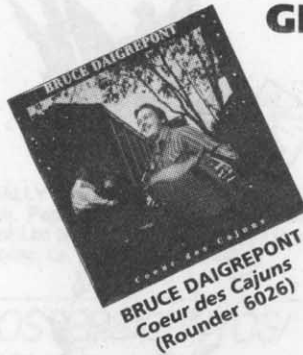
Harvey's, 8700 Lake Forest Blvd., 246-3543. Wednesday from 9 to 1 a.m.: Harvey Jesus & Impulse play oldies. Then Harvey Jesus & Impulse play top 40 Thursdays from 9:30 to 1:30 a.m., Fridays from 10 to 3 a.m. and Sundays from 10 until.

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

jazz brunches

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m. **Cafe Sbisà**, 1011

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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.

coffee houses

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 Danel. 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 11 p.m.
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. Sunday 3 at 3:00 p.m., Dennis Folmento and Suzi.

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 Marva Wright this month. 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.

christmas events and festivals

Ballet Hysell performs **The Nutcracker** from Friday 1 to Sunday 3 at the Saenger. Friday will be a 10:00 a.m. child matinee for \$3 and a regular performance at 8:00 p.m. Saturday's and Sunday's shows begin at 2:00 p.m. and, along with Friday's evening show, range from \$5 to \$22.
Babes in Toyland will play on Fridays 1, 8, 12, at 8:00 p.m. and Saturdays 2, 9, 13 at 2:30 p.m. The show, performed by the Rivertown Repertory Theatre on 4th and Minor Streets in Kenner, will cost \$8.50 for adults, \$6 for seniors, and \$4 for children. Call 468-7221 for reservations and information.
A Jazz Holiday sponsored by the Louis Armstrong Foundation, the Louisiana State Museum, and Tulane's Friends of the Jazz Archive, will take place this year on Tuesday 12 from 5 to 10 p.m. This, the third annual event, will feature **Jacques Gauthier's Creole Rice Band**, **the McDonogh 15 Jazz Band**, **Karl Koenig's Big Band**, and others. It will be celebrated in the Old Mint Building at 400 Esplanade Avenue and is free to all. Call J. Emery at 568-8315.

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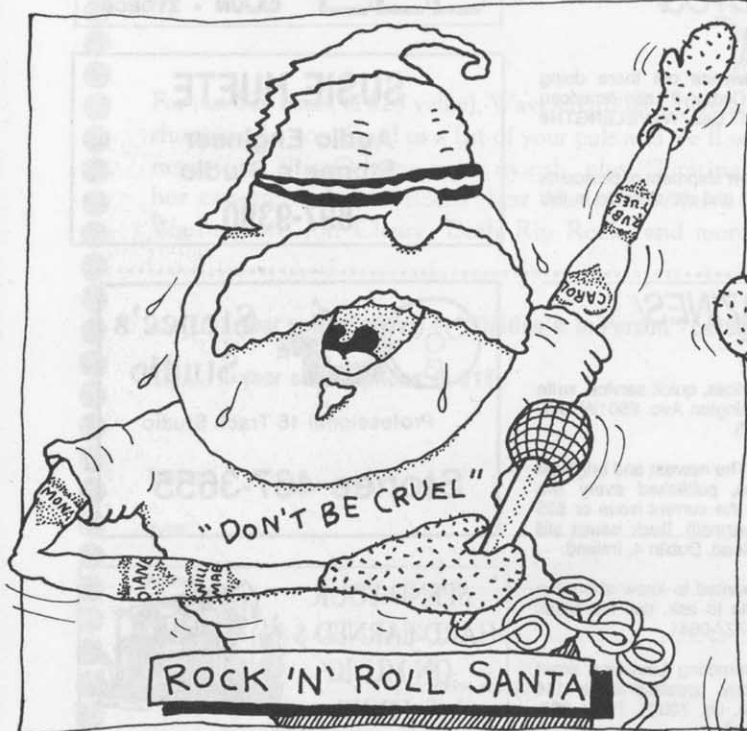
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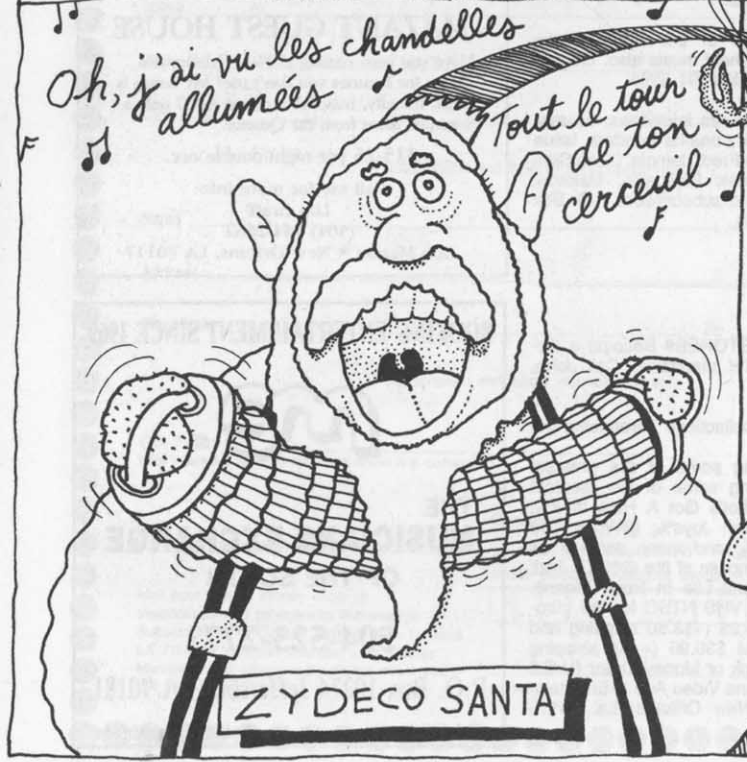
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