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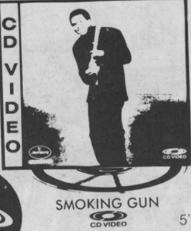
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but I'm almost positive,
that all music
came from New Orleans."
—Ernie K-Doe, 1979

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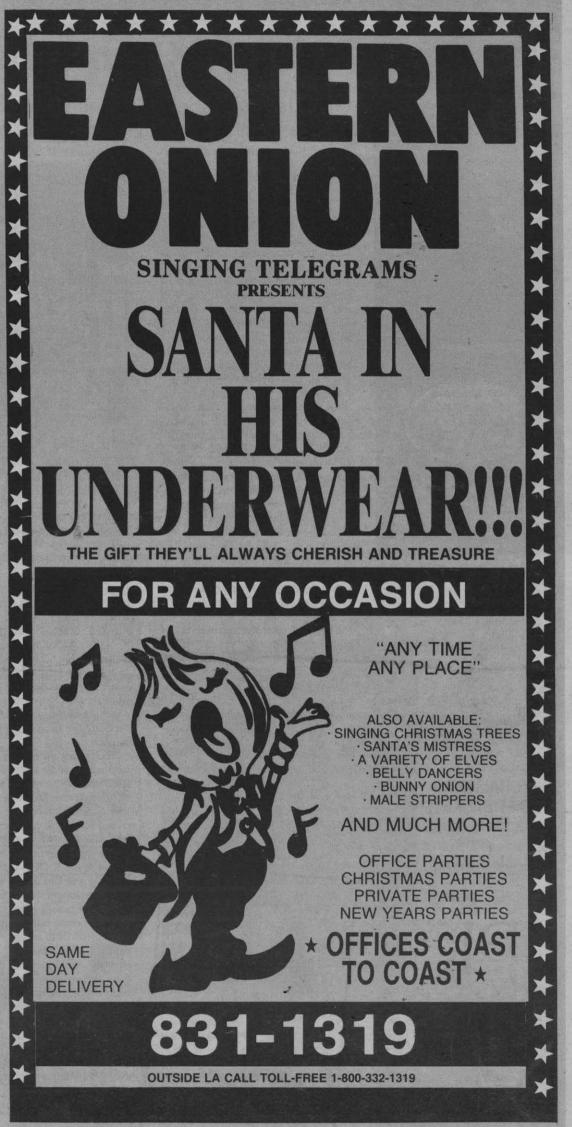
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#### **That Rhythm, Those Blues**

George Neirenberg's excellent new film may enlighten America on the meaning of rhythm and blues.

As devoted as the many R&B fans are in this country, "rhythm & blues" is a term virtually unknown to mainstream America. People know what "the blues" is. People know what "soul," "rap," or "disco" is, but not rhythm & blues. The knowledge of its existence was virtually obliterated when hip-shooting historians decided long ago that "rock 'n' roll" started with white performers like Elvis, Bill Haley, or - God help us! - the Crew Cuts, ignoring the fact that Alan Freed had invented the term strictly for black music, partly to sell undiluted rhythm & blues to white teens

George Nierenberg's superb new film *That Rhythm*, *Those Blues* may be a major step toward enlightening America about the era circa 1945-1954 in which the black music rose that became the basis for the popular music of the last three decades. The film, part of the prestigious *The American Experience* series will be broadcast on Cox Cable Channel 46 at 8:00 p.m., Tuesday, December 6 and on December 7 on WYES at 11:00 a.m.

Nierenberg, who is reknowned for his gospel music essay Say Amen Somebody, allows the veterans of the R&B era to speak for themselves without any narration. For the most part they speak their piece with relish: R&B record man Ralph Bass for one stands up and begins pacing as he gets involved with the excitement and injustice of the time. The film features two superstars of the R&B era that are little known today — Ruth Brown and Charles Brown.

The show very much revolves around Ruth, whose vivacious, sexy energy invigorates the proceedings from vintage clips of her raising the roof with her voice, to modern kickass performances in front of a black audience that digs her now like they





did then, to a stream of colorful oneliners about herself and her era. She recounts that she wanted to sing only standards when she first started: "I as much said, 'I will not sing the blues...' Of course, in those days an artist didn't have the final say so. Thank goodness I didn't, 'cause I was wrong!"

Beyond Ms. Brown's atomic personality Nierenberg's work is a dazzling rapid-fire montage of images that recreate the period in a powerful way. Amazing photos and film clips bring life to a seemingly lost era — a Rockola jukebox arriving in its crate; wartime sequences of blacks jiving non-stop at clubs; a black man and a white boy drinking simultaneously from separate water fountains; Brown clutching in one arm her latest 78 and the baby she bore at the height of her career.

The stories are also vivid: whites who went almost furtively to see R&B shows: "I wanted to be black on Saturday nights, 'cause that's where the action was,"; a black DJ promoting black voter registration who asked his white engineer why they were going off the air: "He said, 'Because the KKK is cuttin' the tower down and I'm one of them!"; stories of one-niters, package shows, ripoffs, segregations ropes, white shoe polish, and the fall from success.

Whereas Ruth Brown was nicknamed "Miss Rhythm," Charles Brown's cool blues and comparatively calm personality totally fit in with Nierenberg's frantic pacing. Sadly, neither of his very well-known Christmas songs are included, though he does do a sublime "Driftin' Blues."

The only flaw of the film is the extent that it might be construed as a history of R&B music outside of the main characters and the generic shared experiences of the time.

Strong reference is made to Louis Jordan being the father of the era, but otherwise the strongest musicological

reference is Ruth's definition of R&B: "It is like the bromo seltzer when you got an upset stomach — something to ease the feeling for the moment. That's what that music was about. It came out of a very difficult time... The rhythm, they could dance, even if they had the blues."

Most of the other R&B legends are not even mentioned. Neither styles nor the musical or geographical roots of the music are explored. The only



Southerners interviewed are anonymous: a promoter, two white R&B fans, and two black disc jockeys, all from Georgia and Alabama. New Orleans R&B fans should listen for Tommy Ridgely's "Jam Up" as an instrumental filler. A sudden jarring film clip of Fats Domino is seen only when Pat Boone and white cover versions of R&B hits are mentioned, though the subject of Boone's whitewashing supplies one of the best moments, as Jerry Wexler of Atlantic Records states, "Fats Domino is still the thing. Who cares about what'shis-name with the white buck shoes? a lovely person... uhh... What's his name?'

- Rick Coleman





#### Joe 'Cool' Davis and Aaron Neville at Tip's Annual Christmas Eve **Gospel Show**

Gospel headliners Joe "Cool" Davis and Aaron Neville share the stage Christmas Eve, December 24, beginning at 10 p.m. for Tipitina's annual Christmas Eve Gospel Show.

The two remarkable tenors will each take a turn to perform traditional gospel songs honoring the holiday season. Joe "Cool" Davis blends New Orleans rhythm and blues influences with soulful spiritual music for his distinctive sound. Davis, from New Orleans, performs regularly in New Orleans and across the state and his current record "Look Up and Live" is playing on gospel radio station WBOK and

community radio station WWOZ. Aaron Neville, of New Orleans' Neville Brother, returns to his gospel music roots with this rare opportunity for fans to experience his gentle, moving repertoire of gospel

Joining Davis and Neville for the show are New Orleans' gospel com-munity's Sammy Berfeet and Dimensions of Faith, Donald Watkins and Divinity, and the New Zion Trio Plus One. Tipitina's Gospel Show features local gospel groups and church choirs in the venue's regular concert setting.

Carol Gniady

#### NOM&E Announces Speakers for the 1988 Mayor's Forum

The New Orleans Music & Entertainment Association (NOM&E) has announced its program line-up for the Second Annual Mayor's Forum on Music & Economic Development. The forum, entitled "Music, Money & You II," will be held December 13, 1988, from 8:45 a.m. until 5:45 p.m. at Gallier Hall, 545 St. Charles

Ave., New Orleans.

Expert speakers will address all aspects of the music industry including promotion, management, career development, recording, finance and legal affairs.

For more information on the 1988 Mayor's Forum, contact: Mark Davis, (504) 288-1009.

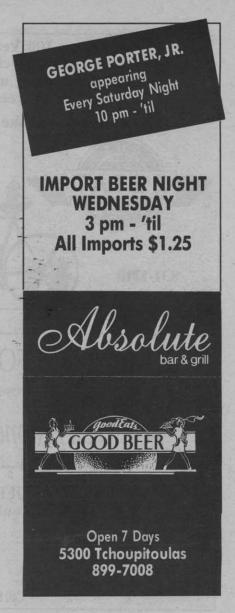








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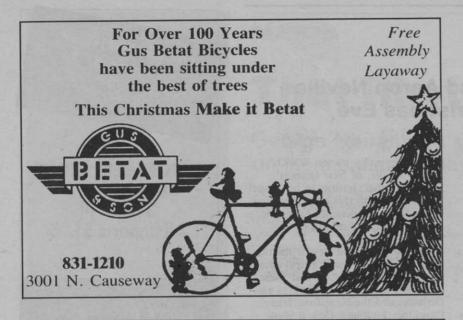
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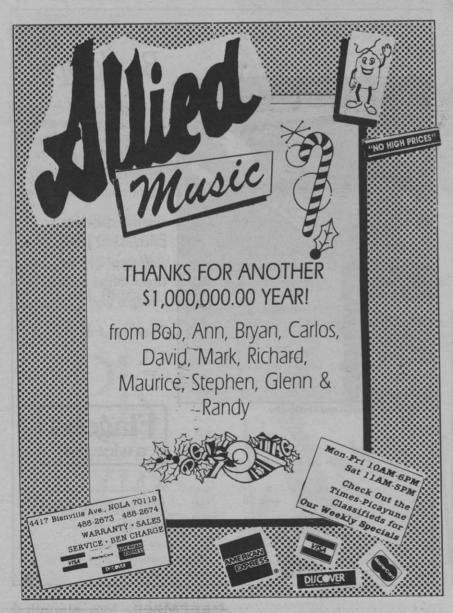
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#### LETTERS

#### To the Editor:

I write this letter with an uncommon request and exchange an offer for you.

I'm a great fan of music and in this matter is my request. I can offer you some records, only new, unplayed records, for a subscription to Wavelength magazine. Through reading your magazine, I can know more about music and artists in which I am very interested.

All of the records are produced and released only in Poland and recorded at live performances in Poland during Jazz Jamboree Festivals and some other sessions.

All records are very rare and interesting for collectors. If you accept my proposition, please write me how many records I must send for a two year subscription. I will be very satisfied if you can accept my proposition. I think that through your kindness, you can help me with my hobby.

All the best wishes for you. Jacek Trzmiel ul. Malczewskiego 6 m. 21 02-617 Warszawa POLAND

#### To the Editor:

I am a jazz fan from Romania. I obtained your address from the Irish Jazz News Magazine.

I should be very much obliged to you if you would be good enough to send me your latest issue of Wavelength and details about subscriptions.

I am looking forward very much to hearing form you soon.

Thank you in advance. Adrian Rusanovschi Calea Aurl Vlaicu Bl A4, sc. A, et. 2, ap. 7 Arad-2900 ROMANIA

#### To the Editor:

We would like to remind all music groups that city ordinances prohibit advertising on public property, including utility poles, traffic signs, and neutral grounds. We have requested all music clubs to make groups performing there aware of the ordinance, and we thank those clubs and groups which are cooperating.

Illegal signs plastered all over town are not only ugly, they are a safety hazard: the signs interfere with drivers' reading of traffic signals and street signs. What's more, the thousands of nails and staples in thee poles endanger the life of a lineman who has to climb the pole with spurs in an

We thank those music groups which are choosing not to advertise with illegal signs on public property, but are advertising in papers like Wavelength, Hullabaloo, and Gambit, or with legal signs on private property. And we ask the other groups and clubs to comply with the law. New Orleans is too pretty a town to be plastered with illegal trash—"vertical litter." Our

economic survival depends on our keeping New Orleans beautiful for visitors, and our future depends on our having enough pride to keep it beautiful for ourselves.

> Cynthia Swan Chairman, Area Beautification Women for a Better Louisiana



#### To the Editor:

In reference to the "food section" of this month's Last Page, thank you so much for your obvious and deep concern for us starving Musical Geniuses. However, I'd like to straighten you out on a point or

Having been a "local musician" in three cities now, I'm here to tell you that cheese on toast tastes pretty much the same in New York and D.C. as it does down here. I also have it on good authority form musical pals in Austin and Los Angeles that cheese on toast (well maybe tortillas...) is basic fare for "anyone who squawks a sax or thumps a bass" west of the Mississippi as well.

As for limos, if you know any musician in New York who rides to a gig in anything other than a Checker cab, I'd like to meet his or her chauffeur.

Lisa Mednick

#### To the Editor:

Two words come to mind on the article on James Black by Kalamu ya Salaam (WL96): succinct and pithy. I would not be off base in elucidating the demographics of your readership as I enjoy Bunny Matthews and Almost Slim, but for we Americans of African origins, Kalamu's perceptions hit home and are surely needed here in this city that if not for Mississippi would be at the bottom of literacy and literary exposition. Keep the faith and looking forward to more articles by Mr. Salaam.

Sam Taylor

# INTERVIEW WITH THE WOLFMAN

BY CHARLIE BROWN

Out of the dark comes the city's premier blues man, Walter Washington

eading toward the Maple Leaf Bar, one can feel the mist of a humid New Orleans night. Out of the darkness, there comes a howl like something out of an Anne Rice nightmare. But as the funky blues hits the air, reality returns. This is no nightmare; this is a dream come true. Walter "Wolfman" Washington is on the stage and ready to burn the night away.

"I play my music with a feeling," he said in his home on a cool Tuesday evening. "And now, I got some cats around me who will play my music the way I want it to be played."

Washington lives in a cozy, comfortable house on Magazine Street. Certainly, he is now hitting his prime as a musician. He has just released a new album on Rounder Records, *Out of the Dark*, and is fronting a band that this writer considers the best band to come out of the Crescent City since The Meters in the early '70s.

"We reach out and stretch for something new," he said, "but we do that keeping our roots. Also, we consider time. We play with it, control it. Time plays a big part in everything we do. If we don't remember it, we could lose it."

Washington and his band, The Roadmasters, can use time as a tool because they are one of the tightest bands in the city. How did the band get to be so tight?

"We had a lot of meetings, talking things out. I'd work with the guys, showing them how to do things. I don't agree with those guys who say, 'Play it like I want it, or I'll get rid of you.'"

With Washington's reputation now starting to get around, other bands aren't anxious for him to open for them.

"We opened for Robert Cray twice," he said, "Now, he doesn't want us to



open for him again. When we opened for [Chicago harmonica player] Carey Bell, he was crying because he didn't know how good we were."

The forming of the Roadmasters is a story in itself. Washington was playing with singer Timothea when he decided to form his own band with new people, with one major exception. Wilbert "Junkyard Dog" Arnold, the drummer, has been playing with Washington for close to 22 years. His flair on the drums comes from years of practice and observation, combined with much encouragement from Washington.

"I took him around town," Washington said, "watching cats who showed off as well as those who could play. Then, I told him to combine that. Wilbert's main job in the band is the timekeeper, but he's also what I call the sergeant-at-arms. If there's a problem, take it to Wilbert!"

Three years ago, Jack Cruz started playing bass with the band. When Washington first met him, he was playing with J.D. Hill.

"I asked him to come play with me," Washington said, "but he was dedicated to J.D. I asked him how he would feel in a year. I waited a whole year for him. After a year, he came to me and said, 'I'm ready!' and he's been playing with me ever since!"

Cruz also helps with the booking, as well as being a very solid bassist. Handling bookings on the road is tenorman and road manager Tom Fitzpatrick, who joined the Roadmasters a year ago. When Washington isn't on the stage, Fitzpatrick seems to take over. He is an exciting player, with an amazing verve and spirit... and he loves this band.

"It's a very spiritual experience. Being together with these guys, it's like a family. It's a job, of course, but it is very satisfying."

The last member to join the band was keyboardist David Ellington. When he sat in the first time, he hadn't played in seven years. He hadn't seemed to lose anything.

"I said, 'What you been doing for so long?" Washington said with a face of

surprise, imitating his original experience, "You ain't lost nothing!"

Washington and the band have just returned from a successful tour of the West Coast, starting in Los Angeles at the Long Beach Blues Festival. Unaware of the band's talent, the organizers scheduled them to open.

"People didn't know what to expect," Wolfman laughs. "They watched us with their mouths open. They came up to us and said, 'We've never heard music like this before!' I said that I'm just playing like everyone else, but they were real excited, saying, 'No, you ain't! This is different!"

The tour proceeded to the San Francisco Bay Area, where they were well received. But Washington had a few complaints about these dates.

"People there don't like to dance," he said unbelievingly. "I even told them, 'Come on! Get up and dance!' but they wouldn't. Also, if you have a go-cup here you can walk on the street, but there you could get arrested! And the clubs by-law have to close by 2 a.m.! Man, it's a nice place to go to, but I couldn't live there. No way!"

Washington has a new joy in his life
—a beautiful seven-week old baby girl,
Sada Marie.

"She's a [jazz singer] Jimmy Smith fan," he laughs. "She recognizes me, but put on some Jimmy and she's satisfied."

Speaking as a huge blues fan, I believe this music is truly exciting. Washington's sound is original, but with a familiar feel that makes it great party music as well as an eclectic mix of everything that made New Orleans famous. With this music, the Wolfman is taking the sound of the city "Out of the Dark."

# Bird The Life of Charlie Parker was more than the product of Clint Eastwood's imagination. TURKEY



By Kalamu ya Salaam

"I'm interested in what made the man tick in his relationships, and what made him so amazingly inventive. I didn't want to do what might be called a 'junkie movie' about another alcoholic, drugged-out jazz musicians. I wanted to do a movie about Bird, the mysteries of him, his strengths and his weaknesses, gals and booze and drugs and stuff, but at the same time, his genius."

-- Clint Eastwood, Producer-Director

The advance (Publicity) on *Bird* has been enormously positive. Respected critics from national publications trumpeted *Bird* as a major work. Typifying the hosannas heaped on this film, Charlie Parker biographer, film documenter and leading jazz critic Gary Giddens wrote an effusive affirmation of the movie in a cover story for *Esquire* magazine.

After acknowledging his initial doubts, Giddens previews the film and comes out gushing like Old Faithful: "For the first hour or so, I noted minor inaccuracies and the careful straddling of life and myth ... After two hours and forty minutes, the running time of this low-budget epic, I was elated. I had known Eastwood was a gifted director. But I was unprepared for the richness of Bird, the largeness of the canvas; the complete trust in the power of Parker's music to make its own case; the avoidance of preaching; the continuously rewarding attention to-detail: the refusal to condescend to the audience.

Primed by such reviews and my own desire to see jazz promoted, I wanted to like *Bird*. I even held greater hopes for the movie than I did for *Round Midnight*, a movie that is a liberal mess only partially redeemed by a magnificent performance from jazzman and leading actor Dexter Gordon.

At Bird's New Orleans premiere, I and hundreds of other jazz fans found ourselves slapped back into reality once again. No matter how much we may want to believe that honestly told and unadorned truth can come from the mythical land of Hollywood, the truth was revealed a long time ago.

When it comes to Hollywood, there

ain't no wizard of Oz. Movies are nothing but humans manipulating reality, using light to throw shadows on the dark cave walls of our minds. Though some directors are more adroit than others, though some actors more technically accomplished than others, ultimately, Hollywood movies are about manipulation: the technical manipulation of light and shadows, film and fantasy used to move us emotionally and make us believe that shadows are reality, rather than merely the representation of someone's interpretation of reality.

After sitting for over two hours and watching a movie about one of the greatest jazz musicians who ever lived, the audience exits without even the foggiest notion of what made Charlie Parker's music important. There is literally no discussion of bebop's place in jazz as a whole, nor the innovations of Parker within the world of bebop. This Clint Eastwood dredging of the life of Charlie Parker that both film and music critics have been hailing as a masterpiece is the year's biggest turkey.

Because of all the hype, millions of people are going to see this movie and leave thinking they have received some insight into what a great jazz musician is like. The audience will receive no insight into Parker's music but they will learn a lot about Charlle Parker as a drug addict and interracial lover.

In a feature-length film on jazz, it is criminal that nearly as many classical musicians are actually called by name as are jazz musicians. In fact, except for Dizzy, no major Black bebopper is both shown and named. No Bud Powell or Thelonious Monk, no Kenny "Klook" Clarke or Max Roach. Not one. All the Black musicians who created bebop along with Bird, again except for Dizzy, are relegated to the status of nameless "niggers in the band."

We don't hear about Klook and Max, the two drummers responsible for the bebop innovation in drumming, but Gene Krupa, a swing drummer, gets mentioned a number of times. Swing trumpeter Harry James' name is dropped as if he were a major mover and shaker. This is a criminal emasculation of a musical movement part of whose purpose was to achieve respect for Black jazz musicians as artists.

Second, I'm tired of people putting Black women down. In the whole movie there are only two minor speaking parts by Black women. One is a singer, shown in flashback as Bird recalls her giving him the evil eye and telling him to stop playing that crazy shit while she's singing. The other, whose voice we hear but whom we never see, is Dizzy's wife, Lorraine. She too is telling Bird to stop playing because it's too early in the morning. What gives, Clint? You think that Black women only told Black male musicians to shut up and stop making music?

And don't even mention showing Bird with a Black lover or one of his Black wives. Looks like the camera is forever coming to a screeching halt when a white woman is lovingly shown, but the sisters: a couple of quick shots sitting at a table or dancing, or occasionally clapping, that's the sum total of the Black female presence.

Facts are facts. Bird did marry Chan Richardson. Bird did die in the Baroness' home and she was a major supporter of the music. But damn, if you're telling the true story, Black women can't be cut out of the picture completely except for two brief and disastrous cameos as sapphirish sirens who are trying to censor the music. If nothing else, Eastwood could have shown Bird's mother giving Bird his first horn. But, no, Black women don't exist in this movie.

So Black musicians get rendered nameless and Black women rendered invisible. OK. Yeah, this is reality, all right. This is jazz history told from the white perspective.

Eastwood obviously wanted to do a portrait of Charlie Parker the man rather than Charlie Parker the musician, hence the major consultants on this movie were Parker's' wife, Chan, and, a major patron of bebop, Baroness Nica de Koenigswarter. Undoubtedly they provided hundreds of valuable insights into Parker's personality. But, as evidenced by the movie's musical short-

comings, there was no great insight into Parker's music.

Perhaps Eastwood had in mind making an interracial, jazz-based, "love story." Perhaps that's why the movie concentrates at inordinate length on the Bird & Chan relationship. The interracial element has always been a major factor in the personal lives of jazz musicians and fans; perhaps this is what Eastwood wanted to highlight. But, like Miles says, "so what?"

Charlie Parker the musician was the

Charlie Parker the musician was the best part of Charlie Parker the man. There have been literally hundreds of thousands of drug addicts but there has been only one Bird the musician. There have been interracial relationships since day one in America, but interracial relationships did not make Charlie Parker a brilliant jazz artist.

Rather than focus on drugs and interracial relationships, why not focus on that which is unique about Charlie Parker and the contribution he made to jazz, America's congressionally declared "national treasure"? The major consultants on this movie should have been people like Dizzy Gillespie, Max Roach, Art Blakey and not Chan, the baroness and Red Rodney.

Clint Eastwood makes the same mistake that a lot of musicians who wanted to play like Bird did. Many musicians took to drugs not because they wanted to be strung out but because they vainly hoped that living like Bird would help them play like Bird. Eastwood mistakenly assumed that if he concentrated on Bird's personal life he would capture Bird's creative genius.

It has been widely reported that Eastwood undertook this project because he deeply admires jazz in general and Bird in particular. So why does Eastwood concentrate on dope and Bird's last marriage instead of on jazz if he deeply "admires" the music and Bird?

Ask anyone who is intimately familiar with jazz. They will tell you. Drugs don't help. If anything, drugs harm the development of the music. I'm not saying that the drug issue should not be dealt with. Yes, deal with drugs, but deal with it realistically. Don't patronize Black genius. Bird was not a baby; he didn't want liberal sympathy.

I think Eastwood has accepted and projected the common myth that arts and athletics are just natural to Black people. Therefore, there is no real effort involved in the music we make, we just do it "naturally."

The truth is musicians like Bird and Dizzy, Monk and Bud Powell, Kenny Clarke, Max Roach and all the others, those musicians worked and worked hard at developing themselves and their music. They studied, they practiced, they played and sacrificed to create their art. Their work deserves to be recognized as the result of human achievement and not some musical, Topsy-like gift that springs up out of the clear blues nature of Black people.

We are not mythical "noble savages"

We are not mythical "noble savages" who can't help making thrilling music, and who also can't help making a mess of our lives. I think some white male movie critics have highly praised this movie precisely because it perpetuates the stereotype of the "immature, irresponsible, childlike, Black male, musical genius."

Although we watched the same film, most writers who have been praising this movie obviously saw a different movie from the one I saw. They saw what they have been taught by this society to expect Black men to be. I saw a stereotypically racist portrait of Black frailties and failure, and a business as

usual ignoring of Black achievement.

Except for an important scene between Dizzy and Bird on the beach when Dizzy hips Bird to the social significance of taking care of business and keeping yourself together, except for that one moment, I would swear this was an advertisement for a white supremacist view of the jazz musician as an emotionally immature, intelligent albeit ultimately pathetic, junkie and alcoholic who spends the majority of his waking hours abusing himself.

Forest Whitaker won a Cannes award as best actor for his lurching and lumbering stumble from scene to scene seeking a fix and emotional refuge. He did an excellent job portraying a junkie. But we're talking Bird here, and there was not one scene that communicated Bird's love for music. Nothing showed us why, given the mess his life was, why he persisted as long as he did in playing

Though we hear Bird speak with intelligence and insight, we are given no evidence that he was a brilliant thinker. The man read books, studied music. We aren't shown this. He's shown reading liquor labels and studying white women. Make you think jazz musicians are not serious musicians who study their craft.

I could go on. I could question the cinematic technique of Bird wandering aimlessly in the night rain. Seemed like every fifteen minutes or so, brer was walking alone in deepest night, crying in the rain, seeking some sort of ritual absolution for his sins, a cleansing of his seemingly self-damned soul.

The only time Bird is shown really happy in the daylight is when he is playing at a Jewish wedding, a gig that was secured by soon to be hired white trumpeter Red Rodney. Except for Bird and Rodney, none of the other musicians were identified. According to Giddens, this scene is based on a true incident and the other musicians included Thelonious Monk and Art Blakey, two of the major creators of bop.

Must the cliches of popular "buddy films" that elevate male bonding to one step from heaven be introduced into Bird and if these cliches must be used why concentrate on Red Rodney as Bird's buddy? Except for brief encounters with Dizzy in the first 2/5 of the film, Red Rodney is presented as Bird's closest musical companion. Moreover, why are we never shown that amazing ensemble pairing of Bird and Diz playing together, a pairing that defined the sound of jazz for decades to come?

The last 3/5 of the movie turns into a charming but ultimately unimportant, interracial buddy movie, complete with comic racial references, a la I Spy, and Maurice Hines/Billy Crystal. Notice that none of Bird's encounters with Dizzy are shown as happy times. Rather every scene pictures a rift between the duo; one of them is always shown leaving the other.

Eastwood presents Bird as a Black genius emotionally helpless on his own, alienated from his Black musical peers, and most happy and at peace when hooked up with his wife, Chan, or his road buddy, Red. The subtext of this movie is all about Black desires to escape Blackness and embrace whiteness. I'm sure Eastwood and others will argue against that interpretation, but if one dispassionately analyzes the images put on the screen, the con-

clusion is inescapable. On a more cerebral note, Eastwood overuses the metaphor of the cymbal tossed at Bird's feet by a drummer who gonged Bird off the stand when a young and upcoming Bird forgot the changes

and got lost musically. Eastwood presents the mature Bird as traumatized by feelings of musical inadequacy and plagued with these emotions throughout his life.

In a movie that took special pains to present period detail, the introduction of the fictional character Buster mystifies me. Buster misleads the audience into assuming that Bird had an Oedipal complex toward older musicians. A common misconception of cutting sessions is that the point of them was to slay one's elder's Eastwood, in creating this character, who also "sells" out to R&B, is guilty of historical revisionism to suit Eastwood's own presumptions about inter-relationships among Black men as men and as musical contemporaries.

The real Buster Smith was an important swing alto player, who was, according to Bird's own testimony, one of Bird's most inspirational musical mentors. This mythical Buster is Bird's nemesis. Where did he come from and why is he here?

Perhaps my biggest reservation about this movie is the music. During Bird's reign there were numerous ardent white fans who carried around heavy tape recording equipment and bootlegged thousands of Bird's solos in perfor-When the other musicians mance. played, they often turned their recorders off: they only wanted to hear Bird. Well, guess what, musically, Eastwood did the same thing.

Offering the lame but frequently cited "technical considerations" rationale,

Eastwood ordered Bird's solos kept inthis is bullshit. All of jazz, from traditional to avant garde, and especially composed as it is performed. This spontaneous composing, or improvising, was a give and take that is lost when you try to make posthumous music.

Moreover, as heretical as it may sound to the legion of Bird's admirers, "bebop" was not the sole creation of Bird. Although Bird was clearly the preeminent soloist, he was not the only maior innovator nor the only great soloist of bop. This musical deification of Bird and damning of this co-creators is antithetcal to the communal spirit that is

at the core of jazz.

And, to add racial emasculating insult to musical injury, four of the major Black men who were co-creators of bebop, who frequently recorded with Bird, and who are still alive and swinging were not even included in the roster re-creators. Trumpeters Dizzy Gillespie and Miles Davis, drummers Art Blakey and, above all, Max Roach I say Max above all, because Max was Bird's favorite drummer, and his technical command is, if anything, greater now than it was back in the Forties and Fifties -- all of these musicians were present at the creation of bop as peer participants. All of these musicians, with the exception of Dizzy's visual presence, have been excom-

tact but all accompanying music erased. Contemporary musicians were then hired to play along with Bird and produce movie quality music. In a word, bebop, is an interactive music -- a music

> Whereas, millions of people could have heard Bird with trumpeters Dizzy Gillespie, Miles Davis or Fats Navarro, backed by pianists such as Bud Powell, Al Haig or Duke Jordan; bassists such as Tommy Potter or Charlie Mingus; and drummers such as Max Roach, Kenny Clarke or Art Blakey, instead what we get is Bird backed by contemporary musicians, almost all of whom never played with Bird when Bird was

municated in the movie recreation.

It's almost like the spirit of Stalin lives

somewhere in one of the deep inner

recesses of Eastwood's brain and en-

courages Eastwood to wipe out any

references to Bird's bebop peers. Stalin

airbrushed people out of historic

photographs, but Eastwood, all kinds of new technology in hand, goes Stalin

one better. Eastwood not only visually

removes the musicians from the movie,

he also aurally takes away their musical

contributions.

Except for King Pleasure's wonderful vocalese (lyrics fitted to a famous jazz solo) on "Parker's Mood" backed by pianist John Lewis, bassist Percy Heath and drummer Kenny Clarke (the original rhythm section for the Modern Jazz Quartet), what you hear on the movie soundtrack is not classic bebop.

The sound quality excuse is an outrageous big lie which no genuine jazz fan ought to accept. If some of the very first jazz classics from the Twenties, such as early recordings by Louis Armstrong and Jelly Roll Morton, which were recorded on wax, can be cleaned up using existent digital technology, imagine what could have been done with existing masters from only thirty years ago? Quality was not the question, Eastwood had a different agenda at work.

The truth is, even though Bird's solos were kept, the overall music sounds lackluster compared to the original music. Anyone interested in doing their own comparison can buy the soundtrack and compare it with the hundreds of Charlie Parker albums currently available -- not to mention comparing it with Parker's great recordings, some of which, such as the "Ko-Ko" masterpiece, are available on Warner Brothers records (like in the same company which released this film). Bebop was a revolutionary and exciting music; it was never dull like much of what we hear on the

Moreover, the music, such as it is, is given a minimum of space within this musical biography. Compared to old Hollywood movies like The Tommy Dorsey Story or The Benny Goodman Story, Eastwood allocates far less time to performance of the music. Moreover, I don't remember any bop composition getting a full reading. It's all bits and pieces, most often built around a short Charlie Parker solo.

This is not "The Jazz" movie that

most of us hoped for and which many critics claim that it is. Certainly Bird is technically a better made movie than the well meaning albeit messy pastiche of Round Midnight. But when you cut to the emotional heart of Bird and compare it to Round Midnight's core, the poorly told Midnight is down right radical in its treatment of jazz musicians as human beings and creative artists.

This is not the story of Charlie Parker. This is a racist caricature of a genius and a left-handed put down of bebop. Bird, the movie, does nothing to advance jazz -- the music where Bird the man left a lasting mark.

Dizzy Gillespie (SAM WRIGHT, left) and Charlie "Bird" Parker (FOREST WHITAKER) on stage performing in Los Angeles in Bird.

Kalamu va Salaam is a frequent contributor to Wavelength.

#### CARIBBEAN

### The King Is Dead, Long Live the King

Just in time for cooler weather, hot music from Carnival '88.

#### BY GENE SCARAMUZZO

Trinidad/Tobago, the annual selection of calypso monarch is often cause for debate, but rarely has the controversy been as heated as it was back in 1986 when David Rudder was given the crown. At issue was the opinion, held by some, that Rudder was breaking all the rules...his music wasn't exactly calypso/soca, and he wasn't really a calypsonian.

As one of two lead singers for the brass band Charlie's Roots, Rudder never presented himself as a "true" calypsonian, i.e., as a solo singer/songwrifer who was backed up by one of Port of Spain's calypso tent bands. The diverse repertoire of Charlie's Roots, a multi-influenced mixture with elements of funk, rock, soca and more, likewise was a departure from the traditional music of T/T's calvpsonians.

Differences and detractors notwithstanding, Charlie's Roots put out an album for the '86 carnival season that contained two overwhelming hits, both of which were penned and sung by David Rudder. "The Hammer" and "Bahia Gyal" (a song which sounded more like Brazilian samba than soca) took the carnival revelers by storm and focused major attention on Rudder that has never let up. The result was that the two songs brought him both the calypso monarch title and the road march

honor, and 1986 in T/ was dubbed the

year of the reign of King David.
Since 1986, the two subsequent carnival seasons have shown both the carnival crowds and the unpredictable calypso monarchy judges to be increasingly accepting of the nontraditional. Rudder's popularity has taken on almost mythic proportions, while other non-traditional performers like Carl and Carol Jacobs, Denise Plummer and fellow Charlie's Roots lead singer, Chris "Tambu" Herbert have either made it to the coveted monarchy finals or been in contention for the road march. The sounds of young Trinidad seem to be in the hands of this new breed of calypsonian. And while it may make some people cringe to even hear these performers being called calypsonian, and may seem unfair to the many fantastic traditional calypsonians, nonetheless it's this new movement that today is getting the international publicity.

As an example, a few months ago in these pages I highlighted the Carnival '88 release by Arrow, entitled *Knock Dem Dead*, which had been picked up for U.S. distribution by Mango Records. Although from Montserrat, Arrow got his start as a traditional calypsonian, coming on strong for many years in the T/T carnival festivities. In the past five or six years, however, Arrow has broken from the pack by incor-



David Rudder: breaking the rules.

porating world sounds like cadence, hiphop and South African choral singing into his music. He is now viewed as being more marketable in the States, though his reputation in T/T has suffered.

In the case of David Rudder and company, the universal messages in their lyrics and the freshness of their music are bringing recognition both home and abroad. Most recently, Sire Records out of New York has made available in the States the Carnival '88 releases by David Rudder (entitled *Haiti*) and by Chris "Tambu" Herbert (entitled *Culture*). Both discs, which originally appeared on the Lypsoland Label, feature back-up by Charlie's Roots, and both are notable for containing some of the biggest hits of Carnival '88.

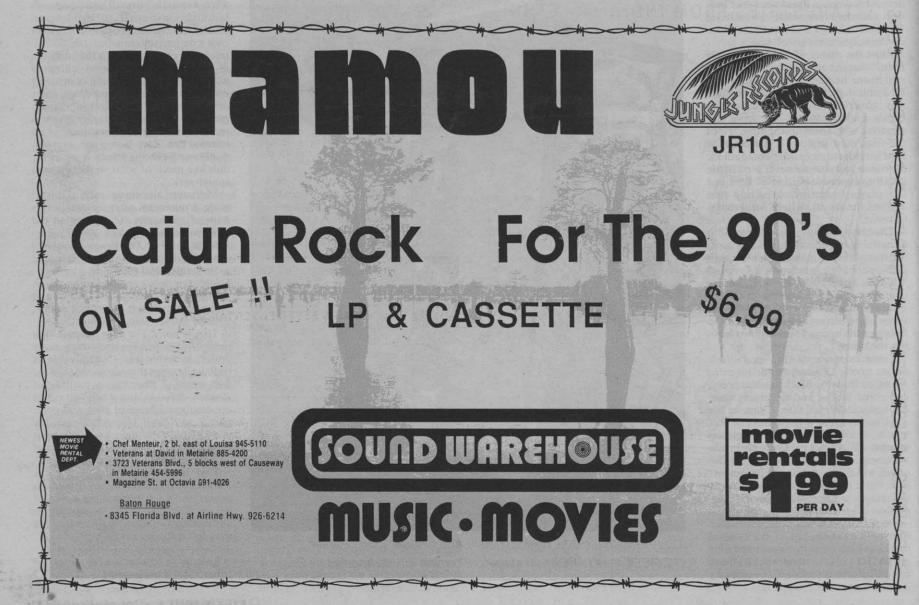
Rudder and Tambu have shared the lead vocafist position in Charlie's Roots for the past decade, but while Rudder's

popularity has soared, Tambu's is just beginning its ascent, initiated by the release, in 1987, of his first solo record. Judging by the strength of his 1988 carnival contributions, all of which can be found on Culture, Tambu should prove to be another major force in T/T.

He came on very strong in the message category with his plea for cultural awareness in "Culture." To an extremely catchy tune accompanied by steel drums and synthesizers, Tambu reminded T/T that if they don't love their culture (calypso, limbo, steel drum, tassa drum, etc.) then there will be no way that it can be part of their future. At that some time, his other his future. At that same time, his other hit, "This Party Is It," was so popular in the mas that it took the road march for '88. these two songs were Tambu's entries in the calypso monarchy competition, and their strength carried him all the way to the finals.

Moving from soca to gospel to ballad, shows off the diverse background of Tambu and Charlie's Roots. The other very strong soca cut on the LP is "Hush, Hush," while the rest of the disc provides good listening in these other styles. The album jacket contains the lyrics to the songs, which will be a help to many, although both Tambu and Rudder enunciate clearly, and Tambu, at least, uses few of T/T's many unique local expressions.

The other Sire release, David Rud-der's Haiti, is a curious LP in that it packed a subtle one-two punch in T/T. The initial excitement centered around the extremely successful mas tunes, "Bacchanal Lady," "Panama" and engine Room." But once the mas end-



ed, the LP continued to hit hard with a collection of thoughtful, educational messages in the tunes "Haiti," "West Indian Flavor" and "Children of the Front Line.

Here in the States, the LP has had a bit of a different effect, understandably since we're listening to the songs as a complete collection and since most of us are unfamiliar with T/T culture. I've noticed that most reviews in American journals have concentrated on "Haiti" and the other universally significant message songs, while the carnival hits are described merely as good soca. While I don't deny the significance of "Haiti," etc., I have always favored Caribbean music that was able to combine message with killer music, and therefore lean more towards "Panama" and "Engine Room" as being the great



Tambu: A major force in T/T.

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cuts from Haiti.

On first listen, "Panama" may appear to be nothing more than an ode to that country, but in actuality it was a great commentary on the economic recession in T/T which has in part been due to a large amount of T/T money leaving the country through illegal means. "Engine Room is a tribute to the rhythm section of the steel band. From the smallest pan round the neck band to the largest 100-member steel orchestra, the churning power is provided by the "engine room," normally located in the center of the steel pans, and consisting of any combination of trap drums, congas, timbales, percussion and iron (auto brake shoes hit with anything metal).

A little bit of lagniappe appears on the Sire release of *Haiti*. "The Hammer," one of the two songs from '86 that made Rudder famous, bas been tagged onto the end of side A, a nice treat for those being introduced to Rudder through this record. In addition to being great soca, the cut had strong emotional impact in '86 in that it was at tribute to the passing of an important steel band figure, Rudolph Charles. Known also as "Charlo," "trail" and "The Hammer," Rudolph Charles was the driving force behind one of the great steel bands, the Desperados, from the impoverished Laventille Hill section of Port of Spain.

Information like this can help the listener to increase his/her appreciation of music. However, in the case of Culture and Haiti, the music does speak for itself and will make great Caribbean listening for one and all.



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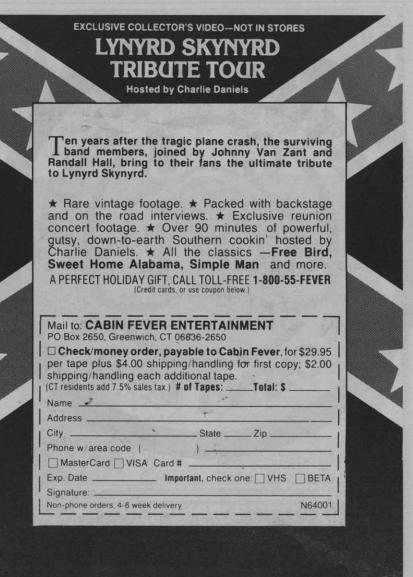


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Dr. Jekyll and Mr. Hopkins shows his true colors with the release of *The Rock 'n' Roll Mobster Girls*.

BY PROFESSOR FRED HOPKINS

ovie critics often do baffling things. Roger Ebert freely admits to writing Russ Meyers' Beyond the Valley of the Dolls, and Rex Reed even gave what might liberally be called an acting performance in Myra Breckenridge. We all have this nutty, vainglorious urge to vomit our talent all over an unsuspecting public. I succumbed last May, when I produced my very own mondo film — The Rock 'n' Roll Mobster Girls.

It all started with an idea about an unyielding gangster with a hemorrhoid problem who cold-bloodedly eliminates all opposition to his managing an all-girl punk band (played by Doll Squad — a real-life group). He gets them a Top-40 hit, lots of gigs, and name recognition, but he never really wins the ladies' hearts or minds, so they decapitate him. It's sort of a Lydia Lunch-Meets-The-Godfather type of scenario.

I told two friends, Rick and Diana, about it and we all agree, in an inebriated haze, that it would make an epic motion picture. A month later these two schlemeils had written a script, and soon afterwards we shot the whole movie on a mind-bending three-day schedule. Two months and nearly forty hours of editing later, our mondo movie monster was ready to be unleashed.

Rock 'n' Roll Mobster Girls runs 101 minutes and features punk/metal groups Cat Butt and Crisis Party as well as Scott McCaughey (of The Young Fresh Fellows) and Jeff Simmons (former bassist/rhythm guitarist for Frank Zappa and The Mothers). Borrowing from Ozzie Nelson's casting philosophy, we inviegeled the Doll Squad to play themselves. Of course, their characters are exaggerated — to my knowledge they've never really decapitated anyone — as is my personification of the blood-thirsty mobster, Bruno Moultrock, whose character I loosely based upon the insane capitalistic puppet, Mr. Bluster, from the old Howdy Doody Show.

The film has been well-received critically and advance sales have been impressive. (Well, some copies have been sold, anyway.) In fact, Rock 'n' Roll Mobster Girls is out-renting Arnold Schwarzenegger at the outlets that carry it. Who knows, maybe we'll clear enough to make our second picture —

Attack of the Hideo-Poid!

Rock 'n' Roll Mobster Girls is available from Demolition Films, 5339 25th NE, Seattle, WA 98105, (206) 524-0529, for \$19.95 plus \$3 shipping.

#### THIS MONTH'S HITS

- 1. The Serpent and the Rainbow (MCA). Wes Craven's Nightmare on Haiti Street is a disturbing, intellectual masterpiece. Unfortunately, most of Craven's fans lack an intellect, so it bombed
- 2. A New Life (Paramount). Ann Margaret is always watchable, but Alan Alda's "gucci-bag" liberalism is awfully hard to digest.
- 3. É.T. (MCA). I met him at the Video Software Dealers Association Convention in Las Vegas. Helluva sweet guv.
- 4. Scavengers (Academy). As far as films featuring stuntmen driving motorcycles out of airplanes, go, this is one of the best.
- 5. Vice Versa (Columbia). The 43rd "identity change" movie to be released this year. If you've ever had any doubts about Hollywood producers being on drugs, this picture should resolve them.
- 6. Shoot to Kill (Touchstone). Sidney Poitier is an FBI agent who chases a psycho to the Pacific Northwest. Next he should go after cheap film companies that shoot in Canada and pretend it's the United States to save money!
- 7. Switching Channels (RCA/Columbia). If watching Kathleen "Body Heat" Turner bully, browbeat and bellow at Burt Reynolds for 104 minutes really starts your engine, you might enjoy this. Otherwise, do like the title says switch channels.
- title says switch channels.

  8. And God Created Woman (Vestron). He also created non-actors Rebecca DeMornay and Donovan Leitch, son of the supermellow '60s folkrocker. DeMornay will always be lousy, but at least Leitch can ask his famous dad for guitar lessons!
- 9. A Time of Destiny (Nelson). Timothy Hutton and William Hurt in a pretentious, pedantic WWII romance which would have put audiences to sleep if it had drawn any.
  - 10. Bright Lights, Big City (MGM/

UA). Michael J. Fox is a Manhattan yuppie who worries about his identity while wearing \$400 suits and driving his new BMW. This is about as gritty as Fox ever gets.

#### **CHEAPOS**

- 1. The Invaders, Episodes 1 & 2 (Goodtimes). Larry, "It's Alive" Cohen created this paranoid, rococo series about ruthless, persistent aliens hunting down David Vincent, architect. They never got him, but later found second careers selling marked-down gold chains on the Cable Value Network. (\$8.95)
- 2. *The Crimson Ghost* (Republic) 1946. Bland, mediocre hero Richard Duncan battles The Crimson Ghost, a loquacious looney in a cool skull mask who sounds like Andy Griffith on acid! (\$29.95)
- 3. Journey to the Center of Time (Star Classics) 1967. Anthony "Hawaiian Eye" Eisley is an idealistic scientist and Scott Brady is a grouchy, bloated capitalist. Together they pretend to be afraid of magnified lizards with faky-looking fins and stock footage of molten lava that we (and they) have all seen a million times. (\$7.97)
- 4. The Silent Partner (Interglobal). Elliott Gould is an introverted bank teller who steals \$48,000 and blames it on a pathetic armed robber in a Santa suit. Unfortunately, Santa is Christopher Plummer, a psycho-sexual killer with almost no sense of humor, in this engrossing thriller. (\$8.98)
- 5. The Hired Hand (Karles) 1971. Peter Fonda has called this eye-filling western, which co-stars Verna Bloom and Warren Oates, his best film. He's right. (\$14.95)

#### CLASSICS

- 1. Crashout! (Republic) 1955. William Tallman (Hamilton Burger from Perry Mason) is a neurotic, knifethrowing religious psycho who breaks out of the joint and is forced to hole up with a tough unwed mother who gives him lots of shit.
- 2. Casino Royale (Amvest) mid-'50s. The very first James Bond was American actor Barry Nelson in this rarely-seen TV show and he played him as a surly, pissed-off New York playboy.
- 3. *Double Suicide* (Sony) 1969. Austere, stylized tale of a bankrupt paper dealer's doomed affair with a courtesan is mesmerizing stuff. Named the best Japanese film of 1969.
- 4. City That Never Sleeps (Republic). Gig Young is an honest cop who must choose between staying with his rather prosaic wife and insufferable mother-in-law or running off with sumptuous, slinky, salacious fandancer Mala Powers.
- dancer Mala Powers.

  5. Port of New York (Goodtimes)
  1949. In his film debut, Yul Brynner is a vicious dope smuggler with a full head of hair. Scott Brady is the FBI agent

who'd rather see him bald and behind bars!

#### MONDO TOP 10

- 1. Free, White and 21 (All Seasons). A licentious, utterly worthless, demeaning and completely irresistable sex trial movie by Mondo Hall of Famer Larry "Zontarr-Thing From Venus" Buchannan, who is to courtroom films what Marilyn Chambers is to laundry detergent.
- 2. Blood Feast; Gruesome Twosome; 2000 Maniacs; Wizard of Gore; Color Me Blood Red (New Star). To call the late '60s gore films of Herschell Gordon Lewis amateurish, incoherent, and repulsive is to damn them with faint praise. Don your mondo bibs and pass the ketchup.
- 3. When the Line Goes Through (Congress). Martin Sheen is a pathological liar who stumbles upon two beautiful blonde twins who are caring for their 130-year-old grandfather who lives on their front porch and periodically shouts "Hello there!" to imaginary passers-by.
- 4. 10 Violent Women (World Video). Only two are violent, the others just pout a lot and run arund in peek-aboo nighties. Directed by Ted "Astro-Zombies" Mikels, so if you're looking for restraint or taste boy, did you get a wrong number!
- 5. Return of the Killer Tomatoes (New World). John "Gomez Adams" Astin, looking like Captain Kangaroo with jock itch, is a lecherous old scientific crank who's turning tomatoes into people. Can he be stopped by The Killer Tomato Task Force?
- 6. Dead Heat (New World). An electronic "resurrection machine" reanimates zombie cop Treat Williams, a socially aggressive chicken and an insane, cannibalistic side of beef. Best line: "Zombie duck heads what a concept."
- 7. Killer Klowns from Outer Space (Media). John "Animal House" Vernon is terrorized by obscene, assexual clowns armed with pop-corn ray guns and cream-pie projectiles. Aren't the '80s a fun decade?
- 8. The Killing of Satan. A Filipino/ Hong Kong religious/martial arts/ exorcist revenge drama with computer generated special effects and snakes turning into naked midgets.
- 9. Dinosaurus! (New World). While setting off some explosives, an American engineer unleases two giant dinosaurs and a caveman upon a small Pacific island. Some Republican peasants try to help him round up the critter, but an exploitative, grouchy, anti-American bureaucrat keeps lousing things up.
- 10. Gamma Versus Guiron (Celebrity). Two tiresome tots are abducted by gorgeous space cannibal ladies with dubbed Brooklyn accents who want to eat the twerps' brains and thereby acquire all the knowledge on earth. A flying space turtle intervenes; even if he hadn't, they'd have been in line for a mighty "lean cuisine!"

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#### 'Da Winner Is...'

The best, the worst of the independent offerings for 1988.

BY JAMES LIEN

ell, the year's end is upon us, and, as promised, here are a selection of "Year End" lists cataloguing the various lows and highs of 1988.

1. Sonic Youth Daydream Nation, Blast First Records, c/o Restless Records. Sonic Youth blast forth with their best record yet—and that's saying a lot right there. This colossal double-LP set melts boundaries between sound and music, and ten years from now, will still be considered not just one of the best albums of this year, but of the entire decade as well. Like the White Album, Zen Arcade, or Physical Graffiti, this is a multirecord set to be reckoned with.

2. Pixies Surfer Rosa, Rough Trade Records. Even getting Big Black's Steve Albini to produce this record couldn't mess the sucker up-these guys are that good. With so many good songs like "Gigantic" and "Where Is My Mind," they could have recorded this one on a roll of tin foil with a toothpick and it would have made the list.

3. Walter Salas-Humar Lagartija, Records Collect. When a friend asked me why this record Wsw on the list, I said because Salas-Humara is an incredibly gifted songwriter and vocalist who plays honest and simple songs he believes in. My friend says that he hears that said about a lot of musicians, which is indeed true; what makes Lagartija special is that here at Wavelength, I listen to over fifty albums a week, and for something to get me to listen to it more than once, it's got to really grab me. I still am finding new things in this record six months after it came out.

4. Last Exit Iron Path, Virgin Record. Eerie, dissonant avant-garde jazz featuring some of the most intense improvisation musicians of the last twenty years, led by bassist Bill Laswell. Soundtrack to the Day of Judgment.

5. FSK FSK in Dixieland, Zippo Records, UK Import. Oom-pah-pah punk from Deutschland. What if the Mekons got a gig playing in the Bier Garten? These guys (and gal) have a big future in America.

6. Dinosaur, Jr. Bug, SST Records. If the rumors flying around are true, and these guys are on the he verge of breaking up, then the world is in sadder shape than I thought. If the stories one hears are true, then apparently they are one of those bands whose members hate each other's guts, and who only sound good when they can't stand to be in the same room with

7. Grant Hart "2541" (12" single, SST Records). Though we tried to stick to albums, and to avoid picking our favorites from the last two weeks, this new single from the former drummer for Husker Du is sufficiently haunting and ethereal enough to guarantee it a place of stature. A bitter, bitter ballad that shows the diversity within the trademark Husker sound; perhaps the Husker record that might have been.

8. Mission of Burma Forget, (Taangi Records). No one can forget Mission of Burma. Incredible despite most of it being eight or nine years old already, the stuff this band canned was still better than most bands' new stuff

9. Various Artists Best of House Music Vol. 1, Profile Records. Twist and grind to the best of the best new dance music. House music exploded out of Chicago relatively recently and has yet to define its own borders. This album offers two whopping discs worth of beats and grooves guaranteed to make you twitch.

10. Big Dipper Craps, Homestead Records. Four nerdy guys from Boston mine exquisite guitar gems. Thee guys are friends with everybody.

11. Mekons So Good It Hurts. Twin/tone Records. England's legendary Mekons return. Noted for hoisting the Jolly Roger and pirating various musical genres to suit their drunken whims, this time their gin-addled brains have robbed the cradle of jazz, splashing through the bayous of Acadiana, squeezing accordions and swatting mosquitoes as they go. There will never be another Mekons, but there will always be another Guinness Stout.

12. Cowboy Junkies Latent Records, now available from RCA. Sinister junkie country music; Lou Reed meets Hank Williams Sr. Recorded in a church in Canada, their cover versions of "Sweet Jane" and "Walking After Midnight" are the best versions since the

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Sonic Youth break the barriers between sound and music, on the best album of 1988 — and the decade.

originals. Spooky to the point where listening becomes something special, something you don't do very often.

13. Cashmere Jungle Lords. Who can ever forget a band that covers Beethoven's "Ode To Joy"? These guys are way out there, and are just starting to find themselves as a band.

14. Various Artists Till Things Get Brighter, Fundamental Records. This tribute album to the music of Johnny Cash started out making people shake their heads in wonder, then perk up their ears, listen attentively, and now, four months later, here it is on the year-end list. It's rare to find an album composed entirely of covers that is still as fresh and as new as anything currently being created today.

15. The Hickoids We're Only In It For the Corn, Toxic Shock re-issue. Believe me, being completely remastered form its original pressing still doesn't help the fidelity of this 1985 quasihardcore gem one single iota. Thank heaven for that; this record has the unique distinction of being simultaneously the best and worst albums of all time. For a hardcore album to stick around this long at all, that alone has got to mean something.

#### Major Label Top Ten For 1988

1. Camper van Beethoven Our Beloved Revolutionary Sweetheart (Virgin). 2. Talk Talk Spirit of Eden (EMI-Manhattan).

3. Metallica And Justice For All (Electra).

4. Public Enemy It Takes a Nation of Millions to Hold Us Back (Def Jam) 5. k.d. lang Shadowland (Sire)

6. Keith Richards Talk is Cheap (Virgin)
7. Cowboy Junkies Trinity Sessions (RCA)

8. Godfathers Birth School Work Death (Epic)

9. R.E.M. Green (Warner Bros.)
10. Sugarcubes Life's Too Good (Elektra)

#### **Best Live Show (New Orleans)**

1. Tragic Mulatto at Tipitina's (on the 'Tul Box)

2. Dick Nixons Reunion (WTUL Marathon, Zimple Quad)

3. Screaming Trees/firehose (Kendall Cram Room)

#### **Best Local Albums**

1. Woodenhead *Heartprints* (Broken Records)

2. Various Artists *Mislabelled* (Martini Records)

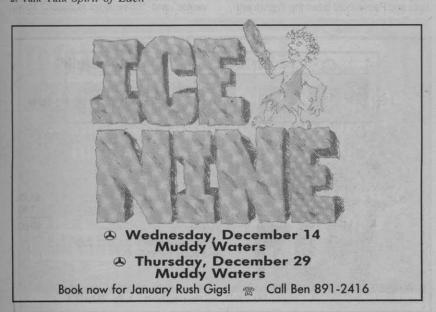
3. Subdudes demo tape (Subdudes)

#### Three LPs That Should Have Come Out But Didn't

1. Prince's Black Album

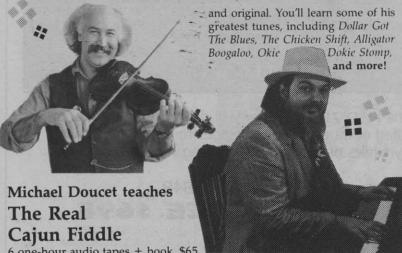
2. Nicky Skopelitis' solo record

3. Dash Rip Rock



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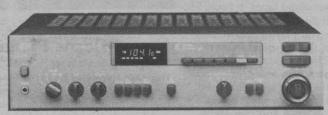
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#### Harry Connick, Jr.

Columbia C44369

Connick's second album shows the career turn he's made lately, working New York's finer clubs as a singer-pianist in the Bobby Short/Michael Feinstein mold. It's a smart move because a) Short & Feinstein don't play that great and Harry is a piano wizard; bf There are lots of superb young pianists in the Apple but not, I imagine, too many singers who play exciting piano; c) The pay must be better as a solo act and d) Singing gives Harry another outlet for his "New Orleansness" that is so in vogue to-

day.

As a pianist, Connick continues to synveloping the stride piano style he started learning only two or three years ago. If any single influence dominates, it's Thelonius Monk, the most harmonically adventurous of the stride folk. It's astonishing how Connick has captured Monk's language, though of course the touch is different. The seminal influence of James Booker is still evident as well, on a gospelly duet with Dr. John ("Do You Know What it Means to Miss New Orleans") and on the second-line-inflected "Avalon," the first cut on the album, and the best

I'm not a whole-hearted fan of Harry's singing. Maybe it's my imagination, but his singing seems to have changed since he left New Orleans, perhaps a nod to the Cafe Society clientele. It's as if some unidentifiable caucasian crooner has climbed in there with James, Stevie and Satchmo. But other musician-friends of mine like his singing even more than his playing and anyway, what the hell, he's only 20. The album's only risk, a balladic treatment of "If I Only Had a Brain," comes off beautifully, with some wonderful re-harmonization. Connick can seemingly play as simply or as complex as he chooses in any idiom he desires; it will certainly be fun to see where he turns next.

Tom McDermott

#### **Preservation Hall Jazz Band** NEW ORLEANS, VOL. IV

"New Orleans, Vol. IV" was recorded less than five months before the death of Allan Jaffe. On hand were members of Preservation Hall's primary crew — Percy Humphrey on trumpet, Willie Humphrey on clarinet, Sing Miller on piano, Frank Parker on drums, Narvin Kimball on banjo, Frank Demond on trombone, and Jaffee himself on tuba. It was a night-at-the-Hall set, transported to Sea-Saint and pickled on tape with a little something extra to remember

them by.

The Humphrey brothers, both of them about as old as this century, contribute sprightly vocals on "Oh, Didn't He Ramble."

Jaffe and Parker hold down the rhythm with



characteristic firmness while Willie and Percharacteristic firmness while Willie and Percy go to town with the lyrics. There is even a try at "Mood Indigo" and "In the Evening," but the effects aren't as stimulating as the ensemble play of "Gettysburg March" (carried well by Parker) or the strong Kimball vocal and florid Humphrey clarinet of "Lonesome Road." And their reading of "St. James Infirmary" features the same combination as the latter, but with a smearing Demond trombone.

ing Demond trombone

What really makes the album stand on its feet isn't so much the chiseled sentimentality of the song selection, but the inclusion of a raw, powerful interpretation of "Precious Lord." Now, performers through the de-cades have sought to capture frank interludes in the studio, moments of seeming obliviousness to microphones and the requirements of arrangements. But Sing Miller vocally pulls it off and the band does it as one of a thousand such accompaniments. Percy provides a wonderful off-mike muted trumpet, while Willie's clarinet is stunningly effective in the chalumeau register. Miller's voice and piano offer genuine warmth Overall, it's more like overhearing a conversation rather than witnessing a performance. It's such a private-sounding affair that one wonders if anyone realized they were in a studio with rolling tape.

Vincent Fumar

Agitpop OPEN SEASONS Twin/Tone TTR 87128

Agitpop is a strange band; they're intent upon thwarting you and seducing you at the same time. Ironically it is their contradictory motives that make this a strong record. These guys experiment with dissonance and rhythm in the context of the traditional guitar based rock formula, and what comes

guitar based rock formula, and what comes out is not just rock or avant garde, but a mixture faithful to the two genres.

Admittedly, some of the songs on this album are more normal than others. "Getting Up To Get Down," and "Open Pasture" are pretty straightforward rockers. Also "Straight Through to Nashville." with its speedy quitar bluesy harmonica, and highspeedy guitar, bluesy harmonica, and high-way imagery, is practically a rockabilly tune Kind of like Joe Ely and Husker Du" put

together.

However, these guys aren't a rock band; things get weird quick. Agitpop's talents at using awkward rhythms and strange harmonies come out most strongly in songs like the acoustic "Top of the Stairs," "Inventor" and "Three Boys in Space." They



AN UNCOMMON RECEIVER AT AN UNCOMMON PRICE

even use a xylophone, bells, a clarinet and an alarm clock in their struggle against convention. My favorite songs are the ones with the most developed syntheses of rock and the untraditional. "Memory-Go Round" is particularly good; the bells and unexpected song changes keep your attention while the guitar and vocals kick in with power. One of Agitpop's best qualities is their ability to be weird but not trite.

Throughout the record, aside from two songs, we get assaulted by John DeVries' loud, roaring guitar. Between distorted Gang of Four style dissonance and chord progressions with the punch of Metal, you get drawn to this instrument above all others. However, let's not forget the bass and drums, for they are responsible for holding together Agitpop's rhythmic craziness. While DeVries' guitar gives the punch, LaFalce's drums and Crescini's bass provide the kick. If it weren't specifically for LaFalce's powerhouse precision Agitpop wouldn't have half the force that they do.

DeVries' vocals are mostly hollered and there aren't too many notes he can carry. His saving grace is the gruff quality of his voice; a quality that lends itself easily to the frustration contained in their songs. Unfortunately, it is often hard to decipher the exact lyrics under the din of his guitar, and foolishly they neglected to enclose a lyric sheet. However, you can hear that they're fairly skilled at using words and phrases in a catchy fashion, and so we don't get too comfortable, they always throw in a line that doesn't quite make sense. Like on "Girl but not a Friend," DeVries screams to us that "she was so full of greed / when she made you bleed / into a cup full of need." What the hell is a "cup full of need" anyway?

Agitpop are determined to keep us on our toes. They deliberately get us to relax with a melody or a song just so they can slip in something difficult. It's hard to simply like these guys; you need to be able to appreciate them too. I like this record, but more

than anything I'm glad to be challenged. While so many bands only want you to get warpped up in a particular tune, Agitpop also wants to make you stop and think. These guys have a lot of integrity and I'd recommend this record

- Chuck Morse

#### Ray Charles and **Betty Carter**

**Dunhill Compact Classics DZL 039** 

I'd been waiting to hear this 1961 album for almost ten years and was overjoyed to see it reissued. With those type of expectations, however, it was bound to disappoint, and it did. Perhaps it was the backforces, the Jack Halloran Singers, or maybe the relative tameness of Betty Carter, the greatest woman singer in jazz. It's still worth owning — Ray Charles is still Ray Charles, the tunes are great, and Ray throws in three fine cuts from the same period. The recording sound is very good and the liner notes worth having for their proto-grooviness.

- Tom McDermott

#### Sergio and Adair Assad ALMA BRASILIERA Elektra-Nonesuch 79179-1

For those listeners tired of lick-meisters like Paco de Lucia and Al Dimeola, here's a pair of guitar-playing brothers from Brazil. On their second album for Elektra-Nonesuch, the Assad Brothers cover a lot of ground, from the experimentalism of Heitor Villa-Lobos to the manic energy of Egberto Gismonti, all with a razor-sharp rhythmic sense and gorgeous sound. As esoteric as these fellows can be, the sheer excitement of much of their playing would seem to forecast a huge American fandom.

- Tom McDermott



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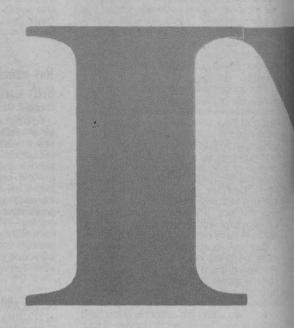
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# Just



T HE

Ivan Neville, son of Aaron Neville, has been very busy these days. He has gone

from helping out his father's band to work on various sessions for albums by Bonnie Raitt and Robbie Robertson. His

latest gig has been as keyboardist in the X-pensive Winos, the band that backs

up Keith Richards on his new solo LP. However, Ivan's main project to date

has been his new solo album on Polygram Records, titled If My Ancestors

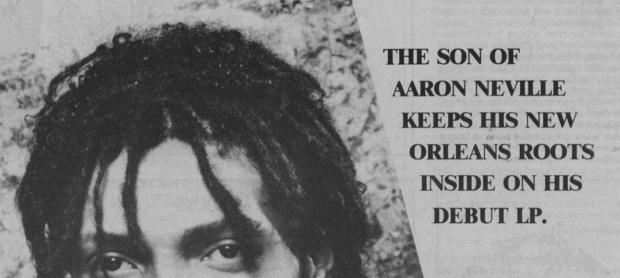
The album represents a radical move for the young keyboardist: listeners expecting funky secondline beats and Fess-like piano rolls have certainly been surprised to find all traces of New Orleans and New Orleans music absent from the record. This album, quite simply put, is a top 40 record, not a New

In this inverview, conducted from his hotel room in New York where he and the other X-pensive Winos were holed up to rehearse for Richards' October appearance on Saturday Night Live, Neville explained the album's radical departure and his attempts to step out of the shadows of his father's famous brothers, and told Wavelength what he thought would happen if his ancestors

Could See Me Now.

Orleans record.

could see him now.



When did you start realizing that music was going to be what you

music was going to be what you were going to do with your life?

It must have been in high school. It was in the eleventh grade. I was a junior in high school, and I would play piano with the stage band. And the same year I entered a citywide talent show, and I won. Of course, you know who was the back-up band for all the people in that same talent show — the Marsalis brothers, Wynton and Branford. In '76 they were in a band called the Creators. But they didn't back me up, I played by myself with the piano.

You've gone on to work with a lot of other people, though, such as Bonnie Raitt, Robbie Robertson,

**REDACTED BY JAMES LIEN** 



#### W A V E L E N G T H I N T E R V I E W

and Keith Richards..

Yeah, I played with Bonnie, and toured with her. That was pretty interesting. I wrote a song with her, which didn't make it on the record, though. That was a great song. I sang backup on it with Bono, Bono from U2.

What was he like?

He's cool. He's a nice guy. When I did my vocal tracks he wasn't actually there, but I'd met him before.

And then you worked on Robbie Robertson's solo album. He seems to like New Orleans a lot.

Yeah, he really does; he's very interested in it, the heritage.

Speaking of the heritage, there seems to be a bit of a break with it on your new record.

Yeah! (laughter.) Well, believe it or not, it's there, but it just doesn't sound like it. You know, I figure that New Orleans being such a musical place, and me growing up the way I grew up, I was just like a vacuum... It's a place where you can find... good jazz, funk, rock, anything, just because of the heritage of this place. You have people mixing up all kinds of stuff. So it's there, it just doesn't sound like a second-line beat, but the soul is there. It's just me, you know?

#### A lot of people miss that beat, and say there's nothing on it that sound like a Neville.

Yeah, well I can go and play Professor Longhair and all that stuff, and I like playing it. But me musically, is an extension of my own self. I actually listened and learned things from my dad's rock 'n' roll records, because he likes it too. My first music was actually the Beatles, and I got it from my dad. Take for example the song "Sun," the first cut on Ancestors. Musically, that's me, just me. That song represents me, where I'm at right now.

I felt "Sun" was a very colorful song, full of interesting textures musically. Was that something you went into the studio to try and capture, or did it just unfold in the recording?

I wrote it right there in the studio, and colored it right there. I don't write the song and then record it. I color it as I write. That's the key to the Nevilles right there actually.

So you generally let things unfold in the studio? Is that how a more groove-oriented cut like "Primitive Man" comes about?

That song was actually the beginning of this stage, a developing stage. That song was probably written before every other song on the record. It was making a statement. "If my ancestors could see me now!" That's what I like. So that's why I did that song. I want to dance!

#### "Primitive Man" is probably 180 degrees away from what people expect from a Neville.

Yeah, like I've been playing with Bonnie and Robbie, and playing with Keith Richards, which has exposed me to lots of ideas. I don't really call my music rock 'n' roll, it's more rock and soul. Second line, that's fine, that's New Orleans music. But that's not... (pauses) I wouldn't say "It's not my music," I mean, it is my music, but...

It's part of your music?

It's part of me. I may be a Neville, but it's more part of me as a person than it is part of my music. It's what comes out of me, you know what I mean, you know this is what Ivan is... it's an extension, it's what that does to my soul.

#### Almost like an interpretation...

It's like gumbo. It's going to come out different for everybody. Just grab some things and see how it comes out. Every person's will be different.

Speaking of gumbo, I hear from a lot of bands on the road that when people find out a band is from New Orleans, they immediately want them to sample their "Creole" cooking and pass judgment on it. When you travel on the road, do people try and make you gumbo?

Yeah, but it's never right. It's never right.

When are you coming back to New Orleans?

Playing. With my band. I'm going to

shock some people. But it's me. I'd like to be able to do that with my record, and to be able to go and play with Keith, and then I can go sit in with the Neville Brothers whenever they're playing, and play that stuff just as good as anybody. I'm the only person as far as I krow who can sub for Art Neville. And that's a hard job.

Playing with Keith Richards must be a challenge. A lot of people are talking about this quote from Keith about, "Ivan's so good, he plays with me."

Yeah. (laughs) That's funny. Somebody asked me about Keith, what do you think about him, and I said, "Well, he's so good, that I play with him."

#### Will you go on the road with him if he tours?

I'm pretty sure I will. I've got some of my own stuff up ahead, opening up for Robert Cray and some other gigs, but, I mean, Keith, to play with Keith... at all costs.

You're featured pretty prominently on the single, "Take It So Hard."

See, that sounds like the New Orleans kind of keyboards, and that's me!

Getting back to your album, is there anything you'd like to tell people before they pass judgment on the album? A lot of people are having trouble getting over the initial shock...

... Over the word "Neville." Just remember, I was the wild one. I had a blond streak in my hair, I was always with the Backbeats, I was always hanging out at Jimmy's. That's me. I hope you just listen to it and appreciate the music. It's just me.



L/R: Fathers and sons Aaron and Ivan Neville, Charles Bronson and Bronson's son Val McCallum, Ivan's drummer.



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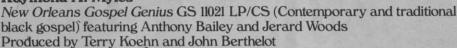
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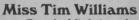
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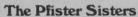


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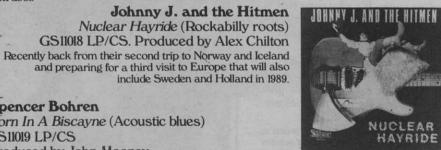


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# A Musical Shopper's Guide To Local Stores

here are very few musicians who can resist the lure of a music store, and New Orleans musicians are no exception. Actually, it's even more difficult for us because the music retail industry here reflects the wide variety of our musical styles. We've visited all of the local dealers and found there is a wide variety of instruments and specialty stores. Antique pianos, lap steel guitars and rainmakers are all easier to find here than in most other cities.

Here is our list of local musical instrument retailers, direct from our private Rolodex. Most of these stores carry a general selection of instruments, but we have tried to ferret out each store's particular specialty. Pricing and discount information is listed only for dealers who requested that it be published and who guaranteed specific discount levels for Wavelength readers. Ace Music Center 4730 S. Carrollton Ave. New Orleans, LA 70119 (504) 486-2709 This is the best place to find a classical guitar. Owner Elias Barriero is a classical guitar teacher and has written his own teaching method for the instrument. He has the best selection of quality beginner and professional classical guitars in the area. Barriero has a strange sense of humor, and if you stop in you can see a three-string guitar (half-price) along with Fernando Sor's first flatpick.

Allied Music 4417 Bienville Ave. New Orleans, LA 70119 (504) 488-2674 Allied Music deals in professional keyboards and recording equipment — Yamaha, Crown, JBL & Roland. Sales are handled by performing musicians David Gambol of the Top Cats and Mark Liuzza of the Murmurs. They also rent sound & light equipment. There is little here for those with limited financial resources, but Allied is a great resource for pros.

American Bandwagon Music Store

8741 W. Judge Perez Dr. Chalmette, LA 70044 (504) 279-4366 This store specializes in school band instruments and band instrument repair, with their own repair shop in house. They carry a few guitars, but no pianos or keyboards.

Bonvillian's Music

1804 Lafayette Gretna, LA 70053-9998 (504) 467-0349 John Bonvillian specializes in the lap and pedal steel guitar. He also gives lessons. Bonvillian has a collection of rare Gibsons and a double neck Mosrite on hand (you have to ask to see them), as well as a large selection of single guitar strings.

Bonvillian's Music 2210 Williams Blvd. Kenner, LA 70062-9998 This store, owned by John Bonvillian's son, is an electric guitar outlet, specializing in basses. He does a lot of bass customizing with "hot rod" pickups and graphics.

**Broussard's Music** 

(504) 467-0349

3121 B 22nd St. Metairie, LA 70009-9998 (504) 832-1036 Broussard's sells keyboards, and is the exclusive Baldwin and Kawai dealer in this area. They have several interesting pianos in stock, including a seven-foot Steinway player grand piano and a rosewood 1886 Kranich & Bach. Broussard's is a factory distributor for Baldwin, and furnished the piano for Pope John Paul II's visit last year.

Foster's Custom Finishes and Repair

733 Veterans Blvd. Metairie, LA 70009-9998 (504) 838-7900 This is a new location for the best jazz and acoustic guitar shop in New Orleans. Foster's carries Martin, Gibson and Alvarex Yairi guitars. They also do a lot of repair and custom work. Foster's built Phil DeGruys' guitar, the multi-string harp guitar that has become his trademark instrument. Foster's usually has an interesting selection of vintage and used instruments (at press time there as a Gibson Charlie Christian model). They have an excellent supply of parts.

Hall Piano Company 709 David Dr. Metairie, LA 70009-9998

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The Hall Piano Co. sells only pianos, including Bosendorfer, Chimmel, Young Chang and Charles Wabters. They also rebuild and service pianos. Hall Piano Co. is currently restoring an 1887 Steinway grand. They have a HUGE 67" x 60" Lester upright and an inlaid custom piano built for the Chicago World's Fair of 1893. Ronnie Kole bought his piano here.

**Compiled by David Clark** 

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HAPPY HOUR 9-11pm

**THURSDAY** Ladies Night

1135 Decatur



**Eddie Kalil** Rt. 1, Box 139 Summit, MS 39666 (601) 684-8875 Eddie Kalil is a luthier who builds guitars. Leon Redbone and Cranston Clements own Kalil guitars. Often designing his instruments with Macaferri cutaways, Kalil builds six and twelve strings, acoustic and electric models. He currently has a top-secret prototype model with a built-in amp called a "Lickin' Stick." Kalil does a lot of repair work also and is often in town, so give him a call if you are interpreted. call if you are interested.

Louisiana Musical Instruments

(formerly Sound City) 3941 Bienville New Orleans, LA 70119 (504) 482-7894

Louisiana Musical Instruments also has a location on Veterans' Highway in Kenner. Specializing in keyboards and sound equipment, they sell the Ensoniq keyboards, one of the most affordable keyboards around. They also carry some guitars and drums, and rent lighting and sound equipment. Do not confuse them with Louisiana Music.

Makin' Music 1452 North Broad New Orleans, LA 70116 (504) 943-8842

Makin' Music is the only music store in this highly musical section of New Orleans. They are a full-line music store with a particularly broad selection of Latin percussion. They will special order instruments of all types.

Mitchell's Home of Music 1828 Veterans Memorial Blvd. Metairie, LA 70009-9998 (504) 834-3088

Mitchell's is the largest and most extensive full-line music store in Metairie. They have a professional luthier, Tim Polling, who builds and repairs violins. Their sheet music department is particularly well

Morris Music 2515 Williams Blvd. Kenner, LA 70062-9998 (504) 466-6688

Morris Music is a full-line music store specializing in band instruments. They have a full horn repair department on premises, and carry Marcinkiewicz mouthpieces. Tony Dagradi and Reggie Houston show up here occasionally. Morris has a good sheet music

The Music Stop 5101 W. Esplanade Metairie, LA 70009-9998 (504) 455-2168 This heavy metal guitar shop carries B.C. Rich, Guild, Alembic and Spector. They have lots of guitars, including an ESP George Lynch Bengal Tiger model. Bob guarantees a 25% minimum discount on anything in the store and will meet any legitimate quote. Current prices on SIT strings \$2.99, Rotosound bass strings \$18.99, Blue Steel bass strings \$22.99.

Ray Fransen's Drum Center 2013 Williams Blvd.

Kenner, LA 70062-9998 (504) 466-8484

Ray Fransen deals exclusively in drums and percussion. Lots of drums and percussion. They frequently have master classes for drummers. Look for a Billy Cobham master class soon.

Rock and Roll Music

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

Rock and Roll is an electric guitar shop that started as a used and vintage guitar shop two years ago. They have a great selection of vintage Fenders and Gibsons (including a mint '56 Strat in the original tweed case and a perfect 1946 Gibson ES-150). They also manufacture the Bazerque (pronounced bezerk) guitar. Dealers for Fender, Hamer, Kramer and Gibson, they also have a bitchin' set of murals painted on the front of the store.

Sound Chek Music 2315 Edenborn Metairie, LA 70009-9998 (504) 454-6331 Sound Chek sells professional electric guitars, PA equipment and keyboards. They are Jackson, Fender and Ibanez dealers and have the best selection of left-handed guitars in stock. Sound Chek has over \$250,000 in MIDI equipment on hand. This store is a connection for many touring musicians when they are in town.

**Uptown Music** 4514 Magazine New Orleans, LA 70115 (504) 891-6515

The only music store in the uptown area, Uptown Music specializes in band instruments, but sells almost everything. They are a small, family-owned business and carry a limited stock, but they will order anything for a minimum of 25% off list price. A Jupiter sax ordered from them will run \$560 instead of the \$895 list price. They have two-day service and will quote any price over the telephone.

Werlein's for Music 605 Canal St. Also Lakeside and West Bank locations New Orleans, LA 70112 (504) 831-2621

New Orleans largest music store, Werlein's on Canal is a treasurehouse of musical paraphernalia. The oldest music store in the U.S., they sell not only instruments and sheet music (the largest selection we've found), but also stereos, televisions and recorded music. (They have a good selection of Cajun and classical recordings.) The exclusive dealers for Steinway and Yamaha pianos in this area, they do some custom work on violins and horns, and have replated horns in black and white. Werlein's has an extensive stock of used instruments in a warehouse, but none are on display so you have to ask a salesman to show you a listing. Their MIDI expert is Merlin Volz in the Lakeside branch. Werlein's is the original publisher of "Dixie" and is rumored to be where Louis Armstrong bought his first trumpet. They carry their own credit. Werlein's has had a reputation for being the most expensive store in town, but a new price and commission structure for salespeople is due to take effect before the end of the year. the U.S., they sell not only instruments and sheet music (the largest





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### How To Sell A Used Musical Instrument

**By Almost Slim** 

ost musicians will at one time or another be in the position to sell a used musical instrument. Perhaps you've replaced your old instrument with a new one or maybe you've simply lost interest in being the next Eric Clapton. Whatever the reason may be, the following list contains ten tips that can make the process of selling a used instrument quick and easy.

While this article primarally is geared at reselling guitar, there are some suggestions here that can be helpful for selling anything from bagpipes to bassoons

1 Make sure your instrument is playable and sounds the best it can. That's usually the bottom line for your potential buyer. New strings are prerequisite here as the difference between new and old ones is significant. Also make sure the playing action on the instrument is reasonable. You may have to spend a few bucks in preparation but you should make the money back once you sell the instrument.

2 If you're selling an electrical instrument, make sure the pickups, input jacks, pots (volume and tone knobs) and wiring are in working order. Unless it's a basket case, just shot of electrical lubricant in the posts eliminates crackling and static that is caused by dust and grime. More serious problems can be repaired easily with a soldering gun.

3 Get your instrument looking good. That means using some elbow grease. Get a rag out and clean the grime away from the frets or other areas where dirt accumulates. Shine up the metal parts and rub some furniture polish on the finish. If there's a few minor dents on the finish they can be camouflaged with similarly colored felt tip marker.

Don't ignore the case, either. Vacuum out the inside and rub the outside with Armorall to spiff it up.

4 Price your instrument intelligently. Generally a used instrument doesn't command the same price as a compaerable new instrument does. (That is, unles your selling the Telecaster you paid \$169.95 for back in 1949!) Look at ads in the paper to see what price similar instruments are fetching. Don't assume that just because you're selling a name brand instrument (as in Fender or Gibson) you can ask phenomenal price and get it. While these companies did produce their share of classic instruments that demand top dollar, they also were responsible for their share of "studen models" and outright dogs.



Illustration by Eric Gernhauser

(Has anyons ever played a Gibson Maurader?)

5 Find the right advertisement medium. Normally this means buying an ad in the local newspaper, but there are also other ways. A bulletin board ad (the kind with the tear-off telephone number) placed in music stores, school or record stores can work. Spreading the word throughout the local music community has also worked in the past. Yet another alternative is placing a ad in your local music mag (as in *Wavelength*) which can effectively target you buyer. Don't forget there's also those weekly trading post publications that can run ads cheaply.

6 Word your ad properly. Be precise and accurate. State what it is you're selling so include make, model, what condition it's in and perhaps how old it is. Also include the price you expect to get and your phone number. There's no need to be too wordy because that will cost you extra money in a newspaper ad so normally you don't have to go into the color of the instrument an its' normal features. You can get into that once the phone starts to ring. However, if the instrument has undergone some serious

damage the phrase "as is" might help when preparing the ad.

7 Be honest when you start fielding inquires and don't be misleading. I once spoke with fellow from another town on the phone about a guitar he had for sale in the local paper. After telling me about how good the instrument sounded and how well it played, I accepted his invitation to "Come take a look." After driving some 4 miles, I arrived to find that the guitar had been radically modified by the owner with a band saw and a can of day-glo spray ename!!

If the instrument has had even minor modifications -i.e. refinished, new tuners, fret job, replacement pickups, etc.- tell the party on the other end.

You'll probably be asked a number of questions about the instrument over the phone so be prepared and answer them as best you can. Most potential buyers have reasonable IQs and know what they're looking for so shooting the bull is unnecessary.

8 Be a good salesman when your potential buyer comes to inspect the instrument but don't over do it. Trt to eliminate distractions (i.e extraneous noise) so don't display your instrument

in the same room where the kids are watching Peewee's Playhouse. If you're selling an electric guitar make sure the amplifier and guitar chord are in good working order to avoid rattles and hums.

9 Be prepared to bargain. Normally you'll be made counter offers so consider this when you decide on pricing the instrument. The conclusion of a transaction might sound like this.

Buyer: Would you take \$50 less than your asking?

Seller: No but I might consider knocking off \$2O.

Buyer: What about \$40? Seller: No less than \$25. Buyer: Okay it's a deal.

10 Make the deal offical with a bill of sale. On a normal piece of paper write down short description of the instrument including its' serial number and then sign it. Not only does this protect the buyer and the seller in case the instrument ever gets stolen but if the buyer is a professional musician he might be able to write the purchase off on his tax return.



# Local Musicians And

Artist	Instrument	Instrument Brand,	Instrument Age	Where Purchased	Where Serviced
Kent Jordan	Flute	Muramatsu	He got it about four years ago	At a local music store that is now defunct	He sends it to New York or Boston
James Rivers (The James Rivers Movement)	Saxophone	Selmer	About two or three years old	Manny's in New York City	His friend Lloyd Givens fixes it
Tony Dagradi (Tony Dagradi and Astral Project)	Saxophone	Selmer	35 years old	Benny's Repair Shop, which is no longer in existence	He fixes it himself
Tim Green (Cyril Neville, New Orleans Stick Band, Big Art, Ice-9)	Saxophone	Both his soprano and his tenor are Buffets	The soprano is four years old and the tenor is about 20 years old	The soprano is from The Saxophone Shop outside of Chicago — the tenor has been passed down through many local hands (James Rivers, Clarence Ford) before coming to Tim	Lloyd Givens, local sax repairman
John Vidacovich (Astral Project)	Drums	Gretsch	Some he's had since 1968, others are less than a year old	He's accumulated them from many places over the years, but locally he gets his drums at Ray Fransen's	Also at Ray Fransen's
Fred LeBlanc (Dash Rip Rock)	Drums	His drum set is a Yamaha, but his snare drum is a Tama	The drum set is about five years old, the snare is seven	Drum set, Ray Fransen's; snare, Allied-	Ray Fransen's
Andrew Hall (Andrew Hall's Society Jazz Band)	Drums	He has 4 drum kits that are a compilation of collector's items as well as a few Ludwig drums	Some are brand new one is 60 years old	He collects and buys drums from famous New Orleans musicians Paul Barbarin, Sammy Penn, Abby Williams and Monk Hazel to name but a few	He fixes them himself
Michael White	Clarinet	He uses two clarinets — one is a Selmer series 10-S, the other is a Buffet	Both are five years old	From Clarence Ford	He sends them to Minnesota
John Mooney John Mooney's Bluesiana Band)	Guitar	He uses three guitars a 1929 National, a 1958 Gretsch and a 1965 Fender Stratocaster	nome and the	The National he acquired in Rochester, NY in 1972; he got the Fender in Birmingham, Al in 1984 and the Gretsch in Annapolis, MD in 1986	He fixes them himself
Steve Masakowski (Steve Masakowski's Mars)	Guitar	He uses 2 instruments; one is a Stepp guitar synthesizer from England and the other is a 7-string he designed	Both are about a year old	Jimmy Foster at Foster's Custom Finishes and Repair built it	He fixes the 7-string himself and Brian Little at Allied fixes the Stepp



he designed himself



# Their Favorite Axes

He uses two

Cranston

Guitar

#### By Suz Redfearn

Clements		guitars — a Gibson Les Paul and a Kalil	'68 and the Kalil is about one and a half years old	the road with Wayne Cochran and the CC Riders in 1974, Gable spotted the Gibson in a used instrument store in Tampa, FL; Cranston had to borrow money to buy it at the time; the Kalil was crafted by luthier Eddie Kalil in McComb, MS	occasionally to do repairs and Cranston entrusts both guitars to him; he also goes to Foster's Custom Finishes and Repair
Ed Volker (The Radiators)	Keyboards	Kurzweil 250	About four years old	Allied	When he's in town, he goes to Allied for repairs
Fran Comiskey (Woodenhead)	Keyboards	She uses two keyboards, both Ensoniq; one is an ESQ-1, the other is a Mirage	The ESQ-1 is one and a half years old, the Mirage is two years old	Both at Allied	She used to take them to Allied, but they don't handle Ensoniq anymore; now she goes to Louisiana Musical Instruments
Clyde Kerr, Jr.	Trumpet	Bach Stradivarius	About seven or eight years old	Sent off to D&S Music Co. in Maryland for it	D&S Music Co. in Louisiana
Chuck Easterling (New Orleans Swingaphonic Orchestra)	Trumpet	Stradivarius	About three or four years old	From Herb Tassin	He hasn't gotten it repaired in a long time and isn't sure where he'd go when the time came
Michael Bucalo (Formerly with the Symphony, now a freelance performer and instructor)	Trumpet	Monette (the kind that Wynton plays)	Eight months old	From the David Monette Corp. in Chicago	He sends it back to Monette
George Schmidt (New Leviathan Oriental Foxtrot Orchestra)	Banjo	Gibson	He's had the same one for 10 or 12 years	the much of a second of the se	He's never had it fixed "Banjos are built like concrete."
Lars Edegran (The Riverwalk Jazz Band, New Orleans Ragtime Band)	Banjo	Gibson Tenor	About eight years old	He bought it from Charlie Hargrove, a banjo repairman in Franklinton, LA	He takes it back to Charlie Hargrove
Zachary Richard	Accordion	Savoy	18 years old	From Mark Savoy in Eunice, LA, who handcrafts accordions	He takes it to Freddy Cormier in Scott, LA
Bruce Daigrepont (Bruce Daigrepont's Cajun Band)	Accordion	He uses several accordions, even one zydeco accordion, but the majority of his instruments are Savoys	Most of them are five or six years old (accordions don't appreciate with age, they take so much abuse)	Most are made by Mark Savoy in Eunice, LA; some have been custom-made for him as gifts, others were unclaimed by Savoy's clients so Bruce scooped them up	His father Albert Daigrepont works on maintenance and minor repairs; John Roger takes care of the major bust-ups

The Gibson is a When he and Robert Gable were on Eddie Kalil comes to town



#### **DECEMBER**

Thursday 1 Dash Rip Rock with Better Than Ezrá Friday 2 The Big Ari Saturday 3

Rocktress Wednesday 7 Abandon Race

\$1 cover Thursday 8
First Word

Friday 9 John Thomas Griffith (Record Release Party)

Saturday 10 Metal Rose Wednesday 14

3 Doors Down Thursday 15

**House of Characters** Friday 16

**House of Characters** and Abstract Illusion

Saturday 17 Casa Samba. Percussion, Inc. & Jasmine

Wednesday 21 TBA

Thursday 22 Abstract Illusion Friday 23

French Kiss, Eyes of Fire Voodoo Parade

Sunday 25 Jimmy's Christmas Party

featuring Local Rock 'n' Roll Celebrities

free admission Tuesday 27

Mamou (Record Release Party) Wednesday 28

Absolute Defense Thursday 29

Metal Rose Friday 30 Metal Rose

Saturday 31

**New Year's Eve Party** with Dash Rip Rock



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

#### music nightly

Thursday 1

The Blasters plus The Tailgators at Tipitina's. Dash Rip Rock plus Better Than Ezra

Jim Beaux plays Hank Williams at Muddy Waters

Friday 2 A Benefit for Children's Hospital at Tipitina's with The Dave Bartholomew Big Band, Aaron Neville & Amasa Miller and Char-maine Neville & Friends, 9:30 p.m. Walter "Wolfman" Washington & the Roadmasters at Muddy Waters.
Lester Chambers at Storyville, 11 p.m. The Big Ari at Tipitina's.

Saturday 3
Tribe Nunzio play "beautiful dance funk" at the Economy Bar, 325 Girod (no cover).
Eric Johnson with Tommy Taylor & Kyle Brock, plus The Scott Goudeau Band at

The Songdogs at Muddy Waters.

Rocktress at Jimmy's.

Women in Harmony presents Jasmine (from St. Louis, not the local one) at Storyville,

Lester Chambers at Storyville, 11 p.m.

Sunday 4

Abdullah Ibrahim plays piano at the New Orleans Museum of Art, 2 p.m., in Stern Auditorium. A discussion with Ibrahim precedes his solo acoustic performance, with a reception following. This is the second

in the "Art of Jazz" series.

A Fais Do Do with Bruce Daigrepont's Cajun Band at Tipitina's. Free red beans and rice from 6 to 10 p.m.

Monday 5

The Blues Krewe at Muddy Waters. Tulbox Presents ... at Tipitina's (bands TBA).

Scott Godeau at Muddy Waters. Dream Syndicate at Tipitina's.
Four for Nothing plus Nuclear Choir

Wednesday 7

WTUL Benefit with The Volcanoes at Muddy Waters **Bobby King** and Terry Evans (Ry Cooder's support vocalists) at Tipitina's.

Abandon Race at Jimmy's.

Thursday 8

Eek-a-Mouse & the Mouseketeers at Tipitina's. The Blues Krewe at Muddy Waters.

First Word at Jimmy's.

Friday 9
Betty Wright plus Bobby Rush at Municipal

The Radiators at Tipitina's.

John Thomas Griffith has a Record Release Party at Jimmy's.

Shot Down in Ecuador, Jr. at Muddy Waters. Red Army plus Exhorder at Storyville. Johhny J. & the Hitmen at Carrollton Station.

Saturday 10

New Orleans Blues Department, The Blues Krewe plus the Blue Runners at Muddy Waters

The Radiators at Tipitina's. Gatemouth Brown at Storyville, 11 p.m.

Metal Rose at Jimmv's The Bush Hogs at the Economy Bar, 325

Girod (no cover).

Johhny J. & the Hitmen at Carrollton Station.

Sunday 11

Christmas Gospel Concert with Joe "Cool" Davis and others, sponsored by the Urban League, at the Felicity United Methodist Church, 1816 Chestnut, at 6:30 p.m. A Fais Do Do with Bruce Daigrepont's Ca-

jun Band at Tipitina's. Free red beans and rice from 5 to 9 p.m.



Aaron Neville, Dave Bartholomew, Charmaine Neville and Amasa Miller (pictured in that order) are all playing at a benefit concert for Children's Hospital at Tipitina's, Friday 2 at 9:30 p.m.

CEMBER LISTINGS

Monday 12
Tulbox Presents ... at Tipitina's (bands TBA).

Tuesday 13 Warren Zevon & the Patrician Homeboys at

Two-headed Dogs (two members of the Songdogs) at Muddy Waters.

Wednesday 14
The Backsliders' Record Release Party at Tipitina's Ice-9 at Muddy Waters.

Thursday 15

Sonny Okosuns & the Ozzidi Band play highlife music from Nigeria, at Tipitina's. **Jet Screamer** at Muddy Waters. House of Characters at Jimmy's.

Friday 16 Was (Not Was) from Detroit play their weird, fun dance music at Tipitina's

Overhang plays at Muddy Waters for the "PostExam Party Part I." House of Characters at Jimmy's

Allen Fontenot & the Country Cajuns at City Park from 7:30 to 9 p.m., as part of Christmas by the Oaks.

Saturday 17

Professor Longhair's Birthday Jam at Tipitina's (bands TBA). Casa Samba, Percussion Inc. and Jasmine at Jimmy's.

Tyrone Davis and Denise LaSalle at the aenger Theater, 8 p.m. Les Freres Michot at Muddy Waters.

Sunday 18

A Christmas Party with Joe "Cool" Davis and other gospel groups will be held at Storyville at 7 p.m.

A Fais Do Do with Bruce Daigrepont's Ca-jun Band at Tipitina's. Free red beans and rice from 5 to 9 p.m.

Monday 19

The Blues Krewe at Muddy Waters. Tulbox Presents ... at Tipitina's (bands TBA).

Tuesday 20

The Swingin' Ds at Muddy Waters. Fresh Young Minds plus Jet Screamer at Wednesday 21

"A Legendary Blues Christmas" at Storyville with Charles ("Please Come Home For Christmas") Brown, 10 p.m.

Jim Beaux plays Hank Williams at Muddy

Thursday 22 Abstract Illusion at Jimmy's. Overhang at Muddy Waters.

Friday 23
Dash Rip Rock at Tipitina's.
French Kiss, Eyes of Fire plus Voodoo Parade at Jimmy's

Tabula Rasa plus Concrete Buddha at Muddy Waters.

Saturday 24

Christmas Eve Gospel Show at Tipitina's featuring Joe "Cool"Davis, The New Zion Trio with Aaron Neville, Sammy Berfect & the Dimensions of Faith and Donald Watkins & Divinity.

Jet Screamer plus Odd Fellows Rest at

Muddy Waters.

Sunday 25

Jimmy's Christmas Party featuring "local rock 'n' roll celebrities" yet to be named (no cover).

Tuesday 27

Defectors plus The Black Problem at Storyville.

Thursdy 29

Metal Rose at Jimmy's. Ice-9 at Muddy Waters.

Friday 30

Les Freres Michot at Muddy Waters. Metal Rose at Jimmy's.

Saturday 31 New Year's Eve Party at Jimmy's with Dash Rip Rock

The Songdogs at Muddy Waters. Johnny J. & the Hitmen at Suds.

> These listings are free. Call 895-2342 today!

...

BY CELIA SINCLAIR

#### CLUB INFO

Carrollton Station, 8140 Willow, 865-9190. Live music some weekends. Call for schedule. Every Sunday is "Hoot Night," a public forum for amateur performers. Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rockoriented clubs. Call the concert line for an update on what's playing this week, or check Jimmy's ad in this section.

Maple Leaf, 8316 Oak, 866-LEAF. This bar

Maple Leaf, 8316 Oak, 866-LEAF. This bar features music with a New Orleans flavor every night. See their ad in this section for

a complete schedule.

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.

Storyville Jazz Hall, 1104 Decatur, 525-8199. The Decatur Street Band performs most weeknights at 8, and the LeBlanc Bros. play every Saturday and Sunday at 1 p.m. Storyville usually has concerts on weekends that start at midnight, and their Tuesday night series caters to the younger, headbanging crowd

headbanging crowd. **Tipitina's**, 501 Napoleon, 897-3943. Live music of all sorts every night. See the calendar on the inside back cover for a complete

schedule.

#### random

#### diversions

Saturday 3 and Sunday 4

Open Studio is a program offering the public a chance to visit over 70 artists in their workplace. Call the Contemporary Arts Center at 523-1216 to make reservations for "celebrity" guided tours or for more information, or stop by at 900 Camp St. (Monday through Friday, 10 a.m. to 5 p.m.) to pick up your brouchure with a map and instructions about how to conduct your own tour. This weekend is dedicated to "downtown" artists.

Monday 5

Jello Biafra, the former lead singer of the cult band, The Dead Kennedys, will lecture on censorship of rock 'n' roll and related issues, 8 p.m. at McAlister Auditorium. Call 865-5143 for ticket information.

Friday 9

TGIO (Thank God It's Over) celebration is from 4 to 6 p.m. on Tulane's University Center Quad, and features a reggae band, food and more.

Saturday 10

The dinasaurs are back! Dinamation makes its second visit to New Orleans, starting at noon today through May 31, 1989. This realistic exhibit, called the most accurate depiction of dinosaurs in motion ever, will be open Mondays through Thursdays from 9 a.m. to 5 p.m., Fridays and Saturdays from 9 a.m. to 8 p.m. and Sundays from 11 a.m. to 6 p.m.

#### holiday\_\_\_\_happenings

#### Thursday 1 through Saturday 31

"A Creole Christmas" in the French Quarter offers walking tours of historic homes, Christmas Eve Bonfire Cruises to Gramercy, caroling in Jackson Square, special children's activities and many other events. Call 522-5730 for an events schedule.

"A Cajun Christmas," a holiday extravaganza of sights, sounds and tours in Lafayette. For a schedule and light trail map, call (318) 232-3808 or 1-800-346-1958 outside LA. "Christmas by the Oaks" in City Park.

#### Monday 5 through Wednesday 21.

Christmas carols and other festive songs will

be sung by choirs from area grade schools in the atrium of the Hyatt Regency, Poydras at Loyola Ave., each weekday at 11 a.m., noon or 1 p.m. Call 561-1234 for more information.

Friday 9

The 11th Annual Christmas Concert will be held at the Jefferson Performing Arts Center, 400 Phlox in Metairie, featuring the Jefferson Chamber Orchestra and the Jefferson Symphony Chorus. Call 834-JPAS for ticket information.

Saturday 10 through Friday 30

"Creole Christmas at the 1850 House" (Lower Pontalba on Jackson Square), with tours on the hour, 10 a.m. to 3 p.m, of the House decorated in period holiday finery. Call 568-6972 for more information.

Saturday 10 through January 9

Louisiana State Museums: The Presbytere, Jackson Square (751 Chartres). Open Wednesdays through Sundays, 10 a.m. to 5 p.m. Exhibiting "Christmas Gift: Toys and Trees of Christmases Past." Call 568-6972 for more information.

Sunday 11

The free Annual West Bank Christmas Concert will be held at 4401 Seventh St.in Marrero, featuring the Jefferson Chamber Orchestra and Jefferson Symphony Chorus. Call 834-JPAS for ticket information.

Wednesday 21

"An Outdoor Christmas" at the LA Nature & Science Center, 11000 Lake Forest Blvd., is a free party from 6:30 to 10 p.m. featuring puppets, ornaments, caroling, storytelling, food and Santa Claus in a pirogue in the swamp!

8 1 79

#### festivals

Saturday 3

Craft and Fun Fair, Audubon Montessori Public School, 428 Broadway. Live entertainment by Casa Samba, Percussion Inc., Judy Stock, Ralph Gipson and David Brown; a magic show by Sidney Smith, and an assortment of other musicians, clowns, mimes and jugglers, along with crafts, food and a flea market.

#### music monthly

cbd/french quarter

A Touch of Class, 3801 Frenchman, 948-6766. Call for live music schedule. Absinthe Bar, 400 Bourbon at Conti, 525-8108. Tuesdays through Saturdays: Bryan Lee & the Jump Street Five at 9:30 p.m. Fridays and Saturdays from 5 to 9 and Sundays and Mondays at 8 p.m.: Marva Wright

Absolute Bar and Grill, 5300 Tchoupitoulas, 899-7008. Fridays and Saturdays: piano by Walter Lois, 6 to 10 p.m. Also on Saturdays: The George Porter Band, 10 p.m. to 1 a.m. Tuesdays through Thursdays: Phil Parnell, 6 to 10 p.m.

Bayou Bar, Pontchartrain Hotel, 2031 St. Charles, 524-0581. Piano playing Fridays and Saturdays from 8 to midnight. Tuesdays through Thursdays: Mimi Guste, 5 to 7 p.m. Blue Crystal, 1135 Decatur. The best in progressive/regressive music and art. Dancing 'till the wee hours with a DJ, but it starts late.

**Blue Room**, Fairmont Hotel. Phone 529-4744 for reservations. Through January 1, 1989: Coast to Coast.

Bottle Top, Atop the Jackson Brewery, 620 Decatur, 524-8929. Local bands on weekends from 3 to 7 p.m.

Cafe Sbisa, 1011 Decatur, 561-8354.

Cafe Sbisa, 1011 Decatur, 561-8354. Pianists each night from 8 to 11 p.m. Check their Sunday Jazz Brunch listing, too.

Cajun Cabin Restaurant, 501 Bourbon, 529-4256. Cajun music on Mondays through Thursdays from 8 p.m. and Fridays and Saturdays from 6 p.m. Entertainers in-

clude Laissez Faire and The Boogie Boys. Every Sunday: Allen Fontenot & the Country Cajuns, 7 p.m.

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

Cosimo's Bar, 1201 Burgundy, 561-8110. Thursdays: Mark Van Ark plays blues and jazz piano, 10 p.m. to 1 a.m.

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

**Deja Vu.** 400 Dauphine, 523-1927. Fridays and Saturdays from 10 p.m. to 2 a.m.: Frank Faust.

Fairmont Court, Fairmont Hotel, 529-7111. Sam Adams plays piano and sings every night from 9 to 1.

Famous Door, 339 Bourbon, 522-7626.

Call for live music schedule.

Feelings, 2600 Chartres, 945-2222. Piano playing Fridays and Saturdays with Cynthia Chon from 7:30 to 11:30 nm.

Chen, from 7:30 to 11:30 p.m.

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.

Fritzel's, 733 Bourbon, 561-0432. Fridays and Saturdays: Chris Burke plays from 10 p.m. to 2 a.m.

Gazebo, 1018 Decatur, 522-0862. Ragtime piano and New Orleans jazz on weekends.

Grapevine, 331 Decatur, 528-3001. Thursdays through Saturdays from 7 to 9 p.m. and Sundays from 5 to 8: Scott "Joplin" Kirby plays blues, ragtime and even classical piano on request.

piano on request.

Hilton Hotel, Poydras at the river, 561-0500. In Kabby's: Banu Gibson performs Tuesdays through Saturdays in the evenings. Alan White's Trio plays Thursdays through Saturdays from 4 to 7 in the English Bar and from 7 to 10 in Winston's.

Le Jardin Restaurant, Canal Place One, 100 Iberville, 566-7006. Mondays through Saturdays: a harpist plays from 3 to 6 during afternoon tea. Check their Sunday Jazz

Brunch listing, too.

Jazz Meridian, Meridien Hotel, 614 Canal, 525-6500. Closed from Sunday 18 to Monday 26. Tuesdays: Eddy Bayard's New Orleans Classic Jazz Orchestra. Wednesdays: The Razzberrie Ragtimers. Thursdays: Chris Clifton's New Orleans AllStars. Fridays and Saturdays: Jacques Gauthe's Creole Yerba Buena Jazz Band. New Year's Eve Party on Saturday 31, beginning at 4:30 p.m. All performances are from approximately 9:30 p.m. to 1 a.m., Check their Sunday Jazz Brunch listing, too. Joe V's Oyster Bar & Seafood Restaurant, Jax Brewery, 4th Floor, 522-1090. Fridays and Saturdays from 7 to 11 p.m.: Tony Bazley's Quartet, featuring Tony Bazley on drums, Freddie Kemp on tenor sax, Jerry Christopher on guitar and Rusty Gilder on bass. They play jazz, blues and Latin music. Krazy Korner, 734 St. Peter, 581-4241. Live music some evenings in the front of this French Quarter nightspot, while there's a disco in the back portion of the bar.

Lafitte's Blacksmith Shop, 941 Bourbon, 523-0066. Miss Lilly sings show tunes and relaxing old hits from 10 p.m. every night. Landmark Hotel, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. until after midnight. Players include Mike Bunis, Bob Sloane and Mike Carter. Mahogany Hall, 309 Bourbon, 525-5595.

Mahogany Hall, 309 Bourpon, 525-5995. Live music every day, including the Mahogany Hall Stompers in the afternoons and either the Dukes of Dixieland or Murphy Campo's Jazz Giants from 9 p.m.

**Le Moyne's Landing**, Spanish Plaza, at the river, 524-4809. Call for live music schedule.

Maison Bourbon, 641 Bourbon, 522-8818. Call for live music schedule. Marie Laveau's, 329 Decatur, 525-9655.

Chris Saunders plays piano and sings standards on Sundays and Mondays from 7:30 p.m. Check their Comedy listing, too.

Mediterranean Cafe, 1000 Decatur, 523-2302. Saturdays and Sundays: Greg

Mediterranean Cafe, 1000 Decatur, 523-2302. Saturdays and Sundays: Greg Stafford's Young Tuxedo Jazz Band, from 3 to 7 p.m. Also, every day from 11 a.m. to 3 p.m. and 7 to 11 p.m.: Jay "Duke" Vinsen

# MUDDY WATER'S

DECEMBER

Thursday 1
Jim Beaux plays Hank
-Williams

Friday 2
Walter "Wolfman"
Washington

Saturday 3
Song Dogs

Sunday Guitar Slim, Jr. Monday 5

Blues Krewe
Tuesday 6

The Scott Goudeau Band Wednesday 7

Volcanoes WTUL Benefit Thursday 8

Blues Krewe Friday 9 Shot Down in Equador,

Jr. Saturday 10 NOBD, Blues Krewe

Tuesday 13

Two-Headed Dog

Wednesday 14

Ice-9
Thursday 15

Jet Screamer Friday 16 Post-Exam Party

with Overhang, Tabula Rasa, Black Problem, Bush

Hogs Saturday 17 Les Freres Michot Monday 19

Blues Krewe Tuesday 20 Swingin' Ds

Wednesday 21 n Beaux plays Han

Jim Beaux plays Hank Williams Thursday 22 Overhang Friday 23

Tabula Rasa plus Concrete Buddha Saturday 24

Jet Screamers plus Odd Fellows Rest

Wednesday 28
The Scott Goudeau

he Scott Goudea
Band
Thursday 29
Ice-9

Friday 30
Les Freres Michot
Saturday 31

Song Dongs

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



Sundays Juke Box Night

**Every Monday** is Blue Monday with the Kingsnakes

Thursdays Filé Cajun Band



Saturday 3 Rockin' Dopsie

Wednesday 7 Ice-9

Friday 9 Song Dogs

Saturday 10 Beausoleil

Tuesday 13 Smokey Log & The Flame **Throwers** 

> Friday 16 Walter "Wolfman" Washington & The Roadmasters

> > Saturday F7 Rockin' Dopsie

Friday 23 Rockin' Dopsie Thursday 29 John Delafose

Friday 30 Song Dogs

8316 Oak Street Call 866-LEAF for additional listings



plays with a saxophonist

Mystick Den, Royal Sonesta Hotel, 300 Bourbon, 586-0300. Tuesdays through Saturdays: Francisco Ramirez plays Spanish

Chris Owens, Bourbon at St. Louis, 523-6400. Ms. Owens performs her tasteful but risque act at 10 p.m. and midnight Mon-

days through Saturdays.

Papa Joe's Music Bar, 600 Bourbon, 529-1728. Tuesdays through Sundays from 2 p.m. to 2 a.m. and Mondays from 6 p.m. to midnight: live entertainment with three different bands each night, including E.J. & the Electric Blues band, 6 to 10 p.m. on Mondays, Wednesdays and Fridays, and 6 p.m. to 2 a.m. on Tuesdays, Thurdays and Saturdays. Most groups play oldies or blues. Preservation Hall, 726 St. Peter

523-8939. This French Quarter music hall is known internationally for presenting traditional New Orleans jazz by some of its originators every night of the week. Sundays: Harold Dejan & the Olympia Brass Band. Mondays and Thurdays: Wendel Brunious' Band. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers. Call to confirm schedule, as

the bands go on tour occasionally.

Retreat Lounge, Quality Inn Mid City, 3900

Tulane, 486-5541. Tuesdays through Saturdays: Emmett James plays guitar and keyboards from 9:30 p.m. to close.

Ryan's Irish Pub, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guiness on tap. Innisfree and Noel Nash alternate, seven nights a week starting at about 9.

Seaport Cafe & Bar, 568-0981. Sundays through Tuesdays: Evangeline. Wednesdays through Saturdays: The Dixie Trio, from 8 to

711 Club (see Tricou House). Snug Harbor, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night. Call for the complete schedule.

Steamboat Natchez, Canal Street Dock, 586-8777. Cruises every Friday and Saturday night at 6:30. The Original Crescent City Jazz Band plays on each two-hour ride. No cruise on Saturday 25, but from Monday 26, dinner cruises every night at 6:30.

Sugar House Bar, Radisson Suite Hotel,

315 Julia, 525-1993. Call for live music schedule

**Tricou House**, 711 Bourbon, 525-8379. In the Piano Bar, Mondays and Tuesdays: Bernard Bryant, 5:30 to 9:30 p.m., and Nora Wixted, 9:30 to close; Wednesdays through Sundays: Al Broussard, 9:30 to close; Thursdays and Saturdays: Nora Wixted, 5:30 to 9:30 p.m.; Fridays through Sundays: Bernard Bryant, 1:30 to 5:30 p.m.; Fridays and Sundays: Cyndy Keeton, 5:30 to 9:30 p.m. In Tricou's Upstairs, Tuesdays through Saturdays: Randy Hebert, 9 to close. Sundays: Nora Wixted, 9 to close. Tropical Isle, 738 Toulouse, 523-9492

Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays through Saturdays from 10:30 p.m. to 3:30 a.m.: Al Miller & Late as Usual

#### uptown

Benny's Bar, 738 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. Call for live nusic schedule

Eiffel Tower Restaurant, 2040 St. Charles, 524-2555. Call for live music schedule. Glass House, 2519 Saratoga, 895-9279. Mondays: The Dirty Dozen Brass Band, 11 p.m. Thursdays: The ReBirth Brass Band,

Madigan's, 801 S. Carrollton, 866-9455. Live music with different bands each Thursday from 9 p.m. to 1 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alter-

nate playing every other week.

Simmon's and Company, 3700 S.

Claiborne, 897-9760. Call for live music schedule.

Tyler's, 5234 Magazine, 891-4989. Fridays and Saturdays: The James Rivers Movement plays modern New Orleans jazz. Wednesdays and Thursdays: The Backsliders play blues and R&B. Call to confirm schedule

Two Jack's, 2101 S. Liberty, 522-4833. Sundays: The Hurley Blanchard Quartet, 7 to 11 p.m.

#### lakefront

Amberjack's, 7306 Lakeshore Drive, 282-6660. Sundays from 10 p.m.: Impulse and Perfect Strangers alternate every week. The Bounty, 1926 West End Park, 282-9144. Call for live music schedule. The Howlin' Wolf, corner of Division and

18th St. The "new Rock 'n' Dot" revives its Monday Night Jam Sessions, and plans to have live music on Thursdays through Satur-

Nexus, 6200 Elysian Fields, 288-3440. Live jazz on Fridays and Saturdays from 9:30

#### westhank

1409 Romain, Gretna, Bronco's. 368-1000. Call for live music schedule.

Chehardy's, 3528 18th Street, 455-2433. Piano playing every night from 4 to 9 and a mellow jazz combo from 9 p.m. to 2 a.m.

Distractions, 2024 Belle Chase Highway, 391-9187. Live music some weekends. Call

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Call for live music schedule.

Music schedule.

Kelligan's, 429 Wall Blvd., Gretna,
394-5857. Fridays and Saturdays: The Jimmy Elledge Trio plays music from the 50s,
60s and 70s, as well as popular contemporary hits, from 10 p.m. to 2 a.m.

Michaul's Restaurant, 601 Patterson,
161, 460. This Columbia blood as Sup

361-4969. This Cajun club is closed on Sundays through Tuesdays, and Christmas week. Thursday 1: Cajun Brew. Friday 2: Allen Fontenot. Saturday 3: Cajun Brew. Wednesday 7: La Touche. Thursday 8: Ca Wednesday 7: La fouche: Thursday 8: Ca-jun Brew. Friday 9: File. Saturday 10: Laissez Faire. Wednesday 14: La Touche. Thursday 15: Cajun Brew. Friday 16: Sheryl Cormier. Saturday 17: Allen Fontenot. Wednesday 28 and Thursday 29: La Touche. Friday 30: Echauffe. Saturday 31: Les Freres Michot.

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

#### metairie/kenner

3239 Williams, Brewer's. 443-6781. Call for live music schedule. Celebrities, 3012 N. Arnoult Blvd., 885-7915. Call for live music schedule. Chesterfield's, 3213 Kingman, 888-9898. Call for live music schedule

Jefferson-Orleans North, 2600 Edenborn, 454-6110. Wednesdays: JayjZainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m. Special New Year's Eve Party on Saturday 31 with Pat Barberot's Orchestra.

Landmark Hotel, 2601 Severn, 888-9500. In the Skyroom: Moondance plays from 9:30 p.m. to 2 a.m. every Tuesday through Saturday. On Sundays and Mondays, Spool & the Gang play from 8:30 p.m. to 12:30 a.m. Mitchell's, 2221 Veterans Blvd. 468-2788. Live music on weekends. Call for

Occhipinti's, 2712 N. Arnoult Road, 888-1131. Call for live music schedule. Town & Country Hall, 1221 Airling Hwy., 738-3647 or 469-4681 for reservations. Saturday 31: New Year's Eve Party/Ca-junStyle Fais Do Do with Allen Fontenot & the Country Cajuns, 9 p.m. to 1 a.m.

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

#### new orleans east

Billie's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Fridays and Saturdays: Noel Clarck & the Risky Business Band, 10:30 p.m. to 3 a.m.

Bonterre, 9301 Lake Forest Blvd.,

245-0183. Call for live music schedule

Harvey's, 8700 Lake Forest Blvd., 246-3543. Wednesdays, Fridays and Saturdays: Harvey Jesus, Renard Ploche & Fire. Thursdays and Sundays: Rockin' Jerry.

Mike's After Hours, 10100 Morrison Road,

245-1150. Fridays and Saturdays: music from 10 p.m. to 2 a.m. Call for

Mr. C's Lounge, 6510 Morrison Road, 245-8758. Friday 2: Razor White. Friday 9: Hagan. Friday 16: Inversion. Friday 23:

Old Post Office, 4000 Downman Road, 242-9851. Old music for old folks. Most patrons are over 60. Saturdays: Versatile Sounds, from 9:30 to 11 p.m.

#### cinema

Loyola Film Buffs Institute, Loyola University, Bobet Hall, Room 332. Phone 865-3196 for your spring schedule. All times are 7 and 9 p.m. unless specified. Thursday 1: The Bostonians, 7 and 9:30 p.m. Monday 5: Red Dawn. Tuesday 6: The Autumn Marathon.

Prytania Theatre, 5339 Prytania (near Jefferson). Call 895-4513 for times. Friday 2 through Tuesday 6: Big Time, a movie of Tom Waits in performance, in all his wild, unique esoteric and eccentric glory. Wednesday 7 through Saturday 10: The Decline of Western Civilization Part II: The Metal Years, featuring interviews and concert footage with some of today's top heavy metal stars, as well as a few up and coming ones. Sunday 11 through Tuesday 13: Hollywood Erotic Film Festival, a collection of funny and/or stimulating shorts. Wednesday 14 through Saturday 17: Dark Habits, a Spanish comedy that, with drug-addict nuns named "Sister Manure" and "Sister Rat," promises to be perverse, sick, crude and extraoridinarily funny. Sunday 18 through Tuesday 20: Salome's Last Dance, Oscar Wilde's banned play directed by Ken Russell, which should say it all except perhaps that it's said to be one of Russell's best films. Wednesday 21 and Thursday 22 only: *Mondo New York*, a truly mondo (see Prof. Fred Hopkin's "Mondo Video" column for definition by example) "travelogue" of the seedy underbelly of the Big Apple. Opening Friday 23: Vincent: The Life and Death of Vincent Van Gogh, an unconventional documentary of Van Gogh's life and paintings by director Paul

#### coffeehouses

Borsodi's, 5104 Freret, 895-9292. This popular hangout is open in the evenings from 7 until "late at night."

Cafe Brasil, 2100 Chartres, 947-9386.

Just outside the French Quarter, Cafe Brasil features "expresso, theatre, art and music." Thursday 29: music and poetry by Andre Codrescu, poet and National Public Radio commentator.

Cafe Dell'Arte, 720 Dublin, 861-4227. This European style place features a "musical lunch" every Saturday from noon to 3 with Elario on guitar. By admission.

Cafe Kafic. 1818 Magazine, 525-0247. This club has both music and art, as well as coffee. Ikebana plays fusion flamenco every Saturday and Sunday at 8 p.m. Art this month

is an "exart" group show.

Penny Post, 5100 Daneel. Lots of herbal tea at this family oriented place. Folk music every night ranging from fantastic protest songs to horrific Neil Young imitators. Open evenings, and Kent Courtney plays solo guitar every Monday from 9 to 10 p.m.

Plantation Coffee House, 5555 Canal, 482-3164. Art pieces from Carol Robinson Gallery are on display here, and they have live music on Tuesday and Saturday nights. Tuesdays, from 7:30 to 9:30: Phil DeGruy. Saturdays, from 8:30 to 10:30: Patrick

True Brew, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Live music at the downtown branch, and art is displayed at both (check gallery listing for artist info). Music schedule for 200 Julia follows. Thursday 1: Pat Flory. Friday 2: Judy Stock. Saturday 3: Jim Pilgrim. Sunday 4: Southern Eclipse. Thursday 8: Hazel & the Delta Ramblers. Friday 9: Judy Stock. Saturday 10: Blake Amos. Sunday 11: Southern Eclipse. Thursday 15: Pat Flory. Friday 16: Blake Amos. Saturday 17: Jim Pilgrim. Sunday 18: Judy Stock. Friday 23: Gary Lagasse. Thursday 29: Pat Flory. Friday 30: Southern Eclipse

#### classic culture

Delta Festival Ballet performs "The Nutcracker" at the Saenger Performing Arts Center, 143 N. Rampart, on Thursday 8 through Sunday 11. Call 524-2490 for ticket information

The New Opera Theatre opens its third season of avantgarde productions with Claude Debussy's 1902 opera, "Pelleas et Melisande," in a chamber version, at Bishop Polk Hall, Trinity Episcopal Church, 1329 Jackson Ave., on Thursday 8 and Sunday 11, at 8 p.m. Call 738-7446 for more

The New Orleans City Ballet performs "The Nutcracker" on Friday 16 through Sunday 18 at The Theatre of the Performing Arts, 801 N. Rampart. Times vary, so call 525-7615 for more information.

The New Orleans Opera Association presents Guiseppe Verdi's "Un Ballo in Maschera" on Wednesday 7 and Saturday 10 at the Theatre of the Performing Arts, 801 N. Rampart. Call 529-2278 for ticket

The New Orleans Symphony Chorus presents a "Sounds of the Season" holiday concert with chamber orchestra on Saturday 3 at St. Charles Avenue Baptist Church, 7100 St. Charles Ave. The Chorus will perform Mozart's "Vesperae de Dominica" and holiday music selections, starting at 7:30 p.m. The Symphony Youth Chorale and Children's Chorus will also perform. The Symphony Chorus presents Handel's "Messiah" with orchestra accompaniment at 8 p.m. on Tuesday 20 and Wednesday 21 at the Orpheum Theater. Call 524-0404 for ticket information

#### comedy

Marie Laveau's Restaurant, 329 Decatur, 525-9655. Fridays and Saturdays at 11 p.m.: "Hot Stuff New Orleans Style."

#### galleries

A Gallery for Fine Photography, 5423 Magazine, 891-1002. Opening reception on Saturday 3 for a retrospective on American photojournalist Margaret BourkeWhite. A Gallery opens a second art space on Friday 2-see listing for Three Thirteen.

Academy Gallery, 5256 Magazine, 899-8111. Saturday 3 through Friday 23: Annual Christmas Miniature Show.

Arthur Roger Gallery, 432 Julia, 522-1999. Saturday 3 through Thursday 15: "Artists' Ornaments," an exhibit of holiday ornaments for Art Against Aids, in conjunction with "Open Studio," an event involving tours of artists' studios throughout the city, on Saturday 3 and Sunday 4, in an effort by the CAC to bring the public to the artists in the community. Also on exhibit from Saturday 2 through Thursday 15: the Sheriff Foti Art Program, in the Center Gallery, and works by Sandra Blair-Richardson of the Rhino Gallery, in the Rear Gallery.

Artist's Showroom, 612 Dumaine

566-7418. Open daily from 11 a.m. to 6 p.m. Through December: work by New Orleans artists Charles Richards, John Finley, Jeanne Warner and sculptor Dan Girouard.

Bergen Gallery, 730 Royal, 523-7882 Also runs Dama Investment Art, at 312 Royal, 523-1588. New works by New Orleans artists on food, jazz and other popular subjects with a local flavor. Nation works by Nagel, Erte, Hoppe, Bedard, Rios

and others are available, as well.

Bienville Gallery, 1800 Hastings, 523-5889. Sculpture and paintings by Thomas Ocampa, drawings and paintings by Margaret Witherspoon and glass by Steven

Blue Crystal, 1135 Decatur. This nightclub that doubles as an art gallery features paintings and photography by various "cuttingedge" artists

Cafe Kafic, 1818 Magazine, 525-0247. 'Exart' group show. Every Friday and Saturday at 8 p.m.: Ikebana play fusion flamenco. Carol Robinson Gallery, 4537 Magazine, 895-6130. Open Tuesday through Fridays, 10 a.m. to 6 p.m., and Saturdays, 10 a.m. to 5 p.m. Saturday 3: Fifth Annual Christmas Show and Concert, 6 to 9 p.m., offering

original works and gift items by gallery artists and music by the New Orleans Stick Band, from 9 to 10 p.m.

Circle Gallery, 316 Royal, 523-1350.

Erte's fine art jewelry collection. "Art of Animation" features works by Vasarely Agam and Bane Gruss. and Rene Gruas

Davis Gallery, 3964 Magazine, 897-0780. Opening Saturday 3, with a reception from 6 to 9 p.m.: "Art of Utility," part of the coordinated gallery openings for Art Against Aids. Domestic and personal objects from Africa. **Delgado Gallery**, 615 City Park Ave., 483-4114. Call for information about shows. Duplantier Gallery, 818 Baronne, 524-1071. Open Tuesdays through Fridays, 10 a.m. to 5 p.m., and Saturdays, 11 a.m. to 4 p.m. Through Friday 16: "Geometry," acrylic paintings and paper sculptures by Robert Rector.

ElizabethAlexander Gallery, 520 St. Philip, 523-2423. Gallery artists include Bienvenue, Miller, Sage, Coogan and

Gallerie New Orleans, 305 Royal, 528-9776. Gallery artists include William Tolliver, Melanie Taylor Kent and Erte. Gallerie Simonne Stern, 518 Julia,

529-1118. Call for an appointment to view their paintings, drawings and sculpture by regional and national artists. Saturday 3

regional and national artists. Saturday 3 through January 11, 1989: sculpture and painting by Robert Warrens.

Gallery I/O, 1812 Magazine, 581-2113.

Opening Saturday 3: sculpture by Tom Cowgill and jewelry by Peggy Mace, through Christmas

Gasperi Folk Art Gallery, 831 St. Peter, 524-9373. Gallery artists include David Butler, Clementine Hunter and Rev. Howard

Hanson Gallery, 229 Royal, 566-0816. Stop in during "Creole Christmas" to view new works featuring Harold Hitchcock

Historic New Orleans Collection, 533 Royal, 523-4662. This history museum and research facility features an exhibit titled "A Creole Legacy: Decorative Arts From the Clarisse Claiborne Grima House," from Wednesday 7 through April, 1989. Entrance is free, and hours are Tuesdays through Saturdays, 10 a.m. to 4:45 p.m.
International House, 607 Gravier,

522-3591. Call for information about shows. Leitmotif, 3814 Magazine, 891-7777. Contemporary lighting and furniture by the modern masters: Mies, Corbusier, Noguchi,

Aalto and many others. LeMieux Galleries, 535 Julia, 529-3767 (open Tuesdays through Fridays, noon to 5:30 p.m., and Saturdays, 11 a.m to 4 p.m.), and 508 Pelican Ave., 3611735 (open Moridays through Fridays, 10 a.m. to 6 p.m., and Saturdays, 10 a.m. to 5 p.m.). Opening Saturday 3, with a reception from 7 to 9 p.m., at the downtown branch: "Recent Works" by Louisiana artist Mary Lee Eggart. Also showing, through January 4, 1989: ear-

thenware creations by Janet Belden. Live Art, 4207 Dumaine, 484-7245. Through December: Waynette Cohen's "Altered States," utilizing the interplay of sound objects and their shadow's with colors. Cohen's photos illustrate a unique approach to the appreciation of art in everyday

Louisiana Arts & Science Center Riverside **Museum**, 100 South River Road, Baton Rouge, 344-9463. Through January 8, 1989: "Selections from the Permanent Collection," featuring representative works of

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major American and European art movements from the 18th through the 20th centuries. Opening Tuesday 6: "Recolleccenturies. Opening Tuesday 6: "Recollections: Nine Women Photographers," on exhibit through January 8, 1989.

Louisiana State Museums: The Cabildo, Jackson Square. Closed for restoration. The Presbytere, Jackson Square (751 Chartres). Open Wednesdays through Sundays, 10 a.m. to 5 p.m. Check "holiday happenings" listing, too. Through March 31, 1989. "Postwar to Prosperity? Louisiana 1946-1950" is an exhibit of selected Louisiana photographs commissioned by Standard Oil to expiate its industrial sins and upgrade its public image afte a scandal involving a trade cartel with Nazi Germany. They are not only documentations of people at work in the oil fields, but of daytoday life, the landscape and people of late-40s Louisiana, and they show Louisiana's metamorphosis from a primarily rural agragrian society to an urban industrial one. LSU Union Art Callery, Baton Rouge Campus, 388-5162. Open Mondays through Fridays, 8 a.m. to 8 p.m., and on weekends from 11 a.m. to 5 p.m. Through Friday 9: "Drawings & Prints by Louisiana Artists: Second Annual Juried Exhibition."

Loyola Fine Arts Gallery, Loyola University, Danna Center, 865-3622. Through Tuesday 20: "Point of View," photographs by Kay

Dubernet and Marta

The Mint, located at 400 Esplanade, houses exhibits on jazz and Mardi Gras. It is open Wednesdays through Sundays from 10 to 5.

Myown Gallery, 631 Toulouse, 522-9369.

"Watercolors" by Rosa Mitchell and "Flowering Cactus," paintings by Margie Barker.

Other artists include Chuck Blouin, Bettie Bordelon and Gerald Bienvenu

New Orleans Museum of Art, City Park, 488-2631. Open Tuesdays through Sundays, 10 a.m. to 5 p.m. The museum is free to the public on Thursdays. Through February 12, 1989: "Reflections of Elegance: Cartier Jewels from the Lindemann Collection," and "Carthage: A Mosaic of Ancient Tunisia." Sunday 11: a Mosaic of Ancient Turisia. Suriday 11. a lecture titled "The Phoenician Origins of Carthage," by Dr. William Steibing, at 2 p.m., Paint & Pallette, 622 Frenchmen, 948-4845. Opening Saturday 3, with a reception from 7 to 10 p.m.: "After Dark," black and white photograpy by Toby, through

December.

Phyllis Parun Studios, 2109 Decatur, 944-2859. Parun works in terracotta,

bronze and gold.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Open daily, except Tuesdays and Wednesdays, 11 a.m. to 5:30 p.m. or by appointment. Contemporary paintings, drawings, prints and sculpture by local, national and international artists such as: Michael Moya, Malaika Favorite, Jim Sohr, Takeshi Yamada and Laurent Marinelli.

Res Nova, 440 Julia, 586-1115. Work by allery artist will be up all month Rhino Gallery, 201 St. Charles, 582-1173, and in Canal Place One, 333 Canal, 2nd Floor, 525-1955. Annual Christmas Crafts

Market featuring 35 artists.

Simms Fine Art, 827 Girod, 528-3008.

Open Tuesdays through Fridays, 10 a.m. to 6 p.m., and Saturdays, 11 a.m to 4 p.m.

Through Friday 16: "Xavier de Callatay," paintings and drawings, and "Ceramics works by Rudy Autio, Lydia Buzio, Michael Lucero and Akio Takamori. Opening Tuesday 20, with a reception from 5 to 8 p.m.: "Richard Shaffer: Paintings and Monotypes," through February 10, 1989. Still-Zinsel, 866 Camp, 588-9999. Satur

day 3 through Saturday 31 (closed 22-28); in Gallery A, "Chair," works by Doug Mac-Cash, Mary Meyers, Emily Wilson, Larry Zink, Jan Thompson and Laura BrenholtzGip-son; in Gallery B, small format landscapes by Robert Landry, Doug MacCash and Larry

Three Thirteen, A Gallery for Fine Photography, 313 Royal. Open daily from 11 a.m. to 6 p.m. Grand Opening celebration on Friday 2 and Saturday 3, from 5 to 9 p.m. Through February 15, 1989: "Ansel Adams: A Retrospective," and "Nine Contemporary American Photographers," featuring the modern work of Thomas Barrow, Rita Dewitt, Betty Hahn, Patrick Nagatani & Andree Tracey, AnnejNoggle, Eve Sonneman, Jerry Uelsmann and Lee Friedlander.

Tilden-Foley, 4119 Magazine, 897-5300 Call for information about shows.

True Brew Coffee, 200 Julia, 524-8441. Through December: Kjohl Rose's mixed media works. Live music is also featured at True Brew's warehouse district branch check "coffeehouse" listing for performers. 3313 Ponce de Leon, 9473948. Through December: works in various mediums by John Schwartz.

#### poetry readings

Cafe Brasil, 2100 Chartres, 947-9386 Music and poetry with Andre Codrescu on Thursday 29.

Maple Leaf Poetry Series, Maple Leaf Bar, Maple Leaf Poetry Series, Maple Leaf Bar, 8316 Oak, 866-LEAF." Fall Frolic" is an open reading on Sunday 4. All are invited to read anything they wish for a maximum of seven minutes each. On Sunday 11, "Hattiesburg Poets" are featured. Sunday 18 brings readings from a play in progress by John Nuremberg, plus Bill Petrie reading Dylan Thomas' "A Child's Christmas in Wales." All readings are at 3 p.m. Wales." All readings are at 3 p.m.

#### video

"Le Bon Ton Roule" is a monthly halfhour music special airing on Cox Cable Channe 42 every Wednesday night at 10:30 and every Saturday night at 11. This month's



Eek-a-Mouse returns to Tipitina's with his Mouseketeers on Thursday 8

605 Canal St.

"DOWNTOWN"

SHOP MON.-SAT. 10-5:45

· 524-7511



Johnny J. brings in New Year's Eve at Sud's, 111 N. Carrollton.

show will be a Christmas Special featuring A.J. Loria, File: the Cajun Dance Band, Charmaine Neville & Real Feelings and Allen Fontenot & the Country Cajuns.

"Basic Video Production" workshops are offered monthly in three sessions by the New Orleans Video Access Center (2010 Magazine). This month they are scheduled on Tuesday 6, Thursday 8 and Saturday 11. NOVAC also offers a "Basic Video Editing" workshop from Monday 5 to Monday 21. A video installation/production workshop with visiting artist Tom Giebink will begin on Friday 2, and participants will "create a live video event." Call 524-8626 for more information on all these events.

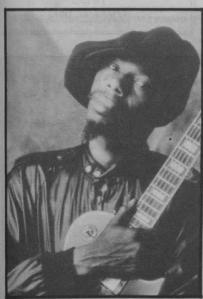
#### theatre

Bayou Dinner Theatre, 4040 Tulane, 486-4545. Performances are Thursdays through Sundays at 8:30 p.m. Through Sunday 11: Neil Simon's "The New Odd Couple" (female version). Opening Thursday 29: "The Pajama Game," with George Abbott and Richard Bissell.

Loyola University Theatre, 865-3824. Opening Friday 2: "El Super," a Spanish Opening Friday 2: "El Su comedy. Call for schedule

Le Petit Theatre du Vieux Carre, 616 St. Peter, 522-9958. Call for schedule. Rose Dinner Theatre, 201 Robert, Gretna,

367-5400. Shows are Thursdays through Sundays. Dinner is served before each show, so call for reservations and schedule.



Walter "Wolfman" Washington Friday 2 at Muddy Waters

Saenger Theatre, 143 N. Rampart, 524-2490. Through Sunday 4: "Broadway Bound." Thursday 8 through Sunday 11: the Bound." Thursday 8 through Sunday 11: the Delta Festival Ballet performs "The Nutcracker." Wednesday 14: "Babes in Toyland." Thursday 15: "Loose Ends." Tuesday 20 through Sunday 25: "CATS." All times 8 p.m., except "The Nutcracker," which varies (call for times).

Toulouse Cabaret, 615 Toulouse,

523-1060. Call for schedule.

Tulane University Theatre, 865-5360. Call

#### sunday jazz

#### brunches

Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio, from 10 a.m. to 2 p.m. Cafe Sbisa, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne, from noon

2600 Chartres, 945-2222

Various guest artists from noon to 3. Flagon's, 3222 Magazine, 895-6471. Tara Bailey sings with the LCB Trio from 11:30 a.m. to 3 p.m.

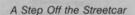
Hyatt Regency, 500 Poydras, 561-1234. Top of The Dome: Jeff Boudreaux's Jazz Quartet, from 10 a.m. to 2 p.m.

Le Jardin, Canal Place One, 100 Iberville, 566-7006. Clive Wilson's Original Camellia Jazz Band, from 10:30 a.m. to 2:30 p.m. Jazz Meridien, Meridian Hotel, 614 Canal, 525-6500. Sunday 4 and 11: Nelly & the Swingtimers, 10 a.m. to 2:30.

Meridian Hotel, 614 Canal, 527-6712. The Creole Rice Jazz Band, from 11 a.m. to 3

Mr. B's, 201 Royal, 523-2078. The Original Crescent City Jazz Band, from 11 a.m to 3

Seb's, 600 Decatur, 522-1696. Charmaine Neville, noon to 3 p.m.





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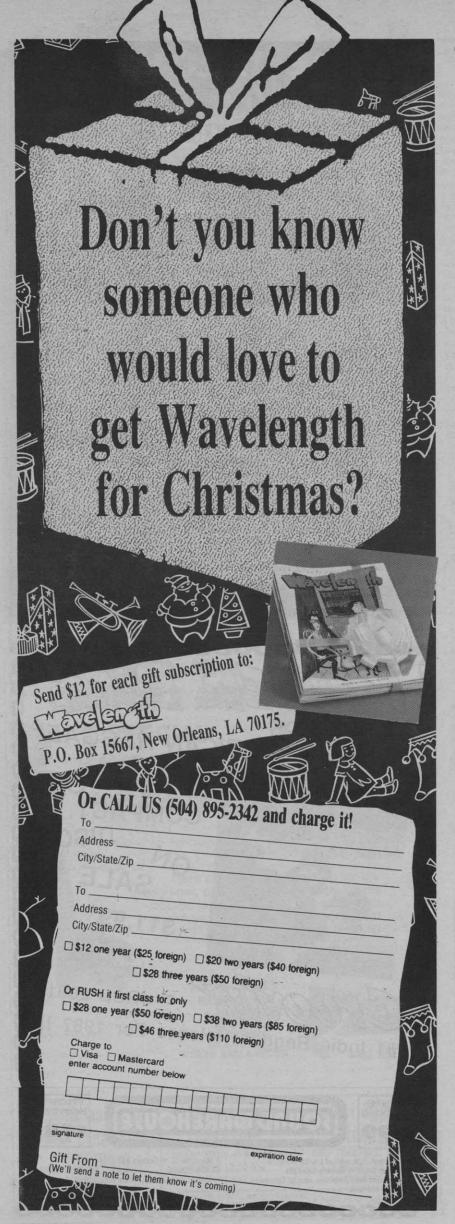






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chell's "Woodstock." Kent's acoustic guitar can rock and twang ranging from the Clash to Hank Williams. Kent also sings in French and is working on some German songs for his spring European tour. Kent's originals are haunting love songs, and most are upbeat, but beware, a few can make you cry. Kent plays at the Penny Post Coffeehouse, 5110 Daneel, each Monday from 9 p.m. to 10 p.m. Get there early so you can get your coffee and get settled. There is no admisson charge. Call 899-4045 for more info.

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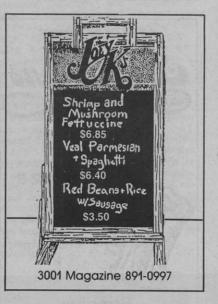
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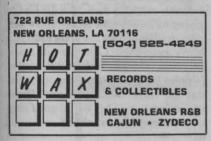
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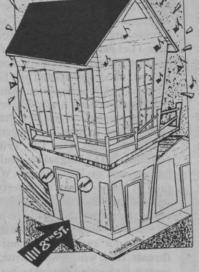
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ur correspondent on the P.J.'s Coffee and Tea beat informs us that zillionaire rock stars Bono and Adam Clayton of U2 were recently seen there in the early AM hours sipping the tea company's famous brewed beverages. Rumor has it that the U-two were in New Orleans to lend the Midas touch to the new. Nevilles album, whose sessions are winding down even as these pages roll through the jaws of the presses and the ink on them dries at your favorite newsstand or nightspot. Our correspondent (who ordered espresso) couldn't get close enough to be sure what the dynamic duo ordered, but he did get enough of a glimpse to surmise that the tall, lanky, French Canadian seen whisking them off to Moisant International Airport was probably Daniel Lanois, their Famous Producer, currently working with the Nevilles here in town. Boy, we said, those French Canadians and Irish folk sure do love our music a lot. In fact, Robbie Robertson, another Famous French Canadian, told us once over dinner all about the night he wrote the Band's famous hit "The Night They Drove Old Dixie Down." Dixie, huh?

So, by now, you're probably wondering, where's the beef? Where's the controversy? When people turn to the Last Page, they want gore and splatter, not platitudes or mindless propagandamongering on behalf of the local scene. This section of our humble magazine has a long tradition of muck-raking and railing on Republicans, clubowners, the Nevilles, and even accusing the pillars of the New Orleans music community of selling out and cashing in. Well, when deadline time rolled around this month, we were actually a little hardpressed to find the proper flint to grind our journalistic axe upon. We couldn't rag on Buddy Roemer, that was too easy. We couldn't really rag on music because there have been a whole slew of new vinyl releases such as the Mislabelled compilation and the debut wax from the Backsliders, both strongly recommended to local afficionados. We figured that after the hustle and media overkill of the last November's elections. we'd take a bit of a breather and

pick up - refreshed - ragging on George Bush in January. And we certainly couldn't rag on our fabulous Saints.

Well, this month's beef comes from none other than the source of the very words on this page, the writers. (And despite rumors to the contrary, several writers are (ir)responsible for this page.) Let the Last Page be the first to say that if there is anybody more oppressed, under-appreciated and famous for their lack-of-recognition than New Orleans musicians, it would have to be the ever-oppressed and ever-hungry New Orleans writers. Our fingerprints smudge the pages of the T-P, Tribune, Gambit, N.O. Magazine, Hullabaloo, as well as Wavelength. We are tired of slaving away in poverty and squalor, and the time has come today for us to pipe up and finally be heard. Of course, by writing this we are trading our pens for swords to slit our own throats. If the writers won't write about anything, choosing instead to just twiddle our thumbs at the greenish glow from our home computers, then the editors will have to bring in "scab" writers to take our places. And you remember what happened when that happened to Pro Football, or to David Letterman, don't you?

The perils and occupational hazards of writing form a lengthy list of grievances. Witness the sad case recently of one of our very own Associate Editors, Mr. Gene Scaramuzzo. Gene is recognized literally around the world as a leading expert on Caribbean and African music; much of his work remains the only authoritative words on those genres published in English. He has travelled the globe as part of his research, visiting New York, Paris, and the French Antilles. So you can imagine the surprise, shock, and horror when it was discovered that some bigwig New York writer has been lifting whole phrases, sentences, and ideas and information, from articles of Gene's that appeared right here in Wavelength, as well as in other leading journals, and just reshuffling them and combining them with other information, and putting his name at the top. This isn't just



the occasional fact or recording detail, mind you, we're talking direct quotes from highly stylized extraneous remarks such as "Zouk is everywhere in the airport, taxis, in the . . . get the picture. We were speechless at this rash occurrence of what was essentially plagiarism by an otherwise respectable journal of world music. Now we don't know about you people out there in New York, or wherever, we don't know where you learned this sort of thing, but we do know that if they caught you doing that sort of thing at Fortier, you would be shown the door pronto. And you sure wouldn't get a big fat check for it. And so our poor Gene, rather than being reimbursed for his sweat and work and knowledge, was told that the magazine's lawyers had been consulted and so any further inquiries would be handled by them, but Mr. Scaramuzzo was welcome to submit some story ideas "on spec" - basically the same thing as doing a lot of work and than maybe not getting paid for it until much later. Which brings us to our next bone of contention: Why are so many of our writers - many of whom have degrees in the field of music they specialize in, and others, like Kalamu ya Salaam, who have experience in producing an entire series of records entitled The New Orleans Music for Rounder Records, still getting treated like your basic green cub reporter?

Yes, New Orleans, we have a gripe.

We are a tad disgruntled over our lack of rewards for our toll. It's actually a miracle we haven't been heard from un-

But of course, we're not in this for the bread; if we wanted that we would have been Rocket Scientists or Game Show Hosts. What do we want from New Orleans on our Christmas Wish List for 1988? Why we thought you'd never

- 1. From the big publishing guns, we want respect. (February marks our 100th issue, that means Wavelength has been around for over eight years. Allow us to toot our horn a bit prematurely. Yahoo.)
- 2. From the record companies, we want records. Send us your products. Don't be scared. There is no such thing as bad free publicity. We want your
- 3. From the clubs, we want in. You wouldn't believe how difficult it can be sometimes for us to get a writer and photographer in to cover an important show. Those of you who already take care of us know who you are; Jimmy's, Tip's, Muddy Water's. Those of you who don't might notice the conspicuous absence of your name from the celebrated bold print of this particular article. Wouldn't it be nice for you guys to get some extra free publicity by seeing your club's name in print once in a while in a concert review?
- 4. From our advertisers, we will be frank: we want our money on time. Advertising in Wavelength is really a steal anyway, and just remember, our staff have families and lives and phones that get disconnected if we don't pay the bills by the first of the month.
- 5. From the bands, we want not just great music, but news. Give us something to sink our teeth into. Leave your indelible mark on the scene. Instead of giving us an 81/2 x 11 glossy and a bio. give us a story. Put an accordion in a heavy metal band. Come up with a new silly name like The Buttered Biscuit or Nipples Delight. Put out your record on day-glo vinyl. Make us happy. Pique our interest. You bet we've got a chip on our shoulder. Go ahead, make our

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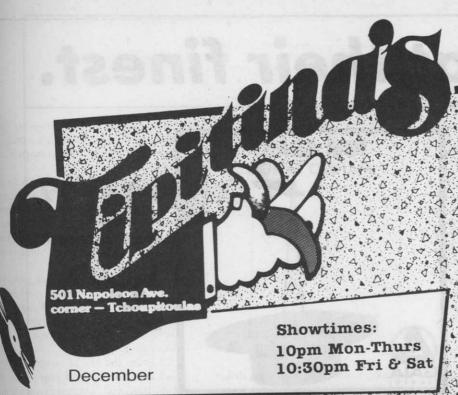


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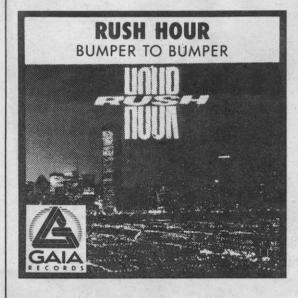
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