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Wavelength (January 1989)

Connie Atkinson
University of New Orleans

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Wavelength

JANUARY 1989

ISSUE 99

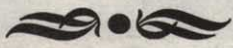
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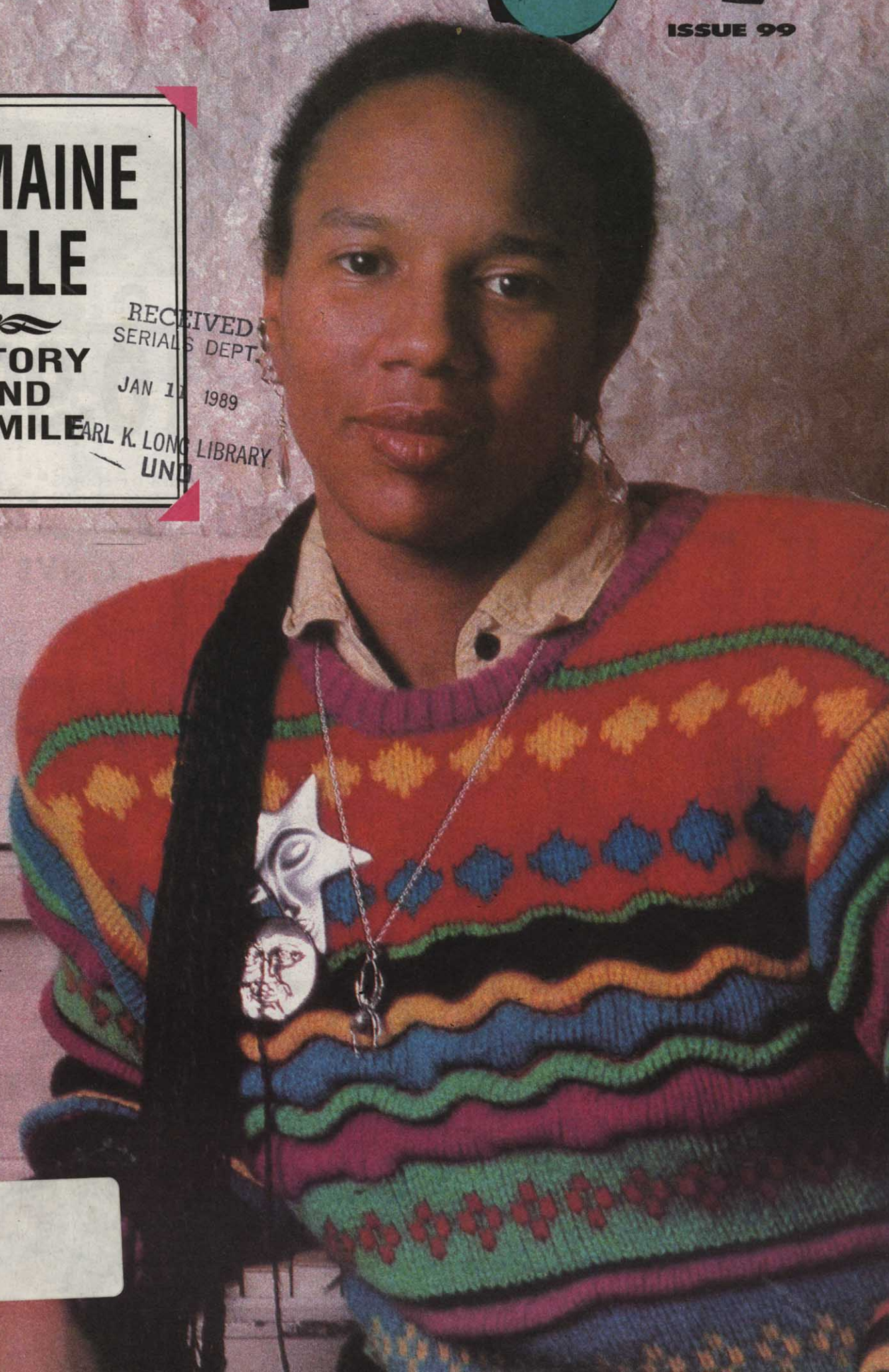


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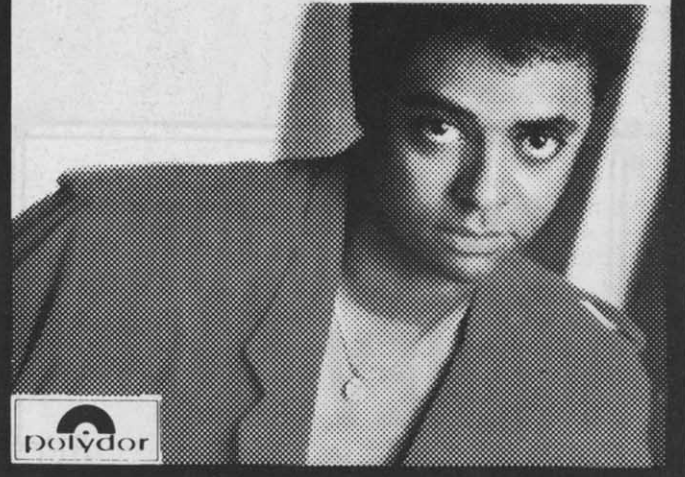
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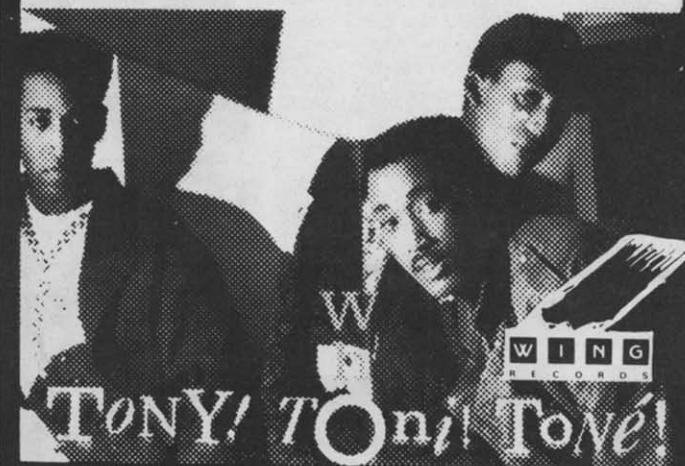
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—Ernie K-Doe, 1979

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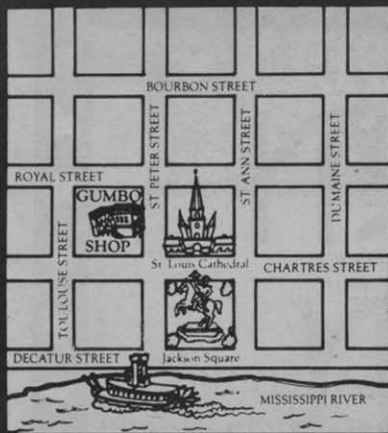
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NEWS

Son Of An Engineer

His slam-dancing punk days behind him, John Thomas Griffith's new rock 'n' roll record has a country twang.

At first it is hard to believe that the soft-spoken man talking about his new album, *Son of an Engineer*, once commandeered bottle-throwing, slam-dancing punks with songs about revolution and peer pressure. It seems even stranger that John Griffith, who regularly did things like carve swastikas into his arm with pieces of broken glass, is today an unfailingly polite grocery store produce buyer and Visa/Mastercard broker.

After talking to the former lead singer of the Red Rockers about his pre-punk past, the contradictions become less surprising. In fact, Griffith's story reads like a textbook study of growing up.

John Thomas Griffith was born in Lubbock, Texas, birthplace of Buddy Holly, and raised in California and New Jersey. He was a self-described normal kid playing sports and studying architecture during his junior year of high school when his father was transferred to New Orleans. The move became "horrifying" for the teenager when he enrolled at River Oaks, a small, private school that offered no architecture classes. Griffith was disappointed enough that his career preparations had been interrupted, but he became disgusted when he was told by school officials that he couldn't play baseball until he had lived in the parish for a year. "The politics of the system made me think this was a crummy place," Griffith recalls.

Realizing that he would graduate before he could become eligible for athletics, a by-then-withdrawn Griffith joined the school band. This opened him up to a different world. "The River Oaks band was good for a small school. We went to Nashville for a national competition and won a bronze medal. That gave me confidence in being a musician."

After graduating from the West Bank school in 1978, Griffith was invited back to play at a talent contest. One of the show's panelists, James Singletary, was impressed with what he had heard—covers of songs by Blondie and the Cars—and invited Griffith over to listen to WTUL's New Wave program. "I liked to have flipped out when I heard stuff by bands like The Clash and The Damned," the primed-for-rebellion talent show star recalls. The two



The John Thomas Griffith Band: music as a business.

guitar players recruited a bass player and a drummer and formed a band called the Rat Pinks.

After fortunately changing its name to the Red Rockers, the group moved to California where they were signed to 415 Records, a subsidiary of CBS. They released three albums, one of which produced a hit single, "China." They appeared on MTV, were snapped by celebrity photographer Annie Leibowitz, and written about in *Rolling Stone*. But immaturity—too much partying, according to Griffith—plagued the group. In 1986 the band broke up and Griffith, who by then was living in Boston, returned to New Orleans "to start all over again."

Today he does not seem bitter about the way things turned out. Instead, he talks matter of factly about the lessons he has learned, the most important one being that "music is a business." He even describes his professional education in economic terms: "Those years (with the Red Rockers) were an investment, a basis on which to build. What I learned would've cost a million dollars." He found out that "the people with hits take it as a business," and realized that in order to survive, "you gotta stay on top of things."

For Griffith this meant returning to the suburbs. ("One of the reasons I chose to live across the river is that no one ever crosses the bridge. I can sit at home and be by myself.") It also forced him to get his first regular job. ("It was weird at first but you gotta do what you gotta do.") In addition to that job, which he still holds, he became a Visa/Mastercard broker, an occupation he says he enjoys because "it's like a game." Also as part of what he describes as his rebuilding period, Griffith started playing acoustic gigs around town. He eventually hired a band and

started appearing frequently at clubs Uptown, in Metairie, and on the Gulf Coast. With characteristic calculation, the John Thomas Griffith Band, which now includes Mike Carricolo on lead guitar, Billy Landry on drums, and Tony Bonano on bass, began opening for a "weird assortment" of big name acts such as Blue Oyster Cult, Bachman Turner Overdrive, and Bob Dylan. "It's good to play to different types of crowds," the musician-with-a-business-sense explains.

Griffith's new record is as eclectic as the audiences he performs before. He describes the album, released on his own Railroad label, as "rock 'n' roll with some country twang." Indeed, *Son of an Engineer* has several hard-rocking cuts, most notably "Medicine Bow," written by Mike Scott of the Waterboys. "Scott's inspiring. I like the way he paints a scene with songs," says Griffith. Three of the LP's songs, "Indian Rain," "Angel With a Broken Wing" and the Nashville-flavored title cut, were written while Griffith was still in Boston. Not surprisingly, they are reminiscent of later, more accessible Red Rockers songs.

Griffith says that he thinks the record will appeal to college, country and AOR stations and mentions that WCKW has already picked it up. Griffith "hopes to God" that radio acceptance leads to a major recording contract, but if the engineer's son doesn't achieve commercial success in his second try in the music business, he would like to pursue a career in finance. "I'll always be interested in music," he says, but "I enjoy being a broker. Working with money is a lot of fun. I've been buying treasury bonds. They're (unlike the music business) guaranteed."

—Hayes Ferguson

The Palm Court Cafe

A Jazz Oasis on Decatur Street

A new cafe is coming to Decatur Street this month, and its opening will mark a concept quite new to the French Quarter — and most other places for that matter. The Palm Court Jazz Cafe at 1204 Decatur Street will feature food and music, the former being mainly Creole with some continental French. There will be Abita Beer as well as the usual mixed drinks and other spirits. The music will, however, provide the unique ingredient in this most unusual ensemble of offerings.

The major portion of the music on tap at the Palm Court Cafe will be provided by the jazz, blues and classic pop sounds of the vast array of recordings available on the labels operated by George Buck, namely jazzology, Audiophile, Progressive, GHB, Circle, Black Swan and Southland. In fact, the several hundred album titles available on those labels will also be available on a retail basis at the Palm Court. If you are not beginning to suspect that this is actually some sort of combination cafe and record store, then you may also find it noteworthy that the Palm Court is located at 1206 Decatur Street in the GHB Jazz Foundation building. (Those of you with a special flair for cognition, or else insider information, may already have some notion that GHB are George Buck's initials.)

Although the Palm Court Cafe is indeed a unique combination of record store and cafe, its actual appearance will resemble neither of those, at least not to the eyes of anyone expecting to see the usual Decatur Street renditions. The space is large and airy and well lit with large windows facing the street. Decor is in the vein of the music cafes of the early part of the century, with tile floors

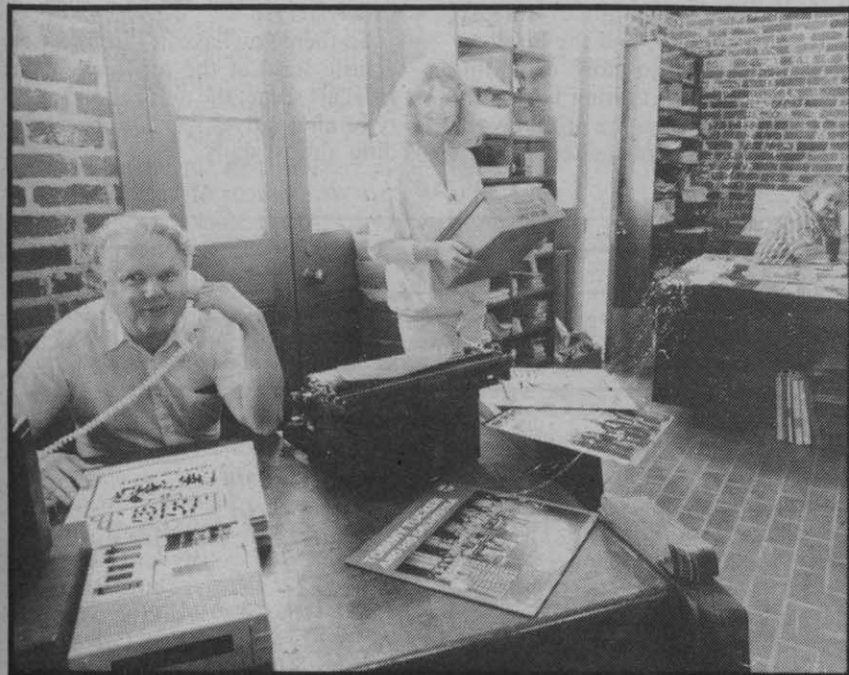
and lots of woodwork and a monumental Victorian-style bar. (In other words, more in the direction of some place like Arnaud's than either the Blue Crystal or Record Ron's. Not pretentious, but comfortable in a period sort of way.)

The brainchild of Nina Buck, George's wife, the Palm Court was conceived as a kind of information center for visitors, especially jazz buffs from all over the world, an oasis where they could enjoy the food and music and find out more about the jazz offerings in the city. On the walls will be a collection of photos of jazz artists as well as a display of the labels' hundreds of record titles. The idea for all this grew out of the gatherings that would occur in the Buck's patio in the Quarter, and before that from the jazz events that Nina used to organize back in her native England.

The Buck's record labels and jazz foundation have been located in New Orleans for the past couple of years, although their history goes back to the late 1940s when George founded Jazzology. Since there is historically little money to be made in esoteric record labels, Buck devoted much of his energies to the radio business and owns a chain of radio stations located primarily in the Southeast. But jazz was always his first love, and over the years his radio successes enabled him to acquire the small company labels he has today. Finally, after years of being based in Georgia, the entire record operation and jazz foundation was moved to this city — the tradition jazz mecca.

The Palm Court Cafe will open in mid-January, date yet to be announced.

— Eric Bookhardt



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Alternative Spaces

Adventuresome and experimental art finds a home in the oddest places.

BY ERIC BOOKHARDT

For a while, as our local art galleries kept getting bigger and more elaborate (and our local economy kept getting smaller and less elaborate), it seemed that the art scene here might be headed for some sort of showdown with reality. But somehow, doomsday never came, and there are now just as many galleries as ever, more actually, despite epidemic bankruptcies in other sectors. Still some words have been heard to the effect that bigger galleries with higher overhead in a smaller economy with lower levels of spending all add up to more conservative shows, at least at the most established spaces. It appears there may be some truth to that.

Mercifully, however, experimental and adventuresome art has not been the latest addition to the ranks of the homeless, thanks to a number of new galleries and alternative art spaces that have popped up in recent times. And some of them are pretty innovative, in a number of ways.

Of the new galleries, artist Mike Fedor's Galerie Avant-Gout quietly opened its doors at 2109 Decatur, some months ago. Unlike most local galleries this place is not on the ground floor level, and one enters through a tunnel and up an ancient staircase, French Quarter style. The place itself looks somewhat like traditional artist's living quarters (or during certain openings, like a scene from La Boheme), but this is a serious gallery, and some of the shows have been very interesting. And the bohemian atmosphere is a pleasant contrast to some of the slicker places about town.

One place that could never be accused of slickness is another new gallery, X-art, in the 300 block of Girod Street, next to the Economy Restaurant. While quintessentially unslick, it is nothing if not ambitious, three spacious floors of an ancient warehouse building that looks like a set from the movie Angel Heart. On-

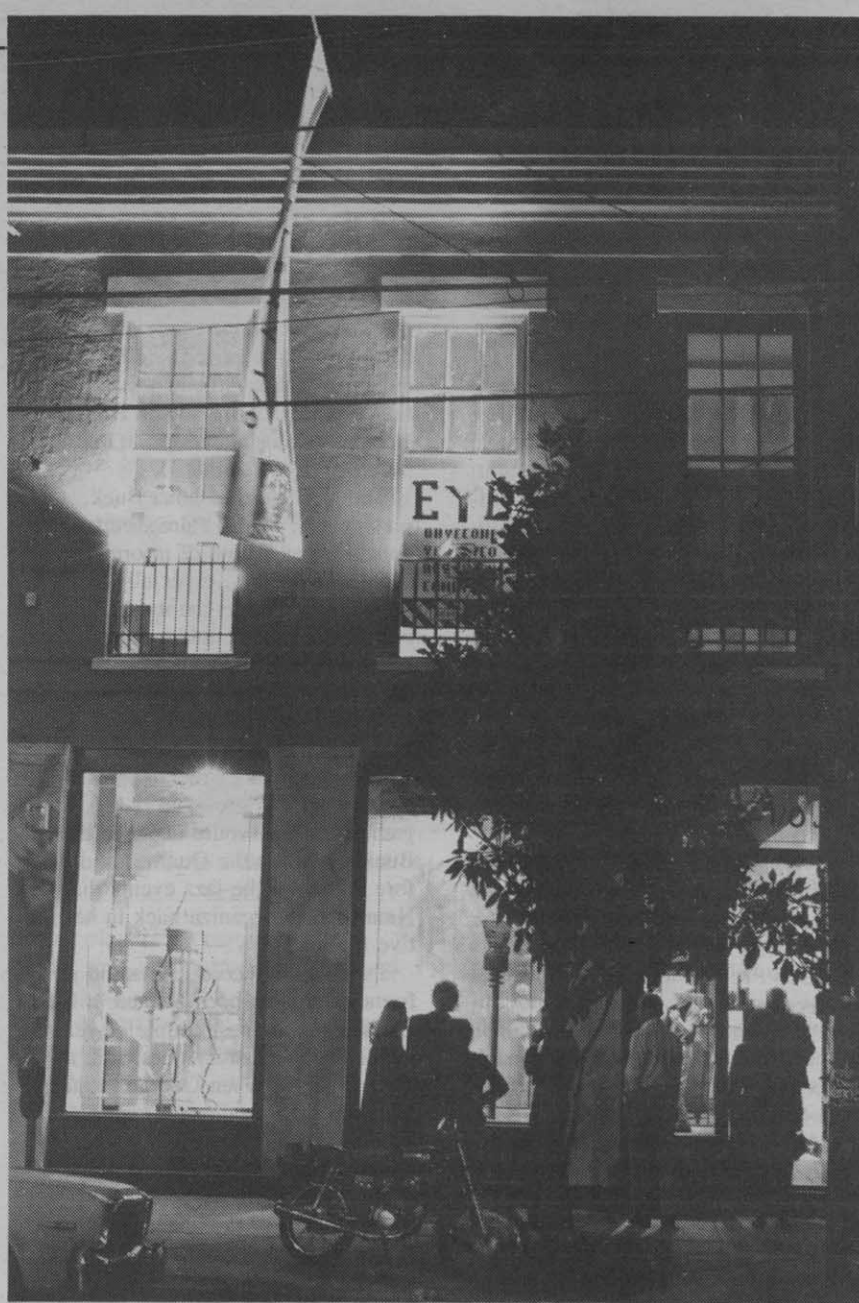
ly instead of encountering Robert De Niro as Mr. Lou Sipher, one instead encounters the quintessential Mr. X himself, Clint Peltier, the gallery's director. With photos and prints on the top floor, painting and sculpture on the second floor, and movies and performances and theater on the first floor, Peltier has enough on his hands to make even Johnny Angel's life seem simple by comparison.

Another unique gallery enterprise is Thomas Mann's Gallery I/O that just opened last month. Many know Mann as a jewelry maker famous for his "Techno-Romantic" designs. But this new space at 1812 Magazine Street will combine rotating art shows with permanent jewelry display facilities on the ground floor level, while the upstairs spaces will soon house the workshop and production areas. While not oppressively slick, this place is quite designy in a number of ways, owing to the architectural treatment by Locus architects.

Other new gallery developments include the Still-Zinsel Contemporary Fine Art gallery's move to 866 Camp Street, across the street from the Contemporary Art Center, as well as the opening of another new French Quarter gallery, the Artists' Showroom at 612 Dumaine Street.

In addition to these new exhibition spaces that maintain the formalities of official gallery status, the number of alternative spaces about town continues to multiply as well. The concept of alternative art spaces as we currently think of them began in recent years with such bastions of bohemia as Cafe Brazil, just off Esplanade on Frenchmen Street, and the erstwhile Economy Restaurant in the 300 block of Girod Street, both of which began exhibiting rotating art shows on their walls.

Then the trend began to spread, and the categories of places designated as alternative art spaces now range from used book stores to international chain luxury hotels. In



Despite hard times, the number and diversity of art galleries in New Orleans is growing.

this latter vein, the Inter-Continental Hotel on St. Charles Avenue, which the Times-Picayune lists as an alternative art space, has an admirable policy of holding rotating exhibitions, usually of photography. Also, Gambrell's Restaurant in Metairie will be exhibiting works from the New Orleans Women's Caucus for Art through February, and the Bouigny Restaurant is also now exhibiting some work on a rotating basis.

The coffeehouses are probably the original, quintessential alternative art

spaces. In addition to the Cafe Brazil and the Economy Restaurant (actually more of a cafe), other venues in this vein include the True Brew Coffeehouse at Julia and Fulton, the Cafe Kafic at 1818 Magazine Street, and the Mystery Street Cafe at 3201 Esplanade, at the corner of the street of Mystery.

So there you have it: if things seem a little staid at the top level of the local art scene, the number and variety of alternatives seems to be expanding almost daily. ●

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Single Blues

The love affair between rhythm & blues and the 45 rpm record lives on.



BY CHARLIE BROWN

When the 45 rpm record was introduced as the cutting edge of technology in the Fifties, it coincided with a new music that was exciting the nation: rhythm and blues. Since then, the records and the music have gone together as well as po-boys and Barq's. So, when 45s come to the office, there is some natural excitement. Without further adieu, here's some 45s that are around:

1. Donald Jenkins and the Delighters, Black Beauty 12075. "Music Revolution" and "My Lucky Day." Produced by an A. Collins (?) in Chicago in 1975 (like I said, cutting edge), side A has some good Al Green-type soul and side B some Atlantic-style R&B. Needs tightening, but is enjoyable.

2. Willie Kent, Blue Soul BS 22436 (Boogie). "All Night Long" and "All My Life." Tough blues, very solid with a nice feel.

3. Bob Freenly, Big Boy C 41. "Up In Here" and "Got My Mojo Working." Chicago blues with a hard edge. The Muddy Waters cover is slowed down for a different feel to an old classic.

4. Bonnie Lee, Big Boy BC84. "I'm Good and I Know I'm Good" and "I

Got the Blues About My Baby." Chicago Woman's blues the way it was meant to be sung. Lee has a rich voice and is backed by a hot band.

5. Lemon Sisters and Rutabaga Brothers, Audio Arts MPPA 7104. "My Boy, Flat Top," "Is You Is Or Is You Ain't (My Baby)" and "It's In His Kiss." "You Promised Love." Good covers of Thirties and Fifties jazz and R&B with a little Phil Spector thrown in. Very upbeat.

6. Algia Mae Hinton, Audio Arts Carolina Blues MPPA 7063. "I've Got To See You Somehow," "Going Down the Road" and "Old Time Buck Dance," "I Ain't Goin' Round Here," "You've Got To Move." Great country blues with a finely rhythmic guitar style that sounds like Mississippi John Hurt.

8. Denise LaSalle, Malaco 2318. "Hold On To What You've Got" and "Footprints of a Fool." Side A is a finely done modern version of Joe Tex's classic. While the blues world was waiting for something like side A, side B is an urban contemporary top 40 throwaway unworthy of LaSalle's talent.

9. Bluebirds, Sooto SR-4504. "Testin' the Water" and "Whiskey's

Thicker Than Water." Side A starts out like a fine Texas shuffle, but a weird chord change makes the song uncomfortable. Side B is better blues/rock with a smokey feel. Still, these guys, who used to be A Train, are trying too hard to sound like Stevie Ray Vaughn.

10. Cornell Paschal, Alabama Blues Groove, Cosmic Sound. "Friday Blues," "Somebody Call My Mother" and "Goin' Back To Alabama" "Can't Judge A Book By the Cover." Technically proficient, but vocally substandard. Needs a little work.

11. Willie Cole, Coleblooded 84001. "Got to Get Up" and "Where Are You." Local blues from a favorite staple at Benny's; typical of most of these releases side 1 is very funky and side 2 is a ballad. Definite buy for local fans.

12. J. Monque'd, Night Shade NR-010. "My Best Friend's Gone" and "Walkin' Through the Park." Nice blues shuffles from another local

favorite; can't go wrong here.

New Year's Resolutions

Here are some New Year's resolutions for New Orleans music fans (or just general complaints on my part):

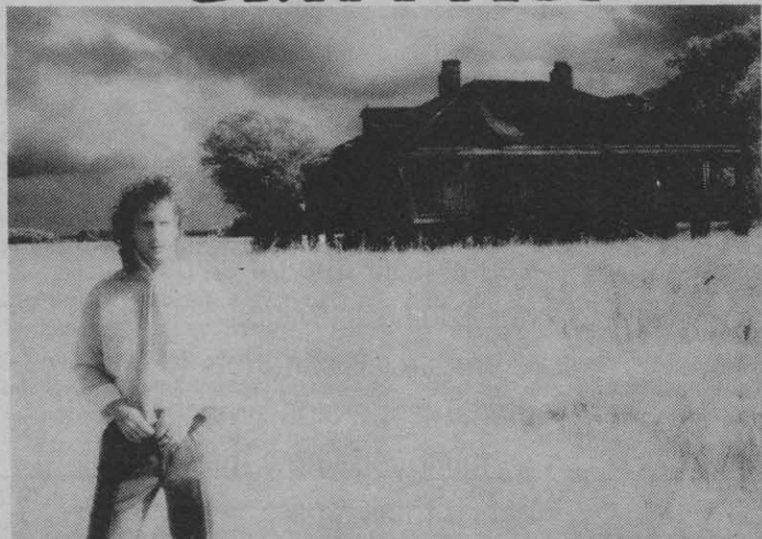
1. Don't Cajun dance in crowded clubs. We actually know of a woman whose leg was broken by an out of control twostep. The lessons were expensive and everyone knows it's fun, but it should be done in open spaces. Please be courteous.

2. Don't shout out requests, unless they are solicited (like at a Snooks Eaglin show). This action is only asserting your foolishness.

3. Don't talk above a whisper at quiet concerts (like in Snug Harbor). People find it hard to enjoy the music when they try to hear it above your conversation.

4. On the positive side, do support local artists. It's fun to see the tours of out-of-towners, but if you don't support your local artists, nobody will. ●

JOHN THOMAS GRIFFITH



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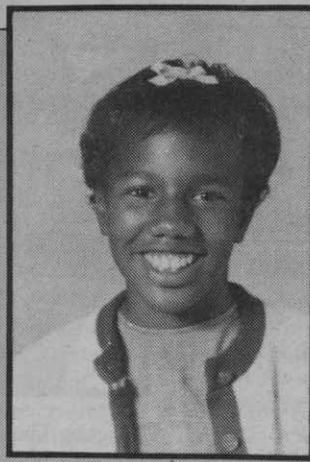
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Neville

You've seen me on stage,
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commercials, and lots of
charity work. You probably
think you know me.
Think again.

BY KALAMU YA SALAAM

*W*hen I was born on March 31, 1956, under the
sign of Aries in the city of New Orleans,
Louisiana, on the fifth floor (I think) of Charity

Hospital, I was just another little brown baby. I didn't know nothing about being a Neville, or about being a singer/ dancer/ entertainer. Or about how hard life can be when you don't know nothing. But I learned, God did I learn. And I'm here to tell you.

When you look at me, I don't know what you think you see, but, I'm about to tell you what's inside of me. I might not tell it all, but what I do tell is going to be stone the truth just as sure as a secondline jumps and Jolly was the biggest chief of all.

I've soared with the eagles and sometimes scrapped my wings on the ground. I've been through the middle of this bad boy called life, and the reason I'm telling you this story is cause I want you to know that whatever you're going through, especially if you're a young lady, maybe got a kid or two and nobody but you and them, yaknow, single with a family, I want you to know that whatever it is you're dealing with, you can go through it and come out smiling on the other side. I know you can make it, I know that you can (oops, I'm almost 'bout to break into a song), I know cause I been there. All this happened.

Maybe not exactly like I'm telling it to you, cause I don't have photographic memory, and there are some things I prefer not to mention just on account of my life's not just me, it involves a lot of other people, but in general, like Ripley says, "believe it or not," this is how my story goes.

THEY CALLED ME SQUEAKY.

I used to wonder why I wasn't born Diana Ross's daughter or Gladys Knight's baby, or something like that.

When I was a kid I used to think, gee, I can sing. I should have been born Diana Ross' daughter, why wasn't I? Or why couldn't I have been one of the Supremes? Why am I so young? Why couldn't I have been born at the same time Diana Ross was and she and I would have met, and she would have said, "Charmaine, come on and sing with me."

I know, I know. Ya'll think it's crazy for somebody born into a famous music family to be wishing for something I already kind of had, but I was a little old crazy girl-child who used to dress up with her sisters and play like the Supremes, and I could dance a little bit, and I could draw a lot, and I wanted to be famous.

Let me get serious.

When I was about two years old I was put in a foster home. My dad was always on the road and my mom was having a lot of problems. She couldn't deal with all of us. She had four of us. She was also having her own problems, and my grandmother and great-grandmother were sick. So, she just gave us all away. Now, I understand why, but back then, man, I just hated her.

When I was a kid I couldn't stand her but as I got older and realized what happened that made me start to

get my other sisters to speak to her because they wouldn't even speak to her. Even though I felt bad about it, I still would call her, I'd write her, I'd go see her. I'd do everything, but they wouldn't, so I was kind of the peacemaker in the family.

You see, I really was serious about wanting to be some celebrity's daughter, or at least somebody's daughter. I've worked a lot of that stuff out now, I understand my mother and my father, and what, all the hard choices they had to make were all about, and, well, let's just say looking back when you're older is a lot simpler than being young and in the middle of all kinds of stuff and you be trying to peep what's really going down.

I guess that's why I work so hard at making people like my show. When

ing out together. We, just me and her, was the only real family that I knew on a day to day basis. That and one foster home after another foster home.

Foster homes. Imagine being a foster child: young, Black and female in the late Fifties in Louisiana. I know you don't really know where to start in terms of imagining that, and I really don't want to re-live all of that right now, but it was hell.

Some of them were very nice to us, but a lot of them were only in it for the money. They treated us differently from how they treated their own kids.

The state didn't do nothing. Social workers would come around and say, "how they treatin' you? Is everything ok?" And "they" would be sitting right there in the room with you. What was I suppose to do? Tell about

I mean I knew I had family and all but I just didn't know who they were and I started finding them in real strange ways; well not strange, it would just happen.

I don't know. Maybe I can't even explain this straight. Maybe you can't understand it less you have been, well, it's like a whole bunch of people, say maybe seven or eight people would go on a camping trip and you're all together. Then you go hiking and you get split up. Then it gets dark and you don't have no flashlight and you just be walking around. And maybe when you got together at first it was your first time seeing everybody and you didn't really know everybody, and maybe you didn't even meet everybody in the daylight. You were just there for this camping trip and everybody was coming from different places.

So now you're out there after sundown, bumping around in the dark and you start running into each other. Course you run into some trees and some rocks too, maybe trip into a hole or step in some water. Maybe you'll climb a tree thinking you'll get a better view from up there; instead, what happens is you don't see nothing and when you try to climb down, you fall out the tree and damn near kill yourself. Plus, down there on the ground, you run across a couple of snakes and some rabbits, maybe even a bear or alligator, but eventually you all get back together. Well, it was something like that.

You know I never really knew my Dad much when I was kid. I didn't know much about his side of the family cause my mom kept us away from them. It was like her side of the family, the Joneses, and his side of the family, the Nevilles, and we never got to know his side of the family when we were small. I knew his name was Charles Neville and that was it.

Like I first met my Uncle Aaron at a pool party at Audubon Park. I was thirteen; I'll never forget. I was so embarrassed. To tell the truth, I was flirting with him. I went over and started talking to him. He said, "girl, what's your name?"

I said, "Charmaine Neville."

He reared back and looked at me. He said, "Charmaine what?"

I said, and you know I put on my voice cause I don't like nobody looking down on me, I said, "NE-VILLE!"

He said, "What's your daddy's name?"

"Charles."

And he grabbed me and said, "Lord, this my niece, this my child."

I looked at him and thought, why you have to be my uncle? I remember saying that to myself. From then on it started getting together, but that night, man, here was this fine man I'm flirting with and he turns out to be my uncle. I wasn't thinking 'bout no Neville Brothers family or nothing like that. Up 'til then my name was Neville but I didn't even know them.

My uncle Cyril and uncle Aaron gave me their addresses that night and I went around there once. But you know, the state didn't want us hang-



Charmaine with parents and godparents on christening day.

"I never really knew my Dad much when I was a kid. I didn't know much about his side of the family. I knew his name was Charles Neville and that was it."

you're two, or four, or six, or ten years old and you don't know all your family, and you don't even know if all your family even really wants to know you, then you want people to like you.

I remember that first foster home cause of what happened there. I was real small, maybe three and Charlene was four, something like that. I can't remember my foster father's name, but I'll never forget him. He was in the kitchen. I was sitting in a high chair. Charlene came into the kitchen and she accidentally knocked me over out of the high chair. He was at the kitchen counter cutting up seasoning with a big old butcher knife, a sharp butcher knife, and he turned around and hit my sister in the top of the head with that butcher knife. I'll never forget that. Cut her head open. Blood was everywhere. When the people came, they told them some made up story. I don't even know what they told them, I was so little.

They took us from that foster home and we went to another one, and we went to another one, and another one. So, for the longest it was just me and Charlene, my older sister, hang-

being made to kneel down on bricks holding big dictionaries in my hands and better not drop them if I knew what was good for me? Tell them about the food I wasn't being given to eat, the clothes I wasn't given to wear?

"How they treatin' you?" Was I suppose to tell them about that man, my state assigned stepfather, the same one who molested me, while he was sitting up there looking pious as a priest? What was I suppose to do?

I ran away. That's what I did. I ran away, again and again. Until they got tired of me running away and declared me crazy and sent me off to a school for the emotionally disturbed in Jollyville, Texas.

Oh yeah, they used to call Vera Neville's second child, which is me, they used to call me Squeaky in grade school on account of my voice.

FINDING MY FAMILY

When you start searching for your family you realize you looking for them but they ain't the ones who're lost. When you don't know your family, you're the one who's lost.

ing around with my father's family because of some kind of mess or something between my mom and dad, and state regulations. You know, bullshit.

During all those years I was "property of the state" and you was suppose to do whatever the state told you to do. That's part of why I ran away a lot. I wanted to know who I was. The state of Louisiana wasn't none of my family. I wanted to know.

I knew I had a lot of sisters and brothers, but we didn't grow up together. Me and my older sister, we grew up together. We were the ones who were placed in each and every foster home together, but my other sisters and brothers, we were separated. I knew that they were in New Orleans but that was all I knew.

Just for the record, there's Charlene, Charmaine, Charlastine, Charlotte, Charles, and Carlos. And then I've got a half brother Carlos and a half sister Rowena, both of them on my dad's side. Don't ask how come I've got two brothers with the same name. And I got about twenty-seven foster brothers and sisters.

There's a lot of people in my woods. I mean I got family all over the place and from time to time we contact each other, but because we didn't all grow up together we are not as close as we ought to be.

There's something about us foster kids. A lot of times you find yourself gravitating toward somebody and you don't know why. You just have a feeling for somebody and later on you find out they have been through that foster child experience. And you know, if you check it out, it's not an uncommon thing among Black people, especially from back before the Sixties.

From the way I see it, the main problem with being foster is that sometimes you don't get to know or grow up with your brothers and sisters because a lot of times you're separated. That's hard. Years later you meet each other and it's funny because one minute you're strangers and the next minute you're family. It can really trip you out.

I remember meeting some of my sisters in really strange ways.

I met my sister Charlastine in school, Andrew J. Bell Jr. High School, in the math class. The teacher was calling the roll. You were suppose to stand up when your name was called. So when she called my name, I stood up. Then when she called Charlastine's name -- Charlastine had come into the class late so she hadn't heard the teacher call my name -- I said, "Charlastine Neville. I have a sister name Charlastine Neville."

Now, I had been hearing a lot about this girl "Cheeky Red." They was talking about her all through school but nobody had called her Charlastine Neville, it was always Cheeky Red. And from the way they had been talking about her I had already felt like that was my kind of girl. I wanted to meet her anyway. So there we were in the same classroom and that's how we met.

She stood up. Then I stood. We looked at each other. I said, "Charlastine!"

She said, "Charmaine!"

We had the whole class crying.

I met another one of my sisters on the bus. Yeah. I was sitting across from her and didn't even know she was my sister, but I said to myself, "damn, that girl looks like somebody I know. She looks like me." I just had this feeling.

We had got on at the same stop and then we got off at the same stop. It was like, whoa, she's following me. I was fourteen. We walked up to the same house. Walked up on the porch. We hadn't said nothing to each other.

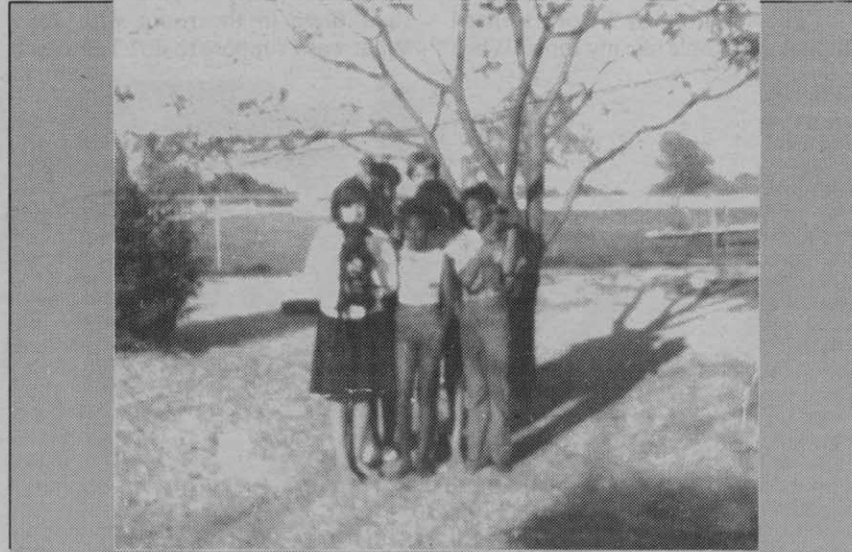
I was getting nasty by then. "Who is she?"

Then my auntee told me. So my auntee was crying, I was crying, and my sister was crying. We was just a crying all over the place. I mean, you know, my auntee had saw us coming to the house together and we were sisters, so she thought that we knew each other. But we didn't even know each other.

That's how I met my baby sister, Charlotte.

I'VE SEEN ENOUGH OF TEXAS TO LAST ME A LIFETIME.

If life was geometry, then my life



Charmaine with her sister Charlene and Friends.

"I'm eleven years old. Me and Charlene. Said they couldn't find anymore foster homes... And it hurts to be eleven years old and people telling you you're crazy because you run away from being abused. So they shipped us off to Texas."

I'm thinking, what's going on?

I was going to visit my auntee, my mom's sister, back around the St. Bernard project where my mom's people was from. My dad's people was from Uptown. So, we both knocked on the same door. She was looking at me all funny and I was looking at her all funny.

My auntee opened the door and we walked in the house. I sat on one side the front room and she sat on the other. Ain't nobody said nothing yet. My auntee must of felt the vibes. She looked at both of us looking crooked at the other one, that's when my auntee just busted out crying.

I said, "Auntee, what's wrong?" So, I look over at my sister and I'm mad. I figured she made my auntee cry. I accused her. I said, "what did you do to my auntee to make her start crying?" I was mad. My auntee said, "Ya'll don't even know each other. That's so sad."

I said, "Why should I know her?"

would be an irregular poly-something. No straight line connecting nothing to nothing. More like a random spiral, full of loops and double-backs and criss-crosses, and even some double-crosses.

So you got to bear with me while I try to tell you about Texas. I was there twice. Both times I was in school.

The first time, I'm just going to give you the short version. I told you I was always running away. Running away is really the wrong word. During segregation they use to trump up some charge on a Black man and put his ass on a chain gang and make him work for the free labor. The same thing with slavery. Free labor. Well if you was a slave, or you were on the chain gang and you ran away, escaped, they would call you a "fugitive from justice" or something like that. Never mind there wasn't no justice in the first place.

So to say that you were a runaway

implies that you wrong, but the wrong was from the jump. You wasn't wrong to run away. It was healthy to run away, a lot healthier than staying around ad letting somebody beat on you and work you to death.

That's how I was, I wasn't going to let nobody abuse me without me doing something about it. When you young the only thing you can do is run away.

The first time I ran away I was about nine years old. I had packed a box full of drawers, a big old, big old box. Me and my sister were running down the street. She was carrying one end and I was carrying the other. A policeman stopped us. I was living up on Spruce Street then.

He said, "Where ya'll going? What's in the box?"

I told him, "drawers." My mom had told me always have clean underwear so that's all we took.

I think I ran away again when I was about ten years old. Foster homes wasn't where I was suppose to be.

That's when they started giving me the label of crazy. They'd be shooshooing, "nobody wants that girl because she's crazy."

Then they put you in the home for the mentally ill and the emotionally disturbed, and tell you that you're there because you're crazy.

I'm eleven years old. Me and Charlene. And they ship us off. Said they couldn't find, couldn't find anymore homes... (I don't know why I'm crying about this, after all these years, you'd think I could deal with it; but it hurts to be eleven years old and people telling you you're crazy because you run away from being abused, and it hurts to be thirty-two years old and remember how it was when you were eleven years old. It hurts. That's why I'm crying. You just going to have to understand.)

So they shipped us off, me and Charlene, they shipped us off to Texas.

We were around kids who were walking around picking their noses, drooling, and who couldn't talk. Seriously mentally ill children, children who were born with deformed hearts, or something physically was wrong with them.

Every day they told us: "you're retarded." You're this, you're that. And the medication.

They made us take medication every day. They told us, "you're retarded so you've got to take this medication and that's what's going to make you better."

And you go and see psychiatrists three times a week.

And you have to go to school on the grounds. You can't go off the grounds because they're afraid you might hurt somebody out in the street because you're retarded or you might hurt yourself cause you're retarded.

And, man, they used to do so much shit to us.

(I have to stop here a minute.

(You want some juice or something to drink? I like mine without ice. I know you think I'm crazy crying like th..., you see how easy that word

comes out. I always try to watch myself calling somebody crazy. You see somebody sitting down on the sidewalk, you see somebody walking around talking to themselves, you see somebody sitting on a bench crying, you see that but you don't know what all they going through, what all has happened to them.

(But I know...it's not crazy to cry when you been hurt.)

You know it wasn't all bad times there. We had some fun too. We used to do a lot of great stuff. I learned how to go horseback riding, how to water ski, how to swim, how to scuba dive, how to drive a car.

Thinking about some of this makes me laugh now. You know I learned a lot of the stuff from the guys I hung out with, not from the teachers. The guys would teach me stuff.

They'd say, "Come on we're going to go get this car, hot wire it, and go for a joy ride." Or they'd steal the van keys or something like that.

When you're in that kind of environment, that's the kind of stuff you'll do. That's what everybody else was doing. They let you know that you weren't going to be a part of them if you didn't do what they did.

I know exactly what the kids today are going through because I went through it. The peer pressure, you know, people telling you you're not cool if you don't do a certain thing.

With me it got to a point where I realized that I was going to lead them rather than let them lead me around by the nose. So, I'd end up getting into stuff that wasn't really much better than what they would suggest, it was just that it would be a little bit safer for me or something like that. But, anyway, I was making headway in my goal which was, and is, make sure I'm the one controlling my life and not let my life be controlled by other people.

That went on for about a year. Then they sent my sister away.

There I was at Palm Springs Elementary School. Actually, when that happened, I was going into Round Rock Middle School or whatever they called it, and they sent my sister away.

I had been dealing with it up til then. You know it was just something I had to go through. I knew I wasn't crazy. I knew Charlene wasn't crazy. I knew Charlene knew that she wasn't crazy. I knew Charlene knew that I wasn't crazy. So I didn't care what "they" were saying about me or Charlene, long as we were together, it was cool. I could deal with it.

Then they sent Charlene back. Man. That day.

Man.

Everybody has something in their life that is so terrible it make you feel like you can't live no more. And when it happen you don't know, you just don't know whether you'll be able to make it no further. Maybe it's an accident and you get hurt real bad. Or maybe it's emotional, you know your old man leaves you, or your child gets burned up in a fire, or you realize you hooked on drugs, or you get caught up in something and you end up kill-

ing somebody and they throw you in jail, or something. Everybody faces it sooner or later. Something happens. And for different people it be different things. What might not mean much to you, might almost kill me, or vice versa, you know. My thing was when they sent Charlene away.

Man. They split us up.

I stayed there for one year after Charlene, after they sent Charlene back, they sent her back to New Orleans, we were only there for maybe two years, a little over two years, I mean I was only there for a little over two years, cause they sent Charlene away and I had to stay another year. I was only about eleven

forever. She was the only thing keeping me sane, the only thing. Charlene would come in and cheer me up. She say, "why you acting like that? Don't let these people make you act like that. You got to remember, me and you, we're going to make it. We're going to get out."

They told me I was not well yet because I was crying behind Charlene being well and because I didn't want Charlene to leave.

I was crying.

I'm never going to forget that day.

I stayed for just about a year and then they told me I was well.

"You can go back now. You're well." You don't need thoroazines



Charmaine with friends at the Merry Dale Achievement Center.

"It wasn't all bad times there. We had some fun, too. I was making headway in my goal to make sure I'm the one controlling my life and not let my life be controlled by other people."

or something. I don't remember.

I mean I can remember. I don't want to remember all that.

I was just a little girl and they sent Charlene away cause they said she was well.

But, I was still crazy. That's what they told me: "She's going back cause she's well. But you're still crazy and you have to stay here another year until you get well."

I said, "Why are ya'll telling me I'm still crazy?"

You know what they said?

I asked them. I wanted to know. How come Charlene's going back, I mean why they were splitting us up and telling me I was still crazy? I asked them. You know what they said?

They said they knew I was still crazy because "you don't want your sister to leave." I just looked at them.

I was crying. "You're going to send my sister away. You're going to split us up."

Me and Charlene had been together

anymore. You don't need this. We're not going to give you cold showers anymore, not going to lock you up in the attic for hours and do all this other stuff to you. Make you hurt and then dope you up. Try to make you lose your mind.

Man, when they call you crazy, the hardest thing in the world when they keep telling you that you're crazy, I'm talking about doctors and social workers, and teachers and stuff, when they keep telling you that, and giving you tests, and interviews, and making you take drugs, when they keep on telling you that you're crazy, the hardest thing in the world is to stay sane.

Finally, they let me come back to New Orleans into another foster home. By then I was about twelve.

They sent me to a foster home on LaHarpe or Lapayrouse, somewhere in there. That's when I went to Bell. But, I didn't like it there, so I ran away.

I kept running away. And then they sent me to my last foster home in the Ninth Ward, and that was cool. That's where I met Pat, and Carol, Beverly and Blanche, and Marie. I went to Lawless then. Everytime you'd be moved from one home to another they would change your grades on your record or something. They would say you have a learning disability, so we have to put you back a grade or some other kind of foolishness.

Of course, I knew all the school work. So I'd work hard and slowly but surely, I would get put back up to my right grade. After Lawless, I think we went to Carver. I'm not sure.

We went to so many different schools I can't remember it all. Especially not the years for the specific school. I know I went to Joan of Arc and I graduated from John Mack.

My last foster mother was strict; she didn't abuse us, but boy she would beat our butt if we messed up. She made us go to church and made sure we did our homework, and all like that. But even with all of that we had fun. Those were my best years before being out on my own.

Slowly but surely my foster sisters started getting married. You know it was like you couldn't just leave the house, so you got married to get out the house. Me, I couldn't understand why they all wanted to leave because I thought this was just the greatest foster home I had ever been in.

Then Pat left home. See, when Pat left, that was it for me. By then I figured I could handle myself so I left; you might say that was my last time running away from home.

Really it was just like my time to be on my own, so I spaced with some friends and we stayed in the French Quarter. A whole bunch of us. It was a wild and crazy scene, I mean you can imagine.

The Ivanhoe was still open and I would sneak in to see my father and uncles playing, and we'd get caught and they'd put us out.

We did all kinds of crazy things. Like we'd run around the streets messing with the hookers, loud capping on them and the dates they were trying to pick up. I remember screaming one time "you know you too young to be out here. She a minor, yeah, mister!" Madness like that.

We did a little bit of everything except I wouldn't do too much drugs. I smoked a little reefer or something like that, but I was turned off on heavy drugs on account of how they had drugged me up in Texas.

I went through that for awhile until I started seeing all of my friends die off one by one, either killed by the police or Oded on drugs or something. Or one of my girl friends getting killed by some guy who gave her some money and told her, come on and go with me. And she went. And we didn't see her no more. And then she turned up dead. I quickly got out of that shit.

I went back to school.

I'm going to skip a little bit here so



Charmaine in high school.

“**Charmaine was going to be somebody one day. God had this in mind for me all the time. All I had to do was stop looking for something I wasn't and be what I was.**”

you can appreciate what I mean about Texas, but don't worry I'm going to come back to this.

Anyway, I told you I could draw. Well, I can draw really well. Well enough that I won a scholarship to college in art and guest where the college was?

The University of Texas in Austin, Texas. Back to the scene of the crime. But you know since I had been to Jollyville which was but a stone's throw from Austin, I kind of knew the scene. I fell right on in. Had me a Texas drawl, wore cowboy hats and boots, and would sing in those little clubs, can't really call them clubs, those little joints across the tracks and stuff like that.

When I went to school, I took my son, Damien, with me and stayed with a friend of mine's mother. She was really, really nice to me. She took care of Damien really well, in fact she took pretty good care of me too. I got a little job, in fact I got two jobs because it was expensive.

I didn't do as well as I should have done mainly because by this time I was thinking “gee, I don't really want to be an artist.”

Although I didn't know back then precisely what I wanted to do, I knew art wasn't it. I think I knew though that I wanted one day to make a lot of people happy. I felt like I was going to be able to sing and dance, and do whatever I wanted to do and not what some one else tells me I can or can't do or what someone else thinks I should do.

I'm a spur of the moment person. So one morning I woke up and said enough of this and just split. Everybody was flabbergasted and questioning, “why, why, why?” Why did you drop out of college, why don't you finish?

It wasn't for me. It just wasn't there inside of me. Shit, I was just tired. This wasn't for me. So, one of my girlfriends was going to Chicago and guess who went with her? Just like that. I know it sounds irresponsible, but it's my life and I have to live it the way I want to, and at that moment, I didn't want to be a college graduate. So I split Texas.

Somewhere deep in some file cabinet or some computer at the University of Texas is a file with my name on it and a degree waiting for me to go back and pick it up, but let me tell you something, you know how I said there were some things I wasn't going to say on account it involved other people; well, let's just say I've seen enough of Texas to last me two lifetimes.

I THREW UP ON BILL COSBY.

Yeah. I did. It was in the Chicago Playboy club where I was working. And before you go getting the wrong idea, I wasn't no damn Playboy bunny.

When I got to Chicago the first thing I did was find me a job and a baby sitter for my son. Me and my girl friend Brenda was hooked up. We stayed on the north side and I got a

job way out on the south side on 142nd at a White Castle hamburger joint working the graveyard shift. It was boring, the pay wasn't hitting on nothing, and there weren't even that many people coming through that time of night, mainly truck drivers and night people, but it was a job.

Back then there wasn't much else a young Black woman who didn't have a PhD or something could do for immediate work. It was either be a waitress or a stripper. That might sound funny, but it wasn't funny when I'm out there trying to support me and my baby.

I always knew that I had to look out for me. I don't expect nobody but me to take care of me. Didn't then and don't now. By then I was beginning to feel like I might really want to be a singer or something, just beginning. I hadn't really made up my mind yet. But it was starting to happen.

So, one day I hear about this job as a DJ down at the new Playboy club. I go down and audition and get the job. This was when discos were hot and this particular disco, man it was something. They didn't have a big sound system blaring so loud you couldn't hear. What they had was a big dance floor, lights and a bunch of earphones hanging down from the ceiling. When you went out on the dance floor you would put a set of ear phones on so you could hear the music.

The disco was part of the club and the show room was near by and eventually me and two white girls ended up forming a no name, generic female singing trio a la the Supremes. The thing with Cosby is so embarrassing, in fact that's part of the reason I left Chicago, I was so embarrassed, I couldn't stay there any longer, that and the weather. I can't stand cold weather.

See when the water froze in the toilet one day, I knew that was a sign from God for me to get my rusty dusty out of Chicago. So soon as the weather broke, maybe it was even sooner than that, I know it was shortly after the Cosby thing, I left and hooked up with my dad in New York.

I spent the whole summer in New York with him. We got to know each other.

My dad sat down and explained everything to me. That made me a little less bitter. It was something I never could get from my mom, I guess mainly because it just wasn't the time. It wasn't my time to be patient and understand her and it wasn't her time to be patient and understand me. Time is funny. Stuff that can be so simple at one point, is really complicated at another point.

Between people who are close, things can get difficult and close does have to be cause you want to be close or don't want to be close but simply cause you've gone through so much at the same time. Like if you go through a life and death thing with some people you don't know well, then you all have that in common even if you never live together or anything. I'm not a philosopher but

I am a survivor.

Because I have survived a lot of things, I understand now why it was so hard for my mother, but if I hadn't gone through a lot of stuff I might not have ever understood her. I find that those of us who have suffered the most are often the ones who are the most lenient, well not really lenient, the most “understanding” of other people, especially when other people are going through hard times, emotionally or financially, or however.

So it was my dad who hipped me. My summer in New York was like our meeting. He said this is who I am and this is what I'm going to be. You have to decide for yourself who you're going to be and what you're going to do with your life.

And he told me, if you really want to sing you got to work at it to be good at it. Talent was not enough. You had to study and you had to work. He said whatever you do be the best and do it for yourself. Don't do it for me or for your mom, or not even for your kids, not for nobody else. Do it because that's what you really want to do.

I guess that's when I really took it serious and when the summer was over I came on back to New Orleans.

I got to be real close to my dad. By then I had met him a number of times and knew who he was and everything, but that summer we got really close and we're close now.

And don't get me wrong, since all those early days, I've grown to be very close to my mom. I guess we both lived long enough and now it's our time when we can share space and enjoy each other. I love my mother to death now. But on the other hand there is this something special between girls and their dads. I guess that's the way it's always been.

That summer was special. He pushed me and I pulled on him. He pushed. I pulled. And it got to the point of no more playing around. From then on life was serious.

But anyway, I know your dying to find out this Cosby story. What happened was we were singing as a kind of warm up group with the band and then Cosby would come in and do his routine.

So at one of the breaks or maybe it was after the show, I don't remember. But he comes over to me and invites me to sit down and have a drink with him. I mean it was legit and all. He was just as nice as he could be. I don't drink. But since this was Bill Cosby I figured what the hell, I can handle it long as I don't go overboard. So, I figured I would just do what he did.

He gave me a drink of wine or something, it might have been a mixed drink, you know one of those things with a lot of different kinds of stuff in it to cover up the taste of the alcohol. I hate the taste of alcohol.

He throws his back.

I'm cool. I start sipping mine. Then I drink it all. Then everything I ate comes up right in his lap. I liked to died. In fact, as far as Chicago goes, I did die. Cause I split. Eventually, I end up in New Orleans by way of a

summer in New York, but I'm repeating myself.

I guess I'm trying to figure out how to tell you about what happened before I went to college in Texas. My life, man, people look at me, I hear some of them wishing they had some of the stuff they think I have, or sometimes people say, "tell me what it was like for you growing up," but I know they don't really want to know that. I know they don't because most people don't want to deal with all the homeless people, all the mentally ill, all the child abuse, the runaway children, the pregnant teen-agers. Right now, how many people dealing with that?

Well that's me.

Something has got to be done to help people who need help, not just to gawk at them on the news or give a couple of dollars, or even twenty or a hundred dollars to the United Way and think that's solving the problem. Because, that's not enough.

I'm telling you what I know. I've been hungry. I've been so hungry sometimes I had to go knock on people's door and ask for food. I've known times when I didn't have but one pair of old shoes to wear, and I mean "old" shoes. I had to wear those shoes everywhere I went, no matter what I was doing or who I was with or what I was wearing.

So, people might think they want to be like me, but do they really want to be like me? Do they really want to go through all the stuff I've been through?

Check this, this was right after I was freaking out in the Quarter. I go home -- I wish, I really wish that home back then really, really was what "home" is suppose to be -- I go home to my mom's house, right? I've decided I'm going to finish school and go on to college, try to make something out of myself.

I get pregnant.

Stop the world.

At least that's the way my mom sees it. Stop the world and pitch this dizzy broad off. The "dizzy broad" is suppose to be me. Pitch me off cause according to her I ain't nothing but trouble. Man. I'm a kid. Never mind all the stuff I've gone through.

You know like that rapper be singing that song, "Parents Just Don't Understand." Well, he got a witness in me. So, I'm pregnant. And. God, what...?

My mom told me, I'll never forget this, she told me that I wasn't going to never be nothing. She told me, "You're going to always be the same little whore and slut and tramp that you were."

All I ever wanted was for her to show me that she cared. I mean, all those years I hadn't been with her, she could have said something or done something to show that she loved me, that she really did care about us.

I wanted to know why. Now, I know why. But then I didn't understand. I wanted to know why she had gave up on us. Parents really don't understand that no matter how terrible they might think their kids are, and even if a kid is really messed up,

no matter how messed up a kid gets, that kid still deserves to know that you love them. Even if you have to bust their butts like my last foster mother did to us, no matter how many beatings we got, we knew that she loved us and she was doing it cause she wanted the best for us.

I guess that's all. Kids need to know that adults love them. So, I'm pregnant, right.

She puts me out the house because I was pregnant and told me that I wasn't going to ever, ever be anything in life, in my whole goddamn life.

That same day I went and found a house and got two jobs. One job was working at Royal Castle and one was working at Tastee Donuts.

I'd work at Royal Castle from twelve o'clock at night til seven in the morning. Leave from round there, go to school after I went home and fed my baby and took him to the baby sitter. Then I go to school, get out of school and go straight to Tastee Donut and work there until about seven or eight o'clock at night. Then I go home and take a bath, feed my baby, do a little home work, fall out, get up, get dressed and go to work all over again.

I did that. It wasn't like forever; just to get myself straight on my feet. I did that until I could get a better job. I was living in a little one room apartment. Me and my sister Charlene.

We were like twins. Whatever happened to me, happened to her. I'd get in trouble, she'd get in trouble. I got pregnant, she got pregnant. We were staying in this little one room together. It was rough. But we had a lot of wonderful times cause we were together.

Slowly but surely things started to work out. And, then if one of my girl friends needed something, even though I didn't have much of nothing, I would give them whatever I had because that was the only way we were going to make it was by helping each other.

Then, after a while my mom took us back in the house. And for a short minute, all four girls and one of my brothers were staying together with my mom. That's when we really had the Supremes thing going, dressing up, singing and dancing, clowning around.

So, I got on my feet. And things looked like they were going my way. I was doing good in school. Getting ready for college and all. I got my first modeling job. Then I started thinking I was cute. I was getting good jobs.

I would go and lie on a job application, I'm talking big old, big old lies. I wouldn't know the first thing about the job when I went and applied for it. But when they told me I had the job, right after I hung the phone up I'd rush straight on over to the library. Man, I'd get in the library and research that job for hours, sometimes days. I'd find out exactly what this job was I was suppose to do. And then I'd go and do the job.

With me it was always, get a book cause it's in there somewhere. As far as jobs and stuff goes, all you got to do is search it out, study up and do it. I've taught myself a lot of stuff by going and spending days, not hours, but days in the library and studying.

Each job would get a little better and little better. In the meantime at night I'm singing with different bands around town, and I mean "different." Viet Nam was one of the bands. One band called themselves "Dill Pickles and Chocolate Ice Cream," and "Psychedelic Daisies." I just started getting a little bit more serious about music and that's when I decided to get out of New Orleans and headed over to school in Texas.

I had graduated and took all kinds of tests and had done very well. I was a reader. I still am.

I've always been a bookworm. My whole life. From the time I could spell cat. I read everything. Look around my house. I've got nine million, seven hundred and eighty-five thousand books in my house. I got books everywhere, in boxes, in crates, in closets, everywhere. I've read each and every one of them and will read them again.

So I had won this scholarship in art.

I was always doodling and drawing and people were always admiring my work. In fact, whatever it was I did, people would always tell me "oh, you're really good at that. You ought to do that professionally."

Art was easy for me, and it was something that I knew I could do. I

can still do it. But, art just wasn't what I wanted to do.

I could do so many things. Like I used to fix people's hair like it was nothing, my own included. I'd never let anybody fix my hair. People would say, "oh, you ought to be a cosmetologist." I didn't want to be no cosmetologist. I hated make up but I could always do make up for other people. But that wasn't my bag.

Then you had working with kids. Now I enjoyed that. Even when I was in Texas I would work with the other kids. Here these people telling me I was stupid, crazy and retarded. When I finally was able to go to school off the grounds, the teachers used to come and get me out of my class in fifth or sixth grade and take me to the other classes, the second and third graders, and have me teach the class while they went to meetings and such. Some of the classes were Special Ed. classes, but most of the kids were kids just like me.

I remember the teachers were very nice to me. They told me that I had a "gift" for being with people and they used to tell me don't ever lose that. The main reason I want to work with handicapped kids and emotionally disturbed kids is because I was in it so much. A lot of times people don't understand where these kids are coming from.

I have the patience and the understanding to be able to work with kids. To me there is nothing better than helping a kid. I've seen so many kids who have been abused, and stepped on, let down, told they were never going to be able to do anything. I just like to let them know that they can do something. Everybody has something they can do. No matter how small or whatever, everybody has something.

Now all this time, living on my own in New Orleans, going to college in Texas, working in Chicago, with my dad in New York, all this time I've got Damien with me.

Boy, people would be on me for dragging my child with me from pillar to post, but it was something I felt I had to do. Damien was my family and I wasn't going to break up my family like I was broke up when I was kid.

One time I left him in New Orleans. God, did I almost die when I left him. I hurried up and came back and got

Charmaine with her two sons Damien and James.

People would be on me for dragging my child with me from pillar to post, but it was something I had to do. I wasn't going to break up my family like I was when I was a kid."



him. I couldn't deal with being without him. By that time I was pregnant with James. Damien was about three and a half.

I remember when James was born. Sometimes I'd wake up in the morning and Damien, who was a little bit of a lil boy, Damien would be sitting on the sofa feeding James his bottle. Damien knew how to make James's formula. I mean he was barely four but he'd be there helping me. Trying to change James's diapers and everything.

It was hard for us but we did it because I was determined that Damien and James were not going to go through all the changes I went through. I wasn't going to let anybody take my child from me. Nobody was going to split us up.

From a long time I wanted to be part of a family. Whether I was into singing in clubs, or the theater, or talent shows, or whatever I was doing, I wanted to be part of something.

I wanted to be someone that everybody in the world knew. I wanted everybody to be my friend. That's what I wanted.

It's not about being a millionaire. Even now, if money comes, it's going to go just as fast as it comes. I'm not into fancy cars or crystal chandeliers and gold trimmed plates to eat off, and stuff like that. I could care less about that.

When I regurgitated on Bill Cosby it was because I was trying to be something that I wasn't. My life has

been a long road song. Full of twists, turns, obstacles, detours, accidents, stops and starts, but all I know is that I got to keep traveling and that I make out best when I be me.

At some point I realized I didn't care whether I was Diana Ross's daughter, or Aretha Franklin's daughter. I was Charmaine and Charmaine was going to be somebody one day.

God had this in mind for me all the time. All I had to do was stop looking for something I wasn't and be what I was.

I'M A BURNT CHILD, BUT I'M NOT AFRAID OF FIRE

I've never been one to bite my lip or turn and run from something. Whatever it is, I'm willing to deal with it. I guess that's why I've made it.

Plus, somewhere, something is always happening. If you keep moving you're going to run up on something and if you're prepared to deal with whatever you run up on then life is cool and you'll get somewhere.

But so many people are locked into one way of living, so when they run up on something different they can't handle it. And you never know when a break is going to come, so you've got to be ready to go with the flow whenever God turns the cosmic faucet on.

Man, when the water starts to flow

that ain't no time to be talking about going to Schwegmann's to buy a bucket. You've got to have your bucket ready. You want water in your life, then make sure you got a bucket.

I'm telling you this is the way it's been for me. When things were so bad that I was thinking I really was crazy, or even like a few times I thought about ending it all, you know what I mean, but I know living is better than dying, so I choose to live.

I remember when we went to New York a couple of years ago. I was there for one day. I was sick as a dog. I thought that was the worst show I had ever done in my life. I was so hoarse. I thought, oh my God, everybody must have hated me. I was miserable. It was cold.

I came home and had just walked in the door. The phone was ringing. It was Vogue Magazine. I told them I had just walked in the door. I had my suitcases in my hand. They told me don't unpack it, matter of fact get a bigger one, bring everything and come back to New York. I said, huh?

That's how I got in this new movie "Everybody's All American." A friend of mine called me and said look they're having an audition for this movie in Baton Rouge, why don't you come and try out for it? I said when is it? They said in about a half hour or so. I was like, yeah, sure. So, I didn't go because I'm not going to bring my band anywhere and do a half-ass show. The next day the phone rings and they tell me I've got the

part. I said, huh?

The Lagniappe commercial. Ron Cuccia wrote the commercial and said the only person he could think about was me. They called me and said we've got this commercial, come do it.

Things just happen to me.

You see, life may be about something different for everybody, but life is always about something for everyone, and especially for Black women.

I'm no politician, thank God. I've been through a lot of shit, but thank God, I ain't never had no eyes for being a politician, but anyway, you know sisters have had a hard way to go. I'm not saying nobody else has had a hard way. I know a lot of people have it hard, but Black women...

I know from my life and my sisters' lives, and the lives of my girl friends, I know life is hard for Black women. A lot of Black women are out there trying to make it, struggling with all kinds of bullshit, and I know most likely we're going to be struggling forever.

My goal is to show that you can make it. Go 'head struggle, fight, bite, scratch, kick, do whatever it takes to get up to the top and know, know deep down inside of you, that you are the one who can do it.

It's not like I need "Joe Blow" or any other man to do what I've got to do. Get rid of that "I need a man in order to do anything" attitude. It's

Continued on page 36.

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BANDS

Abstract Illusion new wave. Donald Fisher, (504) 283-1617, Pepin Dante, Steven Fisher, Keith Evans, Peter Adam.

Ace r&b, top 40. Musicians Exchange, (504) 523-2773 (NOLA), (504) 273-0960 (BR), P.O. Box 45510, Baton Rouge, LA 70895.

Kenny Acosta & The House Reckers r&b. (504) 634-2633, P.O. Box 25, Jackson, LA 70748, Kenny Acosta, Jim Honeycutt, Ken Maye.

Acoustic Ecstasy rock'n'roll. Debbie Maranto, (504) 469-8057, Debbie Maranto, Monique LaBorde.

Acoustic Psychedelia rock'n'roll. (504) 899-3164, P.O. Box 72032, NOLA 70172, Gene Williams.

Johnny Adams r&b. Bon Ton West or Mr. Adams himself, (408)425-5885, (504) 387-3233, P.O. Box 8406, Santa Cruz, CA, 95061, 701 Lakeland Dr., Baton Rouge, LA 70802.

The Airtight Band top 40, oldies. King Creole Management, Ronald Bob, (318) 235-6836, (800) 877-2232, 305 Broad, Scott, LA 70583.

Algiers Brass Band brass band. New Orleans Talent Exchange, (504) 944-2369, 628 Frenchmen St., NOLA 70116. Ruddle Thidodeaux, Frank Hooper, Walter Moore, Sydney Wyche, Joseph Smith, Norwood Sutton, Dorance Harrison, Ferdinand Polite, Howard Fryerson, Sydney Francis.

Algorithms reggae. (504) 344-1444, Avo Randruut, Johathon Lamey, Andrew Vetter.

Allegra: New Orleans String Band traditional jazz. Anna Fessenden, (504) 522-9649, 1005 St. Claude St., NOLA 70116. Anna Fessenden, Jack Werner, Rick Mulcahy.

Denise Alvarado rock, top 40. 4125 Hessmer Ave., Apt. D, Metairie, LA 70002.

American Empire country. Smokey Creek Music, (504) 735-7069, 1300 Victoria, Bogalusa, LA 70427, Jimmy Rayburn, Ernie Wells, Mike Edwards, Anita Roberts, Renay Nelson, Johnny Leos.

Atchafalaya country, cajun. Chris Foreman, (318) 235-2471, P.O. Box 91002, Lafayette, LA 70509.

Joe "Mr. G." August r&b. Joe August, (504) 944-5016, 2335 La Sorda St., NOLA 70117.

The Backsliders blues, r&b. Steve Spitz, (504) 899-2015, 2024 Adams St., NOLA 70118, Ben Maygarden, Steve Spitz, Red Devecca, Roger Martin, Chris Saunders.

Bad Dog rock'n'roll. K.D. Productions, (504) 734-9135, (504) 737-5315, P.O. Box 10784, Harahan, LA 70181, Rick Danger, Magic Melvin Volz, 'Marvelous Mil' Borel, Jerry Rox, Tony T. Cannon.

Marcia Ball r&b. Carlene Majer, (512) 338-1991, 8306 Appalachian Dr., Austin, TX, 78759.

Hank Ballard & the Midnighters r&b, oldies. Bon Ton West, (408) 425-5885, P.O. Box 8406, Santa Cruz, CA, 95061.

Jimmy Ballero & the Renegade Band r&b. (504) 282-3315, 4088 Fairmont Dr., NOLA 70122.

Pat Barberot Orchestra oldies. Pat Barberot, (504) 454-6110, c/o The Jefferson Orleans North, 2600 Edenborn Ave., Metairie, LA 70002.

Danny Barker & his Jazzhounds traditional jazz. Danny Barker, (504) 283-7672, 1277 Sere St., NOLA 70122.

Doug Baron (formerly 'Harold, Please!'). (504) 861-4764.

Dave Bartholomew traditional jazz. Omni Attractions, Dianna Chenevert, (504) 885-3210.

Basin Street Brass Parading & Marching Band traditional jazz, brass band. Barbara Coppersmith & Associates, (504) 891-0614, P.O. Box 50842, NOLA 70150, Arthur Mitchell.

Alvin Batiste modern jazz. Edith Chatters or Pat Jolly, (504) 356-9845 (BR), (504) 899-8994 (NO), Mozot Bookings, 2833 75th Ave., Baton Rouge, LA 70807.

The Tony Bazley Quartet modern jazz. (504) 866-4422, 1603 Joliet, NOLA 70118.

Germaine Bazzle & Friends modern jazz. Bright Moments, (504) 523-4443,

1318 Esplanade Ave., NOLA 70116.

The Beat Doctors (formerly Oogum Boogum), r&b, rock'n'roll. David McGough, (504) 891-3411, 605 Napoleon Ave., NOLA 70115, David McGough, Larry Peter, Bret Seidenberg, Scott Sherman.

Beausoleil cajun, zydeco. Michael Doucet, (318) 981-5188, 500 E. Farrel Rd., Lafayette, LA 70508, Michael Doucet, David Doucet, Jimmy Breaux, Tommy Alesi, Tommy Comeaux, Billy Ware, Al Tharp.

Al Belletto modern jazz. (504) 821-3491

The Best Years oldies. Best of New Orleans Talent, (504) 837-5000, 33 Sherling Ave., Jefferson, LA 70121.

Beyond Einstein's Eulypion Bats modern jazz, rock'n'roll. (504) 838-8342, 640 Metairie Lawn Dr., Metairie, LA 70001, Wilhelm von Brandt, Stephan Cronvich, David Hurstius, Kevin Schillige.

Big Art modern jazz, r&b. Brian Morgan, (504) 891-5688, 4326 Dancel St., NOLA 70115, Brian Morgan, Tim Green, Willie Green, Don Mack.

Big Bo Melvin blues. Pie Productions, (504) 482-2472, 3327 Mistletoe St., NOLA 70118.

Big Fun top 40. Brad Burris, Melissa Ogden, (504) 833-1076, (504) 486-2824, 1608 Ellis pkwy., Metairie, La, 70005, Brad Burris, Malcolm Lanius, John Larmann, Melissa Ogden, John Kennedy.

Big Is More rock'n'roll. Rene Coman, (504) 486-0865, 4420 Bienville Ave., NOLA 70119, George Reinecke, Rene Coman.

Big Luchus Brown blues. Pie Productions, (504) 482-2742, 3327 Mistletoe St., NOLA 70118.

Black Problem Louis Thevenot, (504) 486-2821, (504) 482-0910, 4724 Conti St., NOLA 70119, Lou, Mike, A.P., Dave.

Terence Blanchard & Donald Harrison modern jazz. Abby Hoffer Enterprises, (212) 935-6350, 223-1/2 East 48th St., New York, NY.

Hurley Blanchard Quartet modern jazz. (504) 891-3371, Hurley Blanchard,

Louis Bibbs, Julius Evans, Dwayne Michael.

The Blind rock'n'roll. Hoyt Ledet, (504) 632-5622, P.O. Box 1069, Galliano, LA 70354, Hoyt Ledet, Chris Pizani, Mark Simineaux.

Blue Eyed Soul Revue r&b. Michael Vice, (504) 873-8730, 965 Bayou Dularge Rd., Houma, LA 70363, Mark Dufrene, Joey Ougel, Gary Rook, Michael Vice, Tony Waguespack, Pershing Wells.

The Bluebirds blues, rock'n'roll. (318) 865-9006, Buddy Flett, Bruce Flett, Kerry Hunter.

Bluerunners rock'n'roll, zydeco. Kelly Keller or Mark Meaux, (504) 523-2719 (318) 232-6538, 215 Clinton St., Lafayette, LA 70501, P.O. Box 4000-78, New Orleans, La, 70178, Mark Meaux, Robert Savoy, Steve LeBlanc, John Maloney.

Spencer Bohren blues. New Blues, (504) 899-9055, 7301 W. Judge Perez, No.358, Arabi, LA 70032.

Bones Explosion r&b. Keg Management, Kris, (504) 831-6768, 996 Jefferson Hwy., NOLA 70121, Mike Neyrey, Marc Boudousquie, Doug Peters, Mark Bancroft, Bones.

Boogie Bill Webb blues. Ben Sandmel, (504) 949-1239, 2723 LePage St., NOLA 70119, Bill Webb, Ben Sandmel, Reggie Scanlan.

Brian's Band modern jazz. Brian O'Connell, (504) 561-0664, 411 Decatur St., NOLA 70130.

Juanita Brooks r&b, modern jazz. Mary Ledbetter, (504) 525-3141, (504) 368-6341, 1510 Religious, NOLA 70130.

Steve Brooks rock'n'roll, folk. (504) 866-8825, 7501 Freret St., NOLA 70118.

Joseph Broussard r&b, top 40. (504) 949-9931, P.O. Box 3175, NOLA 70117, Rodney Calhoun, Jackie Banks, Michael Johnson.

Charles Brown r&b. Michael Kaufer, (805) 646-7230, P.O. Box 1155, Ojai, CA, 93023.

Gatemouth Brown r&b. Jim Bateman or Concerted Efforts, (504) 732-2942, (617) 969-0810, 110 Madison Ave., Newtonville, MA, 02160.

Wendell Brunious Band traditional jazz. Preservation Hall, (504) 522-2238, 726 St. Peter St., NOLA 70116.

Nancy Jean Buchan modern jazz, rock'n'roll. (504) 891-7490, 1618 Milan St., NOLA 70115.

Buckwheat Zydeco zydeco. Concerted Efforts, (617) 969-0810, 110 Madison Ave., Newtonville, MA, 02160.

Chris Burke & his New Orleans Music traditional jazz. Chris Burke, (504) 943-4273, Barry (504) 945-1057, 1674 N. Dupre, NOLA 70119.

The Burning Sensations rock'n'roll, reggae. Slippers Productions, (504) 866-7581, 8120 Zimple St., NOLA 70118, Cranston Clements, Joyce Grimes, Lynnea Godfriaux, Ken Jacobs, Joey Farris.

The Bush Hogs rock'n'roll. Lil' Ricky, (504) 522-7646, P.O. Box 71896, NOLA 70172, Yam-Master Bob, Lil' Ricky, Doc, C.B.

Henry Butler modern jazz. A-Train Management, (415) 893-4705, P.O. Box 29242, Oakland, CA, 94604.

C'Vello top 40. Band Aid Entertainment, (504) 387-5709, P.O. Box 3673, Baton Rouge, LA 70821, Kevin Civello, Tracy Civello, Richard Myers, Sammy Brocatta, Ken Ulin.

Warren Caesar & Zydeco Snap zydeco. (318) 896-4314.

Cajun Dance Troupe cajun. (504) 834-0793, (504) 483-4512, 325 Beverly Garden Dr., Metairie, LA 70001, Peggy Usner, director.

Cajun Gold (318) 684-6431, (318) 684-6789, Rt. 1, Box 214, Branch, LA 70516, Paul Daige, Ken Smith.

Casa Samba latin. Tropic Zone Productions, (504) 949-3492, Curtis Pierre, and approx. 30 others!

Catch-22 hardcore. Swamp Core, (504) 888-3795, 1810 Marengo, NOLA 70115, Brian, Brian, Teddy, Skip.

Celebrity rock'n'roll. Steve, (504) 882-3102, (504) 272-1690, 1910 Karl St., Arabi, LA 70032, Rte. 2, Box 1128, LaCombe, LA 70445.

Centerfold metal. Big J Productions Inc., (504) 488-8821, P. O. Box 24455, NOLA 70184.

Change to Eden rock'n'roll. C.T.E Soundlab, Mick Steele, (601) 864-7431, 4110 W. Railroad, Gulfport, MS, 39501, Mark Smith, Gary Smith, Forrest Miller, David Windham, Todd Read.

C.J. Chenier zydeco. Concerted Efforts, (617) 969-0810, 110 Madison Ave., Newtonville, MA, 02160.

Cherry Chinchilla & Penelope Peace oldies. Karen Anklam, (504) 945-7247, 3052 Fortin, NOLA 90119, Karen Anklam, Angela Assunto.

Alex Chilton rock'n'roll. Venture Bookings, (212) 477-4366.

Chisholm country. Barbara Coppersmith & Associates, (504) 891-0614, P.O. Box 50842, NOLA 70150.

The Circuit Breakers r&b. Bruce Lamb, (504) 766-7836, 11688 Pecan Grove Ct., Baton Rouge, LA 70810, Neckbone Slim, Cathy Lamb, Jeff Freeman, David Carroll. Carroll Thibodeaux.

Doug Clark & the Hot Nuts oldies. Barbara Coppersmith & Associates, (504) 891-0614, P.O. Box 50842, NOLA 70150.

Joe Clay rock'n'roll. Joe Clay, Jacque Cheramie, (504) 486-0865, (504) 392-1166, 4420 Bienville Ave., NOLA 70119.

Jon Cleary r&b. New Orleans or England (both numbers listed), (504) 947-8368 (NOLA), (8144) 58-071-4355.

Chris Clifton All-Stars traditional jazz. Tee-Cee Productions, (504) 242-7860, Chris Clifton, Wendell Eugene, Otis Bazoon, Vic Tooker, Mike Raymond, Tommy Seidell.

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Rene Coman rock'n'roll, r&b. (504) 486-0865, 4420 Bienville Ave., NOLA 70119.

Concrete Buddha rock'n'roll. Neal Laney, (504) 891-4057, Kevin (504) 897-6370, 5614 Annunciation St., NOLA 70115, Mike Bellows, Brian Berthiaume, John Gray, Neal Laney, Phillip Smith, Chuck Welsh.

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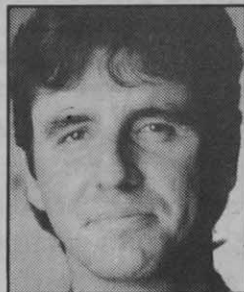
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Legacy rock'n'roll. Big J Productions, (504) 738-5208, (504) 488-8821, P.O. Box 24455, NOLA 70184, Reuben L. Vergara, Denise Alvarado, Brett Thibodeaux, Mike Stollenwerck.

The Legendary Hurricanes rock'n'roll, oldies. Ed Jackson, R. Leon, (504) 865-1075, (504) 887-6837, 1522 St. Mary, No. 7, NOLA 70130, 3916 Kent Ave., Metairie, LA 70006, Ed Jackson, Rick Leon, Francisco 'Pancho' Rudeke.

Leonyne rock'n'roll, metal. Big J Productions, (504) 488-8821, K.C., Stef, Craig, Brian, Brian.

Les Freres Michot (Michot Brothers) cajun. Rick Michot, (318) 233-9993, (318) 237-8917, 1313 Lafayette St., Lafayette, LA 70501, Rick Michot, Tommy Michot, David Michot, Bobby Michot, Mike Michot.

Leslie & the Idiots new wave. Mario, (504) 891-7316.

The Ed Lewis Orchestra Lewis Clements, (504) 821-4323, 438 S. Rendon St., NOLA 70119.

Li'l Queenie Amasa Miller or Leigh Harris, (504) 949-2653, (504) 486-2701.

The Liberation Band top 40. King Creole Management, Ronald Bob, (318) 235-6836, (800) 877-2232, 305 Broad, Scott, LA 70583.

Light Years rock'n'roll. Bob, (504) 833-9853, 608 Carol Dr., Jefferson, LA 70121, Erica Lake, Mike Alvarado, Wayne Smith, Bob Williams.

Lillian Axe rock'n'roll, metal. Big J Productions Inc., (504) 488-8821, P.O. Box 24455, NOLA 70184.

Little Bob & the Lollipops r&b, oldies. King Creole Management, Ronald Bob, (318) 235-6836, (800) 877-2232, 305 Broad, Scott, LA 70583.

The Living Dead Revue r&b. Cleon Floyd, (504) 466-5422, 3045 Huntsville, Kenner, LA 70062.

Louisiana r&b. Kingsland Entertainment Agency, (504) 887-2373, (318) 640-5555, P.O. Box 8259, Alexandria, LA 71306.

Lounge Lizards oldies, r&b. Chris Saunders Music, (504) 891-6447, P.O. Box 30517, NOLA 70190, Les Colonello, Gerry Christopher, Chris Saunders.

Love Groovy rock'n'roll. Vic Palazzo, (504) 394-3492, 3840 Tall Pines Dr., NOLA 70130, Vic Palazzo, Mike Hanberry, Cleaver Schmidt, Michael J. Bouvier.

The Lucky Stiffs rock'n'roll, blues. Don Jennings, (504) 866-8175, 1206 Burdette, NOLA 70118, Johnny, Bash, Bongo, Kicks.

M&S International r&b, top 40. (504) 246-8411, 6235 Chef Menteur Hwy., No. 207, NOLA 70126, Harry Sterling, John Pierre, plus many others.

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Joan Duvalle MaGee & Foundation Band r&b, top 40. (504) 947-0407, 2442 Forstall St., NOLA 70117.

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Murmurs top 40, rock'n'roll. Musicians Exchange, (504) 523-2773 (NOLA), (504) 273-0960 (BR), P.O. Box 45510, Baton Rouge, LA 70895.

The Pat Murphy Band rock'n'roll, r&b. Pat Murphy, (601) 467-3597, 110 Melody Lane, Bay St. Louis, MS, 39520, John Bezou, Jerry Lenfant, Candy Murphy, Pat Murphy.

Music for Children by Dennis Dennis Berner, (504) 283-2403, 6320 Cartwright Dr., NOLA 70122.

Muzique De Cajun cajun, zydeco. Cajun Music Assn., (504) 738-3647, (504) 738-2356, 1302 Compromise St., Kenner, LA 70062, Jackie Gantt, Johnny Brasso, Irene Fruge, Al Lewis, Mitch Cormier.

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N.O.B.D. (New Orleans Blues Department) r&b. (504) 866-1404, (504) 866-4121, 1517 Cambronne, NOLA 70118, Red Priest, Michael Sklar, Spike Perkins, Gary Rieger, J.J. Juliano.

Na Na Sha rock'n'roll, oldies. Kingsland Entertainment Agency, (504) 887-2373 (NOLA), (318) 640-5555, P.O. Box 8259, Alexandria, LA 71306.

Naked Truth rock'n'roll. (504) 241-8183, (504) 861-0314, 8542chase St., NOLA 70127, Jeff Grannan, Jason Stewart, Chris Von Wollenburg.

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The Neville Brothers r&b, rock'n'roll. The Rosebud Agency, (415) 386-3456, P.O. Box 210103, San Francisco, CA, 94121.

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New Orleans Ragtime Orchestra traditional jazz. Lars Edegran, (504) 486-9072, 5425 Canal Blvd., NOLA 70124.

New Orleans Stick Band modern jazz. David Goodman, (504) 895-6130, 700 Monticello Ave., Jefferson, LA 70121, David Goodman, James Cabiran, Tim Green.

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New West rock'n'roll, new wave. Kevin Rodriguez, (504) 766-0520 (BR), (504) 835-9008 (BR), 7963 Starwood Ct., Baton Rouge, LA 70810, Kevin Rodriguez, Dave Claret, Mike Lamendola, Lee Barbier.

Night Bloomin Jazzmen modern jazz, traditional jazz. Dawn Hebert, (504) 522-3029, (504), 1236 Royal St., NOLA 70116.

Ninth Ward Millionaires r&b. Ken Jacobs, (504) 944-0003, 5516 Dauphine, NOLA 70117, Snakebite Jacobs, Jon Cleary, Bruce McDonald, J.J. Juliano, Joyce Grimes.

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NOCCA Jazz Ensemble modern jazz, traditional jazz. Clyde Kerr, New Orleans Center for the Creative Arts, (504) 899-0055, 6048 Perrier St., NOLA 70118, Clyde Kerr, NOCCA-trained high school students.

Nocentelli rock'n'roll. Gloria Powers, (504) 525-9852, 1510 Religious St., NOLA 70130, Leo Nocentelli.

The Not Goods Paul Clement, 46 Allard, NOLA 70119, Ricko, Tommy, John, Drew Not Good.

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Oak Alley oldies, top 40. (504) 340-3944, 5417 Alpaca Dr., Marrero, LA 70072.

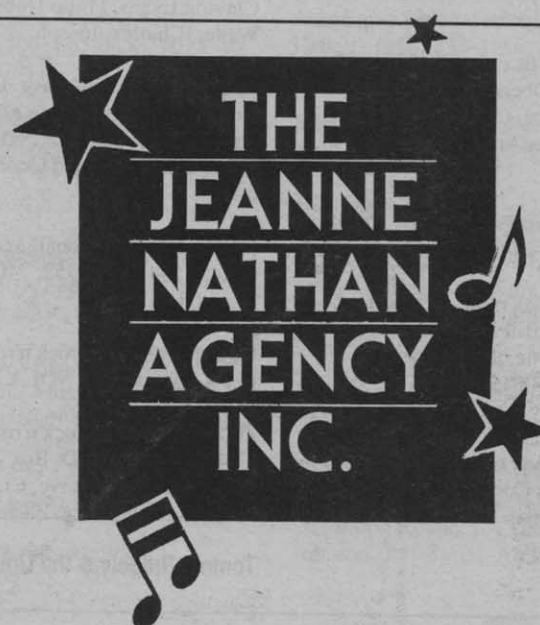
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Annette St., NOLA 70122.

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Rumboogie r&b, top 40. Norwegian World Music, (504) 246-7428, 17 Curtis Dr., NOLA 70126, Johnny Vindigni, John Autin, Mark Mullins, Richard Leveille, Kirk Steen, Tom Calton, Brian Graber.

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Southern Comfort (formerly Hunter), oldies, top 40. A.L. Levy, (504) 366-8326, 427 Terry Pkwy., Gretna, LA 70056, Karl Hunter, Joe Givens,

Kathleen Cornelius, A.L. Levy, Rick Parta.

Speed Limit top 40, oldies. Associated Entertainment, Michael Hebert, (318) 233-3156, 205 Raintree Trail, Lafayette, LA 70507.

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C. J. Starr top 40. Steve Constance, Revrox Music, (504) 366-5576, 4137 Lac Du Bay, Harvey, LA 70058, Larry Campbell, Kevin Norwood, Danny Lirette, Todd Adams, Steve.

Starz r&b, top 40. Musicians Exchange, (504) 523-2773 (NOLA), (504) 273-0960 (BR), P.O. Box 45510, Baton Rouge, LA 70895.

Sterlyn Silver r&b, top 40. (504) 246-8411, 6235 Chef Menteur Hwy., No. 207, New Orleans, LA 76.

Judy Stock folk. (504) 366-6853, 406 Olivier St., NOLA 70114.

Stormy top 40. Michael Noto's Music, (504) 272-2782, (504) 272-2226, 10756 Florida Blvd., Baton Rouge, LA 70815, 10926 Old Hammond Hwy., Baton Rouge, LA 70815, Henry Sharp, Michael Noto, Jimmy Chiek, Don Moore, Deware Walker, Jeff Sutton, Alan Neal, Jeff Fomet.

Storyville Stompers Brass Band brass band, traditional jazz. Woody, (504) 949-3188, Karl (504) 865-0458, 1015 Port St., NOLA 70117.

The Swinging D's rock'n'roll. Della Meyer, (504) 885-8623, 4509 Sheridan Ave., Metairie, LA 70002, Vivian Vega, Rocky, Shawn.

T. Q. & the Hurricanes oldies, top 40. Craig Tolson, (504) 888-2092, 4705 Jeannette Dr., Metairie, LA 70003.

Tabula Rasa new wave. PM Management, Phil Musso, (504) 488-9712, 4149 Canal St., NOLA 70119, Jon Marcley, Chuck Booksh, Michael Cunningham, Michael Majonos, George Piazza.

Tavasco/Millionaires r&b. Pie Productions, (504) 482-2472, 3327

Mistletoe St., NOLA 70118.

Jude Taylor & the Burning Flames zydeco. King Creole Management, Ronald Bob, (318) 235-6836, (800) 877-2232, 305 Broad, Scott, LA 70583.

Willie Tee r&b, modern jazz. Bright Moments, (504) 523-4443, 1318 Esplanade, NOLA 70116.

Mo Mo Theriot & The Cajun Commandeaux cajun, zydeco. Flame Productions, (504) 899-3726, 617 1/2 7th St., NOLA 70115, Bro Fruge, 'T' Dominique, Ron Fruge, Carl Brown.

Theryl r&b, top 40. Pie Productions, (504) 482-2472, 3327 Mistletoe St., NOLA 70118.

Third Line Brass Band traditional jazz, brass band. George Psilos, (504) 895-7112, 5201 Magazine St., NOLA 70115, Frank LeBlanc, Maurice Trosclair, Darryl Barnes, George Psilos, Don Smith, Alex Schwarz, L.G. Sullivan, Mike Kleamenakis.

Irma Thomas r&b. Emil Jackson, (504) 245-1719.

Titanium metal. Big J Productions Inc., (504) 488-8821, P.O. Box 24455, NOLA 70184.

The Topcats oldies, rock'n'roll. Big J Productions Inc., (504) 488-8821, P.O. Box 24455, NOLA 70184.

Wayne Toups Zydecajun zydeco, cajun. Associated Entertainment, Michael Hebert, (318) 233-3156, 205 Raintree Trail, Lafayette, LA 70507.

Allen Toussaint r&b. (504) 949-8386, 3809 Clematis Ave., NOLA 70122.

Trac-One oldies. Tracy Griffin, (504) 283-3909, P.O. Box 24643, NOLA 70184, Alonzo Bowens, Derek Scott, Tracy Griffin, Clark Knighten, Darrell Levigne, Shannon Hamilton, Anthony Hamilton.

Tribe Nunzio r&b. Jeff, (504) 945-4207, Holden, Jeff, Damon, Robert, Paul.

The Tribe r&b, rock'n'roll. (504) 769-9765, (504) 769-6726, 410 Bellewood Dr., Baton Rouge, LA 70806, Jeff Johnson, Jeff Burris, Andrew Vetter.

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Allied Artists, 108 E. Kirkwood, No. 3, Bloomington, IN 47401, (812) 339-7772, (504) 525-3141, Mike Burns. Books for several major clubs in the Midwest.

Associated Entertainment, 205 Raintree Trail, Lafayette, LA 70507, (318) 233-3156, Michael Hebert. Zydeco and cajun.

Backstage Productions, 1323 Coliseum, NOLA 70130, (504) 525-4784, John Eargle. Dixieland, brass band, bebop and Mardi Gras revelers.

Band Aid Entertainment Inc., 3609 Perkins Road, Baton Rouge, LA 70808, (504) 387-5709, Larry Turner.

Barbara Coppersmith & Associates, P.O. Box 50842, NOLA 70150, (504) 891-0614.

Best of New Orleans Talent, 33 Sherling Ave., Jefferson, LA (504) 837-5000, Wes Mix.

Big J Productions, Inc., P.O. Box 24455, NOLA 70184, (504) 488-8821. Rock'n'roll.

Bon Ton West, P.O. Box 8406, Santa Cruz, CA 95061, (408) 425-5885, FAX 408 438 7367, TELEX 171-142, Marty Kirkman. New Orleans r&b, brass bands, zydeco and Mardi Gras Indians.

Bright Moments, 1318 Esplanade, NOLA 70116, (504) 523-4443, Kalamu ya Salaam. Jazz bands and event production.

Charlie Bering & Associates, 1220 Pauline St. NOLA 70117, (504) 943-3164. "Year-round festival of talent; caters to convention market."

Charlie Messina Presents, 2221 Jefferson Ave., NOLA 70115, (504) 899-0488. Talent management and promotion.

Cleon Floyd, 3045 Huntsville, Kenner, LA 70062, (504) 466-5422. R&b.

Entertainment & Special Events, P.O. Box 19004, NOLA 70179, (504) 522-8326, Jay Gernsbacher.

Kelly Keller, 2045 Magazine St., F, NOLA 70130, (504) 523-2719. Rock'n'roll, zydeco.

Kent H. Courtney II, P.O. Box 13174, NOLA 70185, (504) 899-4045. Rock'n'roll and country.

King Creole Entertainment, 305 Broad, Scott, LA 70583, (318) 235-6836, (800) 877-2232 x141, Ronald Bob. Zydeco, r&b, jazz, blues and cajun bands available nationwide.

Kingsland Entertainment Agency, P.O. Box 8259, Alexandria, LA 71306, (318) 640-5555, (504) 887-2373.

M&S International, 6235 Chef Menteur Hwy., No. 207, NOLA 70126, (504) 246-8411, Harry Sterling.

Michael Kaufer, P.O. Box 1155, Ojai, CA 93023, (805) 646-7230. Represents Charles Brown and The Ojai Blues Festival.

Musicians Exchange of the South, P.O. Box 45519, Baton Rouge, LA 70895, (504) 523-2773 (NOLA), (504) 273-0960 (BR), Bill Mauffray.

The Diana Nadas Booking Agency, 8120 Zimple St., NOLA 70118, (504) 866-7578. New Orleans' best: r&b, jazz, rock'n'roll.

The Jeanne Nathan Agency, 1001 Howard Ave., Suite 3706, NOLA 70113, (504) 522-9000. Jazz, pop, cajun, parades and festivals.

Network Entertainment, Atlanta, GA, (404) 993-2402.

New Orleans Talent Exchange, 628 Frenchmen St., NOLA 70116, (504) 944-2369, Jason Patterson. Booking real New Orleans music; traditional and modern jazz, r&b.

NO Management Inc., 5811 Tchoupitoulas St., NOLA 70115, (504) 897-5357, (504) 394-8089, Greg Eveline or Lance Slom. Concert promotion, management.

Olympia Productions, 5335 St. Anthony Ave., NOLA 70122, (504) 283-7854, (504) 288-7409, Milton Batiste.

Opportunity Enterprises, (504) 484-6526, David. Represents a network of local dee-jays and musicians.

Pal Productions, P.O. Box 80691, Baton Rouge, LA 70898, (504) 383-0966, Johnny Palazzotto.

Pete Fountain Productions, 237 N. Peters, 4th Floor, NOLA 70130, (504) 524-6255, Pete Fountain, Gerry Abbott.

Pie Productions, 3327 Mistletoe St., NOLA 70118, (504) 482-2472. Jazz.

PM Management, 4149 Canal St., Apt. C, NOLA 70119, (504) 488-9712, Phil Musso. A variety of New Orleans talent.

RGV Entertainment, P.O. Box 57678, NOLA 70157, (504) 566-1111, (504) 561-0000, Bob Vernon.

Ronnie Kole Productions, 910 Royal St., Suite 2, NOLA 70116, (504) 525-5653. Entertainment brokerage.

Sea Cruise Productions, P.O. Box 1875, Gretna, LA 70054, (504) 392-4615, Ken Keene.

Southeastern Attractions, Inc., 120 Vulcan Road, Birmingham, AL 35209, (205) 942-6600, Warren L. Anderson. Mainly top 40 and oldies bands, available throughout the Gulf South.

Tropic Zone Productions, (504) 949-3492, Elisa Abolafia. Latin, Brazilian and African music.

White Oak Productions, Inc., P.O. Box 10274, Jefferson, LA 70181, (504) 734-0732, (504) 523-1614, Ed White. Total production services from parties and concerts to festivals.

MEDIA/PUBLICATIONS

Alligator, 1128 Dublin, New Orleans, LA 70118, (504) 866-2367, Roy Lambert, editor.

Black Data, 1001 Howard Ave., New Orleans, LA 70113, (504) 522-1418, Kim Brown, editor.

Gambit, 921 Canal St., Suite 740, New Orleans, LA 70112, (504) 525-5900, Geraldine Wycoff, music columnist

Louisiana Weekly, 616 Baronne, New Orleans, LA 70113, (504) 524-5563, Norbert Davidson, city editor.

New Orleans Magazine, 111 Veterans Memorial Blvd., Suite 1810, Metairie, LA 70005, (504) 831-3731, Sherry Spear, editor.

New Orleans Tribune, 2335 Esplanade Ave., New Orleans, LA 70119, (504) 945-0772, C.C. Campbell-Rock, managing editor.

Rock Around, 4524 Shores Dr., Metairie, LA 70006, (504) 885-8248, Bill Langford, publisher

Times-Picayune, 3800 Howard Ave., New Orleans, LA 70140, (504) 826-3464, Renee Peck. Lagniappe editor.

Wavelength, P.O. Box 15667, New Orleans, LA 70175, (504) 895-2342, Connie Atkinson, editor.

MEDIA/NETWORK TV

WDSU-TV, Channel 6, 520 Royal St., New Orleans, LA 70130, (504) 527-0666, Bill Yeager. Entertainment Reporter.

WVUE-TV, Channel 8, 1025 S. Jefferson Davis Pkwy., New Orleans, LA 70125, (504) 486-9882, Michelle Wallace, Assignment Editor.

WWL-TV, Channel 4, 1024 N. Rampart, New Orleans, LA 70116, (504) 529-4444, Chris Slaughter, John Korbel or Glen Millican, Assn. Editors.

PRESSING PLANTS

There are no record pressing plants in New Orleans. The following are some plants recommended to us by local groups.

Dixie Record Pressing, 631 Hamilton, Nashville, TN 37203, (615) 256-0922.

NRP, 469 Chestnut, Nashville, TN 37203, (615) 259-4200.

Ville Platte Records Manufacturing, P.O. Drawer 10, Ville Platt, LA 70586, (318) 363-2138, (318) 363-2104, Floyd Soileau.

Wakefield Manufacturing, 1745 W. Linden, Phoenix, AZ 85007, (602) 252-5644.

PERFORMANCE RIGHTS/LICENSING

ASCAP, 10001 Lake Forest Blvd., New Orleans, LA 70127, (504) 246-4535, Ken Clausen.

BMI, 10 Music Square East, Nashville, TN 37203, (615) 259-3625.

Harry Fox Agency, 205 E. 42nd St., New York, NY 10017, (212) 370-5330. Provides a clearinghouse for licensing copyrights other than performance.

SESAC, 55 Music Square East, Nashville, TN 37203, (615) 320-0055.

ARTISTS SERVICES

Dixieland Studios, P.O. Box 71782, NOLA 70172, (504) 889-8719, (504) 566-7085, Stephan Marshal. Photography, graphic design, video and audio recording, public relations.

Music Marketing, Inc., P.O. Box 56146, NOLA 70156-6146, (504) 522-5533, Jan Ramsey.

Southlake Recording Studios, 3229 Eighth St., Metairie, LA 70002, (504) 833-7926, Belinda Legg. Band bios, audio demos, promo packs, music videos, bookings and more.

Sundance Productions, P.O. Box 2501, Houma, LA 70361, (504) 851-6360, Thomas Marcel. Promoters of The Super Bridal Expo. The Battle of the Bands and more.

Tiam Productions, P.O. Box 1235, Chalmette, LA 70044, (504) 277-9849, Mary Serpas. Image consultation, promotion, photography and bookings.

Whatever It Takes, P.O. Box 50793, NOLA 70150, (504) 525-3141, Gloria Powers. Promotion and advertising including logo merchandise and promo kits.

SOUND AND LIGHTING

Allied Music Inc., 4417 Bienville Ave., New Orleans, LA 70119, (504) 488-2673.

American Electric & Display Co., 640 Frenchmen, New Orleans, LA 70116, (504) 944-0314.

AVW Audio Visual Inc., 805 Convention Center Blvd., New Orleans, LA 70130, (504) 522-7937.

Bernard Piano, Sound & Lighting, 2123 Hwy. 90 W., Avondale, LA 70094, (504) 436-8434.

Cloud Nine Productions, 24 Metairie Court, Metairie, LA 70005, (504) 831-9869, (504) 835-7410. Lighting and sound.

Courtney Productions, P.O. Box 13174, New Orleans, LA 70185, (504) 899-4045, Kent Courtney.

Edward's Music Co., 5584 Canal Blvd., New Orleans, LA 70124, (504) 482-6230. Musical instrument rental.

Home Team Staging, P.O. Box 2328, New Orleans, LA 70176, (504) 522-TEAM.

Hot Pursuit Inc., 401 Williams Blvd., Kenner, LA 70062, (504) 468-3266, Roy Guarena Jr. Lighting and sound for small events and venues.

Hurricane Sound & Light, 5050 W. Esplanade, New Orleans, LA 70006, (504) 455-2187.

Integrated Sound & Lighting, 4620 Glendale St., Metairie, LA 70006, (504) 888-5096, Michael J. Bialas Jr. Freelance audio and visual for all applications.

Kingsland Lighting Inc., P.O. Box 8259, Alexandria, LA 71306, (318) 640-5555, (504) 887-2373.

Opportunity Enterprises, (504) 484-6526, David. Disc jockey service provides music for all occasions with a music library, of 10,000 records covering the '30s to the '80s.

Pace Sound & Lighting Inc., 808 Dakin Ave., Jefferson, LA 70121, (504) 837-4224.

PBL Productions, P.O. Box 50842, New Orleans, LA 70118, (504) 891-0614.

Pyramid Audio Productions, P.O. Box 8452, Metairie, LA 70011, (504) 522-5473.

Rock'n'Roll Music Inc., 4805 Baudin, New Orleans, LA 70119, (504) 486-ROCK. Equipment rental, repair, sales.

Show Tech Inc., (504) 469-8575, J.S. Barocco. Sound reinforcement, stage lighting, audio-visual productions, rigging, and labor.

Sound Chek Music, 2315 Edenborn Ave., Metairie, LA 70002, (504) 454-6331.

Sound City/LA Music, 3941 Bienville Ave., New Orleans, LA 70119, (504) 482-7894.

Sundance Mobile Music, P.O. Box 2501, Houma, LA 70361, (504) 851-6360. Music for all events; professional stereo sound system for night clubs, dances and parties. Live light show.

The Outlaws, P.O. Box 8259, Alexandria, LA 71306, (504) 887-2373, (318) 640-5555, Kingsland Entertainment Agency. D.J. with mobile sound system.

Tulane Stereo Hi-Fi Co., 1909 Tulane Ave., New Orleans, LA, 70112, (504) 524-2343.

WHB Spangenberg Studios Inc., 1010 Central Ave., New Orleans, LA 70001, (504) 834-6994.

RECORDING STUDIOS

Birdhouse Productions, 748 Jefferson Heights, Jefferson, LA 70121, (504) 733-2640. TASCAM 4 track, \$12.50/hour, night sessions (after 6:00) & weekends. Engineer: Gary Meibaum. Credits: Domestic Den Band, Catch-22, Four-For-Nothing, Ray Anthony.

Center Stage Recording Studios, 620 Decatur St., Suite 202 (in the Jackson Brewery), New Orleans, LA 70130, (504) 525-5844. Provides music tracks to over 200 songs. Def Leppard to Amy Grant; many categories. First song, \$9.95; additional songs \$6.00 each. Studio rental, \$35.00/hour; album (6 songs), \$39.95. High quality - great for audition/demo tapes at an inexpensive price. We also have the capacity to accommodate artists with their own band and/or instruments.

Composers' Recording Studio, 2919 Lafitte St., New Orleans, LA 70119, (504) 486-4691. Tracks: 16. \$25/hour, sessions are booked convenient to client and engineer. Owners: Patrice Fisher, Steve Makowski, Jimmy Robinson and Denise Villere. Engineers: Brent Moreland, Richard Bird. Albums by Woodenhead, Jasmine, Sounds of Brazil, Scott Goudeau, Larry Sieberth, and James Drew. Others include Charlie Byrd, Flora Purim, Ellis Marsalis, Dave Liebman, Tony Dagradi, Harry Connick Jr., The Dirty Dozen Brass Band and Tabula Rasa. CRS also has a record company.

Courtney Studios, P.O. Box 13174, New Orleans, LA 70185, (504) 899-4045. Up to 24 tracks including MIDI. By appointment. Owner and engineer: Kent Courtney.

Dixieland Studios, P.O. Box 71782, New Orleans, LA 70172, (504) 889-8719, (504) 566-7085. Tracks: 4. Owner: Stephan Marshal. Manager: David Richman. Staff photographers for Gambit and Where magazines. Video, photography and design are our specialties. We offer graphics, design, broadcast quality video recording, audio recording, public relations, and distribution of singles and albums.

H. I. S. Recording, 7129 W. Tamaron Court, New Orleans, LA 70128, (504) 245-0203. Tracks: 2 to 8. \$25/hour in-house; \$60/hour DAT location. Duplication per job quote. Hours: generally 8 to 6, but flexible. Engineers: Lee Somers, Marc Hewitt.

Knight Studio, 3116 Metairie Road, Metairie, LA 70001, (504) 834-5711. Tracks: 24. \$105/hour; 16 track, \$85/hour - Package prices available, 24 hours/day. Engineers: Bob Lawrence, Camille Baudoin, Joe Trapani. Credits: Sammy Davis Jr., Walter Orange of The Commodores, Martha Raye, Sha-Na-Na, Doug Kershaw, Al Hirt, Pete Fountain, Ronnie Kole, The Cold, Mountain, Rush, Jean Knight, King Floyd, Dick Stabile, Norman Hug, Earl King, Lou Rawls. Video productions prices available at request.

Media Translations, 4318 Dumaine, New Orleans, LA 70119, (504) 482-3540. 24 track, \$50/hour. Owner: Dale Anthony. Various radio ads and jingles, Cine Eagle Film Award, Addy Award, Educational Media Fest 1st place award, mixed Uptights single. Run by former Vince Vance guitarist and current producer Dale Anthony; produces primarily for solo songwriters; special services - SMPTE Synchronization, mirage sampler, Linn Drum, Prophet Synth, multi media productions, including film/video multi image lazer pyrotechnic extravaganzas.

Protech Productions Recording Studio, 950 Manson, Marrero, LA 70072, (504) 341-2454. Tracks: 8 and sequencer/synchronizer. \$25/hour, by appointment. Owner and manager: Rick Naiser. Engineers: Mike Collins, John Faget, Jimmy Westbrook. Credit: Gary Brown & Feelings, Frankie Ford, Amoco Pillow Pals, Short Circuit, Midnight Blue, The Stick Band, Ice Nine, Household Gods, Mixed Company, The Hollins Brothers, Flashbak, The Edge, Jenny Evans, Ernie Vincent, Tommy Tee, Russell Hayden, Paris, Billy Cardon, Boxx, 7 Erotic Days, Nuclear Crucifixion. Free producer and engineer, also free musicians when available, lots of effects, compression gates, etc. Free use of all studio instruments including extensive keyboard setup and drums. All employees are musicians, also!

Rock'n'Roll Recording Studio, 4805 Baudin, New Orleans, LA 70119, (504) 486-ROCK. Tracks: 24 Akai MG14D. \$35/hour, 24 hours/day. Owner: John Autin. Engineer: Andrew "Louie" Ludwig. Credits: The Song Dogs, John Magnie, Nora Wixted, WTUL radio promos.

Rockit Studios, 2515 3rd St., Kenner, LA 70062, (504) 837-8383. Tracks: 16. \$25/hour. block rates available, 24 hours/day. Owners: Randy Mitchell, Steve Matthews, Tom Conrad, Jim Lockwood. Manager: Steve Matthews. Engineer: Tom Conrad.

Rosemont Recording Studio, 222 N. Tonti St., New Orleans, LA 70119, (504) 821-8611. Tracks: 16. \$40-60/hour. Hours: 9:00 a.m. to 11:30 p.m. Owner: Al Taylor. Engineer: Al Taylor Sr. Credits: Willie Tee, Sammy Bertace, A. Neville, Rev. Paul Morton, Rev. James Cleveland, The Wimberlies, Rev. Jesse Jackson, Muhammad Ali, Mayor Sidney Barthelemy, The Low Down Boys, DATA New Jingles and many more, 30 and 60 second jingles for radio. Staff: Vernon Brown, Henry Alexander.

Sea-Saint Studios, 3809 Clematis Ave., New Orleans, LA 70122, (504) 949-8386. 2/24 tracks: \$80/hour, 24 track; \$30/hour, 2 track. Office hours 10-6, studio open 24 hours. Owners: Allen Toussaint, Marshal Sehorn. Managers: Sandy Labayen, Clarence Toussaint. Engineers: Jack Berry, Clarence Toussaint, Marc Hewitt. Credits: Night Ranger, Klymaxx, New Edition, Carol Channing, Neil Sedaka, Air, Supply, The Meters, Paul McCartney, The Wild Tchoupitoulas, Professor Longhair, Earl

King, Paul Simon, Steve Winwood, Loose Ends, Fishbone, Gregory D., Manny Fresh, Bobby Womack.

Sound Services, 5138 Lakeview Court, New Orleans, LA 70126, (504) 241-2389, (504) 949-8386 (Sea-Saint). Tracks: 8. Digital mixing 2-track machines, \$25/hour. Hours: 9-5, other times by appointment. Owner, manager and engineer: Marc T. Hewitt. Credits: many local performers.

Sounds Unlimited Productions, 2112 17th St., Kenner, LA 70006, (504) 469-4403. 16 and 8 tracks (plus 64 track computer recording). Very affordable, flexible. Owner: Lee Garrett. Managers: Pam Curtis and Tiffany Smith. Engineer: Richard Porter. Credits: Force of Habit, Fresh Young Minds, L. A. Rose, Fatal Charm, Suspect, ESP, Crystal Vision. Equipment list and hourly rates are available on request. On-location, and in-studio music videos. Radio commercial production, world's largest, digital sound effects/music library.

Southlake Recording Studios, 3229 8th St., Metairie, LA 70002, (504) 833-7926. Tracks: 24. \$75/hour, 24 hours/day. Owner: Paul DeCorte. Manager: David Farrell. Engineers: David Farrell, Steve Himelfarb. Credits: The Neville Brothers, The Radiators, Elvis Costello, Dirty Dozen Brass Band, Buckwheat Zydeco, Irma Thomas, Johnny Adams, Germaine Bastile (sic), Ronnie Kole, Corinthian, Lillian Axe, Exorta, The Song Dogs, Bryan Lee, Walter Washington, Gatemouth Brown, WWL, WYES, New Orleans Ragtime Orchestra. Special services: Southlake Promotions, Jazzity, complete commercial production in-house, professional video services. Additional personnel: Blinda Legg, promotions; Ron Cuccia, Jazzity.

Stonee's Studio, 3941 Bienville, B, New Orleans, LA 70119, (504) 467-3655. Tracks: 16. \$40/hour, 24 hours/day. Owner, manager and engineer: Winston Doussan. Credits: Bobby Lanero & Tim Weller Band, Light Years, Aaron & Humphry Davis, Craig Tolson & Trix, Tim Ferrette, Jeff Hollins, Jet Screamer, Trinity, Freeway, Phantoms, Daryl McKenzie, Carla Gray, Third Line Brass Band, Infinity, Orpheus, Bill Schroder, Kingsnakes, Carlo Ditto, Tav of Houma, Fred Brooks, Fred LeBlanc.

Studio in the Country, Hwy. 436, Bogalusa, LA 70427, (504) 735-8224. Tracks: 48. \$80/hour, 24 hours/day. Owner and engineer: Gene Foster. Credits: Kansas, Stevie Wonder, Willie Nelson, Frankie Beverly, Maze and some of the "Dirty Dancing" tracks.

Ultrasonic Studios Inc., 7210 Washington Ave., New Orleans, LA 70125, (504) 486-4873. Tracks: 24/48, 24 hours/day. Owner: Jay Gallagher. Engineers: Scott Goudeau, Desmond Bell, Bruce Daigrepoint, Benny Grunch, Dolly Parton, Paul Schaffer, Beausoleil Kent Jordan, national and local commercials. Multi-track audio recording, audio for video.

BAND INDEX

CAJUN

Mo Mo Theriot & The Cajun
 Commandeaux
 Muzique De Cajun
 Les Freres Michot (Michot Brothers)
 Echauffe - The Cajun National
 Orchestra
 Allen Fontenot & the Country Cajuns
 Cajun Dance Troupe
 Michael Doucet
 Al Rapone & Cajun Zydeco Express
 File
 Beausoleil
 Rusty Kershaw
 Laissez Faire
 Bruce Daigrepoint's Cajun Band

LATIN

Cool Breeze
 Casa Samba
 Nueva Compania
 Ritmo Caribeno
 Santiago

MODERN JAZZ

Al Belletto
 Dr. Groove
 Hurley Blanchard Quartet
 Big Art
 Henry Butler
 Night Bloomin Jazzmen
 Germaine Bazzle & Friends
 Brian's Band
 Tony Dagradi & Astral Project
 Intrigue?
 Steve Masakowski's Mars
 The James Rivers Movement
 Earl Turbinton
 Chris Saunders' Bee-Bop
 DeluxeRunning
 Partners
 Willie Metcalf
 World's Unfair Blues Band
 Jazzessence
 NOCCA Jazz Ensemble
 Beyond Einstein's Eulypion Bats
 New Orleans Stick Band
 Jasmine
 Magic Circus
 Joel Simpson Quintet
 Kidd Jordan Electric Band
 Nancy Jean Buchan
 Ron Cuccia & Jazz Poetry News
 Improvisational Arts Quintet
 Ellis Marsalis
 George French Band
 Scott Goudeau Band
 Patrice Fisher
 Marlon Jordan
 Richard Landry
 The Tony Bazley Quartet
 Kent Jordan
 Carl LeBlanc
 Nature
 Alvin "Red" Tyler
 Alvin Batiste
 Ed Perkins
 Cheron Denise Henderson
 Al Hirt
 Herman Jackson Jazz Notes
 Terence Blanchard & Donald
 Harrison

COUNTRY

Nervous Purvis & The Jitters
 Evangeline
 K.A. Ratcliff, Jr.
 American Empire
 Kent Courtney Band
 Kelly's Heroes
 River City Good Tyme Band
 Atchafalaya
 Hackberry Ramblers
 The Runaways
 Chisholm

ROCK'N'ROLL

Ice Nine
 Multiple Places
 Bad Dog
 Concrete Buddha
 Johnny Schex
 Celebrity
 Lenny Jorns Group
 Naked Truth
 Vic Trix & his Beatnix
 Acoustic Ecstasy
 John Fred & the Playboys
 New West
 Flip Side (formerly Sunshine)
 New Orleans Music Show Band
 True Faith
 Change to Eden
 Steve Brooks
 Dr. John
 E.J.'s Electric Blues Band
 The Royal Flush Band
 Jeff Schmeckpeper
 Legacy
 Romeo & Ruby 13
 The Legendary Hurricanes
 Light Years
 Something Blew
 Snazz Band
 Neighborhood Band
 French Kiss
 Shanti Hawk
 Xiter
 The Burning Sensations
 Skin Sect
 The Blind
 The Scramblers
 Dash Rip Rock
 The Footlong Po-Boy Jazz Band
 Invisible Tribe
 Nipple's Delight
 Acoustic Psychodelia
 Juke Box
 The Bush Hogs
 Bluerunners
 Rene Coman
 Joe Clay
 Alex Chilton
 The Pat Murphy Band
 Force of Habit
 J. Miles Griggs Band
 Johnny J. & the Hitmen
 Leonyne
 Corinthian
 S.X.
 Slam Suzy (formerly Stone Pony)
 Fuzzy Slippers From Hell
 Homeboys
 Cultural Exhibit
 Escape
 Hagan
 Le Roux
 Lillian Axe
 Zebra
 Valon
 Impulse
 Sneaux
 Love Groovy
 Dino Kruse Band
 Heartbeat
 Zachary Richard
 Rocktress
 George Reinecke
 Charles Mann
 Hex
 House of Characters
 The Swinging D's
 Divine Culture
 Mamou
 Rockdreams
 Late As Usual
 The Producers
 Upfront
 Nocentelli
 The Radiators
 Na Na Sha

TOP 40

Stormy
 C.J. Starr
 Sherreece with Nex'd
 Snapshot
 Piranha
 G.T.O.'s
 G.G. Shinn
 Pilot
 Big Fun
 The Gratitude Band
 The Liberation Band
 The Airtight Band
 Speed Limit
 C'Vello
 Contraband
 The Insatiabls
 Krossfyre
 Philip Paul & Patrol
 Murmurs
 South
 XLR-8
 Obsession

BLUES

The Rockits
 Spencer Bohren
 J. Monque'D. Blues Band
 Boogie Bill Webb
 The Simon B. Goode Band
 The Bluebirds
 John Kelly's Rivertown
 Blues Band
 Stephan Marshal
 John Mooney's Bluesiana Band
 The Backsliders
 Big Luchus Brown
 Big Bo Melvin

FOLK

David Doucet
 Judy Stock
 John Rankin
 Percussion Incorporated
 N.O. Ethnic Ensemble
 Lu Rojas Band

NEW WAVE

The Swinging D's
 Abstract Illusion
 Tabula Rasa
 The Crime
 Leslie & the Idiots
 Regular Boys

R&B

Fats Domino
 The Raucous Brothers
 Troy Turner & Third Gear
 The Circuit Breakers
 The Marva Wright Band
 Joe "Mr.G." August
 Marcia Ball
 Rumboogie
 Kenny Acosta & The House Reckers
 The Kingsnakes
 H-Bomb Ferguson
 Jimmy Maxwell & his Orchestra
 Second Line Fever
 Ernie Vincent & The Top Notes
 Allen Toussaint
 The Beat Doctors
 Single Family Dwelling
 Blue Eyed Soul Revue
 The Unit Band
 The Shyboys
 The Tribe
 Tribe Nunzio
 Charles Brown
 Bones Explosion
 Creole Cookin' Band
 Deacon John

Tommy Ridgely & the Untouchables

Irma Thomas
 Chris Saunders' Boogie Bandits
 Ernie K-Doe
 Louisiana
 Al Farrell & the Crescent City Statement
 N.O.B.D.
 Juanita Brooks
 Ninth Ward Millionaires
 The Holley B. Band
 The Issue
 King Floyd
 Matilda Jones
 The Living Dead Revue
 Rose Davis
 Geaux T's
 Little Bob & the Lollipops
 Willie Tee
 Skip Easterling
 Snooks Eaglin
 Katie Webster
 Johnny Adams
 Ace
 Starz
 The Dixie-Cups Inc.
 Nora Wixted
 Joan Duvalle MaGee & Foundation Band
 Rainstreet
 Walter Washington & the Roadmasters
 Oliver LaLa Morgan
 M&S International
 Sterlyn Silver
 Jean Knight
 Charmaine Neville & Friends
 Ernie Vincent & the Topnotes
 Joseph Broussard
 Jon Cleary
 Inno-o-vation
 Hank Ballard & the Midnighters
 Jimmy Ballero & the Renegade Band
 Gatemouth Brown
 Frogman Henry
 The Neville Brothers
 Earl King
 Tavasco/Millionaires
 Theryl
 Jessie Hill & the "Ooh-Poo-Pah-Do" Singers

TRADITIONAL JAZZ

Allegra: New Orleans String Band
 Chris Clifton All-Stars
 Clive Wilson's Original Camellia Jazz Band
 Banu Gibson & the New Orleans Hot Jazz
 Orchestra
 The Duo
 Chris Burke & his New Orleans Music
 Cousin Joe
 Professor Gizmo's One Man Band
 Hot Strings of New Orleans
 Amasa Miller
 Tom McDermott
 Mozart & More, by Mayes
 Louis Nelson's New Orleans All-Stars
 "Kid" Simmons' Louisiana-Joymakers
 Chris Saunders' Jazz Bandits
 The Red Mustache Banjo Band
 Bob Reidy
 Dukes of Dixieland
 Creole Rice Yerba Buena Jazz Band
 New Leviathan Oriental Foxtrot Orchestra
 Andrew Hall Society Jazz Band
 Danny Barker & his Jazzhounds
 Third Line Brass Band
 New Orleans Ragtime Orchestra
 The Riverwalk Jazz Band
 Kurt Kasson Jazz Trio
 Willie Cole Band
 Harry Connick Jr.
 George French & the Storyville Jazz Band
 Pete Fountain & his Jazz Band
 Clyde Kerr Jr. & Univision
 Doc Paulin
 Wendell Brunious Band
 Kid Sheik Colar
 Humphrey Band
 West End Jazz Band
 Wanda Rouzan & "A Taste of New Orleans"

Michael White Quartet

The Original Liberty Jazz Band
 Barbara Ann Shorts
 The Pelican Jazz Band
 The Pelican Trio
 East Street Band
 Ronnie Kole
 Arthur Mitchell Quartet
 Basin Street Brass Marching Band
 Riverside Ramblers Jass Band
 Dave Bartholomew
 Greg Stafford & Young Tuxedo Band

BRASS BANDS

Jesters: A Costumed Brass Band
 Olympia Brass Band
 Olympia Jr.
 Storyville Stompers Brass Band
 Algiers Brass Band
 Dirty Dozen Brass Band
 Tuba Fats & the Chosen Few
 The Original Liberty Brass Band
 The Pelican Brass Band
 Rebirth Jazz Band

HARDCORE

Catch-22
 Fire

METAL

Mary Serpas
 Mad Dog
 Quest
 Centerfold
 Fatal Charm
 Razor White
 Titanium
 Dark August
 Kazoozie Floozies

OLDIES

Kenny Lachney
 Dr. Rob and the Prescriptions
 Heart & Soul
 First Class
 Lounge Lizards
 The Best Years
 Jumpstreet (formerly Moe Betta)
 Pat Barberot Orchestra
 Cherry Chinchilla & Penelope Peace
 Uptowners
 Bobby Cure & the Summertime Blues
 Deja Vu
 The Shakerz
 The Topcats
 Vince Vance & the Valiants
 Fantasy
 Magnolia
 T.Q. & the Hurricanes
 Trac-One
 Frankie Ford
 Johnny Preston
 Kicks
 Doug Clark & the Hot Nuts
 Easy Eddie & the Partyrockers
 Rockin' Jerry & the Spice of Life
 Southern Comfort

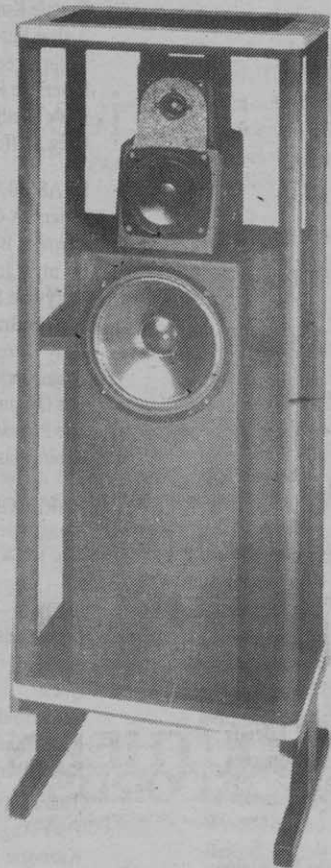
REGGAE

Reggae Street International
 Exuma
 The Elements
 The Shepherd Band
 Algorhythms
 Cyril Neville & the Uptown All-Stars

ZYDECO

Wayne Toups Zydecajun
 Ann Goodly & the Zydeco Brothers
 Willis Prudhomme
 Warren Caesar & Zydeco Snap
 Jude Taylor & the Burning Flames
 Morris Francis & the High-Steppers
 Rockin' Dopsie & the Zydeco Twisters
 C.J. Chenier
 Buckwheat Zydeco
 Terrance Simien & the Mallet Playboys
 Major Handy

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BAYOU BEAT

Swamp Pop From the Frogman

When South Louisiana writers met
New Orleans vocalists, hits were made.

BY MACON FRY

During the Fifties and early Sixties, South Louisiana songwriters like Jimmy Donley and Bobby Charles contributed some of their finest compositions to New Orleans R&B artists. These artists in turn combined their warm and relaxed vocals with the country feel of the tunes to produce a string of enduring hits. Fats Domino's "What A Price," "Walking To New Orleans," and "Before I Grow Too Old" and Clarence "Frogman" Henry's "But I Do" and "On Bended Knee" were just a few of the products of this fruitful interchange.

Little Green Frog (Bear Family BFX 152778) is an entire album of lilting South Louisiana ballads and good-natured R&B from New Orleans' own Clarence "Frogman" Henry. Henry is best known for his Fifties hit "Ain't Got No Home," but these obscure swamp-pop sides recorded in the mid-Sixties for Huey Meaux represent some of the Frogman's best work. Credit the "Crazy Cajun" Meaux for pairing Henry's rich creole drawl with great South Louisiana ballads "Think It Over" and the Earl Connelly King hit "Don't Take It So Hard." There is plenty of goofing on *Little Green Frog*, including two remakes of "Ain't Got No Home" (one done Tex-Mex style) and the title track in which Henry not only sings like a frog but adds a chorus of RRRIBITS! Some of the album's most curious moments are actually adaptations of pure country material like Jimmy Donley's "Cheatin' Traces" and the Ray Price hit "Heartaches By The Number."

In a market where everything related to South Louisiana music is being reissued, it is astounding to find a wealth of such great material compiled and repackaged for the first time. There are four previously unissued tracks and ten more sides recorded mainly in New Orleans and Shreveport for release on the Parrot label. Most of these tracks are so good it's hard to believe they weren't hits. Cuts like "You Can't Hide A Tear (With A Smile)" and "I Might

As Well" surely would have cracked the charts during the pre-Beatles heyday of South Louisiana and Crescent City R&B.

This is the first album of Huey Meaux material released by Bear Family but at least nine more albums are planned. Meaux produced records by just about every significant swamp-pop artist and a star-studded cast of R&B and rock 'n' rollers, including Barbara Lynn, Mickey Gilley, Johnny Winter and Freddy Fender so this is a reissue series worth keeping an eye on.

Cajun Hank Williams

It's been almost a year since Wavelength heralded the recording of a new album by "The Cajun Hank Williams," D.L. Menard. The record *No Matter Where You At, There You Are* (Rounder 6021) is now in the stores and worth the wait. Unlike his previous Rounder LP, *Cajun Saturday Night*, the new album is sung entirely in French and was recorded in South Louisiana (at La Louisianne Studios in Lafayette.) On this collection of mostly traditional Cajun material, Menard is backed by country-Cajun fiddler Ken Smith with Blackie Forestier and Eddie Lejeune on accordion. This is a great band but the true highlight of any Menard recording is the way D.L. just wraps his voice around a lyric. Menard credits Hank Williams as one of his major influences. If Williams wore his heart on his sleeve when he sang, Menard serves his heart on a platter with each note. Whether he's singing French or country, Menard is about the most emotionally charged performer around. "The Little Black Eyes" and "No Christmas For The Poor" are pure chicken skin music. Rounder producer Ken Irwin and the folks at La Louisianne did a great job hanging Menard's voice out in front of his powerful rhythm guitar and letting it do the work.

The Clarence Frogman Henry LP may be ordered from Down Home Music, 10341 San Pablo, El Cerrito, California 94530, or may be purchased along with the D.L. Menard at better record stores. ●



"Lilting South Louisiana ballads and good-natured R&B."

REVIEWS

**A.J. Loria, Edgar Blanchard,
Mighty Sam McClain, Lady B.J.,
Aaron Neville, Allen Toussaint,
and others**

St. Jude Midnight Mass Music
Vol. 1 & 2

It seems unusual and it is. Gospel music is normally associated with protestant religions, but here, these local heroes take a tradition that runs deep in New Orleans (Catholicism), and put the connected music on album. *Vol. 1* is a little more sparse, but the mass prayers, as read by A.J. Loria, sound like jazz poetry. With Sam McClain and Lady B.J., the whole thing sounds quite satisfying. *Vol. 2*, however, is the clear winner featuring two beautiful songs by the incredible Aaron Neville, one top-notch performance by Allen Toussaint, and even some idealistic poetry from Brod Bagert! Both are worth the investment, especially those of the faith who want a different slant on an ancient tradition.

— Charlie Brown

Mighty Sam McClain
featuring **Wayne Bennett**

Live In Japan
Orleans 9888

Finally the two-year-awaited effort from the Rising Sun, where blues is becoming king. All the degrees of heat generated from the husky voice and piercing guitar of Sam McClain are transferred to vinyl. This one will have the listener rocking for days. Probably the most interesting part of the album is that, besides McClain and Bennett, the band is all Japanese players who have studied only the music of McClain. What's better is that it doesn't come out stilted! Those who have seen McClain live will see the same songs he always does, along with his previously recorded music. Could be the blues album of 1989.

— Charlie Brown

Tony Dagradi

Dreams of Love
Rounder

It is tempting to label *Dreams of Love* a shrewdly calculated pitch at those who seek substance in modern dreams. It courses through the sidewalk-visceral and the acoustic-ethereal, sometimes within the confines of a single number. Saxophonist Dagradi and Astral Project have cultivated such turf for nearly a decade now, and show no signs of dream-weariness.

Tony Dagradi has never shown a reluctance to slip into the requirements of a style demanded by an occasion. In New Orleans his rhythm-and-blues playing has always fit the setting (consider that one of his first local gigs was with Professor Longhair), while his jazz playing never took a back seat (witness his work with Ramsey McLean, Carla Bley and Woodenhead, plus his Gramavision albums). Dagradi simply travels wells.

Dagradi is with the old home-crew on *Dreams of Love*: John Vidacovich on drums, James Singleton on bass, David Torkanowsky on piano, and Steve Masakowski on guitar. Dagradi and Masakowski complement one another like a team of seasoned pickpockets on "Child's Play." Dagradi's tenor suggests a taut King Curtis, and Masakowski floats in a liquid-picking realm, always ready with tasteful, logical phrases.

There is an almost stilted prettiness about the intro to "Prayer," but it easily shifts to ballad tempo with fine moments from Torkanowsky. Dagradi switches to soprano and Masakowski to acoustic for "Morning Star," which an accompanying press release recommends for new-age radio programmers.

Dagradi's playing on "The Call" is reminiscent of Sonny Rollins. In places the guitar-tenor relationship evokes Rollins' long association with Jim Hall, from Rollins' "The Bridge" up to "Horn Culture." A second-line motif graces "Parading," which

opens with Vidacovich setting the theme before Dagradi enters on tenor, smearing and stuttering his way along. Torkanowsky is cheerfully dissonant in his solo, and the whole thing is buttressed firmly by Singleton and Vidacovich, who throughout the album sound like a precision wrecking crew.

— Vincent Fumar

Tinsley Ellis

Georgia Blue
Alligator 4765

Okay, here's another white guy being proclaimed as the new great blues guitar hero coming to blow all the non-believers away. Even with that preceding him, Ellis' record is pretty good. Unlike most of his counterparts, Ellis has a rich voice that gives him more credibility, but on this recording his guitar is restrained, so it's hard to tell if he is a real firebrand. My biggest beef with the album is his boring rendition of The Meters' "Look-Ka-Py-Py." Some songs should just never be redone! Other than that, the selections combine classics with originals and show real dedication.

— Charlie Brown

Elvin Bishop

Big Fun
Alligator 4767

Elvin Bishop returns in style with an album that shows the deep roots of this rock 'n' roll oak. In styles ranging from blues to honky-tonk country, this album is what the title promises. Featuring such greats as an instrumental "Honest I Do" and the raucous "Fishin' Again," this is an album to put alongside the best of Bishop's work.

— Charlie Brown

A.J. Loria

New Orleans, New Orleans
NOLA (S)26

Loria seems to really love his home city (like we all do) and has put together an album comprising mostly tributes to local landmarks. He also seems to be New Orleans' version of Lou Reed (he even covers "Walk On The Wild Side"), spinning tales of the Crescent City for those who inhabit it. While he is not the greatest singer, he is more than competent and plays piano quite well. This one should be with those who can't leave the longitude/latitude of 30x90.

— Charlie Brown

The Blues Bunch

Looped! Live at Pee Wee's
Fattening Frogs Jump 1

Fattening Frogs Records have been the most consistent distributor of classic blues and New Orleans music in Europe, so it would seem natural for them to release their own album. Great jump blues with horns fills this album, all songs either classics or songs of classic artists, as one would expect. While the songs pale in contrast to the originals, this is a party album for a blues crowd. The Bunch could be compared favorably to Roomful of Blues for sheer excitement value. First listen to the originals, then get this album.

— Charlie Brown

Otis Grand and the Dancekings

Always Hot
Special Delivery 1019

Produced by Joe Louis Walker, one of the hottest of West Coast bluesmen, this album is another example of brass-filled jump sound that seems to be coming back. Grand's guitar sizzles throughout most of the album and Earl Green's vocals are sizeable. Great party record with some excellent slow blues for such occasions.

— Charlie Brown

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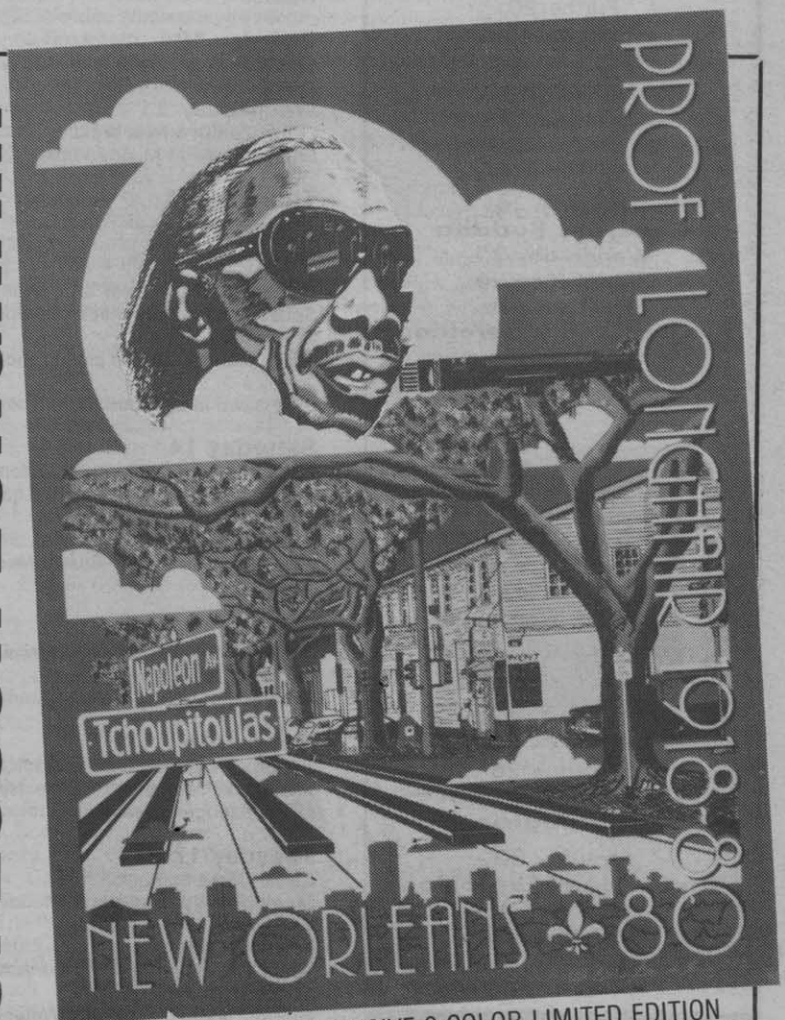
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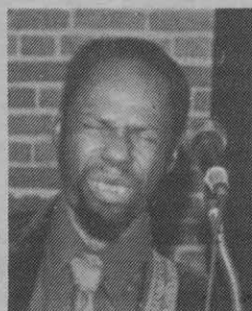


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MUDDY WATER'S

JANUARY

Tuesday 3
Single Family Dwelling
 Wednesday 4
Jesus Chrysler
 Thursday 5
The Backsliders
 Friday 6
Les Freres Michot
 Saturday 7
Dash Rip Rock
 Sunday 8
Jim Beaux plays Hank Williams
 Tuesday 10
Single Family Dwelling
 Wednesday 11
Blues Krewe
 Friday 13
Shot Down in Ecuador, Jr.
 Saturday 14
Song Dogs
 Sunday 15
Multiple Places
 Tuesday 17
Single Family Dwelling
 Thursday 19
The Blue Runners
 Friday 20
Les Freres Michot
 Saturday 21
Tabula Rasa
 Sunday 22
Jim Beaux plays Hank Williams
 Tuesday 24
Concrete Buddha
 Wednesday 25
Blues Krewe
 Thursday 26
Single Family Dwelling
 Friday 27
Shot Down in Ecuador, Jr.



Saturday 28
Walter "Wolfman" Washington

Monday 30
Bones Blues Explosion
 Tuesday 31
Tabula Rasa

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JANUARY LISTINGS

musicnightly

Sunday 1

A Fais Do Do with **Bruce Daigrepoint's Storyville Cajun Band** at Tipitina's, 5 to 9 p.m.

Anson Funderburgh & the Rockets, featuring **Sam Myers** at Tipitina's, 10 p.m. **The Blues Krewe** at the Dream Palace.

Monday 2

The Blues Krewe at The Dream Palace.

Tuesday 3

Troy Turner at the Maple Leaf.
Single Family Dwelling at Muddy Waters.

Wednesday 4

Jesus Chrysler at Muddy Waters.
Fresh Young Minds at Jimmy's.

Thursday 5

The Backsliders at Muddy Waters.
Abstract Illusion at Jimmy's.

Friday 6

Les Freres Michot at Muddy Waters.
Rockin' Dopsie at the Maple Leaf.
Metal Rose at Jimmy's.
The Neville Bros. at Tipitina's.

Saturday 7

Tribe Nunzio at Cafe Brasil.
Walter Washington & the Roadmasters at the Maple Leaf.
Metal Rose at Jimmy's.
Dash Rip Rock at Muddy Waters.
The Neville Bros. at Tipitina's.

Sunday 8

A Fais Do Do with **Bruce Daigrepoint's Cajun Band** at Tipitina's, 5 to 9 p.m.
Jim Beaux plays **Hank Williams** at Muddy Waters.

Tuesday 10

Single Family Dwelling at Muddy Waters.

Wednesday 11

Lenny Zenith & New West at Jimmy's. **The Blues Krewe** at Muddy Waters.

Thursday 12

The Bonedaddys at Tipitina's.

Friday 13

Asleep at the Wheel at Tipitina's. **John Sebastian**, formerly with **Lovin' Spoonful**, at Storyville.
John Thomas Griffith plus **French Kiss** at Jimmy's.
Shot Down in Ecuador Jr. at Muddy Waters.

Saturday 14

Tribe Nunzio at Carrollton Station.
Rockin' Dopsie at the Maple Leaf.
The Radiators at Jimmy's.
Song Dogs at Muddy Waters.
Koko Taylor & her Blues Machine at Tipitina's.

Sunday 15

A Fais Do Do with **Bruce Daigrepoint's Cajun Band** at Tipitina's.
Metallica at UNO Lakefront Arena, 8 p.m.

Monday 16

TULBox Presents **Jane's Addiction** plus **The Black Problem** at Tipitina's. **Neil Young** at the Saenger Theatre, 8 p.m.

Tuesday 17

Circle Jerks at Tipitina's.
Single Family Dwelling at Muddy Waters.

Wednesday 18

Toots & the Maytals at Tipitina's. **Abandoned Race** at Jimmy's.
Multiple Places at Muddy Waters.
The Kingsnakes at The Dream Palace.

Thursday 19

The Bluerunners at Muddy Waters.
The Press at Jimmy's.



Mason Ruffner, living in New Orleans again when he's not on the road with Jimmy Page, at Tipitina's Wednesday 25.

Friday 20

Second Step at Storyville.
Les Freres Michot at Muddy Waters.
Marcia Ball at the Maple Leaf.
Abstract Illusion at Jimmy's.
The Radiators at Tipitina's.
Michael O'Hara, formerly with **The Sheiks**, at The Dream Palace.

Saturday 21

The Radiators at Tipitina's.
The Shepherd Band at Jimmy's.
Beausoleil at the Maple Leaf.
Tabula Rasa at Muddy Waters.
Michael O'Hara, formerly with **The Sheiks**, at The Dream Palace.

Sunday 22

Jesse Winchester at Storyville, 9 p.m.

Tuesday 24

Live Album Recording at Tipitina's featuring **Marva Wright**, **The Bluerunners**, and **The Backsliders**.
Concrete Buddha at Muddy Waters.

Wednesday 25

Albert Collins & the Icebreakers at Tipitina's.

Thursday 26

Single Family Dwelling at Muddy Waters.
First Word at Jimmy's.

Friday 27

Walter Washington & the Roadmasters at the Maple Leaf.
Shot Down in Ecuador Jr. at Muddy Waters.
Rocktress at Jimmy's/Storyville.
Mason Ruffner plus **The Bluebirds** at Tipitina's.
Luther "Guitar Jr." Johnson at Storyville.

Saturday 28

Luther "Guitar Jr." Johnson at Storyville.
Walter Washington & the Roadmasters at Muddy Waters.
Rockin' Dopsie at the Maple Leaf.
Metal Rose at Jimmy's.

Sunday 29

A Fais Do Do with **Bruce Daigrepoint's Cajun Band** at Tipitina's, 5 to 9 p.m.

Monday 30

TULBox Presents **Barrance Whitfield & the Savages** plus **Big Dipper** at Tipitina's.
Bones Blues Explosion at Muddy Waters.

Tuesday 31

Tabula Rasa at Muddy Waters.

random

diversions

All month **The dinosaurs are back!** Dinamation makes its second visit to New Orleans, through May 31, 1989. This realistic exhibit, called the most accurate depiction of dinosaurs in motion ever, is 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.

Sunday 8

Dig archaeology? Then get down to NOMA for a simulated archaeological dig conducted in conjunction with the Carthage Exhibit, from 2 to 4 p.m. today. For adults and children 12 and up. Call the museum at 488-2631 for more information.

Saturday 14

WWF Wrestling at UNO Lakefront Arena at 8 p.m., for all those who enjoy a good show. (I didn't say "put-on," did I? I know what's good for me!)

music monthly

cbd/french quarter

A Touch of Class, 3801 Frenchman, 948-6766. Call for live music schedule.

BY CELIA SINCLAIR

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: George Porter & Runnin' Partners, 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. Tuesday 3 through February 5: "The Legends of Rock & Roll."

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

Cafe Sblisa, 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 seven nights a week, from 8 p.m. 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. Famous Door Six plays Dixieland jazz from noon to midnight every night, and No Blind Date plays r&b from midnight to sunrise.

Famous Door Patio, Mike Bacon's Cajun Band from 7 p.m. every night.

Feelings, 2600 Chartres, 945-2222. Piano playing Fridays and Saturdays with Cynthia Chen, from 7:30 to 11:30 p.m. She plays for their Sunday brunch, too, from noon to 3 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. Fridays and Saturdays from 11 p.m.: Scott "Joplin" Kirby plays blues, ragtime and even classical 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. In the French Garden Bar: Banu Gibson plays Tuesdays through Thursdays from 9:30 to 11:30 p.m. and Fridays and Saturdays until 1:30 a.m.

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, Meridian Hotel, 614 Canal, 525-6500. Tuesdays: New Orleans Classic Jazz Orchestra. Wednesdays: The Razzberrie Ragtimers. Thursdays: Chris Clifton's New Orleans All-Stars. Fridays: Nelly & the Swingtimers. Saturdays: Creole Rice Jazz Band. All performances are from approximately 9:30 p.m. to 1 a.m. Check their Sunday Jazz Brunch listing, too.

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. 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. Sundays: Banu Gibson 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. Live music outside when weather permits. 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 plays with a saxophonist.

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

Chris Owens, Bourbon at St. Louis,

523-6400. Ms. Owens performs her tasteful but risqué act at 10 p.m. and midnight Mondays 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, Thursdays 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 Thursdays: Wendel Brunious' Band. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers. All performances are from 8:30 p.m. to 12:30 p.m., but call to confirm schedule, as the bands go on tour occasionally.

Retreat Lounge, Quality Inn Mid-City, 3900 Tulane, 486-5541. Tuesdays through Saturdays: Emmett James and Wanda Randaolph 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 Guinness on tap and hear Irish folk music. Thursdays through Sundays, from 9 p.m. to 2 a.m.: Innisfree. Mondays through Wednesdays, from 9 p.m. to 2 a.m.: Noel Nash.

711 Club (see Tricou House).

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.

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

Eiffel Tower Restaurant, 2040 St. Charles, 524-2555. Call for live music schedule.

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 alternate playing every other week.

Simmon's and Company, 3700 S. Claiborne, 897-9760. Call for live music 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 1, 15 and 29, from 10 p.m.: Impulse. Sundays 8 and 22: Perfect Strangers, from 10 p.m. as well.

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 Saturdays, as well.

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

westbank

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



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Juke Box Night

Every Monday
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with the Kingsnakes

Thursdays
Filé Cajun Band

Tuesday 3
Troy Turner

Friday 6
Rockin' Dopsie

Saturday 7
Walter "Wolfman"
Washington & The
Roadmasters

Friday 13
TBA

Saturday 14
Rockin' Dopsie

Friday 20
Marcia Ball

Saturday 21
Beausoleil

Friday 27
Walter "Wolfman"
Washington & The
Roadmasters

Saturday 28
Rockin' Dopsie

8316 Oak Street
Call 866-LEAF
for additional listings

CLUB INFO

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 music schedule.

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

The Dream Palace 534 Frenchmen. Live music Fridays through Sundays. See ad in this section for a complete schedule.

Jimmy's Music Club, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented 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 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.

Snug Harbor, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night. Mondays and Thursdays: Charmaine Neville & Friends. Tuesdays: Earl Turbinton & Trinity. Wednesdays: George French Band. Call for weekend listings.

Storyville Jazz Hall, 1104 Decatur, 525-8199. Cheron performs Mondays at 9:30 p.m. Wednesdays through Saturdays: Gene Williams plays classic rock guitar at 6 p.m. and The Decatur Street Jazz Band plays at 8 p.m. 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, head-banging 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.

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.

JIMMY'S

JANUARY

Wednesday 4
Fresh Young Minds

Thursday 5
Abstract Illusion

Friday 6
Metal Rose

Saturday 7
Metal Rose

Wednesday 11
Lenny Zenith & New West

Thursday 12
Guitar Slim, Jr. with the New Thunder Blues Revue featuring Billy Gregory

Friday 13
John Thomas Griffith French Kiss

Saturday 14
The Radiators

Wednesday 18
Abandoned Race

Thursday 19
The Press

Friday 20
Abstract Illusion

Saturday 21
The Shepherd Band

Wednesday 25
House of Characters

Thursday 26
First Word

Friday 27
Rocktress

Saturday 28
Metal Rose

MARDI GRAS SCHEDULE:

Friday 3
The Radiators

Saturday 4
Dash Rip Rock

Sunday 6
The Flesh Tones plus Dash Rip Rock

Monday 6
The Nighthawks

COMING . . .

Saturday 25
The Romantics



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

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 for schedule.

Four Columns, 3711 West Bank Expressway, Harvey, 340-4109. Tuesdays from 7:30 to 11 p.m., starting on the 10th: La Touche play cajun music.

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.

Michau's Restaurant, 601 Patterson, 361-4969. This Cajun club is closed on Sundays through Tuesdays.

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

metairie/kenner

Brewer's, 3239 Williams, Kenner, 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: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

Landmark Hotel, 2601 Severn, 888-9500. In the Skyroom: Moondance plays from 9:30 p.m. to 2 a.m. on Fridays and Saturdays and from 8:30 p.m. to 12:30 a.m. on Tuesdays through Thursday. On Sundays and Mondays, Spool & the Gang play from 8:30 p.m. to 12:30 a.m. The New Orleans Jazz Club is sponsoring a Jam Session on Sunday 28 from 1 to 5 p.m. Admission is free, and they invite all musicians to come play.

Mitchell's, 2221 Veterans Blvd., 468-2788. Jam Session every Thursday. Friday 6: Top Cats. Saturday 7: Razor White. Friday 13: Rock Dreams.

Occhipinti's, 2712 N. Arnoult Road, 888-1131. Tuesdays through Saturdays: Elario plays from 7:30 p.m. to midnight.

Walt's, 1535 Veterans Blvd., 835-5116. Live rock music every Saturday night. Call for schedule.

new orleans east

Adeaux's Lounge, 5854 Hayne (at Downman), (504) 241-3948. Sundays: The Mingko Band plays jazz and ballads from 8 p.m.

Billie's Silver Dollar Saloon, 8600 Chef Menteur, 242-8770. Fridays and Saturdays: Noel Clark & the Risky Business Band, 11 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. Fridays and Saturdays: Harvey Jesus, Renard Ploche & Fire. Wednesdays:

Five Dollars Drinkin' with Lincoln. Thursdays: Rockin' Jerry.

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." Tribe Nunzio play their primal dance funk on Saturday 7, starting at 10 p.m. Louis Rojas plays flamenco on Mondays, there's jazz on Tuesdays and gospel music on the first and third Sunday of every month.

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 Katic, 1818 Magazine, 525-0247. This club has both music and art, as well as coffee. Ikebana plays fusion flamenco every Saturday at 10:30 p.m. Art this month is an "ex-art" group show.

Penny Post, 5100 Daneel. Lots of herbal tea at this family-oriented place. 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 Kerber.

True Brew, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Live music at the downtown branch, with Hazel & the Delta Ramblers on Thursday 12 from 7 to 9 p.m. (Call to find out who's playing the rest of the month.) Betty Mexic's watercolors are on display at both True Brews.

comedy

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

sunday jazz

brunches

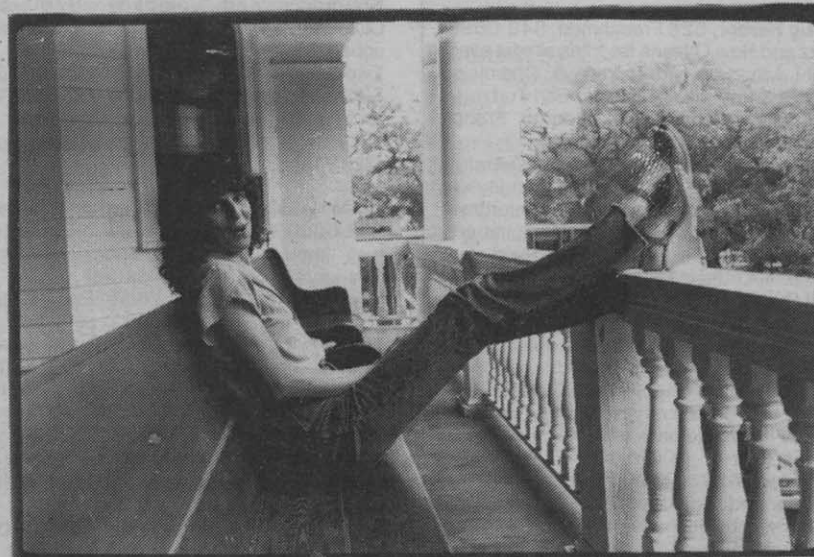
Arnaud's, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2 p.m.

Cafe Sbisca, 1011 Decatur, 561-8354. Sadie Blake and Harry Mayronne from 11 a.m. to 3 p.m.

Feelings, 2600 Chartres, 945-2222. Cynthia Chen plays piano 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.



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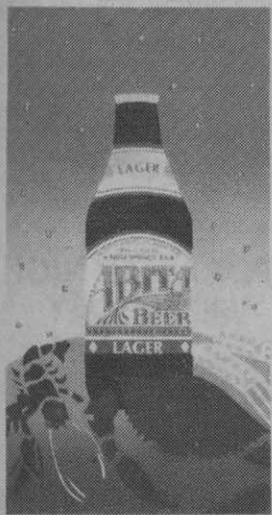
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1135 Decatur



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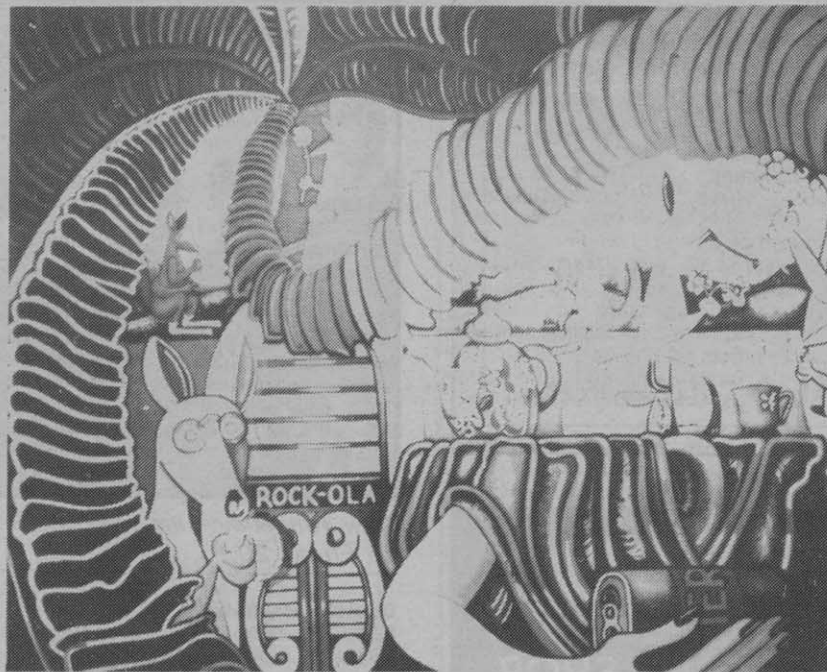


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"Kangaroo Sock Hop" and other paintings by Jim Sohr are on display at the Posselt-Baker Gallery.

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. Meridian Hotel, 614 Canal, 527-6712. The Creole Rice Jazz Band from 11 a.m. to 3 p.m.
Mr. B's, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 11 a.m. to 3 p.m.
Seb's, 600 Decatur, 522-1696. Charmaine Neville, noon to 3 p.m.

theatre

Bayou Dinner Theatre, 4040 Tulane, 486-4545. Performances are Thursdays through Sundays at 8:30 p.m. Through February 5: "The Pajama Game," with George Abbott and Richard Bissell.
Loyola University Theatre, 865-3824. Call for schedule.
Le Petit Theatre du Vieux Carre, 616 St. Peter, 522-9958. Friday 6 through Saturday 21: "Educating Rita," an English comedy directed by Carl Walker. Saturday 21 at 1 and 3 p.m.: the Family Fine Arts Series presents "American Music Men: A Salute to the American Composer," hosted by Becky Allen. Call 522-2081 for reservations.
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.
Saenger Theatre, 143 N. Rampart, 524-2490. Tuesday 17 through Sunday 22: "Me and My Girl."
Toulouse Cabaret, 615 Toulouse, 523-1060. Call for schedule.
Tulane University Theatre, 865-5360. Call for schedule.

cinema

Loyola Film Buffs Institute, Loyola University, Bobet Hall, Room 332. Phone 865-3196 for your spring schedule. All times are 7:30 p.m. Wednesday 4: *Bringing Up Baby*. Thursday 5: *Sullivan's Travels*. Monday 9: *Soldier in the Rain*. Tuesday 10: *Lord Love a Duck*. Wednesday 11: *The Long Goodbye*.
Prytania Theatre, 5339 Prytania (near Jefferson). Call 895-4513 for times. Through Thursday 5: *Vincent: The Life and Death of Vincent Van Gogh*, an unconventional documentary of Van Gogh's life and paintings by director Paul Cox. Friday 6 through Thursday 19: *Far North*, a Sam Shepard film starring Jessica Lange, Charles Durning and Tess Harper. Pick up the new schedule at the theatre for the rest of the month.

classic culture

The New Opera Theatre opens its third season of avant-garde 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 19 and Sunday 22, at 8 p.m. Call 738-7446 for more information.

galleries

A Gallery for Fine Photography, 5423 Magazine, 891-1002. A retrospective on American photojournalist Margaret Bourke-White.
Academy Gallery, 5256 Magazine, 899-8111. Opening Saturday 7: Group show by Scott Demontluzum, Stig Marcussen, Lauren Zarambo, and Nicole Charbonnet.
Arthur Roger Gallery, 432 Julia, 522-1999. Saturday 14 through February 28: sculpture by James Drake, paintings by Derek Boshier and an installation by John Torreano.
Artist's Showroom, 612 Dumaine, 566-7418. Open daily from 11 a.m. to 5:30 p.m. "New Orleans Impressions" by Charles Richards and Jeanne Warner.
Bergen Gallery, 730 Royal, 523-7882. Also runs **Dama Investment Art**, at 312 Royal, 523-1588. Recently located hard-to-find prints including "Ponchartrain Beach: The Last Ride," "Pusateri's Original Po-Boy Shop," signed by Bunny Matthews, "World's Fair Wonderwall," by Charles Moore, and new works by local, national and international artists on subjects such as jazz, Mardi Gras, black art and sports.
Bienville Gallery, 1800 Hastings, 523-5889. Paintings by Margaret Witherspoon and glass by Steven Day.
Blue Crystal, 1135 Decatur. This nightclub that doubles as an art gallery features paintings and photography by various "cutting-edge" artists.
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. Friday 6: Lecture by Tennessee artist Edith Caywood. Opening Saturday 7: works by Edith Caywood in oil on paper.
Circle Gallery, 316 Royal, 523-1350. Erte's fine art jewelry collection. "Art of Animation" features works by Vasarely Agam and Rene Gruas.
Davis Gallery, 3964 Magazine, 897-0780. New acquisitions from West Africa.
Delgado Gallery, 615 City Park Ave., 483-4512. Call for information about shows.

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\$1.00 Draft Michelob
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Music by John Rankin
and John Mooney
on alternate Sundays

9 pm 'til NO COVER CHARGE

Monday Nights

\$1.50 Imported Beer 9pm-'til

Tuesday Nights

\$1.00 Draft 9pm-'til

Wednesday

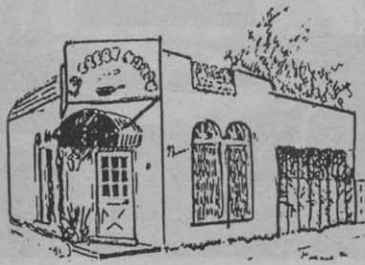
Ladies Nite 9pm-'til

Thursday Nights

\$1 Draft
\$1 Domestic Bottles
\$1.50 Imports

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New York ethno-funk band *The Second Step* appear at Storyville on Friday 20.

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. Opening Saturday 7, with a reception from 7 to 9 p.m., through February 18: wood relief sculptures by John Geldersma.

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

Gallerie New Orleans, 305 Royal, 528-9776. Gallery artists include Leroy Neiman, 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. Through Wednesday 11: sculpture and painting by Robert Warrens. Saturday 14 through March 1: Douglas Bourgeois' "Paintings and Constructions" plus Andrew Bascle's "Objects."

Gallery I/O, 1812 Magazine, 581-2113. Opening Saturday 7: jewelry by Stewart Wilson and sculpture by Roberta Williams.

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

Hanson Gallery, 229 Royal, 566-0816. Opening Friday 27: abstract paintings by San Franciscan artist Mark Erikson.

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," through April. 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., 361-1735 (open Mondays through Fridays, 10 a.m. to 6 p.m., and Saturdays, 10 a.m. to 5 p.m.). Opening Saturday 7, with a reception from 7 to 9 p.m., through February 22: "Louisiana Interpretations" by Billie Bourgeois, Jacqueline Garness and Joan Lissy-Dagradi. Through Wednesday 4: earthenware creations by Janet Belden.

Live Art, 4207 Dumaine, 484-7245. Through January: 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 life.

Louisiana Arts & Science Center Riverside Museum 100 South River Road, Baton Rouge, 344-9463. Through Sunday 8: "Selections from the Permanent Collection," featuring representative works of major American and European art movements from the 18th through the 20th centuries. Through Sunday 8: "Recollections: Nine

Women Photographers." Thursday 12 through February 12: paints and bronzes by Henri Matisse from the Cone Collection.

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. Through March 31: "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 after a scandal involving a trade cartel with Nazi Germany. They are not only documentations of people at work in the oil fields, but of day-to-day life, the landscape and people of late-40s Louisiana, and they show Louisiana's metamorphosis from a primarily rural agrarian society to an urban industrial one.

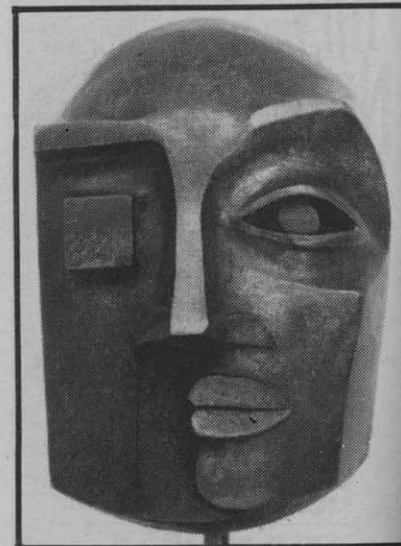
LSU Union Art Gallery, Baton Rouge Campus, 388-5162. Open Mondays through Fridays, 8 a.m. to 8 p.m., and on weekends from 11 a.m. to 5 p.m. Friday 20 through February 25: "Art of West Africa: Connecting Links of the Afro-American Heritage."

Loyola Fine Arts Gallery, Loyola University, Danna Center, 865-3622. Call after the 11th for info on new shows.

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



"Spirit Divided" bronze sculpture is part of an exhibit of new work at Phyllis Parun Studios.

February 12: "Reflections of Elegance: Cartier Jewels from the Lindemann Collection," and "Carthage: A Mosaic of Ancient Tunisia." Sunday 15: a lecture titled "Masterpiece Bronzes from Roman Carthage," by Dr. David G. Mitten, at 3 p.m.

Paint & Palette, 622 Frenchmen, 948-4845. Opening Saturday 7, with a reception from 7 to 9 p.m.: oil paintings by Knut Englehardt.

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

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Open daily, except Tuesdays and Wednesdays, 11 a.m. to 5:30 p.m. or by appointment. 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. Opening Tuesday 17, with a reception from 5 to 8 p.m., through February 14: recent whimsical paintings by New Orleans artist Jim Sohr.

Res Nova, 440 Julia, 586-1115. Opening Saturday 14, with a reception from 6 to 9 p.m., through February 4: paintings by Margaret Wirstrom.

Rhino Gallery, 201 St. Charles, 582-1173, and in Canal Place One, 333 Canal, 2nd Floor, 525-1955. Ongoing works by 140 gallery 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 February 10: "Richard Shaffer: Paintings and Monotypes."

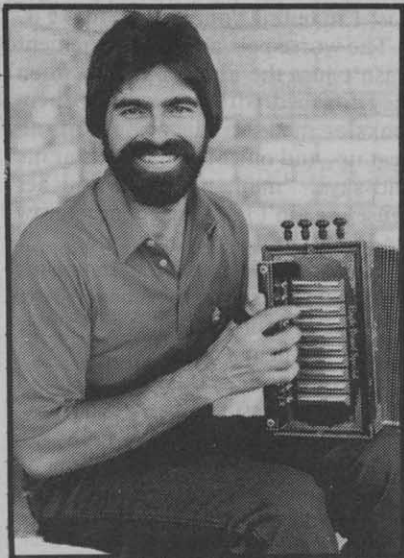
Still-Zinsel, 866 Camp, 588-9999. Saturday 7 through February 4: in Gallery A, abstract paintings by John Hathorn; in Gallery B, new works by Alan Gerson.

Three Thirteen A Gallery for Fine Photography, 313 Royal. Open daily from 11 a.m. to 6 p.m. Through February 15: "Ansel Adams: A Retrospective," and "Nine Contemporary American Photographers," featuring the modern work of Thomas Barrow, Rita

Dewitt, Betty Hahn, Patrick Nagatani & Andree Tracey, Anne Noggle, Eve Sonneman, Jerry Uelsmann and Lee Friedlander.

Tilden-Foley, 4119 Magazine, 897-5300. Saturday 7 through February 16: paintings and watercolors by Walter Anderson.

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not true that without a man you can't make it. I'm not saying it's not good to have a man, to have friends, and to struggle as a family or a group. I'm just saying that when it comes down to the crunch, you can do it on your own. You can.

I depend on quite a few people, don't get me wrong. But if I don't make it, it's because of Charmaine, not because Charmaine doesn't have a man or somebody else.

What life is really about is you out there working two, three, or four jobs, and raising six children after your husband has walked out on you, after he has kicked your ass for eighteen years. Your kids are disrespecting you because they watched your husband kick your ass and they feel like "he did it, so why can't I disrespect her?" There are a lot of Black women who this is happening to and I want them to see in me that there is life after being a little piece of dirt that everybody rolls around on the floor and steps on.

Don't feel bad about yourself.

So many women are jealous of other women because they're upset with themselves and because of the situation that they are in. They can get out of those situations.

It takes time, it takes planning, it takes courage. It takes going to the library. Maybe I'll write a book someday called "GET A BOOK -- The Real Use Of The Library."

My book won't be no abstract book neither, I'm going to be facting. I mean I ain't told you even half of what has happened to me, and I don't intend to tell it all right now, but I've said enough so you know that when I give some advice it comes from somebody who got the knowledge firsthand.

And my book won't be no long lists of do's and don't's either. I can't stand for nobody to be telling me what to do all the time and telling me what I can't do. Advice is cool but don't order me around.

Damien came home the other day from some little job he was working at and was telling me about it. Said he quit cause they were acting the fool or something. I didn't holler and scream at him because I understood. He explained it to me. Said that they were calling him "boy" and in general talking down to him and everything. I told him I'm glad you quit the job rather than punch somebody out.

He's like me except he's cooler than I was. I have lost jobs and gone to jail because I punched people out. You know I can't stand for people to talk down to me. And please don't holler and scream in my face.

Never will forget this girl on this job who just thought she was so much better than everybody else. She wanted to be some high faluting, hot shit somebody and wasn't about nothing. She was really the most ignorant person you ever wanted to meet and she didn't know how to talk to people.

See, with me, if you don't know how to talk to me, you best stay away

from me. If you're going to talk to me, talk to me intelligently. But see, when they come in your face and start this "girl this" and "nigger that," well no, I'm sorry but that shit has got to go. Don't be calling me no kind of names, please, cause I can't stand that, never could. Even when I was small.

When I was small they used to call me all kinds of stuff. I'm not talking about Squeaky or Champagne, which is what they used to call me in high school on account of my personality, bubbly, you know, always up for whatever is going down. But they used to call me Charmin, Chow-Mein, anything but Charmaine. I used to rear back and tell them my name is Charmaine Anita Neville. I'd make them say it right.

So here was this dizzy somebody calling me out my name. I hate name calling, can't stand it, plus she had the nerve to put her hands on me. Told me I was going to do what she told me to do because I wasn't nothing but her "dollar and thirty-six cents" an hour slave.

That ripped it. There was a slave revolt that day.

I hit that girl so hard they called three security guards. Then they called the police and took me to jail. I wasn't even embarrassed. I was like, yeah, I hit her and if she come back out here with that same mess, I'll hit her again.

Man, I get mad now just thinking about how I've been treated. But it's cool cause I believe that everything that happens to you happens to you for a reason.

I've really had to think long and hard about my life. I mean long and I mean hard. There have been times when I thought I wasn't going to make it.

I was lying in the hospital once. Broke collar bone, broke arm, all bruised up. Why me, Lord, why me? Hasn't enough happened to me? That's what I was saying and praying.

But right before this happened, I had these modeling jobs. I had a good paying job. I was doing good and thinking I was really something special. Some people thought I was good looking. Particularly those photographers. They would always say how the camera loves me, loves my look, loves the way I move. Even though I don't see it. I hate my pictures. None of them really look good to me. But when people telling you that all the time if you don't watch out you get a big head about it, especially if you been hungry for affection like I was.

I'm standing on Canal and Rampart one day, waiting on a bus. Minding my business. Looking good. And God deals with me, lets me know that I'm not some special untouchable, beauty queen, I'm just like everybody else out here suffering and struggling and trying to make it.

I'm standing there. This car pulls up with these guys in it. Never saw them before in my life. One of them jumps out, puts a knife to my stomach and tells me "bitch, get in the car or we'll kill you right here."

They force me into the car, carry me off somewhere, abuse me all kinds of ways. This is me this is happening to. The same me that has done all the things I've done, hung out around the French Quarter and everything and never got assaulted. Now I'm abducted and raped. And nobody sees nothing. Afterwards, I remember me and a friend put an ad in the paper calling for witnesses. This was in broad daylight in the middle of the day. Nobody. Nothing.

Don't tell me about how hard life is. I know. But no matter how hard it is, I'm telling you you can make it.

The worse part about that incident wasn't just the abuse but like when they finished with me, one of them looks at me, I'm all messed up, all beat up, and one of them looks at me and says, "man, we got to kill her cause she ain't gon' never forget how we look."

We got to kill her. I'm dying inside already. Texas was a piece of cake compared to this. Beatings and abuse I took in them foster homes was a party compared to this. Everything I had built up inside myself after having been broke down as a child, all that been crumbled and shit on by some, some gang of men that don't know me from nobody. And, "we got to kill her."

They tried to take everything they could think to take from me. They took my clothes. They force all kinds of indignities on me and then they wanted to take my life. Some people don't want you to have nothing, not even your own life.

So they threw me out the car and rolled over me. You hear me right. They rolled over me, threw the car in reverse and rolled back over me just to make sure, and left me in the gutter for dead.

A street guy comes along some time later (and I really couldn't tell you how much later it was, it could have been a few hours, it could have been the next day or what have you, I just remember him helping me). He was a guy like people would call "one of them old winoes," he sees me broke up, bleeding and naked in the gutter. He covers me with his jacket and calls the ambulance for me. He saved my life.

I lay up in that hospital and I couldn't figure out why me? Why this had to happen to me. And then this lady came around with her Bible and reads to me. And that helped a whole lot.

I know now why me. It was because "why not me?" None of us is so special we can't suffer. Whenever you think you can't suffer or that you have suffered enough in life, you better believe there is always more.

So rather than be vain and talking about what all you got, I found out you're suppose to be thankful and share with those who don't have. That wino didn't have nothing but the clothes on his back and he shared that with me and that saved my life. I had a good job, I was a model and all that shit, and at that point all the stuff I had couldn't have saved my life, it

took somebody, somebody who didn't have nothing, sharing what little bit they did have with me.

And mind you, I was so bad off I couldn't even ask for help. He helped me not cause I asked but because he saw that I needed it. To this day, when I see people who need help, I don't wait to be asked for help, if I can help, I help.

So that's my life. You know that old story about a burnt child being afraid of fire. Well I've been burned and rather than be afraid of fire, it's made me a fire fighter.

Some burn victims run from fire, but me I run to put them out because I know how painful it is to suffer the flames.

I remember one time I was driving home one night. This car stopped in the street in front of me and was trying to back up. I backed to the side so it could get into a parking space. I wasn't really paying too much attention until it looks like this guy is slapping on this woman in the car.

The front door flies open on the passenger side and the woman jumps out. He jumps out after her and starts in to beating on her and he's got this baseball bat that he's hitting her with. By then I and another lady had stopped our cars and were hollering at the man to stop.

The dude looks up at us and shouts out "this is M-Y wife." So at that point, the other woman who had stopped, turns around to leave. She says, "Oh, then it ain't none of my business," like as if that makes a difference. So, he goes back to beating her. Right in the middle of the street plus she was pregnant.

I said, "aug NO." I went into my trunk, pulled out a tire iron, ran up to that dude and told him if he hit her again, I was going to beat the shit out of him. I didn't care who that was. You're not suppose to stand around and let abuse go down. He was bigger than me. He had that bat. But I guess he heard it in my voice that I was serious about putting a stop to that beating. People walk around and think they can ignore all the shit that's happening around them, but they don't realize whatever is happening to one of us, is happening to all of us. If you don't do something to change the world then that same ugly, dirty world is going to catch up to you eventually.

That's why I try to do my little part. I know I can't do much, I can't do it all. But I try to do my little part.

And that's the story of Charmaine Anita Neville. Or at least that's the short version. Some time when we get a couple of years I'll run down the whole deal but for now, that's it.

That and why don't you come catch the show if you want to know more about me, because I put all of me into my show. I'm not just a singer. I'm not just a dancer. I'm not just a model. I'm an entertainer and the way I entertain is by being me and helping my audience enjoy life.

That's it.

I guess.

No, I know. That's it. Enjoy life.

That's what I'm doing. ●

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and is working on some German songs for his spring European tour. Kent's originals are haunting love songs, and most are up-beat, 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 admission charge. Call 899-4045 for more info.

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Word is in from **Kenneth Blewins**, who wishes to inform readers of the **Last Page** that not every New Orleans musician is starving and underappreciated — he's been touring the country lately as drummer for **John Hiatt's** band, and reports that many local talents are actually doing quite well.

Since it's getting to be **tax time** we think all N.O. entertainers should be forced to disclose all **pertinent information** about their **incomes**, so we can launch a **Last Page** expose to determine the truth or falsehood of the **Grand Myth of Musical Poverty** once and for all.

Also coming up later this spring is a chance for members of the **National Association of Record Manufacturers** (or **NARM** for short) to write off a big trip to New Orleans for their annual convention late in March. This year marks the first time ever that the convention has been held outside of a "major industry center" such as Nashville, Tennessee, and its ilk. Having the city full of **drooling** record industry **maniacs** for a weekend in March should help to liven up the rather lengthy **slump** between Mardi Gras and Jazz Fest this year.

Also last month, **Wavelength** dignitaries mingled noticeably at a cocktail party at the **Royal Sonesta Hotel** thrown by **Billboard Magazine** to kick off plans for an entire issue of that illustrious trade magazine dedicated to New Orleans music and the New Orleans music bizness. . . Among the local luminaries present at the party were **Kent Jordan**, **Walter Washington**, **Mayor Sidney Barthelemy** and **Billy Delle** of **WWOZ** fame. One could immediately tell however, that this party was put on by **Out-of-Towners** — there were only two bartenders at the tiny, understocked bar and the party shut down promptly at nine o'clock — just when things started to get rolling for the city's native population. They literally were taking the decorations off the walls before the crowd could even ambie over to the suite's **tiny double doors**.

Other star-studded events in town re-



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cently included a night in late December at Storyville, taping a video special for **Cinemax** to air early this year. Artists either performing or merely attending included the **Nevilles**, **Herbie Hancock**, **Bonnie Raitt** and **Jimmy Buffett**; among the evening's highs were an outrageous duet between the **Nevilles** and the **Dirty Dozen Brass Band**, which our correspondent described as "Dirty Dozen Juju music," and a moving ballad sung by **Ivan Neville** in which the soul of **Otis Redding** himself could be felt proffering a visitation upon the youngest of the Neville clan.

While discussing the prospects of all these foreigners spending lots of time (and money) here this spring, we feel we also should be putting the word out

about some out-of-town events ourselves. Attention to bands who are wanting and willing to take a road trip to **Austin, Texas**: now is your last chance to send in tapes for a chance to appear in a showcase at the **South by Southwest Music Festival** in March. All bands who are interested and able to play the festival on March 17, 18, or 19 should send tapes to South by Southwest '89, Attn: Louis Meyers, P.O. Box 50063, Austin, TX 78763. N.O. bands who performed in last year's fest include **Shot Down in Ecuador, Jr.**, **Dash Rip Rock**, **The Pfister Sisters**, **John Thomas Griffith**, **Songdogs**, **Multiple Places**. Entrants should be warned: this year the number of bands performing has been cut in half, so competition

should be fierce. The deadline is **January 7** so **HURRY!**

Meanwhile, parties merely interested in attending the festival should write to **SxSW**, P.O. Box 49066, Austin, TX 78765. Last year's **Wavelength** delegates report that the conference indeed "rocked admirably," recalling such high points as meeting a fixture of Austin local color named **Michael May**, who informed our correspondent that "Austin has the highest **fruit bat** population of any city in the South," and proceeding to give us tips on which **bridges** and **abandoned buildings** were best for "bat-hunting" . . . also among the convention's finer moments was a mimosa-laden breakfast with New Orleans producer/legend **Cosimo Matassa**, who regaled radio and music biz moguls with tales of **Guitar Slim** and **Fats Domino**.

Congratulations are in order to **Wavelength's** own Advertising Salesperson, **Keith Iovine**. Keith finished first, absolutely first, in the **Corporate Cup** race last December. Severing the ribbon at the finish line in a time of 15:03, Keith defeated **Mark Malander** of the Mobil Oil Corporation, breaking Malander's three-year consecutive winning streak. Also huffing and puffing in various states of exertion on Team **Wavelength** were such notables as **Suz Redfearn** and the ubiquitous **Almost Slim**.

Thanks should also be accorded to Dedicated **Wavelength** Staffers **Celia Sinclair** and the aforementioned **Suz Redfearn**, whose diligent work helped make this year's **Band Guide** the most comprehensive ever. Celia and Suz (both are also full-time students) labored extensively in spite of overwhelming workloads (the **Band Guide** deadlines happened to fall right during the week of **final exams**) to produce the masterpiece whose **ink** now stains your **hands**. Without their devotion and dedication a comprehensive list of the best of New Orleans' great musicians would not have been possible. You think it's easy dealing with over 500 musicians and trying to get their current (working) phone numbers? ●

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by Maggie Mae



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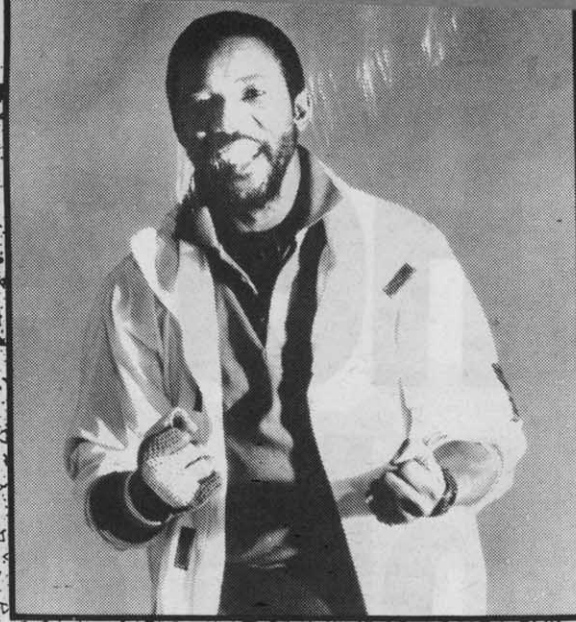


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**TOOTS AND THE MAYTALS
APPEARING WEDNESDAY, JANUARY 18**

JANUARY

**Showtimes:
10pm Mon-Thurs
10:30pm Fri & Sat**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 A Fais Do-Do with BRUCE DAIGREPONT'S CAJUN BAND 5-9 pm ANSON FUNDERBURGH & THE ROCKETS featuring SAM MYERS 10 pm	2 The TULBOX presents BLUES NIGHT with JOHN MOONEY, JOHNNY J. THE HITMEN, NEW ORLEANS BLUES DEPT. (Broadcast live on WTUL 91.5 FM)	3 THE N.O. STICK BAND	4 THE JOHN THOMAS GRIFFITH BAND	5 GUITAR SLIM, JR. with the THUNDER BLUES REVUE featuring BILLY GREGORY	6 THE NEVILLE BROTHERS	7
8 A FAIS DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9 pm Free Red Beans & Rice	9 The TULBOX presents MR. WIZARD and Special Guests TBA (Broadcast live on WTUL 91.5 FM)	10 TRIBE NUNZIO	11 SNOOKS EAGLIN BAND with GEORGE PORTER	12 THE BONEDADDYS	13 ASLEEP AT THE WHEEL	14 KOKO TAYLOR and her BLUES MACHINE
15 A FAIS DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9 pm Free Red Beans & Rice	16 The TULBOX presents JANE'S ADDICTION plus BEYOND EINSTEIN'S EULYPIAN BATS (Broadcast live on WTUL 91.5 FM)	17 THE CIRCLE JERKS	18 TOOTS & THE MAYTALS	19 WALTER "WOLFMAN" WASHINGTON & THE ROADMASTERS	20 THE RADIATORS (The RADS & TIPS celebrate anniversaries)	21
22	23 The TULBOX presents ALGORHYTHMS, MIKE MORGAN & THE CRAWL and THE NELSONS (Broadcast live on WTUL 91.5 FM)	24 LIVE ALBUM RECORDING featuring MARVA WRIGHT, THE BLUE RUNNERS and THE BACKSLIDERS 10 p.m. no cover	25 ALBERT COLLINS & THE ICEBREAKERS	26 LITTLE WOMEN	27 MASON RUFFNER	28 CHARMAINE NEVILLE & FRIENDS
29 A FAIS DO-DO WITH BRUCE DAIGREPONT'S CAJUN BAND 5-9 pm Free Red Beans & Rice	30 The TULBOX presents BARRANCE WHITFIELD & THE SAVAGES plus BIG DIPPER (Broadcast live WTUL 91.5 FM)	31 LIVING COLOUR	COMING IN FEBRUARY: Thursday 2 — THE NIGHTHAWKS Friday 3 — DR. JOHN'S MARDI GRAS MAMBO Tuesday 7 — MARCIA BALL Saturday 18 — Antone's Records presents: FLACO JIMINEZ w/DOUG SAHM & THE WESTSIDE HORNS plus THE ANGELA STREHLI BAND			

**HAPPY HOUR DAILY 2 - 8
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Enter the 5th annual Cognac Hennessy Jazz Search. Hennessy, The Spirit of the Civilized Rogue, is looking for the hottest, coolest, hungriest jazz talent in America. Brass, vibes, keys, vocals—if it's jazz, it qualifies.

The winning group will be a featured performer at the 1989 Playboy Jazz Festival at the Hollywood Bowl in L.A. on June 18. Some of the jazz greats who have appeared in the first ten Playboy Jazz Festivals include Miles Davis, Spyro Gyra, Grover Washington, Jr., Bobby McFerrin,



Kenny G, Ruben Bladés, Herbie Hancock, and Lee Ritenour.

So, get your sound on cassette, fill out an entry form and mail them in today (see contest rules for complete details).

The 5th annual Cognac Hennessy Jazz Search. Miss it, and you'll be singing the blues.

Dizzy Gillespie,
Tania Maria,



5th Annual
**COGNAC
HENNESSY
JAZZ
SEARCH**

Cognac Hennessy. The Spirit of the Civilized Rogue.

1989 COGNAC HENNESSY JAZZ SEARCH RULES. 1. All members of the group must be 21 years of age as of March 1, 1989. 2. Size of group must be between 1 and 7 members. Non-playing vocalist(s) must be counted in group number. 3. Entries must be submitted in audio cassette form, no more than 20 minutes in length, labeled clearly with the leader's name and address. The same members on the tape must appear with the group should they place in the semi-finals and finals. 4. A panel of experts will judge all entries. The Cognac Hennessy Jazz Search is a competition for jazz bands in the broadest sense. Fusion, traditional, modern, Dixieland and all other styles of jazz bands are encouraged to enter. Judging will be based on musicianship, creative playing, technique, originality and overall sound. The decision of the judges will be final. Schieffelin & Somerset Co. and its affiliates reserve the right to use the winners' names or likeness in any promotional activities relating to this contest without further compensation to the winners. 5. Hennessy will use the tapes solely for this contest. The tapes will not be reproduced for any purpose. Tapes will be returned only if a self-addressed, stamped envelope is provided by the contestant. 6. Artists will retain the rights to their music. 7. Entries must be postmarked no later than Wednesday, March 1, 1989 and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. No responsibility is assumed for lost, late, or misdirected mail. 8. In each of the four cities, New York, New Orleans, Detroit

and Los Angeles, three semi-finalists will be chosen. Contestants must indicate which preliminary contest they wish to enter. Semi-finalists will be notified no later than April 3. Semi-finalists must be able to appear for judges on the following dates: New Orleans—Friday, April 14, Detroit—Tuesday, April 18, Los Angeles—Thursday, May 4, New York—Tuesday, May 9. One finalist in each city will be chosen to compete in the finals in Los Angeles on Wednesday, May 17, 1989 (see prizes). The grand prize winner will appear at the Playboy Jazz Festival on Sunday, June 18, 1989. 9. Past grand prize winners are not eligible. Employees (and their immediate families) of Festival Productions Inc., Schieffelin & Somerset Co., Rogers & Cowan, Inc., Lord, Geller, Federico, Einstein, Inc., Don Jagoda Associates or Playboy Enterprises, Inc., wholesalers and retailers of alcoholic beverages or any division or subsidiaries of the above are not eligible. 10. Void where prohibited or restricted by law. Contest coordinated by Festival Productions Inc.-West. 11. Prizes: **Grand Prize:** Appearance as opening group at the world famous Playboy Jazz Festival. \$2000 grand prize money, tickets to the Playboy Jazz Festival, economy airfare to Los Angeles, hotel for 2 nights. **Finalists:** 1 in each city, economy airfare to Los Angeles, hotel for 2 nights, plus \$1000 prize money for expenses. If winner of Los Angeles semi-finals is based in Los Angeles, limousine service will be provided in place of airfare. **Semi-finalists:** 3 in each city. \$500 will be awarded for appearance. 12. No purchase necessary.

The 5th Annual COGNAC HENNESSY JAZZ SEARCH

Leader's name _____

Address _____

City _____

State _____ Zip _____

Daytime phone (____) _____

I/We wish to enter the preliminary contest in (check one):

New York New Orleans Detroit Los Angeles

I have read the rules and affirm that this entry is in compliance with them.

Signature of leader _____

Mail to: The Cognac Hennessy Jazz Search
3435 Ocean Park Blvd., Suite 201-JAZZ
Santa Monica, CA 90405