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Wavelength (March 1990)

Connie Atkinson
University of New Orleans

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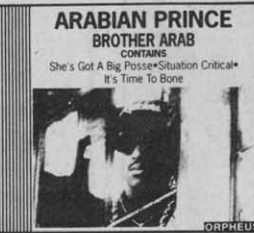
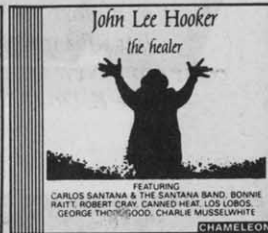
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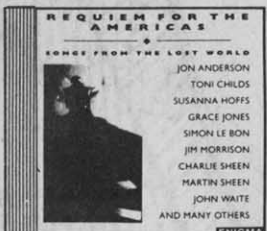
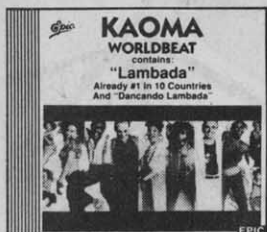
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ISSUE NO. 113 • MARCH 1990

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

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Editor, Connie Zeanah Atkinson. Associate Editors, Gene Scaramuzzo, Bunny Matthews. Advertising Director, Marylynn Cahill. Advertising Executive, Melissa Martin. Circulation Manager, Robert Chenoweth. Contributors, Paula Burch, Randy Cartwright, Bob Cataliotti, David Clark, Rick Coleman, John Desplas, Macon Fry, Dr. Fred Hopkins, Pat Jolly, James Lien, Tom McDermott, Doug Newcomb, Rick Olivier, Kalamu ya Salaam, Shepard Samuels, Hammond Scott, Almost Slim, Ronnie Virgets, David Witter. Interns, Tim O'Brien, Diane Jakopovic. Distribution, Alex Babineaux, George Green.

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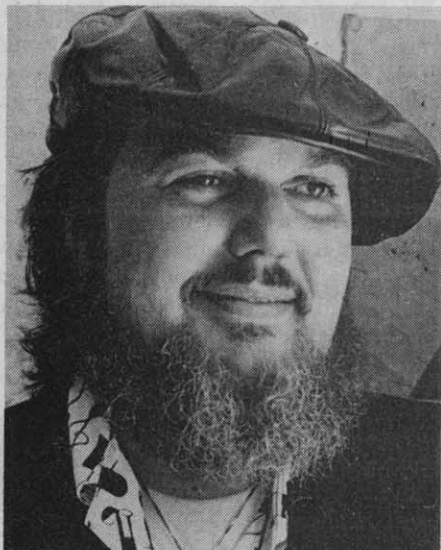
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Dr. John.



Linda Ronstadt, Aaron Neville.



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NEW ORLEANS BIG WINNER AT 32nd ANNUAL GRAMMY AWARDS

Bonnie Raitt was considered the big winner last month at the 32nd Annual Grammy Awards for her four wins.

But New Orleans tied Bonnie with four big Victrolas, as Aaron Neville, Harry Connick, Jr., Dr. John, and the Neville Brothers all won victories. Aaron Neville and Linda Ronstadt performed their number one hit "Don't Know Much" for the Grammy audience and then walked away with the best pop vocal by a duo or group.

In her acceptance speech, Ronstadt thanked Neville's mother. "She gave us not only Aaron, but all the Neville Brothers, and that's a pretty great musical contribution."

The Neville Brothers won best pop instrumental for "Healing Chant," a



The Neville Brothers.

mystical song from last year's Yellow Moon album, recorded in New Orleans at producer Daniel Lanois's studio-on-the-move.

Harry Connick Jr., fresh from the cover of down beat magazine, surprised most with his win for best male jazz vocalist with his "Harry Met Sally" soundtrack.

Dr. John, teamed with Rickie Lee Jones, won best jazz vocal performance by a duo with their rendition of "Makin' Whoopee."

Next year should be a good one for New Orleans also: Aaron Neville's solo album, produced by Linda Ronstadt, will be out this summer, and The Neville Brothers' next effort on A&M should be out this fall. Get your ballots ready, NARAS members.

SAF SPONSORS JAZZ WORKSHOP

Jazz Dialogues: Marketing the Music is a one-day session sponsored by the Southern Arts Federation, devoted exclusively to the topic of jazz marketing. The workshop will be held in New Orleans March 12 from 1 to 9 p.m. and in six other southern cities.

Some of the information available: creating promotional materials that work: brochures, photo, resumes, press clippings; recording a demo tape that states your case, targeting it to the specific demands of concert hall presenters, club owners, and record companies; building a larger audience for jazz concerts; and developing a jazz subscription series. A staff representative of Louisiana's state arts agency will describe state grants programs that support jazz activities. **Bill Anschell**, Southern Arts Federation Jazz Coordinator, will provide an overview of jazz services and funding opportunities available to jazz artists and organizations through regional and national arts agencies. Several of the workshops will also feature special guest speakers and panelists. Workshop participants are encouraged to bring samples of their promotional materials for one on one evaluation by the workshop leaders. For information, write Jazz Workshop, Southern Arts Federation, 1293 Peachtree St. NE, Suite 500, Atlanta, GA or call Bill Anschell, SAF Jazz Coordinator, 404/874-7244.

CARNIVAL ON THE ROAD

Mardi Gras In Caracas was a two-day event complete with a traditional parade, float, beads, and doubloons, followed by a sumptuous meal (king cake for dessert, of course) furnished by Chez Helene's chef **Austin Leslie**, and music supplied by local group **Ice Nine** who play what saxophonist **Tim Green** describes as a "gumbo of music," a hot blend of jazz and rock.

JAZZ FEST A MONEY-MAKER

The New Orleans Jazz and Heritage Festival is the single most important event for the New Orleans economy aside of Mardi Gras, according to an independent study of the 1989 festival. The overall economic impact of the annual 10-day event is \$59.4 million. This figure shows a major increase over a 1987 study which pegged the impact of the event as \$31.9 million. Both surveys were conducted by Cypress Research and Development

Corp. **Dr. Scott Ray**, president of Cypress, was quoted in the New Orleans Jazz and Heritage Festival Quarterly as "The Festival's economic impact now overshadows that of major sports events such as the Sugar Bowl and other events drawing more numbers of visitors to New Orleans, with the exception of Mardi Gras. According to Ray, the rising percentage of the festival's out-of-town audience is a contributing factor to its growing economic impact. Tourists now make up 38.8 percent of the overall jazz fest attendance, and they naturally spend more than locals.



The Jazz Fest: music, fun, food and big bucks for New Orleans.

MORE NEWS...

WTUL made 30 on its last birthday, February 2. After the first ten years, WTUL began broadcasting FM and has never looked back. To celebrate these anniversaries, the station's annual fundraiser, the **Rock-On Survival Marathon**, has been expanded and improved. A Jazzfest style Arts and Crafts tent has been added along with the traditional food and drink. Bands already on the schedule include **Tony Dagradi**, **Jo "Cool" Davis**, **Johnny J** and the **Hitmen**, **George Porter**, **Woodenhead**, and the **Bluerunners**. Additional benefit shows at local clubs have been added as well. This year there

will be a \$1 entrance donation (each donor gets a cool button). The dates for the outdoor acts on the Tulane University Center quad are March 24 and 25, and club shows will run March 19 to 25. Call 865-5887 or listen to the station for more details...

Guitarist **George Reinecke** has just completed a 45 with Memphis rock legend **Cordell Jackson** for the XXX record label (Jane's Addiction, Mojo Nixon). Reinecke, who has appeared on the last two **Alex Chilton** albums, is about to depart on a third European tour with **Tav Falco's Panther Burns**, with whom he's been working for almost four years, including a tour of Australia...

To the Editor:

I am writing this letter to expose an error in a story in the February 1990 issue of your magazine. The article is on page 18, titled "The Jokers" and among other things, talks about the local recording of a tune called "Graduation Day."

For openers, The Jokers had absolutely NOTHING to do with the recording of "Graduation Day" by Stark Whiteman and the story about Stark "substituting for a tardy lead singer" is an insult to absurdity.

Stark Whiteman had his own band, "The Crowns," long before he, or I for that matter, ever worked with The Jokers. I worked with Stark and The Crowns as a saxophone and bass player from 1958 to sometime in 1960 when the original group broke up. It was during this time that we, as "Stark Whiteman his Crowns and the Velvetones" recorded "We Will All Remember (Graduation Day)." I co-wrote the song and played bass on the session. All of this can be verified by simply reading the label of the record. This is something Mr. Matthews never did or it would have been very evident that not only is the above accurate, but the name of The Jokers is

nowhere to be found.

A while after Stark left The Crowns, he went to work with The Jokers as a bass player for a couple of years. When he left to go away in the Air Force, I took his slot on bass with The Jokers. This was sometime in 1964. My tenure with The Jokers was about two and a half years and Mike Ancona was the lead singer during this time.

Perhaps the item about the "tardy lead singer" is a variation of a story that I heard on the radio by one of the ex-singers for The Jokers just before the Fairmont Hotel appearance. This one was not amusing either. It seems that, according to this particular story, some group was about to cut "Graduation Day" and was having trouble with the tune and Stark just happened to come into the studio and was asked to do the tune and on and on and on ... The only possible explanation to all of the confusion surrounding the record MAY be from the true story concerning the "B" side of the record. "Graduation Day" was in the can and we were about to cut the flip side with a song called "Noise." It was an adaptation of an old jazz tune call "Gem Dog" that we used as a theme song

for the band. About five minutes before we were about to record, Mac Rebenack, a.k.a. Dr. John walked into the studio. Stark asked him to sit in on piano and after two takes, this tune was in the can and Mac just walked out a quietly as he came in. If you have ever heard this tune, you will certainly agree that Mac did one hell of a job for being spontaneous.

— Henry Schroeder

Lacombe, LA

P.S. I am in the process of trying to get Stark and the original members of The Crowns back together for the spotlight band at one of the NOMAA functions. Also, this is the label and player info on the record.

We Will All Remember (Graduation Day) (H. Schroeder—R. Wagener) Stark Whiteman his Crowns and the Velvetones, Sho-Biz Label (A), Stark Whiteman—Vocal, Piano, Henry Schroeder—Bass, Bill Rowell—Guitar, Larry Vallon—Drums, The Velvetones—vocal

The Velvetones were three young ladies who did a splendid job for us on background vocals and also to their credit had backed up Fats Domino on his version of "Little Croquet." Unfortunately, I do not remember their names.

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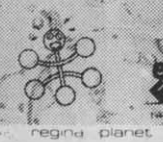
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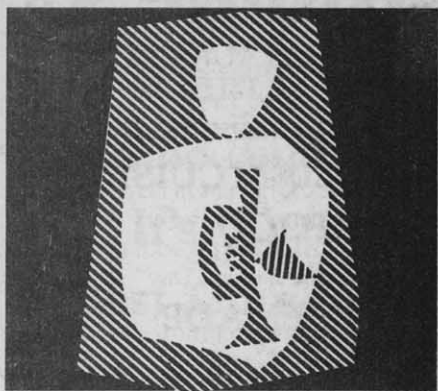
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The Sixties: Ornette Coleman.



The Seventies: John Coltrane.



The Eighties ???

HISTORY RANKS THE JAZZ GIANTS

Ornette Coleman dominated the Sixties, Coltrane's ghost ruled the Seventies. Who will historians name as the jazz influence of the Eighties?

Francis Davis, *In The Moment*, Oxford, \$7.95 (paperback).

Martin Williams, *Jazz In Its Time*, Oxford, \$19.95 (hardback).

Graham Lock, *Forces In Motion*, Da Capo, \$13.95 (paperback).

If the Sixties saw the ascendancy of Ornette Coleman, and the Seventies undoubtedly, although posthumously belonged to John Coltrane, who was the major force of the Eighties?

In 1959 Ornette Coleman initiated a watershed stint at the Five Spot with his "Shape Of Jazz To Come" piano-less quartet—this was also the year of Miles Davis' "Kind Of Blue," as well as important statements from Charles Mingus among others. The year 1959 was a very good year in jazz and marked the beginning of the Sixties with a blossoming of new ideas and new directions for the music.

By the mid-Sixties John Coltrane had edged ahead as the major force not only as an iconic quintessential saxophonist, but also as a composer and spiritual role model. When one reads jazz literature in general it is clear: only Louis Armstrong, Duke Ellington and Charlie Parker exceed Coltrane's influence on

musicians. By the Seventies everyone was wrestling with how to scale and cross the mountain of Coltrane—some simply detoured around it, others floundered on its slopes, some turned backed to older styles, others jumped into the valley of fusion, but every jazz musician had to acknowledge the dominance of that mighty mountain called Coltrane on the Seventies music-scape. That is why the Seventies belonged to Trane.

The Eighties were another matter. Up until very recently it was hard to say who was the dominant jazz musician. These three books, each in their own way, attempt to point out what has happened post-Trane. Martin Williams is certainly the most scholarly of the trio of writers and is also responsible for the superb Smithsonian Classic Jazz collection. In Williams' opinion, Coleman looms of greater artistic importance than does Coltrane. Moreover, Martin also believes that jazz has reached a stylistic cul de sac and that artists such as Wynton Marsalis who seem to be moving forward, do so by stylistically retreating to earlier eras.

Williams' book is a collection of pieces written between 1958 and 1987. With the exception of Ornette Coleman, whose approach he reveres, Williams is

much more comfortable dealing with musicians who matured artistically before 1959. Not surprisingly, this book is a good primer on the state of post-bop (Forties) jazz up to acoustic, pre-Prime Time, Ornette Coleman.

Francis Davis's *In The Moment* covers the remaining ground. His emphasis is on the new music and he evidences an exceedingly inquisitive ear. Whereas Williams writes as a scholar, Davis uses a more conversational approach—many of his pieces are portraits written as magazine articles and music columns. The strengths are that he helps the reader know the musicians as people rather than to simply concentrate on their artistic contributions.

Davis's essays are rare and rich compositions that offer both musical insight and warm personal assessments. There is not one mean-spirited word in the whole book, and at the same time, there is a degree of honesty and love manifested in Davis's writing that renews one's faith in the value of critics.

In an introduction filled with caveats, Davis states "I believe that the spot coverage I have provided is valuable for what it reveals of the changing methodology and mores of jazz..." Most of the assembled articles were written

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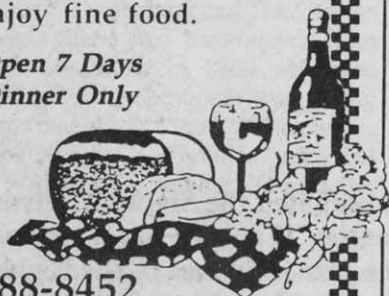
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between 1983 and 1986. Davis' book is a valuable addition to the field. Still, he too, bets on a horse that did not win. Whereas Williams remained high on Coleman and Davis felt that Arthur Blythe and David Murray would be the next major movers, neither proved to be the case — although it is a bizarre and insightful twist that Blythe now replaces Julius Hemphill as the new member of the World Saxophone Quartet (WSQ), a group in which David Murray is the best known member.

The third work, Graham Lock's *Forces In Motion* is dedicated to an in-depth (although self-proclaimed non-exhaustive) look at *enfant terrible* Anthony Braxton. Lock has done an excellent job, and in the process also established a model for other writers who might decide to introduce the world to a favorite musician. Lock clearly believes that Braxton is the major musician of the last decade and he presents his case with passion and conviction.

Like a blade of grass buffeted but never uprooted by the fickle winds of commercialization, Anthony Braxton is both humble about his achievements and exasperating in his individual insistence to be as he wants to be—like ragweed, no matter what other make thing or do, he just keeps growing. An AACM alumnus who once survived in New York City as a chess player, Anthony Braxton epitomizes the avant garde jazz musician of the Eighties. Fanatically dedicated to his music, Braxton refuses to be boxed in or restricted in any way. Through a tenacity that makes a bulldog look wishy-washy, Braxton has persevered and been able to produce a wealth of recordings — even though his music has never been "commercial."

With candid (and often self-deprecating) humor, Lock helps us understand Braxton and makes us want to understand his music even if Braxton's cryptically titled compositions are much too different from the norm for most of us to honestly say we "enjoy" his music. I have never been an avid Braxton fan but I am certainly a Braxton admirer and I am very impressed with Lock's accomplishment, so impressed that I went back to my record collection and acquired recent CDs of Braxton to check him out again.

There are three Braxton CDs that I recommend: Max Roach & Anthony

Braxton *One In Two—Two In One* (Hat Art CD 6030-1979) a duo encounter in which the dynamo of Roach's drumming pushes Braxton into emotional tornadoes of sound exchanges. On most Braxton recordings he sounds much less impassioned; clearly Roach makes a difference, but also clearly, Braxton is a brilliant woodwind artist whose unique conception and creativeness are invigorating examples of improvisation.

Anthony Braxton Live (RCA 6626-2-RB —1975/76) is a collection of two concert recordings of Braxton quartets. Half of the recording features fellow Chicagoian, trombonist George Lewis, whom Braxton regards as the most important of the new musicians. While Braxton's freeform duo with Roach suits me better, the quartet tracks are an important documentation of Braxton's piano less combo thrust (Lock's book is particularly helpful in deciphering Braxton's quartet work).

Creative Orchestra Music 1976 (RCA 6579-2-RB) is actually the most insightful of the three CDs in that we are offered a glimpse at the musical world that Braxton envisions. In terms of new directions for orchestra, this document even surpasses much of Sun Ra's recordings.

My admiration notwithstanding, my judgment is that although Braxton is very important as a musician, he is not "the" influential force of the Eighties. Although Ornette Coleman issued his best Prime Time era recording with *Virgin Beauty* (RK 44301 Portrait/Columbia), a recording which affirmed that fusion need not be facile nor artistry fakery, Coleman also does not qualify as "the" influential force of the Eighties. While the WSQ has established the saxophone quartet as a de facto standard jazz combo, stylistically they have not exerted so major an influence on the direction of jazz that they would qualify as "the" influential force of the Eighties.

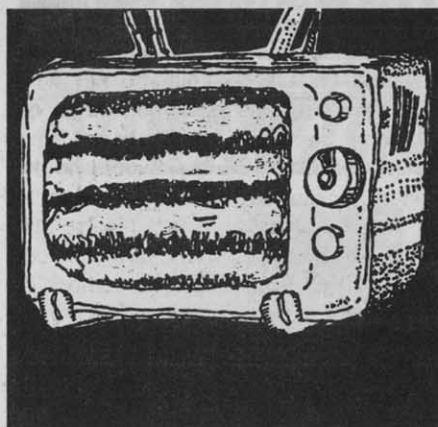
Martin Williams, Francis Davis and Graham Locke all were working at the severe disadvantage of writing intelligently about what was then the situation while simultaneously predicting the future. Time and time again, if there is one sure thing in jazz, it is this: jazz is unpredictable.

— Kalamu ya Salaam

Part 2 of this review: "The jazz musician of the Eighties." Stay tuned.

NIGHT MUSIC

Is David Sanborn's Sunday night television show just too cool for the network?



It was barely seventy-two hours after New York noise titans Bongwater had clamored and rumbled across the soundset of David Sanborn's *Night Music* TV show that rumors had already started floating around that the show was doomed to be canceled at the end of its season.

In a way, it kind of figures; put somebody as difficult and intriguing and underground as Bongwater (led by Noise New York guru Kramer — more on him later) on the tube, and surely all sorts of chaos is bound to unfold in their wake. It's not that their rare live set was all that shocking or wild — after all, Fear on *Saturday Night Live* or the Red Hot Chili Peppers on Arsenio Hall probably had just as high a freak-out factor — it's just that it was such a bold move for Sanborn to put them on there, a totally underground New York City band with virtually no potential for mainstream or crossover plopped right into the blinding white spotlights of big-budget network TV, the same lights that had previously shone on the likes of Lou Reed, Miles Davis, and Eric Clapton, just to name a few.

Fortunately for us, Sanborn (no matter how geeky his personality may come across at times) has continually expanded and stretched his show's horizons by putting bands like Sonic Youth or the Pixies on his bandstand right next to the more mainstreams acts (close watchers have also noted that as Sanborn's guests have become more eclectic, his feathery hairstyle has increased to ever wilder and more unkempt proportions).

For Bongwater, this humble four-minute slot was a real coup, and a lot of people still aren't quite sure how they

ever managed to pull it off in the first place. Who invited them, or did they just set up and demand airtime? For a band that has consistently shunned the lime-light in order to forge their own creative path as Bongwater have, it's a bold move indeed — be on the lookout for their new LP due out later this spring.

And although whether or not Sanborn and his show get sacked remains to be seen at presstime, the show is still really cool and deserves to be watched while it's still there. After all, any show that let Bongwater anywhere near the cameras or lets Sonic Youth drag out their performance of "Silver Rocket" to its full incredible eight-minute jam length without any editing has got to be on to something.

FLAT DUO JETS *Flat Duo Jets* (Dog Gone, P.O. Box 1742, Athens, GA 30603) — When Dexter Romweber picks up a guitar, he immediately commands attention. The passion and frenzy of rock and roll that fueled the fires of rockers such as Eddie Cochran, Gene Vincent, Bo Diddley and a young Elvis Presley still beats in the heart of Dexter today — grungy, loud, rawly sensual, and grossly over-amplified far beyond the limits of primitive, pre-Space Age electronic technology. Backed by "Crow," the wild-haired drummer, and "Tone," their tall, mysterious, and virtually inaudible bass player, Dexter screams, shouts, sweats, hollers, and testifies the blues with a fury and passion not seen since rock's earliest, most raw and rebellious days. Then, just when you're convinced that Dexter is a primal rock and roll monster out to steal the daughters away from all the decent folks, he'll turn around and burst into a moonlit slow-

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dance instrumental, a Louie Prima cover, or croon a tender ballad that shows he's got an awful lot of heart in him as well. New Orleanian Mark Bingham had the right idea by recording this album "live to two-track in Jim Hawkin's garage," capturing their awe-inspiring racket in all its unbridled intensity. They're the only band around that would come up with a "Tribute To Gene": "From Norfolk Virginia/A man came out/To show the world what rockin' was about." *Be-Bop-A-Lula* indeed.

KING MISSILE *Mystical Shit* (Shimmy Disc, JAF Box 1187, New York, NY 11232) – In an ideal and alternate parallel universe, there would be no wars, disease, starvation, or holes in the ozone layer, and everybody would probably be listening to King Missile a lot of the time. Perhaps the most sonically cerebral sounds to ever emanate from producer/mythological figure Kramer's Noise New York Studios (home of noisy New York bands like Shockabilly, B.A.L.L., and Bongwater to name a few), King Missile slither all over the studio, tweaking the odd sitar here or bopping on a pair of hippie bongos there, invoking the deities of psychedelia and inducing trancelike states with their strange, nocturnal, psychedelic vibrations. Leader/vocalist John S. Hall inhabits his own peculiar world, where random chance and inexplicable events seems to be the chief governing factors; his own particularly skewed bent on life dominates the Missile's ruminations, whether he's screaming pseudo-backwards sorcerer's jargon (as he does on the title track, which sounds kind of like what "Stairway To Heaven" really sounds like when you run the tape backwards), waxing philosophical ("There is no point") or even getting heavily religious on us ("Jesus was way cool," Hall opines). Somewhere on the brink of being either one of the premier geni of our time, or just another terminally unemployed musician with a day job driving a cheesecake truck, Hall is kind of like what John Lennon might have been like if he had been in your kindergarten class. With the added bonus of their original first EP appended to the end of the CD, including their big hit "I Am A Sensitive Artist", each of *Mystical Shit's* thirteen songs is a smooth, round love bead radiating sonic excitement.

– James Lien



Clifton Chenier live at St. Mark's Church Hall, Richmond, California.

CHENIER, BALFA, MENARD... ENCORE!

Chris Strachwitz's Arhoolie label has begun its major reissue campaign with the biggest names in Cajun and zydeco.

A year after they began issuing their first CDs, the folks at Arhoolie are beginning a massive reissue project of the most popular titles from their catalogue of ethnic music on compact disc. Appropriately the first three discs represent the biggest names in Cajun and zydeco. Each disc, based on a previously released album, is fleshed out with enough previously unissued material to tally almost an hour in length.

Clifton Chenier, *Live At St. Marks* (Arhoolie CD 313) was a landmark LP when it was first released in the early Seventies, representing the first time a full-length album had been recorded live at a creole dance hall. Although the dance hall in this case is located outside San Francisco and the creoles are South Louisiana transplants, the energy is equal to the loosest night at any of the

venerable roadhouses of Acadiana. For those who never saw the King of zydeco accordion in his prime this disc is required listening. During the show, which lasted four hours, Chenier played all of his rocking favorites from "Tu Le Ton Son Ton" to "Zydeco Cha Cha" and a batch of old fashioned zydeco with only drums and rubboard accompaniment. It is on the down home numbers, "J'ai Connet, C'est Pas Ma Femme," "Rock House" and "Mama Told Papa" (all previously unissued) that Chenier shows the chops that earned his crown. Chenier was at the peak of his abilities and in good health when this was recorded. Incredibly, after an exhausting show he closes with the raucous "Going Home Blues" which segues into a breathless version of Ray Charles' "Mess Around." This is a zydeco moment not to be missed.

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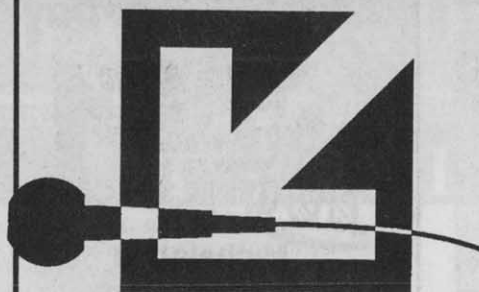


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If the late Clifton Chenier remains the most recognized name in zydeco, Dewey Balfa and D.L. Menard are his Cajun counterparts. In 1976 Chris Strachwitz brought together Balfa, Menard and accordionist Marc Savoy for the Cajun supersession of all time. The album from that session *Under The Green Oak Tree* (Arhoolie CD 312) is here reissued with six extra tracks. Balfa, who began playing professionally during the war, was highly influenced by western swing and his haunting fiddle lines are the perfect accompaniment to the mournful vocals of Menard whose soulful voice has earned him the title of the "Cajun Hank Williams." Although Menard is best known for his honky tonk hit "The Back Door" which is reprised here, the highlights of this disc are the songs in "the heartbreak key" like "Mes Petits Yeux Noirs" and the previously unissued "Je Peux Pas T'oublier." There are six songs each sung by Menard and Balfa and a tearful three part harmony by Menard, Balfa and Savoy on "Dans Le Cour De La Ville" (also previously unissued!). Listening to the newly released material on this disc leaves one to wonder how Arhoolie kept it in the can so long.

The new generation of Cajun music is represented on Michael Doucet's *Beau Solo* (Arhoolie CD 321). This collection of 22 traditional Cajun songs and Doucet originals is a tribute to the musical virtuosity of Doucet who plays both accordion and fiddle, accompanied only by brother David on guitar. While Doucet is an accomplished accordionist, his sprightly fiddle work dominates this disc. The fiddle selections, which were previously issued on a limited edition cassette, *Cajun Fiddle*, simply steal the show. Doucet is at his most sublime on the uptempo Cajun specials like the original "One Step D'Amedee" and "Chez Varise Conner." While his singing is not on a par with Menard or Balfa, the instrumentals are as good as Cajun dance music gets. Those who are fans of Doucet's popular band, Beausoliel, will find this disc of particular interest.

- Macon Fry

Note: The Flyright CD, *Louisiana Swamp Blues* which was reviewed (and recommended) in the November 89 issue of *Wavelength* was compiled by John Broven, author of *Walking To New Orleans* and *South To Louisiana*.

LATEST CAJUN CLASSICS FROM VILLE PLATTE

Floyd Soileau dips into his bottomless well for some cool Cajun and zydeco releases.

Floyd Soileau, label boss at Maison de Soul and Swallow records in Ville Platte, Louisiana, has conjured up three new albums in the past month. Two of these are additions to his seemingly endless (and more than a little disorganized) series of Cajun and zydeco compilations while the third is the latest and greatest effort by zydeco's #1 brotherhood, The Sam Brothers Five.

The Sam Brothers Five, *Zydeco Brotherhood* (Maison de Soul LP-1029) is the third album and first Maison de Soul release by this group from Scott, Louisiana. It is also their first recording without their father Hebert "Daddy" Sam handling the lead vocals and accordion. Daddy Sam began playing accordion on the Houston club scene in the

early Fifties when his progeny were no more than a twinkle in the eye. Although the brothers are all in their twenties there is no lack of musical maturity among them. Especially impressive is lead vocalist and accordionist Leon who at 25 sings with an authority unmatched by any of the new generation of zydeco band leaders.

Zydeco Brotherhood owes a big debt to the late Clifton Chenier, three of whose songs are reworked, but the five originals are the meat of this album. In particular "Louise" and "Shoe Box" are the kind of growling R&B one would expect of a much older outfit. On the latter the brothers rework the old blues song "Matchbox," "When I packed my bags baby, all my clothes could fit in a shoe



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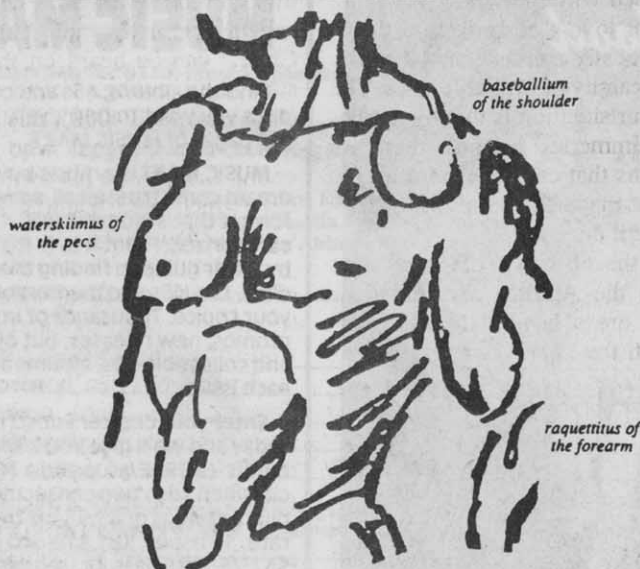
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box." Also notable is the country waltz "Joe Pete Took My Woman" another in the huge catalogue of songs celebrating the exploits of the legendary South Louisiana playboy. "Daddy" Sam is now managing and booking the band. His phone number is right there on the album cover.

The Sam Brothers also appear on the latest Maison de Soul compilation *101 Proof Zydeco* (Maison de Soul LP 1030). Like other collections on this label *101 Proof* is a showcase for new and young talent (eight of twelve tracks) with a few old titles by big names like Clifton Chenier and Boozoo Chavis. Unlike the earlier compilations though, this one features several songs previously available only on singles or released from other independent labels. Among the "new" artists here are Zydeco Force whose original "I'm On My Way" is a catchy synthesis of down home accordion and ska-like guitar chording. Terrance Simien is represented with a wild previously unissued live version of "Turn On Your Love Light" while JoJo Reed brings a little Chuck Berry into his zydeco with the romping dance number "Wild Thing Zydeco." The best track is Lynn August's "Zydeco Groove". This song was originally released last year with a synth accordion. Here it is recorded with a punchy piano accordion. August now has former Clifton Chenier and Rockin' Dopsie sax man John Hart behind him and is putting his band (complete with accordion and Hammond B3) on the road. Look for him on the club scene.

On his third album release of 1990, *14 Cajun Classics* (Swallow LP-6079) Floyd Soileau adds to his myriad of Cajun Collections. You can now choose between: *The Best of Cajun Hits* (Vol. 1-4), *Allons au Fais Do-Do*, *Cajun Treat*, *14 Cajun Hits* and the new record. Like all the previous collections there is little coherence in *14 Cajun Classics*. Most of the tracks are culled from earlier Swallow LPs by the likes of D.L. Menard, Joe Bonsall, Paul Daigle and Cajun Tradition. Although this is a mish mash of traditional and modern Cajun artists and the material ranges from country weepers to two steps, the final result is very satisfying. In fact, for all their lack of focus the Cajun and zydeco compilations from Floyd Soileau's family of labels are some of the most listenable South Louisiana albums around.

- Macon Fry

KILLING ZOUK

As the Martiniquan musicians choke the life out of their music, American record buyers can still scoop up the last of this endangered species of this rare breed.

"We have our own way of working in the studio—we work live. But (the Antilleans) work instrument by instrument...one track at a time, lots of retakes, little by little. With us, it's the heat we release when we play. If you work like they do, one by one, the sound is good and clean but the feeling is missing."

- Zairian Diblo Dibala in the Vol. 8, #6 issue of The Beat

While it is premature to announce the death of zouk music, there's no denying that over the past two years it has been slowly choking itself. The perpetrator of the crime is the very philosophy of recording delineated in the quote above, which goes hand in hand with the over-reliance on programmed drum machines in place of real drummers. If musicians of the French Antilles won't open their ears and hear the sterility and soul-lessness of most zouk music, then it is true that zouk is dead.

More than a hundred LPs have been released in the Antilles since the summer of '89, and from this batch it is hard to find more than a handful that are interesting from beginning to end. For the most part, those that stand out are the records that present the music of a band and not a studio ensemble. Why the musicians won't face this reality and respond accordingly is a real puzzle. Of course, another reality is that there aren't nearly as many live Antilles bands as there are studio musicians who assemble in various aggregations to produce records under a variety of group names. But what is strange is that even many of the live bands opt for a sterile studio sound.

The effect of all of this is definitely being felt. In Martinique, according to Balthazar, DJ for Radio Caraibes and compiler of the Creole Hit Parade, Martiniquans are looking for anything different in a desperate attempt to escape from the bland, endless repetition being offered. This is in marked contrast to two years ago when Antilles musicians

couldn't do enough to fill the ravenous desire of the young people for the romantic, yet formulaic zouk love.

Most significant has been the predominance on the Creole Hit Parade, since the spring of 1989, of Haitian compas. Many readers will remember that the musical taste of Antilleans was dominated by Haitian music since the days of Weber Sicot and Nemours Jean Baptiste (the 1950s). It was the rise of Guadeloupe's Kassav' in the early '80s and subsequently of zouk music that brought Antilleans the first taste of a homegrown pop musical phenomenon. The current edging out of zouk in favor of compas in Martinique signals the completion of the circle and an admission of zouk's sad state of affairs.

On the positive side, we who live outside of the centers of the zouk world ironically find ourselves in a better position to enjoy the music. Contrary to being overdosed with the same old sound, international lovers of zouk find themselves practically starved for the music due to the scarcity of available discs. The beauty of our situation is that by not being totally immersed in zouk, there are many albums that can satisfy for all the reasons that made zouk the musical attraction that it once was.

Among the 60 or so LPs that were released in the Antilles for Christmas time, there are a handful that are certainly worth the hunt. As might be ex-

CARNAVAL AUX ANTILLES



pected, the best are being produced by musicians who were going strong before the zouk craze came along, and who will most likely still be hot long after zouk is gone. Names like Simon Jurad, Experience 7, Michel Godzom, Les Aiglons, Guy Vadeleux, Typical, Malavoi, Dede St. Prix, Marce et Tumpak, Max Ransay and Kali can usually be relied upon for great music.

The trend back to the Antilles roots, one of the most promising directions and symbolized by the above named musicians, has not blossomed into a full scale movement as yet. Nonetheless, with carnival time approaching (the end of February this year), quite a few excellent carnival songs, called biguines vides, have been released. Some of the best can be heard on Djo Dezormo's *Voici Les Loups* (Hibiscus 88031). The brother of Michel Godzom, Dezormo has really come through with one of the biggest hits for Carnival '90 in Martinique with the title cut, along with another called "Po Poscrit No.1." Another fine record, the fourth by Martinique's Jose Versol, *Jose Versol* (HDD2465), features plenty of percussion as well as a cast of great support artists like Patrick Parole (of Batoko), Tanya St. Val and Ronald Tulle. The whole album is great, but is worth the money just for the biguine vide, entitled "Vide a Se Sa." One more excellent carnival cut, entitled "Now Chire," can be heard on the Zouk Allstars third outing, *Vol. 3 Top Niveau* (Moradisc MGP4050), this time without Dominique Gengoul who is now devoting full time to his own group, Maz-out (which also features Zouk Allstar Charles Maurinier).

Continuing with traditional music, a surprisingly excellent album was released this winter by Gertrude Sein, a wonderful singer whose forte is biguine moderne that often borders on French cabaret style. Until now, her music hadn't moved me very much, but her latest, *Gertrude Sein* (GD049), arranged by Ronald Tulle (who helped with Jose Versol's LP), is another matter. The strength of her voice, which is devoted for the first time to some zouk material, really puts to shame the lameness of the weepy, romantic zouk love singing style that is still so fashionable. The LP covers her more traditional styles as well, making for a somewhat uneven record, but cuts like "Sans Facon," "Man Nana" and "Mama" make it all worth it.

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Last on the list of rootsy material comes the LP by Jean-Michel Cabrimol et La Maafia (untitled, JMC1189) of Martinique. His percussive compas sound is always a treat, and this one is no exception. Another record, fairly bizarre in the fact that it is a direct copy of La Maafia's sound, was the summer release by Nouvelle Galaxie (untitled, Solo Gammes AD40120), a new group from Martinique.

The name of Denis Loubassou has come up before in this column. An Antilles who was born in Zaire, Loubassou has been on the scene for over 25 years and is well-versed in the Congolese guitar style. He has played on many zouk records, especially those seeking an Afro-zouk sound. He released his own soukous LP over the summer entitled *Loubassou* (Moradisc MGP4046) that, in addition to his fine guitar playing, features lead vocals by Ballou Canta of the group Loketo.

More veteran performers, this time from Guadeloupe, can be heard on *Papillon* (HDD2470), the latest record by Experience 7. The group, led by Yves Honore and Guy Houllier, are the studio regulars at Henri Debs' studio, Zouk Le Terreur. They've been recording since the '70s, have never been afraid of experimentation, and have a solid foundation in the drumming of Christian Miath. *Papillon*, which by the way has done poorly in Martinique, is strong in vocals, rhythms and creative songwriting. The cut "Sundama," which may or may not refer to the latest Zairian dance craze called sudama, is an excellent example of Afro-zouk, mixing zouk and African elements to create something new, rather than the bland copy of soukous (that I call zoukous) that still appears on many zouk albums. From the slow zouk of cuts like "On Lembe" and "I Ja Le" to fast, driving zouk of "Agouba," this album is strong from beginning to end.

Moving into the straight zouk arena, an album that will surely turn out to be one of the great Antilles records of 1990 is the latest by Ronald Rubinel, *Bal Boutche*. A collaboration with Kassav's Jacob Desvarieux and Jean-Philippe Marthely, Loketo's Diblo Dibala and Aurlus Mabele, and singers Edith Lefel and Ralph Thamar, the album features real drums and a wide variety of sounds, including some zoukous that doesn't sound fake. No new ground broken here, but a nice listening album, nonetheless.

Not quite as consistent, but worth hearing for the good cuts are records by Eddy LaViny, *Zouk Is Good For You* (HDD2467) and Luc Leandry (untitled, HDD2466). The LaViny album is of note for a fine duet with Tanya St. Val entitled "On Ti Melodi," and Leandry's features several highlights, including the hard driving zouk beton, "Zouk Folk."

In referring to the majority of other recent zouk releases, I'd like to borrow a description used by writer Robert Christgau: "Any two cuts back to back will probably delight whoever you play them for; all (the album's) cuts played back to back will fade into the background." This really captures the essence of what happens when one listens to so many zouk records. One can easily be captivated briefly by a record because of the novelty of the singer, the horn arrangements, etc. But with most records, the formula and programmed drums soon lull the listener into a frontal lobotomy state.

Under this category falls many recent releases. This doesn't mean that each one does not have at least one outstanding cut. Among them are the fifth album by Malanga (Liso Musique 6071); second place winner of last summer's Kassav' talent search, Jean Marie Nankin's *Max Vignal et Jean Marie Nankin* (Solo Gammes AD40121); the first album by Meteorz' (Solo Gammes AD40122), a live band from Martinique that I understand is much better than what is presented on the disc; the second by Konivance (untitled, Audio Teknika 8902); Guadeloupe's Love Stars' second LP (untitled, HDD2469), featuring Michel d'Alexis, mastermind behind Les Aiglons; Phil Control's (Martinique) second, *Chemin L'Anmou* (Moradisc MGP4048) and Mazout (untitled, Rythmo-Disc 8385-37).

In closing, a word of hope is in order. Zouk is not dead, but zouk as it exists now is probably on the way out. Anyone who has watched reggae develop over the past 20 years will know that it has suffered its low points just as it has attained crowning achievements. With the music of the French Antilles it's the same. It's inevitable that the great musicians who were around before the rise of zouk will continue to push the music of the French Antilles into new realms, and there are plenty of newly arising stars who will figure prominently in the music of tomorrow.

—Gene Scaramuzzo

Johnny Cash
The Sun Years
Rhino CD/LP R2

The Johnny Cash Sun Years CD/LP is an 18 track (4 bonus cuts on the CD) collection of The Man In Black's biggest hits for Sun Records. Like labelmate Elvis Presley, Cash began his recording career at the tiny Memphis based label in the mid-Fifties only to move on to superstardom on a major label. Unlike his illustrious labelmate, Cash came to Sun Records with a style which with slight modifications has remained a formula for success for the last 36 years.

Listen to these early recordings again and it's plain that from that first session and "Hey Porter" back in '54 Cash had a voice that was bigger than life. In fact the superstar image and a string of trivial hits like "Boy Named Sue" and "One Piece At A Time" have only acted to obscure the raw power and simple beauty of early sides like "I Walk The Line" and "Guess Things Happen That Way." In retrospect, the deceptively simple melody and instrumentation is nothing less than a cinderbrick foundation for such enduring and stately lyrical edifices as "Home Of The Blues" and "Big River." Many of the titles on this disc crossed over to become pop as well as country hits. While producer Jack Clement added vocal choruses on some of the later tracks, credit Cash for refusing to budge from the vocal approach that has carried him through the better part of four decades. Time has been very kind to these recordings as has Bill Ingot who handled digital transfers on this project. These early Sun recordings were originally issued with a lot of studio hiss but with the exception of "Mean Eyed Cat" (which sounds like there was a steam leak in the studio) the sound is superior.

— Macon Fry

Chris Gaffney And
The Cold Hard Facts
ROM LP/CD 26011

Chris Gaffney's vinyl debut "Road To Indio" was only the best independently produced country rock and roll record of the decade. If that sounds hyperbolic, even stronger praise is due for his first full length album/CD. *Chris Gaffney And The Cold Hard Facts* is

labeled "File Under Country" but from the chunk-a-chunk of Dave Alvin's guitar intro on the first track, "Lift Up Your Leg," it is plain that this is no ordinary country record. There are no homages, recreations or covers here, just 13 biting and bitter honky tonk originals from a distinctive vocalist and songwriter and his seasoned band. *Chris Gaffney And The Cold Hard Facts* do for honky tonk what the Blasters did for R&B and Los Lobos for Norteno music, joining that transcendent category, American Roots music. It is a blend of hard playing and hard boiled songwriting that elevates this disc above the neotraditionalists. On songs like "The Gardens" (about a drive-by shooting) and "Frank's Tavern" (about getting way-laid in a bar) Gaffney swaps the guitar for accordion. He interjects his pungent lyrics into the romantic corridas and rancheras of Norteno music with an ease that speaks a lot of his twenty years on the Southern California club circuit. Gaffney also puts the accordion to use on the zydeco-tinged "Accordiana" and "I Was Just Feeling Good." In the strongest of honky tonk traditions, empty streets become a metaphor for disillusionment in the two minute masterpiece "Lonely Mile," "Where does all the glamour go when the nightlife ends?...I just walk these city streets and peek down every aisle. It's a God-forsaken way to walk this lonely mile."

A lot of people are still looking for Gaffney's first (now out of print) record. This disc, like the first one, deserves major label attention but the cold hard fact is that the best time to buy it is now.

— Macon Fry

Various Artists
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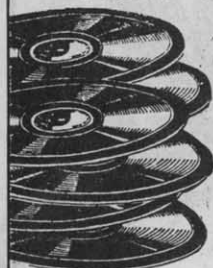
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RARE RECORD

LASTIE'S LEGACY

A Taste Of New Orleans
David Lastie, Walter Lastie,
Cricket Fleming

In the dozen or so years that I've covered local music I've talked to hundreds of musicians who have made New Orleans music unique. Some have been friendly, some ambivalent, some suspicious, and some actually wondered why it took me so long to track them down!

In my quest for musical knowledge one of the nicest guys I ever met was saxophonist David Lastie, a man whose musicianship I greatly respected and who I considered a friend. I recall running into him on a Jessie Hill gig one night at the old Tip's and upon finding out his identity—he'd supported several R&B greats on record—I barraged him with dozens of questions all which he answered politely.

Eventually I struck up a friendship with Lastie and caught him playing whenever possible. I even managed to turn him into the direction of a few gigs around Carnival that paid him the kind of money he should have been making every night. Unfortunately, Lastie was the New Orleans prototype R&B musician who sounded great, created history, but who struggled just to make ends meet. In all the years he played he often had to depend on driving a truck in order to feed his family. As a journalist, one of my great regrets is not taping the night he and I turned up at a quart of vodka



while listening to records and talking about "The old days."

Personally, I was especially shocked when I heard that he died in December of 1988 because I'd seen him just two days before he passed driving a ragged '72 Cadillac. When I asked him where he unearthed such a vehicle he proudly stated it wasn't his yet but that he was going to borrow \$200 or \$300 to buy it in order to replace his '68 New Yorker!

Anyways, back to rare records. One day I asked Lastie when he was going to get around to making his own record. Surprisingly he told me he had made an LP in 1977 along with his brother Walter and Cricket Fleming that was sold in certain gift shops in the Quarter. Although I spent several years searching for it I never was able to turn one up. Finally last month while rummaging through a "boutique" near the French Market I stumbled on one.

Not in the R&B tradition one would have expected, Lastie and band are heard playing a flighty version of modern Dixieland. Fleming doubles on trumpet and vocals while Lastie leads the horn section. While I still would have liked to hear more of a David Lastie showcase, in conversation the man was most proud of the LP and I guess that really says it all.

—Almost Slim

continued from page 17.

hood decried by the Hawkettes in "Mardi Gras Mambo" as "the place where blues were born." Anyone familiar with the plight of this neighborhood in recent years will note the irony in Bartholomew's assertion "I'm goin' back to Gert Town, I'm gonna lose the blues."

Two New Orleans women appear on *Jump And Shout*. Chubby Newsome is best known for her recording "Hip Shaking Mama," a song which has become a standard in the Irma Thomas repertoire. Here she duplicates that title in the somewhat more explicit "Hard Lovin' Mama." While Newsome's cuts

were recorded in New York with mel-low backing by the Howard Biggs Orchestra, the three titles by Erline Harris benefit from the rocking services of the Johnson Brothers Combo. These were recorded in New Orleans in 1950 and feature the great Plas Johnson on tenor sax. Harris is a saucy singer with pipes to stand up to the raging horns. In fact on *Jump And Shout* she can be heard exhorting Johnson, "Blow man, blow."

Always a sucker for a weeper? My favorite track on this album is "I Cried" by Joseph "Google Eyes" August. From beginning to end this song is delivered to the accompaniment of sobs and moans. Somewhere around the second chorus, "I cried all night long," the weeping changes from a good cry to a virtual emotional breakdown! *Jump And Shout* features great packaging with session information and notes by Al-most Slim.

To purchase *Jump And Shout* or order a catalogue of their blues, jazz and R&B product write to: Delmark Records, 4243 N. Lincoln Ave., Chicago, IL 60618.

—Macon Fry

The Jean Paul Sartre Experience

The Size Of Food

Comm 10. Flying Nun/Communion, P.O. Box 95265, Atlanta, Ga., 30347.

Unfortunately I'm not familiar with Jean Paul Sartre so I'm probably missing some connection here with the music, but it doesn't take much knowledge of existential philosophy to enjoy the music of the Jean Paul Sartre Experience. These fellows from New Zealand seem to have been bathed in the same kind of transparent radiation that the Spacemen 3 enjoy without the chemical-based euphoria. The JPSE have their musical roots grounded in the more earthly shimmering guitars of the Byrds that have affected so much music of the 80s. Like many bands on Flying Nun (The Chills, The Clean, etc.), the JPSE have perfected a mellow but still intense sound. Varying the guitar sound from the opening jangle of "Inside & Out" to the fuzzier "Mothers," the JPSE seem to be making up for the lack of technical prowess by providing interesting musical sounds. For most of *The Size Of Food*, the guitars have a steady, mildly distorted sound that mixes well with the hypnotic, rhythmic

backbeat of the bass and drum. The flat, deadpan vocals of guitar players James Laing and D.J. Mulcahy fit in perfectly with the overall sparse arrangements. The Jean Paul Sartre Experience are yet another exemplary release from one of the best international labels, Flying Nun.

—Randy Cartwright

Einstuerzende Neubauten

Haus Der Luege

Rough US 71, Rough Trade Records, 611 Broadway, New York, N.Y. 10012.

Einstuerzende Neubauten has always stretched the definition of music itself. Using non-standard percussion (bed frames, metal bars, etc.) as well as a variety of home-made instruments, Einstuerzende Neubauten creates dissonant, grating music that remains strangely effective. Dense and rhythmic with minimal emphasis on traditional song structure, *Haus Der Luege* is the culmination of a decade of experimental music by Einstuerzende Neubauten. As is usual for the band, all songs are sung in German with the jagged, rough vocals of bandleader Blixa Bargeld adding to the disorienting effect of the music for the English-speaking listener. However, translations of lyrics and liner notes are provided, explaining not only the meaning behind the music but also information on some of the unique instruments. At times, the liner notes read like a scholastic study listing sources of inspiration for various songs. There is also a more general essay on the overall aim and intent of the band itself. Einstuerzende Neubauten creates music to disturb and agitate, making a statement on modern society that never directly condemns, but certainly leaves a great deal of doubt as to the current condition of things. Blixa Bargeld's visions of society and life are not for everybody. On *Haus Der Luege* the mood ranges from constricted and paranoid to a haunting almost ethereal feel reminiscent of the recordings of the Gyuto Monks and other similar efforts.

Einstuerzende Neubauten tread the line between art and pretentiousness, but they usually manage to keep themselves from being bogged down in the artifice of their music.

—Randy Cartwright

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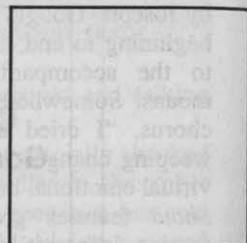
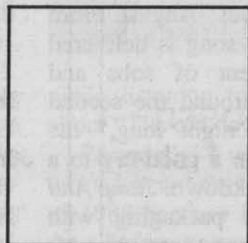
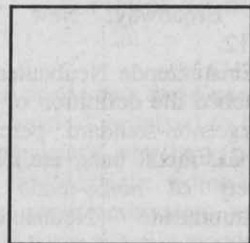
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4
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THE TITANICS
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ARSON GARDEN
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13
**INNOCENCE
MISSION**
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**PETER
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18
DESTINATION:
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DAIGREPONT'S
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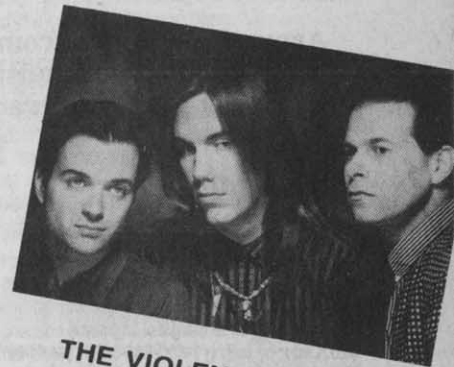
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THE JAMBALAYA
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14 ?	15 SLEEPY LABEEF plus JOE CLAY	16 MIGHTY LEMON DROPS plus THE OCEAN BLUE also plus JOHN WESLEY HARDING	17 ZACHARY RICHARD
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 5 - Lenny Kravitz
 6 & 7 The Radiators
 9 - Marianne Faithfull
 13 - Mason Ruffner
 23 - The Ramones

FESTIVALS!

Around the world, from Auckland to Milano to Belgrade, the hills are alive with the sound of – New Orleans music! Local musicians are hot properties with international festivals. Check your itinerary and plan your vacation to coincide with one of [cut off at bottom].

Louisiana

NEW ORLEANS JAZZ AND HERITAGE FESTIVAL: April 27 - May 6, 1990, at the Fair Grounds. Contact: P.O. Box 2530, 1205 N. Rampart, New Orleans, LA 70176. 504-522-4786. cover charge: \$7 in advance (available at Ticketmaster), \$8 at the gate. Nighttime concerts are about \$20. Order by calling 1-800-535-5151. World-famous event featuring the music and culture (food, too!) of New Orleans with international jazz and blues stars.

FRENCH QUARTER FESTIVAL: April 6-8, 1990, in the French Quarter, New Orleans. Contact: P.O. Box 53362, New Orleans, LA 70153-3362. 504-565-6419 or 522-5730. Cover charge: none for day events, \$1-\$3 for the Jazz Brunch. A festival designed to celebrate the French Quarter, featuring New Orleans music.

FESTIVAL INTERNATIONALE DE LOUISIANE: April 17-22, 1990, Lafayette, LA. Contact: Festival Internationale de Louisiane, Inc., Lafayette, LA 70502-4008. Phone: 318-232-8086. Telex: 586652 CODOFIL LFY INTFEST. Cover charge: \$20-25 for Gala; Street Fest is free. Cultural presentations by performers from French-speaking nations: Europe, the Caribbean, North America, the Orient; music, arts and cuisine of diverse French cultures. Gala will be featuring Ellis Marsalis and two of his sons; Quatro de Contra Bass; and the American Theater Ballet from New York.

FESTIVALS ACADIENS, September. Contact: Lafayette Convention Commission, P.O. Box 52066, Lafayette, LA 70505. 318-232-3737. The autumn celebration in Cajun country: really several festivals in one, the highlight being the music festival, with dozens of Cajun bands and lots of good food and folklife exhibits of the Cajun people.

NATCHITOCHES/LSU FOLK FESTIVAL: July 20-22, 1990. Held in the Prather Coliseum on the campus of Northwestern State University. Contact: Don Hatley, The Louisiana Folklife Center, Box 3663, NSU Natchitoches, LA 71497. 318-357-4332. Cover charge: \$5 for adults, \$3 for children ages 7-12. A Cajun folk festival featuring folk artists.

RIVER CITY BLUES FESTIVAL: September 1-3, 1990, in downtown Baton Rouge, LA. Contact: River City Festivals Association, 427 Laurel Street, Baton Rouge, LA 70801. 504-344-3328. Cover charge: \$3. A weekend blues-jam on five stages from 12 noon-10 p.m., tentative schedule: B.B. King, Stevie Ray Vaughan, John Lee Hooker, Johnny Adams.

SOUTHWEST LOUISIANA ZYDECO MUSIC FESTIVAL: October/November, at the Southern Development Foundation Farm in Plaisance, LA. Contact: Wilbert Guillory (318) 942-2392; Paul Scott (318) 942-2392 or 826-3431; Liz Savoy (318) 942-2392; Ronald Bob 318-896-6439. Cover charge: \$7 for adults, \$1 for children under 12. Features zydeco bands, regional foods, and arts & crafts demonstrations.

U.S.A.

BEALE STREET MUSIC AND HERITAGE FESTIVAL: April 7, 1990. On Beale Street, Memphis, TN. Contact: Sharon Coleman. Production of Special Events, Beale Street Management, 168 Beale Street, Memphis, TN 38103. 901-526-0110. This blues festival combines the street music feel with the club atmosphere on Beale Street. With the purchase of one ticket the admission to all the clubs and special tents is free.

CHICAGO BLUES FESTIVAL: June 9-10, 1990. Grant Park, Jackson and Columbus Drive, Chicago, Illinois, 12 noon - 10 p.m. Contact: Mayor's Office of Special Events, City Hall, 121 N. La Salle, Room 703, Chicago, Ill. 60602. 312-744-3315. Fax: (312) 744-8523. Cover charge: none. The largest free blues concert in the world features world acclaimed blues artists as well as local talent. Food and beverage stands. Performers known at this time: James Cotton, Ruth Brown, Fenton Robinson, Lowell Fulson, and Charlie Musselwhite.

CHICAGO JAZZ FESTIVAL: August 30 - September 2, 1990. Grant Park, Jackson and Columbus Drive, 12:00 noon - 10:30 p.m. Contact: Mayor's Office of Special Events, City Hall, 121 N. La Salle, Room 703, Chicago, Ill. 60602. 312-744-3315. Fax: (312) 744-8523. Cover charge: none. Four beautiful days from the best of jazz giants worldwide. Broadcast live over 100 public radio stations nationwide, it is the world's largest jazz festival. Food and beverage stands.

CHICAGO GOSPEL FESTIVAL: June 2 and 3, 1990. Grant Park, Jackson and Columbus Drive, 12 noon-10:30 p.m. Contact: Mayor's Office of Special Events, City Hall, 121 N. La Salle, Room 703, Chicago, Ill. 60602. 312-744-3315. Fax: 312-744-8523. Cover charge: none. The largest free gospel festival in the world, features national artists and Chicago gospel greats. Food and beverage stands.

CHUNKY RHYTHM AND BLUES FESTIVAL: July 21. Richardson Farm, Chunky, MS. Contact: Homestead Productions, 2012 24th Ave. Meridian, MS 39301 or 601-483-0083.

KERRVILLE FOLK FESTIVAL: May 24 - June 10. Contact: Kerrville Festival, PO Box 1466, Kerrville, TX. 78029. 1-800-843-6156.

KING BISCUIT BLUES FESTIVAL: October 12, 13. Main Street, Helena, Arkansas. P.O. Box 247, Helena, Ark. 72342. 501-338-9144.

NATIONAL BLUES AMATEUR TALENT CONTEST: August 31, September 1, 2. Contact: Blues Foundation, 352 Beale Street, Memphis, TN 38103. 901-527-2583.

OJAI BOWLFUL OF BLUES FESTIVAL: September. Festivals Bowl, Liberty Park, Michael Kaufer, P.O. Box 1155, Ojai, CA 93023. 805-646-7230.

SMITHSONIAN FESTIVAL OF AMERICAN FOLKLIFE: June 27, July 1, 4-8. Office of Folklife Programs, 2600 L'Enfant Plaza, Washington, DC 20560. 202-357-1300. Several groups of Louisiana musicians have played this excellent small festival, held on the capitol grounds.

Belgium

BELGIUM RHYTHM 'N' BLUES FESTIVAL: July 21 and 22, 1990. Peer, Belgium. Contact: BREAK AWAY v.z.w., Misjel Daniels, Teutenlaan 29, B-3570 Peer. Tel. 011-632239. General information: (32) 011-631930. Last



Irma Thomas has a large following at European music festivals.

year's schedule featured Champion Jack Dupree, The Johnny Otis Show, The Tailgators, Eddie Kirkland, Lennie Mack, The Juke Jumpers, and B.B. King.

Canada

CALGARY JAZZ FESTIVAL: June 17-19, Contact: Nelson Waylon, P.O. Box 2735 Stn. M, Calgary, Alberta T2P 3C2. 403-233-2628.

JAZZ FESTIVAL VANCOUVER: June. Contact West Coastal Jazz and Blues Society, 203-1206 Hamilton St., Vancouver, BC V6B 2S9.

MARIPOSA FOLK FESTIVAL: May

POPPA GATOR SUMMER PICNIC: August. Contact Glen Smith, c/o Poppa Gator Club, Kitchener, Ontario. 519-743-5046. In the past: Buddy Guy, Otis Clay.

WINNEPEG FOLK FESTIVAL: summer

England

BATH INTERNATIONAL: May/June. Contact: Bath Festival Box Office, Century House, 4 Pierrepont St., Bath BA1 1LE. Tel. 0225 463362/466411. Last year's schedule included Dizzy Gillespie, Nina Simone, Acker Bilk, and the European Jazz Ensemble.

BIRMINGHAM INTERNATIONAL JAZZ FESTIVAL: July 1990. Contact: Peter Mearns, Council House, Birmingham B1 1BB. Tel. 021 235 2208. Last year's schedule featured famous jazz and blues stars like Miles Davis, The Blues Brothers Band, Buddy Guy & Junior Wells, Clarence "Gatemouth" Brown, Humphrey Lyttelton Band, and the Harlem Jazz and Blues Band.

BURNLEY BLUES FESTIVAL: March. Contact: Burnley Mechanics, Manchester Road, Burnley, U.K.

BUXTON JAZZ FESTIVAL (formerly the Hayfield Jazz Festival): June 22, 23. Contact the jazz hotline, Tel. 0663 47433.

France

CAHORS BLUES FESTIVAL: Contact Rhesus Blues Association, 15 Allée des Bleuets, Fontgrande Saint-Benoit, 81400 Carmaux, France.

JVC GRANDE PARADE DU JAZZ: July. Contact: Sinone Ginibre Enterprises, 8 Ter. rue Traversière, 92100 Boulogne. Last year: George Benson, McCoy Tyner, Miles Davis, B.B. King.

VIENNE: July. Contact Hotel de Ville. Tel. 74536030/74850005.

Germany

BALVE JAZZ FESTIVAL: June 8-10, 1990. The festival will take place in a huge cave! Contact: Rainer Tuettermann, Iserlohrnerstrasse: 87, D- 5870 Hemer. The Balve Jazz Festival is one of the most famous festivals in Germany. Groups interested in playing at the festival, please send cassette, CD, or LP to above address.

INTERNATIONAL HOT JAZZ FESTIVAL ON SEA: May. Contact IMTS, Rembrucker Weg 6a, 60053 Oberhausen 1. Tel. 0 61 04 4728. Last year: Katie Webster, Benny Waters, Lou Blackburn, Billy Mitchell.

LEVERKUSENER JAZZTAGE: October. Contact Erhard T. Schoofs, Alte Ziegelei 3, 509 leverkusen 1.

WAVELENGTH • MARCH 1990

REMS-MURR JAZZDAYS: November 1990. Contact: Peter Buhr, Am Sonnenrain 9, 7050 Waiblingen-Beilstein. Last year's schedule featured Oliver Jackson, Jay

Italy

BLUESIN'90: June 13-15, 1990, Pistoia, Italy. Contact: Arci Pistoia 0573- 532791. Last year's schedule featured Robert Cray, Albert King, Buddy Guy & Junior Wells, and B.B. King.

FESTA NEW ORLEANS MUSIC: June 29- July 30, 1990. Ascona, Switzerland. Contact: Hannes Anrig, P.O. Box 492, CH- 6612 Ascona, Switzerland. Last year's featured artists were Clarence "Gatemouth" Brown, Walter

"Wolfman" Washington, Rockin' Dopsie, Marva Wright, and Johnny Adams.

MILANO BLUES: June/July, 1990. Milano, Italy. Contact: Barley Arts 02-76009400. Last year's schedule featured Robert Cray, Memphis Horns, Roger Chapman, Albert King, and The Legend of Chicago Blues.

MILANO INCONTRA NEW ORLEANS: in July, Milano, Italy. Contact: Associazione Jazz Capolinea 02-8056983. Last year's schedule featured Johnny Adams, Walter "Wolfman" Washington, Rockin' Dopsie, Marva Wright, Clarence "Gatemouth" Brown.

UMBRIA JAZZ: July. Contact: Via Frattini 18, P. O. Box 228, 06100 Perugia. Tel. 07562432.

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The Netherlands

AMSTERDAM BLUES FESTIVAL: March 16 and 17, 1990. Contact: Martin Van Olderen, Maasdriehof 175, NL-1106 NG Amsterdam. Cover charge: f30 per event, f50 for a two-day ticket. Friday 16: Snatch It Back, Ponty Bone & The Squeezetones, Honeyboy Edwards, Margie Evans & The Checkerboard Bluesband with Gene "Mighty Flea" Connors, The James Harman Band; Saturday 17: Herbert Noord & His R&B Band, Magic Slim & The Teardrops, Katie Webster, Charles Brown & His Band, Kenny Neal Band with Andrew "Big Voice" Odom.

BLUES ESTAFETTE '90: November 1990, Bluescentrum Vredenburg, Utrecht. Contact: Bluescentrum Vredenburg, Postbus 550, NL-3500 AN Utrecht (Netherlands). Last year's schedule favored Louisiana greats such as Snooks Eaglin, Boogie Bill Webb Trio, Nathan & The Zydeco Cha Cha's, as well as Delbert McClinton Band.

MOULIN BLUES FESTIVAL: May 5, 1990, in Meyelsedijk 62, Ospel, The Netherlands, starting at 12 noon. Contact: Moulin Blues '90, Meeuwenstraat 7, 6035 GC Ospel (NL). Cover charge: f27.50. A blues festival featuring Anson Funderburgh & the Rockets with Sam Myers, David Lindley and El Rayo-X, Hans Theesink & Jon Sass, Joanna Connor, Doug MacLeod, Michigan Red, Magic Frankie & The Blues Disease.

NORTH SEA JAZZ FESTIVAL: July 13-25, 1990, Contact: North Sea Jazz Festival, P.O. Box 87840, NL-2508, De

Den Haag (Netherlands). One of the world's biggest and most famous jazz festivals. Last year's schedule included renowned artists like Herbie Hancock, Sarah Vaughan, Oscar Peterson, Michael Brecker, Cab Calloway, George Benson, Stan Getz, Joe Williams, Dizzy Gillespie, Art Blakey, Miles Davis, Astrud Gilberto, and Chick Corea.

New Zealand

SOUTHERN COMFORT JAZZ AND BLUES FESTIVAL: June. Contact: Toomy Adderly, 2/15 Campbell Rd, Takapuna, Auckland. Tel. 497 649.

Norway

KONGSBERG JAZZ FESTIVAL: July. Contact: Box 91, 3601 Kongsberg, Norway. Tel. 473 733 166.

MOLDE INTERNATIONAL JAZZ FESTIVAL: July. Contact: P.O. Box 261, 6401 Molde, Norway. Tel. 47 72 5 3 770. Last year: Dirty Dozen, Dizzy Gillespie, John Scofield Trio.

Scotland

EDINBURGH INTERNATIONAL JAZZ FESTIVAL: August. Contact Jazz Festival Office, 116 Canongate, Edinburgh EH8 8DD.

GLASGOW INTERNATIONAL JAZZ FESTIVAL: June/July. Contact: Alan Stanbridge, 46 Royal Exchange Square, Glasgow G1 3AR. Tel. 041 226 3262. Last year: Ellington Orchestra, Cab Calloway, Abdullah Ibrahim, Michael Brecker.



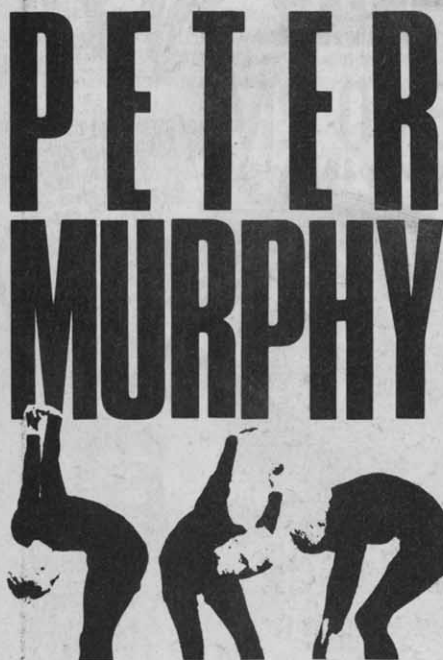
Alvin 'Red' Tyler jams with Plas Johnson at North Sea Jazz Festival, July '88.

Switzerland

MONTREUX JAZZ FESTIVAL: July 6-21, 1990, Montreux, Switzerland. Contact: Montreux Jazz Festival, Case 97, CH-1820 Montreux. World-famous jazz and blues festival with a special appreciation for New Orleans music. Last year's schedule included, amongst others, Bobby Bland, Buckwheat Zydeco, The Malaco Rhythm Section, Little Milton, and B.B. King.

Yugoslavia

BELGRAD BLUESFESTIVAL: June/July, Belgrad, Yugoslavia. Contact: Vojislav Pantic, Nemanjina 19, YU-11000, Belgrad.



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EVENING CONCERT SCHEDULE

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The River Tent 7:00 p.m. & midnight "Blues With A Feeling"
B.B. King, Etta James, John Hammond Deacon John

Saturday, April 28

The River Tent 7:00 p.m. & 11:00 p.m. Linda Ronstadt
featuring Aaron Neville, The Subdudes

*Riverboat Hallelujah Concert Hall 9:00 p.m. Ramsey Lewis,
The Dirty Dozen Brass Band, Willie Tee, Marty Most &
Rhythm-Plus featuring Alvin Batiste

Sunday, April 29

Saenger Theatre 8:00 p.m. "Gospel Is Alive!" Walter
Hawkins & The Hawkins Family, The Mighty Clouds of Joy,
Bobby Jones & New Life, Raymond Myles with Sister
Christine Myles

Monday, April 30

*Riverboat Hallelujah Concert Hall 8:00 p.m. "Dew Drop Inn
Revisited" Dave Bartholomew Big Band with special guests
Aaron Neville, Johnny Adams, Tommy Ridgely, Chuck
Carbo, Bobby Marchan (featuring "5 Friends" and Carolyn
Williams)

Wednesday, May 2

The River Tent 8:00 p.m. Gary Burton Reunion (with Pat
Metheny, Mitch Foreman, Marc Johnson, Peter Erskine),
The Chick Corea Elektric Band, The Delfeayo Marsalis
Group (featuring Donald Harrison, Cyrus Chestnut, Ralph
Peterson, Charnett Moffett, Marlon Jordan)

Thursday, May 3

The River Tent 8:00 p.m. "La Noche Latina" Celia Cruz, Jose

Alberto "El Canario" y Su Orquesta, Invitado Especial - Riz
Enriques y Su Orquesta, La Banda Blanca presentada en
cooperacion con la Radio Espanola KGLA

Friday, May 4

The River Tent 7:00 p.m. & midnight Ashford & Simpson,
The O'Jays, The James Rivers Movement

Saturday, May 5

The River Tent 7:00 p.m. & midnight The Neville Brothers,
Ladysmith Black Mambazo, TBA

*Riverboat Hallelujah Concert Hall 9:00 p.m. Ornette
Coleman & Prime Time, Tribute to Albert Ayler (featuring
Dewey Redman, Sonny Murray, Frank Wright, Edward
"Kidd" Jordan, Elton Herron)

*This is a concert hall located at 3615 Tulane Avenue; it is
not a boat.

HERITAGE FAIR

Friday, April 27 - Robert Parker, Toots & the Maytals, Elvin
Bishop, Clarence "Gatemouth" Brown, Freddie Hubbard,
Wayne Toups & Zydecajun, Ernie K-Doe, Eddie Bo,
Subdudes, Blue Runners, Steve Riley & the Mamou
Playboys, Tribe Nunzio, Smooth Family of Slidell, Milford
Dolliole, McDonogh #15 Elementary School, Bobby Cure &
the Summertime Blues Band, Boogie Bill Webb, Milton
Batiste Band, Al Ferrier "the Rockabilly King," John Delafosse
& Eunice Playboys, John Brunious, Camellia Jazz Band,
Xavier University, East Jefferson Jazz, Val Barbara, Shot
Down In Equador Jr., Larry Serberth, Victor Goins, Humble
Travelers, Fairview B.C. Choir, Jackson Travelers, Walter
Polite, Philadelphia Four, Blue Monday, The Beat Doctors,
Backsliders, Kenny Bill Stinson, Y'shua Manzy, Kid

Johnson, Harlan White, Plantation Posse, Hurley
Blanchard, Michael Ward, Luis "Speedy" Gonzales, Jr.
Olympia Brass Band, Hammond State School, Phil DeGruy,
Guardians of the Flame, Max Sunyer Trio, El Grupo Maya,
Mark Sterbank, Charles Jacob Blues Band, Ronnie Brunley
& Foxtire, Louis Armstrong Middle School of Queens, NY.

Saturday, April 28 - Doug Kershaw, B.B. King, Little Feat,
The Meters Reunion, Frankie Ford, The Dixie Cups,
Clarence Frogman Henry, Charles Lloyd, Ruth Brown,
Rockin' Dopsie, James Rivers Movement, "Tribute to Jelly
Roll Morton" with Michael White, Allen Fontenot, New
Orleans Spirituales, Kid Sheik, New Leviathan Oriental
Foxtrot Orchestra, Onward Brass Band, Wild Magnolias, Al
Belleto, Woodenhead, Boozoo Chavis, Bruce Daigrepoint
Cajun Band, File, NOCCA Mime Troupe, John Mooney &
Bluesiana, Moses Rascoe, Toumani Diabate of Mali, Rake
& Scrape of the Bahamas, Percussion Inc., Rebirth Brass
Band, The Crown Seekers, Teddy Riley, Mars, Majestic
Brass Band, Al Broussard, Force of Habit, Betty Lewis & the
Executives, Atmosphere 90, Brownie Ford, Health Unit,
Tony Bazley, Ernie Cosse & the Boogie Boys, Tim Laughlin,
Richwell Ison/Kirk Ford Experience, Local International
Allstars, Paky Saavedra & Bandidos, Valley of the Silent
Men, Alfred "Uganda" Roberts, Gray Montgomery.

Sunday, April 29 - Allen Toussaint, Linda Ronstadt, Aaron
Neville, Peabo Bryson, The Radiators, Ramsey Lewis,
Mighty Clouds of Joy, Mahiathini & the Mahotella Queens,
Flaco Jimenez, Zachary Richard, Danny Barker with Blue
Lu Barker, Louis Nelson, Johnny Adams, Alvin Batiste,
Germaine Bazzle, Snooks Eaglin, Jeannie & Jimmy
Cheatham, Touch of Fire, Bryan Lee, Russ Russell & the
Rustlers with Phil Meeks, Nappy Brown, Lovey Lee, Snooky
Pryor & the Shadows, Rev. Leon Pinson & Rev. R. Wilson,
Old Morrisville Brass Band, Dewey Balfa, Dash Rip Rock,

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AT
TIPITINA'S

the mighty lemon drops

john wesley harding

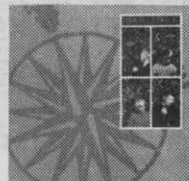
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Friday, May 4 - Bongo Joe, Bo Diddley, Percy Sledge w/Blue Eyed Soul Revue, John Priue, Tommy Ridgely, Mason Ruffner, Marva Wright, Terrance Simien, Bobby Marchan, Al Johnson, Chuck Carbo, Benny Spellman, D.L. Menard & La. Aces, Charles Neville, Donald Harrison, Delfeayo Marsalis, Bob French, Dewey Redman, Sam Alcorn, Tulane University Jazz, Chris Clifton, David Paquette, McDonough 35 Gospel Choir, The Landrum Singers, Gospel Soul Survivors, Sumpens Swingsters of Sweden, Tabby Thomas Blues Revue, Kidd Jordan, Jude Taylor & Burning Flames, Tabula Rasa, Evangeline, Theryl, White Cloud Hunters, All-Star Brass Band, Sonny Murray, Frank Wright, Elton Herron, Algorhythms, UNO Big Band & Combo, Jazz Babies, Rick Margitza, Ed Perkins, Bro. Percy Randolph & Freddie King, Prince of Wales SA & PA, Cyrus Chestnut, Ralph Peterson, Charnett Moffett, Les Freres Michot, N.O. Classic Jazz Orchestra, David & Roselyn, John Rankin, Dillard University Jazz, The Fate Brothers, Sensacion Latina, Cool Lou, Larry Garner Blues Band, Troy Turner & Third Gear, The Dance Co., Loyola University Jazz, Kenny Mayne, Audubon Zoo Search Winner, Anthony Lacen w/Lady Linda.

Saturday, May 5 - Buckwheat Zydeco, The Fabulous Thunderbirds, Ashford & Simpson, Branford Marsalis, Marcia Ball w/Angela Strehli & Lou Ann Barton, La Banda Blanca, Daniel Lanois, Placide Adams Original Dixieland

Hall, Arrow, Charles Brown, Sunnlyland Slim, Harlem Blues & Jazz Band, Deacon John, Reggie Hall Band, Jessie Hill, Oliver Morgan, Golden Eagles, National Dance Troupe of Senegal, Ephat Mujuru of Zimbabwe, Anouar Brahem of Tunisia, Troupe Louines Louinis Haitian Dance Theatre, Casselberry-Dupree, Ruben Gonzales, Los Sagitorios, Tay Hogg & Dixie Pride, Warren Caesar & Zydeco Snap, Blackie Forestier, Louisiana Repertory Jazz Ensemble, Lady Charlotte, Mr. Google Eyes, Young Tuxedo Brass Band, Red Tyler, Earl Turbinton, N.O.C.C.A. Jazz Ensemble, Clyde Kerr Jr., Mudboy and the Neutrons, Algiers Brass Band, The Rocks of Harmony, Zulu Ensemble, Improvisational Arts, The Heralds of Christ, Calliope Songs & Puppets, McDonald's All-Star Band, Tanya P, E.R.C., Marce Lacouture w/Inez Catalan & Lula Landry, Avenue Steppers, Starmakers, Walter "Lightnin' Bug" Rhodes Blues Band, Cousins, Money Wasters, Golden Star Hunters, Porgy Jones, Carl LeBlanc, Clancy Lewis w/Sheba, Square & Round Dance Assn. w/Johnny Creel, N.O. Free School Performers, Rooster.

Sunday, May 6 - Ellis Marsalis, Al Hirt, The Neville Brothers, Dr. John, Irma Thomas, Harry Connick Jr., Dirty Dozen Brass Band, Boz Skaggs & N.O.'s Finest, Sensational Williams Brothers, Champion Jack Dupree, Earl King, Katie Webster, Luther Kent & Trickbag, Percy Humphrey, Charmaine Neville, C.J. Chenier, Olympia Brass Band, Beausoleil, National Dance Troupe of Senegal, Ritmo Caribeno, George French, Zion Harmonizers, Ninth Ward Hunters, Gospel Soul Children, White Eagles, Astral Project, Wallace Davenport, Raymond & Christine Myles, Frank Federico, Tommy Yetta, Society Brass Band, Scene Boosters, Li' Queenie & Amasa Miller, SUNO Jazz Band, Chakula Cha Jua Theater Company, Fred Kemp, Kenny Neal & the Neal Brothers, Bois Sec & Canray French Band, Cultural Voices, Joan Duvalle Magee, Santiago, T. Black & Zydeco Machine, Fun Lovers, Greater Macedonia B.C. Choir, Phillip Manuel, Casa Samba, Mama Linda Eubanks, Joja Nya, Nichols State University Jazz, Herman Jackson, Asian Pacific American Revue, Hazel & Delta Ramblers.

Heritage Fair events at Fairgrounds Race Track. This is a partial listing of performers. Schedule is subject to change.

WORKSHOPS

Free and Open to the Public

Friday, April 27

Phillips Junior High Auditorium, 9:00 a.m. "Tribute to Jelly Roll Morton" (with Michael White).
Dillard University, Dillard Chapel, 12:00 noon Freddie Hubbard

Sunday, April 29

Orpheum Theatre, 7:30 p.m. "The Best of New Orleans." Project, NOCCA Dance Faculty Members

Monday, April 30

Cohen Senior High Auditorium, 9:00 a.m. The Children of Selma. Livingston Middle School Auditorium, 1:00 p.m. Mahlathini & The Mahotella Queens of South Africa

Tuesday, May 1

Warren Easton Senior High Auditorium, 9:00 a.m. Louis DeJean "The History of Gospel Music From Africa Until Today." Carter G. Woodson Middle School Auditorium, 1:00 p.m. Dr. Maurice Martinez & Rhythm-Plus

Wednesday, May 2

Kohn Middle School Auditorium, 1:00 p.m. Earl Palmer. Loyola University Music & Communications Complex Room 240, 2:30 p.m. The Yamaha Midi Band

Thursday, May 3

Peters Middle School Auditorium, 9:00 a.m. Ephat Mujuru of Zimbabwe. Colton Junior High Auditorium, 1:00 p.m. Casselberry-Dupree

Friday, May 4

Loyola University Nunemaker Hall Monroe Science Complex, 10:00 a.m. Branford Marsalis "Master Class." Southern University - New Orleans Gymnasium, 1:00 p.m. National Dance Troupe of Senegal "Dance Clinic"

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Ok, Sonny, remember? We promised that if you'd just book Joe Ely we'd run his photo big in the Listings? (Friday 30)

music nightly

Thursday 1

Irma Thomas Bourbon Street Gospel and Blues.
Crucial Roots at Muddy Waters.
Bean Land at Jimmy's.
The Clement Brothers at Howlin' Wolf.
Jazz Jam at Cafe Brasil.
Don Duey at Michaul's.
File Cajun Band at Maple Leaf.
Jazz Jam at Cafe Brasil.
Tipitina's CLOSED - Gone Fishin

Friday 2

Feather Serpent at Cafe Brasil.
Polka Night at Michaul's.
James Rivers at Tyler's.
Walter "Wolfman" Washington at the Maple Leaf.
Feather Serpent at Cafe Brasil.
Jumping John Blues Mid-City Bowling Lanes.
Richard Thompson plus Jon Cleary at Tipitina's. Tickets at Ticketmaster.

Saturday 3

Rocktress, Whiskey Wild, and Infrared at Jimmy's.
Lu Rojas at Cafe Brasil.
Irma Thomas at Bourbon Street Gospel and Blues.
Les Freres Michot at Michaul's.
House Levelers at the Warehouse Cafe.
James Rivers at Tyler's.
Jumping Johnny Blues Party at the Maple Leaf.
Dread Zeppelin at Tipitina's.
Paula and the Pontiacs, Mid-City Lanes.

Sunday 4

Diana Ross at the Saenger.
Gloria and Friends at Muddy Waters.
Marva Wright at the Bourbon Street Gospel & Blues Club.
Papa Don's New Orleans Jaz Band at Snug Harbor.
Jong a Moi Cajun Band at the Maple Leaf.
The Friendly Travelers and the Hevenit Stars at Cafe Brasil.
Destination: The New Jazz Age 1-4 p.m. plus Bruce Daignepont's Cajun Band 5-9 p.m. at Tipitina's.

Monday 5

Vince Berhman Trio at Muddy Waters.

Basin Brothers at Michaul's.
Charmaine Neville at Snug Harbor.
New Revelation Reggae Band at the Maple Leaf.
Dixie Fly Swatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brasil.
Earl Turbinton, Tony Degradi, Red Tyler, James Singleton, and Steve Vidacovich at the Dixon Recital Hall, 8 p.m., Newcomb College. Ticket price: \$10. Limited seating available.
The TULBox presents Jonathan Richman (solo) plus special guests (Live on WTUL) 25¢ draft at Tipitina's.

Tuesday 6

According to Breughel at Muddy Waters.
Little Queenie and the Percolators at Bourbon Street Gospel and Blues Club.
Laissez Faire at Michaul's.
Marva Wright at Snug Harbor.
Paula and the Pontiacs at the Maple Leaf.
Membership at Cafe Brasil.
Black Uhuru at Tipitina's. Tickets at Ticketmaster.

Wednesday 7

Chris Polacek and the Flying Palmettos at Muddy Waters.
The Clements Brothers at Tyler's.
Irma Thomas at Bourbon Street Gospel and Blues Club.
The Tell at Jimmy's.
Down Home Blues Band with Sunpie and Barbara G at the Maple Leaf.
Jazz Jam at Cafe Brasil.
The House Levelers at Tipitina's.

Thursday 8

Nuclear Choir at Muddy Waters.
Don Duey at Michaul's.
John Mooney at Tyler's.
Irma Thomas at Bourbon Street Gospel and Blues Club.
The Clements Brothers at Howlin' Wolf. No Cover
Charmaine Neville at Snug Harbor.
The Benders and Burnt Toast at Jimmy's.
File Cajun Band at the Maple Leaf.
Jazz Jam at Cafe Brasil.
Walter "Wolfman" Washington and the Roadmasters at Tipitina's.

Friday 9

Blues Exchange at the Mid-City Bowling Lanes.
Reign at Muddy Waters



MARCH
8346 Oak Street
866-LEAF



Friday 2
Walter "Wolfman" Washington

Saturday 3
Jumping Johnny Blues Party

Sunday 4
Jung A Moi Cajun Band

Monday 5
New Revelation Reggae Band

Tuesday 6
Paula And The Pontiacs

Wednesday 7
The DownHome Blues Band with
Sunpie and Barbara G.

Friday 9
Rockin Dopsie

Saturday 10
Walter "Wolfman" Washington

Sunday 11
Jung A Moi Cajun Band

Monday 12
New Revelation Reggae Band

Tuesday 13
The Iguanas

Friday 16
Rockin Dopsie

Sunday 18
Jung A Moi Cajun Band

Monday 19
New Revelation Reggae Band

Tuesday 20
Paula And The Pontiacs

Friday 23
Sunpie, Sampy, And
The Creole Zydeco Farmers


Saturday 24
Walter "Wolfman" Washington

Sunday 25
Jung A Moi Cajun Band

Monday 26
New Revelation Reggae Band

Tuesday 27
The Iguanas

Wednesday 28
Pale Moon



8316 Oak Street
866-9359



MARCH

Thursday 1
Bean Land
Saturday 3
Rockress, Whiskey Wild, and Infared
Thursday 8
The Benders and
Burnt Toast
Friday 9
First Word
Saturday 10
The Press
Thursday 15
The Tell
Friday 16
Metal Rose
Saturday 17
The Shepard Band
Thursday 22
The Phantoms and Shot Down in Ecuador, Jr.
Friday 23
Moon Crikits, The Slugs,
and Opus
Saturday 24
T.B.A.
Thursday 29
The Tell
Friday 30
Tribe Nunzio
Saturday 31
The New Revelation Band And Crucial Roots

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THE VILLAINS

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Irma Thomas at Bourbon Street Gospel and Blues Club.
Allen Fontenot at Michaul's.
Marva Wright at Snug Harbor.
First Word at Jimmy's.
Fate Brothers at Carrollton Station.
James Rivers at Tyler's.
Four for Nothing at Howlin' Wolf.
Good Rockin' Dopsie at the Maple Leaf.
Jerry Jeff Walker at Tipitina's. Tickets at Ticketmaster.

Saturday 10

The Blue Runners at Carrollton Station.
Ice Nine at the Warehouse Cafe.
Mamou at Michaul's.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Eddie Hall and the Seaman at Cafe Brasil.
Germaine Basile with George French Band featuring
Alvin "Red" Tyler at Snug Harbor.
The Press at Jimmy's.
James Rivers at Tyler's.
Walter "Wolfman" Washington at the Maple Leaf.
The Hooters plus Nuclear Valdez at Tipitina's. Tickets at
Ticketmaster.

Sunday 11

Trakker at Muddy Waters.
Jong A Moi Cajun Band at the Maple Leaf.
Bluegrass Music at Cafe Brasil.
Destination: The New Jazz Age 1-4 p.m. plus Bruce
Dalgren's Cajun Band 5-9 p.m. at Tipitina's.

Monday 12

Benefit for Tulane Green Club at Muddy Waters.
Allen Fontenot at Michaul's.
Charmaine Neville at Snug Harbor.
New Revelation Reggae Band at the Maple Leaf.
Dixie Fly Swatters, Wild Chopping Tools, and Dr. Guitar
at Cafe Brasil.
The TULBox presents The Titans plus Arson Garden
(Live on WTUL) 25¢ draft at Tipitina's.

Tuesday 13

August Sons at Muddy Waters.
Laissez Faire at Michaul's.
Marva Wright at Snug Harbor.
Iguanas TexMex Band at the Maple Leaf.
Membership at Cafe Brasil.

Wednesday 14

Fire and Burned Version at Muddy Waters.
Paula and The Pontiacs at Tyler's.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Big Sun at Jimmy's.
Jazz Jam at Cafe Brasil.
Innocence Mission plus Peter Himmelman at Tipitina's.

Thursday 15

On and Ides of March at Muddy Waters.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Don Dueg at Michaul's.
The Clements Brothers at The Howlin' Wolf. No cover

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.

Bourbon Street Gospel and Blues, 227 Bourbon,
523-3800. Bourbon Streets' most recent innovation
features gospel seven nights a week followed by a blues
show.

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.

Carrollton Station, 8140 Willow, 865-9190. Live music
some weekends, usually with local rock, blues or r&b
bands.

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 an acoustic set every Thursday, 8 p.m.
to midnight.

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

Howlin' Wolf, 3653 18th Street in Metairie, 885-4354. An
increasingly popular venue for rock and roll and new music.
Call for nightly band information. Monday is Jam Night.

The Islander, 2112 Elysian Fields, 949-6959. Caribbean
and reggae music on the weekend. Call for more
information.

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.

Johnny Jay's 1113 Decatur. Music every weekend from 3
p.m. to 2 a.m. featuring rockabilly star Johnny J and the
Hitmen and others.

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. Hot Ice plays on Thursday nights. Mr. B
also has well-lighted parking at his club, which is just two
blocks off Carrollton.

Michaul's, 701 Magazine, 529-3121. A new downtown
restaurant and club featuring Cajun food, music and
two-step dancing. The music starts at 7:30. Ils sont partis
laissez les bon ton roulet!

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.

The New Orleans Music Hall, S. Peters at N. Diamond
St., 524-1722. This immense warehouse district club
features national bands and local greats. Call for specific
concert announcements.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. This new
French Quarter restaurant offers music information and live
traditional jazz featuring Jimmy Bolero and the Renegades
on Wednesdays, John Brunius Jazz Band on
Thursdays, 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.

Storyville Jazz Hall, 1104 Decatur, 525-8199. This jazz
hall features many of the local and national greats.
Storyville has live music nearly every night of the week.
Call for more information.

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

Tyler's, 5234 Magazine, 891-4989. This uptown club has
modern New Orleans jazz and R&B artists appearing
weekly.

Warehouse Cafe, 636 Tchoupitoulas St., 586-1282. A
cavernous Warehouse district club featuring blues, reggae,
R&B, and new music. Call for more information.

Charmaine Neville at Snug Harbor.
The Tell at Jimmy's.
John Mooney at Tylers.
File' Cajun Band at the Maple Leaf.
Jazz Jam at Cafe Brasil.
Sleepy LaBeef plus Joe Clay at Tipitina's.

Friday 16

Walter "Wolfman" Washington at Muddy Waters.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Les Freres Michot at Michaul's.
Charmaine Neville at Snug Harbor.
Metal Rose at Jimmy's.
The Houligans at Carrollton Station.
James Rivers at Tylers.
Good Rockin' Dopsie at the Maple Leaf.
Vangoes at Cafe Brasil.
Troy Turner and Third Gear at the Mid-City Bowling Lanes.
Mighty Lemon Drops plus The Ocean Blues also plus John Wesley Harding at Tipitina's.

Saturday 17

Shot Down in Ecuador, Jr. at Muddy Waters.
Ice Nine at the Warehouse Cafe.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Billy Luft's Stardusters at Michaul's.
Ellis Marsalis at Snug Harbor.
The Shepherd Band at Jimmy's.
The Iguanas at Carrollton Station.
James Rivers at Tylers.
The Villians at Howlin' Wolf.
Zachary Richard at Tipitina's.

Sunday 18

Trakker and The Original Sins at Muddy Waters.
Teddy Riley and the Jazz Masters at Snug Harbor.
Jong A Moi Cajun Band at the Maple Leaf.
The Friendly Travelers and Heavenly Stars at Cafe Brasil.
Destination: The New Jazz Age 1 - 4 plus Bruce Daigrepoint's Cajun Band 5 - 9 p.m. at Tipitina's.

Monday 19

The Weeds and National Peoples Gang at Muddy Waters.
Basin Brothers at Michaul's.
Charmaine Neville at Snug Harbor.
New Revelation Reggae Band at the Maple Leaf.
Dixie Fly Swatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brasil.
WTUL Marathon presents The TULBOX 2nd Anniversary Show featuring Pylon (Live on WTUL) 25¢ draft at Tipitina's.

Tuesday 20

According to Breughel at Muddy Waters.
Laissez Faire at Michaul's.
Marva Wright at Snug Harbor.
Paula and the Pontiacs at the Maple Leaf.
Membership at Cafe Brasil.
Dump Truck at Tipitina's.

Wednesday 21

The Unconscious at Muddy Waters.
Ice Nine at Tylers.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Jazz Jam at Cafe Brasil.
Peter Murphy plus Nline Inch Nails at Tipitina's. Tickets at Ticketmaster.

Thursday 22

The Clements Brothers at The Howlin' Wolf. No cover.
The Unconscious at Muddy Waters.
Michael Ward at Tylers.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Don Dueg at Michaul's.
Charmaine Neville at Snug Harbor.
The Phantoms and Shot Down in Ecuador, Jr. at Jimmy's.
File Cajun Band at the Maple Leaf.

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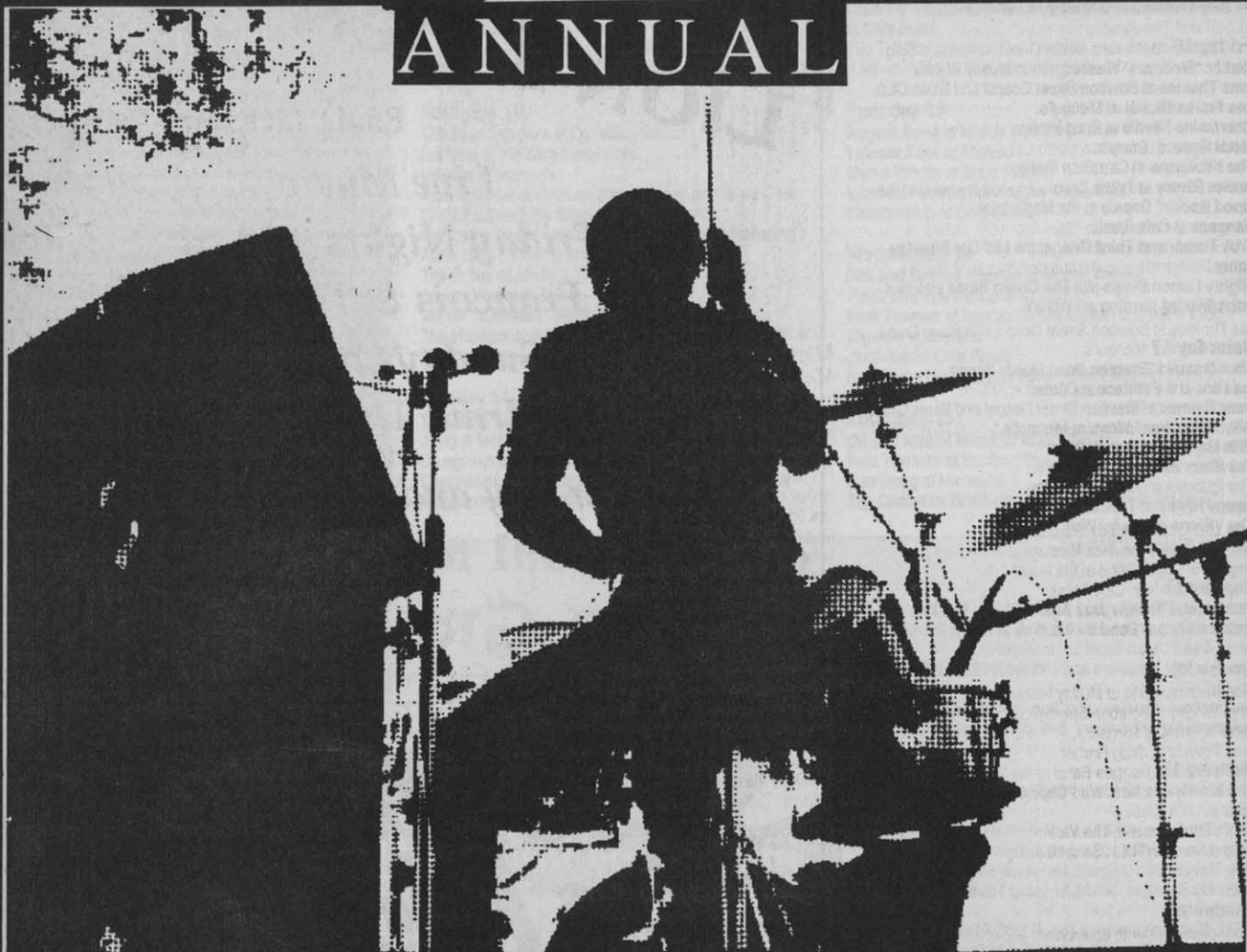
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\$1 Donation required— No dogs, cans, bottles or coolers allowed.

March

- Mon. 19 Tulbox at Tipitina's featuring-Pylon
- 20 John Mooney & Willie Cole Band at Carrollton Station
- 21 Fugazi & Red Army at Storyville
- 22 Shot Down In Ecuador, Jr. & The Phantoms at Jimmys
- 23 Mighty Diamonds and Percussion, Inc. at Tipitina's
- Sat. 24 Burn Version, Fresh Young Minds, Nuclear Choir, and Smilin Myron at Jimmys

Call: 865-5885 or listen to WTUL 91.5 for further details

MARCH 24-5, 1990

Jazz Jam at Cafe Brasil.
Restless Hearts at the Saenger.
Earl King at Tipitina's.

Friday 23

The Bluerunners at the Mid-City Bowling Lanes.
J.D. Hill and The Jammers at Muddy Waters.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Allen Fontenot at Michau's.
Charmaine Neville at Snug Harbor.
Severed Heads with MC 900 Foot Jesus at The Max.
Moon Crikits, The Slugs, and Opus at Jimmy's.
Woodenhead at Carrollton Station.
James Rivers at Tyler's.
Sunple, Sampy, and the Creole Zydeco Farmers at the Maple Leaf.
Charmaine Neville Loyola University TGIF. 3:30 p.m.
WTUL Marathon presents "Reggae Night" featuring The Mighty Diamonds plus Percussion Inc. at Tipitina's.

Saturday 24

Irma Thomas at Bourbon Street Gospel and Blues Club.
Laissez Faire at Michau's.
Ellis Marsalis at Snug Harbor.
Paula and the Pontiacs at Carrollton Station.
James Rivers at Tyler's.
Walter "Wolfman" Washington at the Maple Leaf.
Plantation Posse at Cafe Brasil.
Buckwheat Zydeco at Tipitina's.

Sunday 25

Marla and Mitzi at Muddy Waters.
Teddy Riley and the Jazz Masters at Snug Harbor.
Jong a Moi Cajun Band at the Maple Leaf.
Bluegrass Music at Cafe Brasil.
Destination: The New Jazz Age 1 - 4 p.m. plus The Jambalaya Cajun Band 5 - 9 p.m. at Tipitina's.

Monday 26

Vince Berhman Trio at Muddy Waters.
Marva Wright at Bourbon Street Gospel and Blues Club.
Allen Fontenot at Michau's.
Astral Project at Snug Harbor.
New Revelation Reggae Band at the Maple Leaf.
The Dixie Flyswatters, Wild Chopping Tools, and Dr. Guitar at Cafe Brasil.
The *TULBox presents The Violent Femmes plus special guests (Live on WTUL) 25¢ draft at Tipitina's.

Tuesday 27

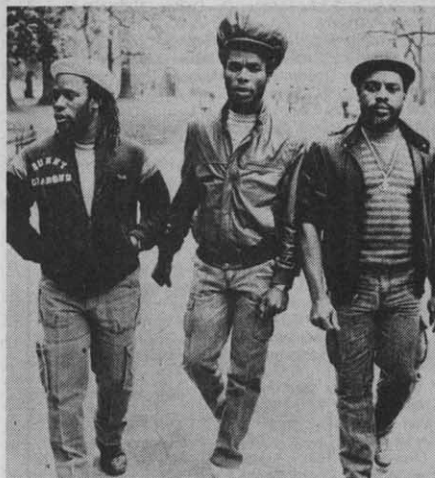
Woodenhead fifteen anniversary at Tipitina's.
Plain Retina and Captain Meathead at Muddy Waters.
Laissez Faire at Michau's.
Marva Wright at Snug Harbor.
The Iguanas TexMex Band at the Maple Leaf.
Membership at Cafe Brasil.
The Four Tops at the Orpheum.

Wednesday 28

Chris Palachek and The Flying Palmettos at Muddy Waters.
Zydeblu at Tyler's.
Irma Thomas at Bourbon Street Gospel and Blues Club.
The Benders and Burnt Toast at Jimmy's.
Pale Moon at the Maple Leaf.
Jazz Jam at Cafe Brasil.
The Clements Brothers Band at Tipitina's.

Thursday 29

The Clements Brothers at Howlin' Wolf.
The Phantoms, Beyond Einstein and Eulypion Bats at Muddy Waters.
John Mooney at Tyler's.
Irma Thomas at Bourbon Street Gospel and Blues Club.
Don Dueg at Michau's.
David Torkanowsky, George French, and Ernie Elly at Snug Harbor.
The Tell at Jimmy's.
File Cajun Band at the Maple Leaf.
Jazz Jam at Cafe Brasil.



Mighty Diamonds at Tipitina's Friday March 23.

Marva Wright at Tipitina's.

Friday 30

Walter "Wolfman" Washington at Muddy Waters.
Les Freres Michot at Michau's.
Ellie Marsalis at Snug Harbor.
Tribe Nunzio at Jimmy's.
The Fate Brothers at Carrollton Station.
Kingbees at the Mid-City Bowling Lanes.
Joe Ely at Tipitina's.

Saturday 31

Fundraiser for Policeman's and Fireman's Tragedy Fund at Michau's.
Charmaine Neville at Snug Harbor.
The New Revelation Band and Crucial Roots at Jimmy's.
The House Levelers at Carrollton Station.
The Ohio Players at Tipitina's. Shows at 9 p.m. and midnight. Tickets at Ticketmaster.

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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 8:30 to 12:30 p.m. Elario on guitar Tuesday through Saturday, 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. 586-0339.
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.
Bourbon Street Gospel and Blues, 227 Bourbon, 523-3800. Legendary R&B locals such as Marva Wright, Irma Thomas, and Wanda Ruzan take the stage from 10 till 1 a.m. Call for more information.
Cafe Sblsa, 1011 Decatur, 561-8354. Pianists Cindy Chin, Tom McDermott or Tim Davis weeknights 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 the Cajun Cabin Band from 8 p.m. on Mondays through Saturdays, and Allen Fontenot & the Country Cajuns from 7 p.m. every Sunday.
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 10:30 p.m.: The Iguanas. No cover.

Fairmont Court, Fairmont Hotel, University Place (off Canal), 529-7111 Mondays through Saturdays from 9 p.m. to 1 a.m.: The piano and vocals of Gail Mercer.

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.

Hard Rock Cafe, 440 N. Peters, 529-5617. Classic New Orleans R&B artist Oliver Morgan can be heard each Sunday from 2 until 5. The Hard Rock regularly features top local and international musicians. Call for their current schedule.

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 Camellia Jazz Band, also.

Jazz Meridien, Meridien Hotel, 614 Canal, 525-6500. Nightly music in La Gauloise Bistro from 9:30 P.m. until 1 a.m. Every Thursday it's the Famous Melody Boys with Pub Brown. The Razzberrie Ragtimers play the 2nd, 7th, and 23rd. The 6th, 16th, 23rd: Nelly and the Swingtimers. Every other night: catch Jacques Gauthier's Creole Rice Yerba Jazz Band.

Krazy Korner, 640 Bourbon, 524-3157. Joan Duvalle Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. Just Us plays Thursday, Friday and Saturday from 2-8 p.m.

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

The Inn on Bourbon, 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, 525-5595. 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

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The New Victoria Train Station, 111 Iberville, 523-7793. Thursdays, Fridays and Saturdays at 10 p.m.: All aboard with Jimmy Dee & the Unlimited. No cover.

Nikkie's Dockside, 3401 St. Claude, 945-0021. Jazz and R&B Thursday through Saturday.

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.

Petroleum Lounge, 1501 St. Phillip, 523-0248. The Tremé Brass Band cuts loose every Sunday night from 7 p.m. until. Call the club for more information on upcoming performances.

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. Shows start at 8:30. 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 Mystic Den: Bobby Lonero on guitar Saturday through Monday, with shows 10 p.m., 11 and midnight Tuesday from 3 p.m. until 6 p.m. LeBooze II: Live music on Thursday through Sunday 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.

Toucan Liquor Stand, 620 Decatur St., Top floor of the Jackson Brewery, 529-3378. Local, R&B, and Reggae groups are featured every day and night from 11 a.m. till 2 a.m. on weekdays and until the wee hours on weekends. Call for specific band information.

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, 523-8492. 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 Fridays and Saturdays from 6:30 to 12:30. Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Mondays through Saturdays.

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.

Columns Hotel, 3811 St. Charles Ave., 899-9308. Tony Degadi every Thursday from 8 until midnight. Guest Jazz musicians irregularly on Wednesday and Friday nights. 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. Call for more information.

Pampy's Tight Squeeze Jazz, 2005 N. Broad (Midcity), 949-7970. Local jazz musicians get together Thursday through Sunday.

Two Jack's, 2101 S. Liberty, 581-9661. Sundays: The Pokes John Quintet plays from 7 to 11 p.m. Saturdays: High Tech plays blues from 10 p.m. to 2 a.m.

lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6660. Live music every weekend. Call for band information and times.

The Bounty, 1926 West End Park, 282-9333. Billy Bell & The Dominos play oldies every Sunday starting at 5 p.m. Thursdays feature Mink performing from 10 p.m. until. Weekends and Wednesdays feature live music. Call for more information.

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.

Chehardy's, 3528 18th Street, 455-2433. Greg Villafranco plays piano 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.: Joe Givens and E-Z Street plays oldies.

metairie/kenner

The Bengal, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays through Sundays. Call for more information.

Chesterfield's, 3213 Kingman, 888-9898. Spice plays Wednesdays through Sundays from 9 p.m. until.

Fantastique Lounge, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 p.m. to 2 a.m.

Howlin' Wolf, 3653 18th in Metairie, 885-4354. The cutting edge in new music and rock and roll with bands featured most every night of the week. Call for specific band information.

Impastato's Restaurant, 3400 16th St. (behind Morning Call), 455-1545. Pianist Paul White 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. Tuesdays, Wednesdays, and Thursdays from 9 p.m. to 1 a.m., and Fridays and Saturdays, from 10 p.m. until 2:30 a.m.: Creole Cookin' & Hotstuff in the Skyroom.

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

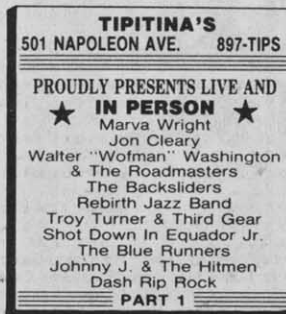
Richie's Place, 5044 Yale St., 455-9140. Johnny Gordon plays oldies, r&b, rock & roll and country music Wednesday through Sunday. Call for times.

Tumbleweed, 2221 Veterans Blvd., 468-2788. Country music on the weekdays and the weekends. Call for more information.

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

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Harvey's, 8700 Lake Forest Blvd., 246-3543. Perfect Strangers performs Sundays through Wednesdays from 10:30 until 3 a.m.

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

sunday jazz brunches

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

Bromeliad, Hilton Hotel, Placide Adams from 10 a.m. to 2:30 p.m.

Cafe Sbisa, 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.

Kabby's, Hilton Hotel, Tim Laughlin Jazz Band from 10 a.m. to 2:30 p.m.

Palm Court Jazz Cafe, 1204 Decatur, 525-0200. Barbara Shorts sings with the Lars Edegran Jazz Band.

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 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 Phillip DeGruy plays guitar harp Friday nights from 8:30 till 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. Call for more information 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.

riverboat cruises

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

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

video

Cultural Cable Channel, will premiere three locally-produced jazz series on Cox Cable Channel 53. Tune in or call for more information on Jazz Paths, The



Walter "Wolfman" Washington, at the Maple Leaf Friday 2. Muddy Waters Friday 16 30 and every Sunday at Mr. B's.

Louis Armstrong Jazz Lecture Series, and Jazz Performances. 529-3366.

Le Bon Ton Roule, a local music series on Cox Cable Channel 42, which airs every Wednesday from 10:30 to 11 p.m., 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.

festivals

9-11 **Boggy Bayou Festival**, Pine Prairie, LA. 318-599-2031.

9-11 **Turkey Shoot Festival**, Sulphur, LA. 318-625-9538.

10 **Louisiana Wild Turkey Festival**, St. Joseph, LA. 318-766-3713.

16-18 **Amite Oyster Festival**, Amite, LA. 504-748-8018.

16-18 **Audubon Pilgrimage**, St. Francisville, LA. 504-635-6300.

16-18 **Iowa Rabbit Festival**, Iowa, LA. 318-582-6120.

29-1 **Belle Chasse Seafood Festival**, Belle Chasse, LA. 504-348-2841.

new orleans music archives

The Amistad Research Center Tulane University, Tilton Hall, 6823 St. Charles Ave. NOLA 70118, 865-5535. Largest American ethnic archive in the world. Contains millions of priceless manuscripts dating from the late 1700s. A sampler of materials available: Louisiana Music Collection (1848-1987).

Historic New Orleans Collection, 533 Royal Street, NOLA 70130. 523-4662. Its Library Manuscripts Division includes items of the Louis Moreau Gottschalk Collection, German Music Archives (1888-1983), and records of the New Orleans Jazz and Heritage Festival in the Seventies. The research library has printed and published biographical material on Gottschalk and sheet music. Tutorial division has photographs of N.O. jazz musicians and jazz funerals. Hours 10-4:30, Tues-Sat: Contact John Mahe.

New Orleans Jazz Club Collections of the Louisiana State Museum (the Jazz Museum), 400 Esplanade, NOLA 70116. 568-6968. A treasurehouse of music: Wide collection of radio programs (2500 reel-to-reel tapes); recordings (c.2000 78-rpm discs); musical instrument

collection (c.150 pieces=Louis Armstrong, Kid Ory, Johnny St. Cyr, Sidney Bechet, Pete Fountain, etc.); the Don Perry film collection which includes c.400 reels of 16-mm film depicting jazz funerals, festivals and performing jazz bands, sheet music (1850-1950) c.500 items; and newsletters, magazines, and other periodicals from international jazz clubs. Hours 10-5, Tues-Sun. Contact Don Marquis.

Music Library of Loyola University 6363 St. Charles Avenue, NOLA 70118, 865-2774. Available are books, periodicals, and large collection of sound recordings on non-traditional jazz including rhythm and blues of the 1950s and '60s, zydeco and Cajun music, and contemporary jazz. Also, a general collection of books, scores, and sound recordings and a large score collection of performance editions. Hours 8-10 Mon-Thurs, 8-5 Fri, 12-5 Sat, 2-10 Sun. Contact Laura Danker.

New Orleans Public Library (main branch), 219 Loyola Avenue, NOLA 70140-1016, 529-7323. In the Periodicals, Arts, and Recreation (PAR) Division: early imprints of Louis Moreau Gottschalk; vertical file includes a list of New Orleans publishers of music; sound recordings collection includes Louisiana music; and a picture file, arranged topically, includes photographs of musical subjects. Some materials in the Louisiana Division: Louisiana News Index (1804-15, 1840-1963), includes music subjects; Graumann-Marks Collection has photographs of jazz musicians taken during performances; and Jambalaya Program (1978-1980), original reel-to-reel recordings of lectures and performances include a recording of Ellis, Wynton, and Branford Marsalis. Hours 10-6 Mon-Thurs, 10-5 Sat. Contact Marilyn Wilkins or Collin Hamer, Jr.

Preservation Hall 726 St. Peter Street, NOLA 70130. 522-2481. This famous jazz hall contains files of annotated clippings, programs, personal correspondence of musicians, and a small collection of photographs. Although this collection is not open to the public, information can be sought by phone or mail requests to Sandra Jaffe or Jane Botsford.

The William Ransom Hogan Jazz Archive at Tulane University, 7001 Freret St, NOLA 70118. 865-5688. Oral history interviews with jazz musicians, the Dominic LaRocca Collection, (c.2700 items), relating to the figurehead leader of the Original Dixieland Jazz Band, which includes scrapbooks, advertisements, correspondence, and sheet music. Also recordings of jazz music (over 25,000 sound discs, 800 sound tapes, 24 cylinders, and 86 piano rolls); sheet music=primarily mid-19th century to the present=and 32,000 items of popular instrumental and vocal music, including jazz, ragtime, and other genres; photographs of musicians,

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Library of Xavier University, 7325 Palmetto Street, NOLA 70125. 483-7304. The general music collection includes books, scores, and sound recordings. Special collections include the Basile Jean Bares Collection and Xavier University Archives and Special Collections Music Collection (1823-1948), which includes U.S. imprints and MSS, most related to Black American music. Hours 8-midnight Mon-Thurs, 8-8pm Fri & Sat, and 2-midnight Sunday. Contact Robert E. Skinner or Sister Roberta Smith.

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Will rock & roll become illegal? In many places in America, people are arrested for selling it. In other towns, people get busted for performing it. New federal laws could put musicians behind bars just for recording it.

This doesn't seem possible in a country based on freedom of expression. And rock & roll can still be heard almost everywhere — on radio and TV, on the street, in our homes and cars.

But it's true. Rock & roll is on its way to jail. Check it out ...

● In New Iberia, Louisiana, the city council passed an ordinance that requires all "obscene" albums to be kept out of sight and forbids selling them to unmarried under 17. The law was passed without any public hearings. It leaves it up to the cop on the beat to decide what's obscene. Seven other Louisiana cities have asked to see copies of the New Iberia ordinance.

● In Columbus, Georgia, Bobby Brown was dragged from the stage of the Municipal Auditorium in January 1989 and arrested for "dancing suggestively." Brown was busted under a law passed after a 1987 Beastie Boys show. Also busted in Georgia: Gene Simmons of Kiss and LL Cool J. In Johnstown, Pennsylvania, Sebastian Bach of Skid Row was arrested while performing.

● In the fall of 1988, Congress unanimously passed the Child Protection and Enforcement Act. It gives the feds the power to arrest anyone connected with selling or promoting an "obscene" album. There is no clear definition of obscene, but censorship groups closely connected to the government have targeted Prince, LL Cool J, XTC, the Cure, Simply Red, Madonna, Bruce Springsteen, the Grateful Dead, and the Rolling Stones.

These are only a few of the ways in which rock is being carted off to prison. But even where it's still legal, rock is being hemmed in.

● This past summer, the 119-store Hastings Records chain announced it would no longer sell a total of 74 titles to anyone under 18. Even more dangerous is the tremendous pressure being brought by mall owners on record chains to stop selling controversial titles to anyone. "We've been threatened with pickets at some stores, which could cause us to lose our mall leases," a Camelot Music executive told Billboard. "Camelot is not about to let that happen. We'll pull product if we have to."

● The 70-store Nashville-based Sound Shop chain now requires record buyers to produce ID proving they are over 18. The 166 stores of the Omaha-based Pamida chain carry signs advising the public they will stop selling any record if even one customer finds it offensive.

● Many bands, including superstars like the Rolling Stones, have been forced by their record companies to change lyrics and cover art to try to satisfy the rockhaters.

● The Congressional Research Service, an arm of the U.S. Congress, spent two years coming up with a report that claims rock isn't protected by constitutional guarantees of freedom of speech. The report was so outrageous that no one in Congress will admit authorizing it.

Rock censorship seems like an old story. There have always been religious fanatics and rightwing crazies calling rock & roll obscene and accusing the Beatles of being Soviet agents. But today these nut cases are treated with respect by politicians and regarded as intellectual heavyweights by the media. The breadth and depth of forces who have

gone into battle against our music is new and scary. We're being attacked by an unholy alliance of government, business, religion, educators, and the police.

On the one hand, the government acts openly against music. You can see it when anti-rock legislation becomes law. The government also acts in disguise, mainly through the Parents Music Resource Center (PMRC). Almost all the leaders of the PMRC are married to powerful politicians: most notably Tipper Gore, wife of Tennessee Senator Albert Gore, and Susan Baker, wife of Secretary of State James Baker. The PMRC has been the most vocal opponent of rock & roll for the past five years, and it's directly responsible for the wave of music repression we're going through. One reason the music industry doesn't fight very hard against censorship is its well-founded fear that the husbands of PMRC board members will vote against legislation the industry wants passed.

What kind of records will these fanatics try to prevent us from buying? Consider that a group of major advertisers (Exxon, Hardee's, Mars Candy) have given their advertising agencies a list of shows they're afraid to buy time on. They include "The Golden Girls," "The New Dating Game," and Ted Koppel's "Nightline." If this tame trio of TV shows provokes the attacks of religious nuts, not even Debbie Gibson will be safe as their war on music escalates.

For the complete text of "You've Got A Right To Rock," send \$3 for single copy from Rock & Roll Confidential, Box 15052, Long Beach, CA 90815. *Rock & Roll Confidential*, edited by Dave Marsh, is a national connecting point for the fight against music censorship. Send \$19.95 to RRC, Box 15052, Long Beach, CA 90815.

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April 27-May 6

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EVENING CONCERT SCHEDULE & TICKET ORDER FORM

Friday, April 27 B.B. KING, ETTA JAMES, JOHN HAMMOND, DEACON JOHN, The River Tent, 7:00 p.m. & Midnight

___ tickets x \$25.00 gen. adm. (7:00 P.M.) = COST \$ _____
 ___ tickets x \$25.00 gen. adm. (12:00 M.N.) = COST \$ _____

Saturday, April 28 LINDA RONSTADT FEATURING AARON NEVILLE, THE SUBDUDES, The River Tent, 7:00 p.m. & 11:00 p.m.

___ tickets x \$28.50 gen. adm. (7:00 P.M.) = COST \$ _____
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Sunday, April 29 WALTER HAWKINS & THE HAWKINS FAMILY, THE MIGHTY CLOUDS OF JOY, BOBBY JONES & NEW LIFE, RAYMOND MYLES WITH SISTER CHRISTINE MYLES, Saenger Theatre, 8:00 p.m.

___ tickets x \$18.50 res. seats (8:00 P.M.) = COST \$ _____
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Wednesday, May 2 GARY BURTON REUNION (WITH PAT METHENY, MITCH FOREMAN, MARC JOHNSON, PETER ERSKINE) THE CHICK COREA ELEKTRIC BAND, THE DELFEAYO MARSALIS GROUP, The River Tent, 8:00 p.m.

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Thursday, May 3 CELIA CRUZ, JOSÉ ALBERTO "EL CANARIO" Y SU ORQUESTA, INVITADO ESPECIAL - LUIS ENRIQUE Y SU ORQUESTA, LA BANDA BLANCA, PRESENTADA EN COOPERACION CON LA RADIO ESPANOLA KGLA, The River Tent, 8:00 p.m.

___ tickets x \$20.00 gen. adm. (8:00 P.M.) = COST \$ _____

Friday, May 4 ASHFORD & SIMPSON, THE O'JAYS, THE JAMES RIVERS MOVEMENT, The River Tent, 7:00 p.m. & Midnight

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Saturday, May 5 THE NEVILLE BROTHERS, LADYSMITH BLACK MAMBAZO, TBA, The River Tent, 7:00 p.m. & Midnight

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