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Wavelength (February 1987)

Connie Atkinson
University of New Orleans

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NEW ORLEANS
ISSUE 76

MUSIC MAGAZINE
FEBRUARY 1987

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Wavelength

ISSUE 76

FEBRUARY 1987

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

—Ernie K-Doe, 1979

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NEWS



HELP US, RHONDA!

Has Rhonda Shear, brunette bombshell extraordinaire, gone blonde? Well, sorta. The scoop is that producer Chuck Barris auditioned every available Hollywood blonde for his latest TV show, *Comedy Courtroom*, and found none to his liking. So Chuck contacted his old friend Rhonda and asked if she'd mind concealing her natural tresses beneath a blonde wig. Rhonda replied in the affirmative, got the part and come late April, you'll be able to view her as a regular member of the cast.

Meanwhile, Rhonda can be seen in NBC's *Me and Mrs. C*, a mid-season replacement sit-com, and Showtime's *Hard Knocks*, yet another sit-com. This summer, she'll be among the stars in Mel Brooks' *Spaceballs*, which will feature Joan Rivers' voice and can lay claim to the dubious honor of being the last MGM film ever made.

We were informed of all these latest happenings in Rhonda's glittery life by Ms. Shear herself, who was recently back home in New Orleans to visit her mama, see the life-size dinosaurs presently residing on the Lower Bienville Wharf (Rhonda brought a cave-woman outfit for the occasion) and to attend the National Association of Television Program Executives convention.

While we had Rhonda's attention, we figured the former Queen of Endymion would be a likely subject for our continuing exploration



of notable natives' All-Time Top Three New Orleans Records. Without further ado, then, here are Rhonda's fave Crescent City raves:

1. "Do You Know What It Means To Miss New Orleans" — Louis Armstrong. "I love Louis Armstrong's version — it always makes me cry. I can certainly relate to this song."

2. "New Orleans Ladies" — LeRoux. "This song still haunts me."

3. "Hey Pocky A-Way" — The Meters. "Because it reminds me of Carnival."

— Rick Coleman

— Bunny Matthews

WAVELENGTH II — THE RADIO SHOW

"Hello. This is Dr. Daddy-O inviting you to join me for the premiere of *Wavelength*, WYLD's salute to New Orleans music. *Wavelength*, you see, features special interviews and music from the past and the present which is uniquely New Orleans. Join with me. Join with everyone for *Wavelength*, only on AM 94, WYLD."

Thus spake Dr. Daddy-O last month in promo spots for as history-making a radio comeback as one can imagine. Not only was Vernon "Dr. Daddy-O" Winslow the first black disc jockey in New Orleans in 1949, as the man behind the original Poppa Stoppa, but on his own show he was responsible for the first radio airplay for Roy Brown's "Good Rocking Tonight," Fats Domino's "The Fat Man," Professor Longhair's "Mardi Gras in New Orleans," Lloyd Price's "Lawdy Miss Clawdy," etc. If Alan Freed was the father of rock 'n' roll radio it was only because he filed the adoption papers after Dr. Daddy-O left rhythm & blues for gospel radio in 1952.

Winslow, a pillar in the local gospel community for the last 30 years or so, is not abandoning his early morning gospel programs.

Wavelength, weekday afternoons from 3 to 5 beginning February 3, will in fact relate rhythm & blues and its performers to gospel and other forms of New Orleans music. Winslow describes the show as follows, "It's a full-digested understanding of that musical period, not so much in terms of music, but in terms of the people who were doing it." *Wavelength* is part of the continuing effort by WYLD's

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the father of rock
'n' roll, he filed
the adoption
papers after
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national program director Del Spencer to present local music in association with (you guessed it!) this magazine.

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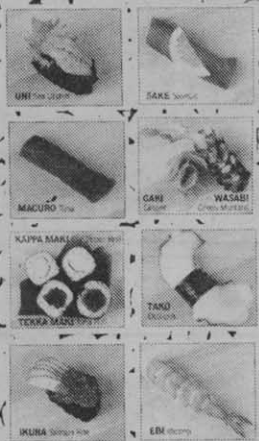
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JAZZ FEST UPDATE

Though ticket sales don't start until March, it's not too early to make plans for the 1987 New Orleans Jazz & Heritage Festival, which this year runs from April 23 to May 3.

And why make plans? Because this year's festival lineup includes **Fats Domino, Wynton Marsalis, the Fabulous Thunderbirds, Carl Perkins, John Mayall, Junior Walker, Spyro Gyra, and Percy Sledge**, according to a festival official. Of course, many others will be confirmed in the coming weeks, as the mammoth Heritage Fair takes shape and evening-concert programs are finalized.

In March, a festival brochure with a complete schedule of events and ticket mail-order form will become available. The brochure can be had for a self-addressed, stamped envelope sent to P.O. Box 2530, NOLA 70176.

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LETTERS

To the Editor:

Loved your Mysteries Revealed issue! (WL 71) And I particularly liked Bunny Matthews' "Party" article, but I was surprised by one exceptionally notable omission on his tape list of Party Music.

Bunny, what about "Party in Nogales" on Ron Levy's brand new *Wild Kingdom* album?! G-R-E-A-T party cut, and it even has "Party" in the title, just like all your other party songs. I know you know about this one and it *must* have just slipped your mind, 'cause, after all, you designed the neat cover with zebra stripes for Blacktop ("Paving their way to your soul"). It's wild and raucous, northern blues mafia meets the best of Texas blues mafia right there in New Orleans (Roomful of Blues and Fabulous Thunderbirds), so it should qualify on all counts!

How could you forget? Tsk. Tsk.
Marian Leighton
Rounder Records

To the Editor:

Why was Allen Fontenot and the Country Cajuns not listed in your 1987 Band Guide? Mr. Fontenot wrote and recorded many fine songs on Delta, Swallow, and Warner Bros Records, appeared in three movies, and even Popeye's Chicken commercials. How could you miss that? Or was it done on purpose?

A Fan
Metairie, La.

To the Editor:

Why was a band in this area for so long and also the best Cajun music I've heard, not listed in your paper? I think Allen Fontenot did more for Cajun music in New Orleans than anyone ever will. Plus he is well known on WSDL Radio and WWOZ Radio for his Cajun shows for the past 16 years.

Boo on you.
M. Davidson
Kenner, La.

The Wavelength Band Guide is a collaboration between the magazine and the musicians of New Orleans. The Band Guide appears every January. Forms are run in the magazine for two months prior to the January publication of the Guide, and flyers are distributed at music-oriented stores all fall, ample time, we believe, for musicians to send in their booking number if they wish. We run a listing only with permission of the musicians. This year, we didn't hear from Mr. Fontenot, but we are all big fans of his, and certainly wish him well. — Ed.

To the Editor:

Lee Dorsey was not a close friend of mine, but he touched my



life, and with every contact made a lasting impression. I first met Lee when working at "Old Man Rivers" in 1979. He was rehearsing with S.K.O.R., his backup band. They were preparing for their appearance at the Jazz and Heritage Festival. It seemed that except for the Jazz Fest and an occasional appearance at "Old Man Rivers" or "Tip's," that Lee didn't get to sing very much. Nonetheless I had worked with quite a few entertainers and I knew right away that this man was special. My contact with Lee Dorsey was only occasional from the time we met until his recent passing. But I feel compelled to share these few thoughts about Lee Dorsey.

In 1980, I was hanging with Lois Kahl, Lee's guitar player, and one of his few confidants. Lee had gotten a call about doing a national tour, something he said, that was being promoted by a company from England. I remember standing in the hallway at Sea-Saint with Lee, Marshal Sehorn, and Louis Kahl. Lee was trying to explain to Marshall (his manager at the time) about the tour. "You see these promoters," he said, "called me at my house, and they want to go on this oldies but goodies tour. It sounds like enough money to me, and they're willing to pay for transportation and hotel rooms." Marshall was yelling back, "You'd better watch your ass. They'll get you out there in California somewhere and leave you there." The promoters on the phone turned out to be the leader of The Clash. The Clash, it seemed, idolized Lee and were willing to do anything to get him as their opening act. He had no idea who they were, but I did. The fact that these British kids loved him so much blew me away. I loved him too.

Later that year I received an invitation to Sea Saint Studios' Christmas Party. It was at Jaeger's Seafood Restaurant on Elysian Fields. I got there a little late and the party was well underway. As soon as I got settled I noticed Lee standing to the side all alone. I went over and asked if I could get him a drink. He was wearing a big red cowboy hat and a pair of red lizard cowboy boots. I commented, "Lee, you look great. Nice boots." Lee looked down and said, "Yeah,

I thought they were great." He pulled up his pant leg and showed me that the tags were still on them and removed his hat to show the same. He said with a sly sort of smile, "I have to return them in the morning, but I look good tonight." He was always smiling, seemed like he never stopped smiling.

On a cold morning in 1984 I got a call from a guy with an English accent. He said that he needed some recording gear for a movie he was shooting. We settled on a price and I asked for an address to deliver it. He said, "I don't even know what part of town I'm in, but it's the place where Lee Dorsey hammers panels." "Hammers panels?" I asked, not really understanding the British lingo. "Yeah, he fixes autos, you know." We collectively figured out the address, and I loaded the remote truck to make the delivery. When I arrived the street was blocked off, the movie crew was set up and rehearsing. There were large speakers blaring out "Workin' in a Coal Mine." As I got out of my truck and walked a little closer there was Lee. He was in his paint-covered auto body uniform and he was singing his heart out... and he was smiling, smiling and singing.

Lee Dorsey's songs were special. The whole world recognized that. But those of us who were blessed to have known him know that Lee Dorsey was more than just a man. He was a spirit, a spirit that inspired us, that entertained us, but mostly a spirit that made us smile...

Glen Himmergh
Pace Sound

To the Editor:

In regards to Bunny Matthews' article (WL 74, "The Merriest Corner") all Canadians are not "horrible pink beings. Some of us are nice pink beings. It's hard to get a regular tan through buckskin, polar bear fur and ptarmigan feather clothing and damned near impossible to walk the ninety miles to a Buffalo (NY) tanning salon with no roads and only snowshoes to propel us.

One more thing — we don't don our bathing suit in public — we do it in darkened closets (English prudery, you know).

Edward Hutchinson
Toronto, Ontario, Canada

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guests on Wednesday, May 6. \$500 will be awarded for appearance at semi-finals. One finalist in each city will be chosen to compete in the finals on Thursday, June 11, in Los Angeles. 9. Entries must be postmarked no later than Wednesday, April 1, 1987 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. 10. Employees (and their immediate families) of Festival Productions, Inc., Schieffelin & Co., Rogers & Cowan, Inc., Lord, Geller, Federico, Einstein, Inc., or Playboy Enterprises, Inc., wholesalers and retailers of alcoholic beverages or any division or subsidiaries of the above are not eligible. 11. Void where prohibited by law. Contest coordinated by Festival Productions West. **PRIZES.** Grand Prize: Appearance as opening group at the world famous Playboy Jazz Festival on Sunday, June 14, 1987. A master quality demo and first refusal option for a recording contract courtesy of Kareem Abdul-Jabbar's Cranberry Records/MCA Jazz. 12 Semi-Finalist Prizes: \$500 prize money to each group competing in semi-finals. 4 First Prizes: Economy airfare for regional semi-final winners to Los Angeles to compete in finals; Hotel for 5 nights, \$1,000 prize money for expenses, tickets to the Playboy Jazz Festival. *If winner of Los Angeles semi-finals is based in Los Angeles area, limousine service will be provided in place of airfare.

U.S. INDIES

Is It The Boss? No, It's Bruce Loose

Two great bands, two great records, but beyond that, E Street Band and Flipper differ... boy, do they differ.

JAMES LIEN

See, there was this guy named Bruce, and he wanted to play guitar, so he formed a band with his friends, and went out on the road and played lots of gigs and won over lots of fans... years later, they made a record of some of the great shows they played... "Is it the Boss? No, it's Bruce Loose, bassist and vocalist for seminal (somehow I think they'd like me using that word to describe them) San Francisco acid punk band Flipper. In spite of the startlingly similar case histories of the two bands (and the uncanny shared names of their leaders), upon closer inspection of their two live documents released last Christmas, several striking differences emerge. Springsteen begins his epic set with a slow, tender ballad crooned in his husky, manly voice. Flipper begin theirs with them trying to figure out how to turn the tape recorder on. Bruce intersperses his songs with poignant monologues about growing up in Jersey, rock 'n' roll, Vietnam, and how much his

father wanted him to cut his hair. Flipper's songs are often interrupted completely by brawled pleas for beer. Though articulate, Bruce seems at times to be out of breath from the strain of his energetic performances. Flipper's speech and lyrics are usually garbled, virtually unintelligible utterances from the far fringes of human communication. The Boss box comes complete with a slick cover and a thirty-four page booklet of glossy color photos of Bruce and the E Street Band, and complete lyrics to all the songs. Flipper's comes with an 8 x 11 black and white photo of the band leering and holding up cold Buds. Much of Bruce's set was recorded and mixed on Sony 24 track digital, and is available on five shiny crackly albums, three translucent cassettes, or two shimmering, iridescent CD's. Most of the Flipper performances seem to have been captured by guitarist Ted Falconi on his boom box placed at the foot of the stage.

All of these major differences serve

to show that the difference between these two Great American Bands is not just musical, but more deeply philosophical as well. The contrast is simply a belief in different "isms"; the patriotism of Springsteen versus the Alcoholism of Flipper. Both documents do, however, work not just to present a representation of the performer onstage, but to enable the listener who was fortunate enough to have seen the band live to recall the deeper, more personal experiences associated with seeing the artist perform.

One can (if one was fortunate enough to wake up the next day with any memories of the night before at



Bruce (A) and Bruce (B): Patriotism vs. alcoholism.

Flipper

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Bruce Springsteen and the E Street Band

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all) recall an intimate, sweaty, ethanol-drenched evening with Flipper, or a flag-waving, high-spirited night in an arena somewhere watching a tiny speck in blue jeans and a work

shirt run around in front of an American flag the size of a baseball diamond. Bruce thanks his band for "a thousand nights of good rockin'"; on Flipper's two lp set you can follow the guys through five bleary years on the road, as they swill beer and insult audiences in over thirty-two major cities.

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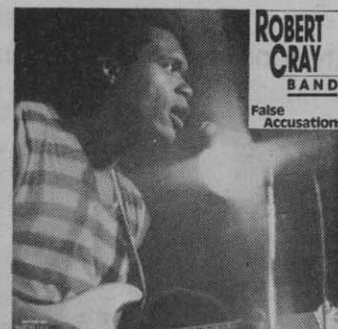
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New York and the band's constant apologies for their playing make the record a memorable Flipper document, to be sure; but the real key here is that Flipper did something that Bruce would never have thought of in a million years on the road — the cover of their album unfolds to reveal a game board map of the United States, and included in the package are game cards and a spinner to equip the listener to play the "Flipper Tour Game," traveling all over the U.S. gaining points for "free beer," "punching out the promoter," etc. (Funniest Game Card: "Public Image Ltd. steals your idea and puts out a 'generic album' four years after yours came out — minus ten points"). Anyway, Flipper are well on their way (two out of five discs) to the ten-year epic Christmas package that they so richly deserve. Upon looking at the options, the correct plan of action becomes crystal clear; buy the Flipper album, invite a few friends over to play the game, and spend the money you save on a couple of cases of Schaefer beer, turn it up loud, and start winning points.

Soul Asylum

While You Were Out
Twintone Records, 445 Oliver Ave. So.,
Minneapolis, MN 55405

No matter how much these guys try and escape the large, looming shadow of their Minneapolis cousins Hüsker Dü, they just can't



Soul Asylum: In the shadow of Hüsker Dü

avoid the obvious comparisons that keep cropping up. Let's face it, from the wall-of-guitar approach to songwriting to the Candyapple Graphics of their album jackets these guys have been treading a delicate line here. Singer/Screamers David Pirner and Dan Murphy sound uncannily like Mould and Hart; even the drummer's name, Grant Young, sounds like the name of the Fourth Hüsker Who Never Was. It's the kind of thing the world loves to jump on, and Soul Asylum have got to disprove these notions again and again. Actually, in all truthfulness, the only facets this band shares across the board with Hüsker Dü is their unwillingness to stand still, and their continued growth and expansion into new areas they have never explored before. What at first may appear to be more agitated Hüskerpop is in fact, often miles away from anything Hüsker Dü would ever touch. Soul Asylum are a raucous, exciting band that knows how to turn a melody, and knows how to make a lot of noise, and ultimately leaves audiences numbed but satisfied.

Suicide

Ghost Riders
ROIR Cassette-only release, ROIR A-145;
ROIR, 611 Broadway, Suite 725, New York,
NY 10012

Somewhere in the long shadows of the dim past of music, in the far corner of the Graveyard of Influential and Important Musicians Who Never Got Any Recognition For What They Did there

is a cold gray stone inscribed with the name "Suicide." Consisting of Alan Vega on vocals, moaning, and howling, and Martin Rev on "instruments" (mainly a large Moog buzzbox synthesizer), Suicide were an early misunderstood punk-art outfit who struggled in obscurity way back when even New York was a scary place for underground music.

In this cassette-only release of a live tenth-anniversary performance in Minneapolis in 1981, one hears Suicide in all of their strange coldness. Vega moans and hollers like a demon-child of Janis Joplin and Jim Morrison, while Rev drones away in the background with his machine-like, monotonous, Kraftwerkian synth patterns. After over ten years of frustration, misunderstanding, and neglect, the band called it quits, with only sporadic reunion shows since. Fans of their music elevate them to cult demigod status, while skeptics dismiss them as noody, unlistenable noise. Whatever it was, it must have taken a lot of guts to get up onstage and do it when they first started out.

This cassette, by including good versions of much of their better work, serves as a fine introduction to one unfamiliar with their music, and to Suicide worshippers will be seen as a welcome addition to their scant and ever-dwindling catalogue. ROIR Cassette releases are all high quality BASF LHD Normal Bias tapes.

Dreams So Real

Father's House
Coyote Records, P.O. Box 112, Uptown,
Hoboken, NJ 07030

Dreams So Real, hailing from Athens, Georgia, are trying to lay claim to the throne of the gods. Now that R.E.M. are a National Sensation and not Just an Athens Band anymore, Dreams So Real are apparently attempting to fill the limelight of the vacant stages of venues such as the legendary 40 Watt Club in Athens. Produced by R.E.M. banjo strummer Peter Buck, their debut album *Father's House* just might propel them into the national spotlight with its rich guitars and layered vocal harmonies. Sort of an R.E.M. with a Beatles twist, this trio (who

appear in the movie *Athens Inside and Out*) chime in with a nice bit of innocuous Athens Pop. An attempt to cash in on the "Athens phenomenon"? Perhaps; their album graphics feature old lonely Southern buildings and mysterious twilight, while the back cover photos show the band wearing Stipe sunglasses and bathed in murky liquid slide lighting uncannily similar to R.E.M.'s *Fables of the Reconstruction* cover against an ambiguous blue sky/ocean/forest backdrop. The music is an improvement on their debut single, but Dreams So Real are still a long way away from the massive colossal heights reached by Buck and Company, and even from the idolized cult status that R.E.M. held so long ago when their first album came out.

Sheer Thursday

Expecting the Grass
Twilight Records, P.O. Box 95265, Atlanta,
GA 30347

Sheer Thursday (named for the day before Good Friday) are an Atlanta-based quartet who know what they are doing. Their new album on Twilight Records, *Expecting the Grass*, grabs the listener immediately from the first notes of "Dodge," featuring finely crafted melodies, well constructed songs and excellent musicianship of a quality rarely found on a band's debut album. At times recalling Joy Division or the Cure, at others drawing on R.E.M. and the Swimming Pool Q's, Sheer Thursday's music is a world of clear, chiming, lonely guitars and whispered, hushed vocals.

Hidden somewhere in Greg Parras' strained voice and obscure lyrics is an incredible amount of emotion and insight; buried in this sleeper of a Christmas release are some magnificent melodies and brooding, murky emotion. There's a lot in this short mini-lp, from the atmospheric noodliness of "Fish Form" and "A View from the Side VII" to the haunting melodies of "Dodge," and "Distance," and "Gray Day." Sheer Thursday make excellent music for rainy winter days when you want to stay inside and just think about things. ●

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CARIBBEAN

Tradition's Out At Carnival '86

Carnival in Trinidad/Tobago will be remembered as one of broken traditions — and great music.

GENE SCARAMUZZO

The 1986 carnival season in Trinidad/Tobago will go down in history as the year of broken traditions. It was the year that the death of one of the great pan men was mourned; the first year ever that both the calypso crown and the road march were taken by a band leader rather than a tried and true calypsonian; the year that the effect of one of the most powerful political calypsos to come along in many a season was tainted by the calypsonian's perceived flirting with the same government he criticized; the first time ever that an 11-year-old boy competed in the Dimanche Gras adult calypso monarchy finals; and the year that the steelband competition, called Panorama, broke wide open. And thank goodness, along with all these dynamics, the season will also go down in history as a great year for the music.

Albums by Sparrow, Gypsy, Calypso Rose, Scrunter, David Rudder and Charlie's Roots, Kitch and more were stronger than ever, provid-

ing a very nice balance between party music and serious commentary. Even in respect to this year's record output there was an aura of change in the air. Contrary to the past few seasons, which had seen an increase in 12" singles and mini-LPs, the majority of calypsonians put out full albums this year. And instead of these albums containing a lot of filler like might be suspected, many were excellent from beginning to end.

Sparrow's album, *A Touch of Class*, was one of the real winners of the year. He remains the true king of the calypso style, matching meaningful lyrics with irresistible melodies and dance beats. "Invade South Africa" and "Coke Is Not It" fall in this category. What better way to get a message across than through the dance floor? "Invade..." was one of many anti-apartheid calypsos from 1986. Duke checked in with one, entitled "How Many More Must Die," which took sixth place in the monarchy competition. But neither this one

nor the others had the magical ability to entertain and teach at the same time as did Sparrow's composition. "Coke..." found itself at the top of the heap of what was probably the most covered topic this year, anti-drug calypsos. It shared the top, however, with equally killer drug songs by Gypsy ("The Action Too High") and Bally ("Lucifer in Powder Form"). Another song on Sparrow's album, "Ah Fraid de AIDS" was surprisingly sympathetic and tasteful despite one crack about things in the U.S. "really hittin' rock-bottom."

The arrangements on Lord Kitchener's album were just as tight and interesting as Sparrow's. Kitch's songs were void of social commentary, though, and if you hold this against a calypsonian, then Sparrow beat out Kitch in 1986. If you're just looking for good soca, his album was excellent all the way through. Cuts like "She Dey," "Hurricane Caroline" and "Pillow Fight" are all fun party songs.

Party songs stand predominant most years in Trinidad, as affirmed by the '86 Calypso King, David Rudder's statement, "the party song is what has the youths going into calypso... if you took these party songs out... the people would burn this town down." Yet in 1986, Rudder himself, along with calypsonian Gypsy, were responsible for two social



commentaries that stand to go down in the annals of calypso as classics. Gypsy's "The Sinking Ship (The Trinidad)" used the metaphor of Trinidad as a luxury liner to make what many thought was the most serious indictment that has yet been made against the present PNM government under Prime Minister George Chambers.

*The Trinidad, oh she was a beauty
With wealth that few surpassed
And in her day she sailed majestically
There were few in her class
Faithfully she fulfilled her sailors' needs
But some were overpowered by greed
And so they pilfered slow
Some took by bulk and go
Now she look dull, she's at a lull
She could barely sit on her hull
Captain, this ship is sinking...
Captain, you tell we what to do.*
The calypso had such an effect on the

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people (who echoed Gypsy's lines, "Captain, this ship is sinking... tell we what to do") that Chambers felt obliged to make a public response to the calypso, harking back to the days when calypsos really did affect social change. Unfortunately for Gypsy, his acceptance of an invitation by Chambers to perform at a PNM fete tarnished his image (and chances of the calypso crown) when he was seen at the fete at Chambers' table. The fact remains, however, that Gypsy wrote one of the great calypsos of the century, and his album *The Action Too High* is worth checking.

David Rudder, who is the leader of the calypso-soul funk band Charlie's Roots, hit big in 1986, taking both first and second place in the road

march and winning the calypso crown, with "Bahia Girl" and "The Hammer." The latter calypso, like "The Sinking Ship," had a profound effect on the people, and for good reason. It was the best of several songs that were written to commemorate the passing of one of the greatest of panmen, Rudolph "Charlo" Charles.

The other song by Rudder that helped him gain the crown and which took the road march was "Bahia Girl." This party song, in the long-standing tradition of road marches being songs about women, was distinctive for its lighter, almost non-soca touch. No one can ever be sure what will strike a responsive chord in the people from year to year. Some say that "Bahia Girl's" lightness was a medicine for all the heaviness of living in 1986. Both "Bahia Girl"

and "The Hammer" can be found on the Charlie's Roots album, *The Hammer*.

Another of the big splashes that occurred this year with the monarchy competition was the participation of the youngest calypsonian to ever reach the Dimanche Gras finals, Machel Montano. A junior monarch competition takes place each carnival, and in fact, Machel was the winner in 1984. However, in 1986, he competed in the adult competition, coming in with "Too Young to Soca," a musical rebellion to the tradition of junior calypsonians singing only songs with relevant, serious lyrics. The boy feelin' the soca. "They want me to take cheap shots at them politicians, they want me to spill my guts in my compositions, they want me to use my song to highlight the social wrongs, and when I don't go along, they tellin' me I too young. But I feelin' the soca."

On the pan scene, this year's Panorama saw the Desperadoes in a weak position due to the loss of their leader, Rudolph Charles, even though they had two giants, Robert Greenidge and Beverly Griffith, playing with them. The Allstars took first place with their arrangement of "The Hammer" even though in the minds of the people, the real winners were the Phase II Pan Groove with their original avant garde composition, "Pan Rising."

When looking at the remainder of

the soca/calypso output for 1986, things look very strong. Other records to check are Calypso Rose's *Stepping Out*, Scrunter's *Every Shadow*, Rootsman's 12" single "Jam on de Parkway," "Lucifer in Powder Form" by Bally, and from Antigua, Swallow's *Town Mash Down*. Honorable mention should also go to a number of other releases like Leston Paul's *Soca Destruction*, Baron's latest album, and again from Antigua, *Champion*, by Short Shirt. Arrow, of Montserrat, put out another straight ahead party soca album called *Deadly*. The album is not too different from last year's *Soca Savage*; Arrow has a formula and he sticks to it. The thing is, though, that Arrow's formula is a winner. Besides his incredible energy and exciting arrangements, Arrow also benefits from the screaming guitar work of American Chris Columbus, which makes the arrangements stick out as a bit different from all the rest.

From the production standpoint, it's too late to bemoan the loss of real drummers in soca music; programmed drums took over in the studio years ago. But this year there was a noticeable decline in the use of the steel drums as an accompanying instrument. The wonderful sound of the double tenors and lead pans should never disappear from soca records. Let's hope this is remedied in 1987. ●

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Let Them Eat King Cake

The feds once tried to ban the babies, but the purple, green and gold won out over the red, white and blue.

STEVE ARMBRUSTER

Travel was a lot tougher in the old days. Airports were unheard of and nobody had Buicks or BMWs, not even for a premier gospel group like the Three Kings. When Balthazar, Melchior, and Floyd went on their original talent search, it took them twelve days by Orient Express to track down one star. When they did, they found him wrapped in swaddling clothes and living in a manger. An infant, he looked up at these three hairy dudes and said to Little Joe from Kokomo, "Let them eat cake." It was shaped like a racetrack and covered with colored sugar and three cherries, one for each of them. The kings liked the cake so much they copied down the recipe. As they headed out for their European tour you could hear them singing out, "On, Clyde! On, you big cake-eating camel." And Clyde carried them to Italy, France, and Spain where they turned as many people on to the cake (which they now took all the credit for inventing) as they could. Eventually, this cake made its way across the ocean to New Orleans, Louisiana, where it is chomped down in surprising numbers during Carnival season even to this day. This is the true and complete history of king cakes, so help me Rudolph. (He was the camel with the red nose.)

Everyone should by now realize that Carnival commences on the Epiphany, the day the kings reached Bethlehem. Twelfth Night. It stops when the fun of Fat Tuesday turns to ashes with the beginning of Lent. In between are all manners of spontaneous and ritual preparations for having fun. No one should be expected to automatically become light-hearted and festive without a warmup. King cakes are a device for generating a little gentle, social heat. They do this by means of a baby or a bean.

These are tokens of good luck, charms which transform the recipients into kings or queens for a day and bestow good fortune upon them for the remainder of the year. Every single king cake has one of these charms concealed somewhere within the folds of its dough, waiting to be found. These days the charm is usually a small plastic baby. Some people cannot appreciate the glory and the responsibility of finding the baby. They may forget that possession entitles them to a full year of fortune, and focus instead on the fact it also means they will have to sponsor the next party. Each week until Mardi Gras there is another king cake party; each week a new king.

The moments when the elliptoid pastry is cut and the pieces get chosen are always charged with drama. Who will it be? Which piece should I take? Is someone hiding the baby, afraid to admit it? Everyone imagines how hard it would be to down those little feetsies and paws by swallowing. It is



The moment the cake is cut is charged with drama. Who will it be?

also interesting to see who steps right up to test Fate and who lags behind, hoping someone else will bite into an early baby. Finally, a successor comes forth. If you have a crown like the one Clifton Chenier used to wear, or even one made of cardboard and covered with tin foil, you place it on the head of your new king or queen. Naturally the new monarch has the right to choose a royal consort. If you

are still in junior high or have a new king who has two girlfriends, then the choosing of a consort can become invested with some electricity of its own.

The local numbers-king of the cake market is probably McKenzie's. Our mothers may have bought king cakes from their original outlet on Prytania Street. Now they have forty-six stores listed in the New Orleans phone book alone and branches in such far-flung places as Hammond. I spoke with the man who has been running their operations for the past fifty-one years, Donald Enpringer. He reported they now sell approximately thirty to thirty-five thousand king cakes each week of Carnival season. They offer them in five different sizes and two styles. I mention this only for perspective, to give some idea of how widespread and engrained this tradition has become. McKenzie's is, of course, only one source for king cakes. Mr. Enpringer, however, proved an invaluable fount of king cake lore.

Some documents suggest that Latin American people put small figures inside their cakes to represent the Christ child. Older residents of this city recall that the inside token was most often a red bean or a small, unshelled pecan. McKenzie's used pecans also. Enpringer recalls that when the Depression struck New Orleans, many people started swallowing the pecans because they could not afford to buy the cake and refreshments for the next week's party. At this time a salesman approached him with a suitcase full of "China dolls from China" and the idea of substituting them for the pecans. He saw the potential right away and replied, "Henry, let's try it." The rest, as they say, is history. Most other bakeries followed suit. Decades later, when porcelain got expensive, they switched to plastic. These are still used today.

The federal government once tried to ban the babies. They obviously failed. Overzealous watchdogs reasoned that the introduction of plastic into a recipe constituted adulteration of a food product. Enpringer had to argue in court that hiding babies in king cakes was as respected here as folding bathing beauties into birthday cakes was in other places. The justice, faith, and power of the purple, green, and gold prevailed in this case over

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red, white and blue. The babies had become a recognized cultural tradition.

Cross-pollination and cultural creep always occur with living traditions. The rare appearance in the French Quarter of an actual Frenchman (from France) has afforded custom the chance to be infused with some regional variations. Maurice Delechelle is a baker by trade, and he operates La Marquise Pastry Shop and the Croissant d'Or. He explained that the type of king cake we are most familiar with is common to southern France. They top it with granulated sugar, colored for the occasion, like we do; and they use a brioche dough, much like our basic coffee-cake recipe, with the addition of extra eggs. Delechelle himself uses puff-pastry. He slices this in half horizontally and fills the center with frangipane (almond paste). The top is spread with icing. Inside he may insert a baby, but sometimes chooses instead a half-moon, crown, or a black bean. He also mentioned in the past the practice was to use a gold coin. This particular style of king cake is native to mid-western France and is named *Pithiviers*, after a town in that region near the city of Orleans.

Reports have also reached us that king cakes are now becoming available in Lafayette. Somehow, that tradition had not transplanted itself to that area. Now it is catching on, prob-

ably encouraged by the large numbers of New Orleanians who have migrated to that city.

Post offices and airports also do a brisk business in king cakes. Coming in various sizes like they do, laid out on stiff, flat cardboard and not weighing very much, they are easy objects to prepare for mailing or to carry onboard a flight. More and more they seem to go forth to expatriates and BigEasyOphiles scattered in odd places.

One benefit of having a late Mardi Grs this year (March 3) is its giving several extra weeks for king cake parties. I am reminded that the best k-cake I personally enjoyed was prepared at home by some former members of the group Cher & the Impolytes. They were too rude to get many singing gigs so they decided to go into healing. They partially worked their way through nursing school by means of seasonal bake-offs. They were radical. They substituted whole wheat and unbleached wheat flours for white. They replaced the garish colored sugar on top with dried apricots, candied fruits, grape skins, and nuts. They spangled these across the braided strands of sweetened bread dough. It looked as good as it tasted, but, unfortunately, the Impolytes graduated to professional caring for the sick and deprived. They now have little time for baking. I guess we are on our own.

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BUNNY MATTHEWS

Pretty soon, it'll be Ash Wednesday, the dreaded day *after* Mardi Gras. It's the day to kick Ol' Demon Alcohol out the door — at least until St. Joseph's Day, when a gulp of Chianti will help wash down the half dozen or so stuffed artichokes the devout are expected to consume. Ash Wednesday is the day when most good citizens of New Orleans, exhaling 150 proof bad breath, have trouble remembering what year it is.

I have experienced this difficulty myself. Mardi Gras, and the preceding Carnival season, is one long blur in my mind. My life, what I can recall, has been one Carnival parade after another, interspersed with excursions to the beaches of the Florida panhandle and the aisles of Canal-Villere's 24-hour supermarkets.

As a sort of mental exercise, I recently decided to record, for the sake of posterity and filling up my allotted space, a chronology of personal Carnival experiences. Any resemblance

to the facts is not my primary intention.

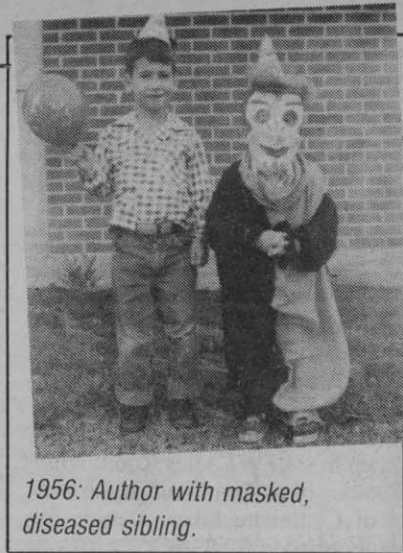
1956: The first Mardi Gras I can remember. My brother had the mumps and concealed himself in a clown costume. Because of his illness, we had to watch parades from the car. This pivotal event in my early psychological development resulted in my recurring neurosis — the one that prevents me from staying indoors if a Carnival parade is in progress within 20 miles of my residence.

1961: Brother dressed as buccaneer; can't remember my costume.

1962: Brother, sister and myself disguised as gamblers, apparently because we were growing up in Jefferson Parish, the "Las Vegas of the South."

1963: Brother is either Tarzan or Wild Man of Borneo. I wear scarecrow outfit.

1964: I am shocked and dismayed that entire family, plus another family, dons Beatle-wigs, making fun of



1956: Author with masked, diseased sibling.

Bunny's Mom

Film is purchased with \$5 earned the week before by marching and drumming down St. Charles Avenue with team of 8-year-old tapdancers. Bruise from snare drum pounding against thigh stays purple for a month.

1968: Attend first Carnival ball at Municipal Auditorium — the Krewe of Anubis presents their Thirteenth Annual Mardi Gras Ball, "Voodoo Drugs." The Maids and Dukes *my* idols. First hint of generation gap.

1965: Too old to accompany family to Mardi Gras. Wander with friends to French Quarter to see such legendary sights as men with cowboy chaps and no dungarees, men dressed like women and men sitting on the curb throwing-up.

1966: Return to French Quarter with Super 8 movie camera and film men sitting on the curb throwing-up.



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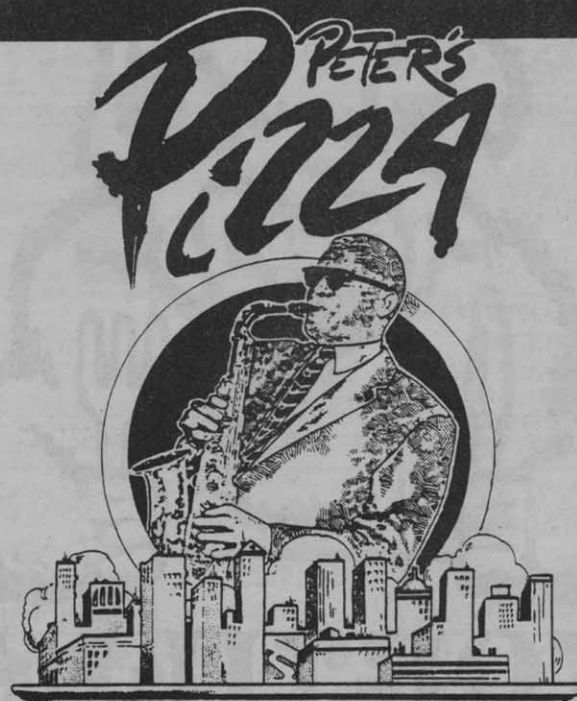
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represent such pharmaceuticals as "Five Finger Grass," "Love Powder" and "Wa-Wa-Water." The Auditorium is transformed into "A Desolate Swamp Where Voodoo Ritual Is Held" and I squirm in my balcony seat, dying to get out of my rented formalwear.

1970: Attend Carnival ball at Royal Orleans Hotel. This one was the final project for a friend's college art class. I end up in stall in Ladies Room with two bottles of chilled Champagne and wife of Chalmette biker. Decide to become artist.

1971: Having decided to become artist, learn that one must strive for misery and thereby refrain from Carnival activities. I fundge by sneaking peeks at "Mardi Gras for Shut-Ins" on TV.

1977: Henry "Hank" Drevich, founder of Tipitina's and chief promoter of the Grande Alligator Ball, cajoles me into designing three issues of *Jes Grew*, "a journal of bizness & grits," the name borrowed from Ishmael Reed. Distributed free during the Carnival season, *Jes Grew* features the sheet music to "Tipitina," '20s-vintage United Fruit Company advertisements for steamship voyages to Jamaica (one-way fare: \$35), the spiritual advice of Jah Woosh, and the scientifically fictional "Who Killed Chris Kenner?" I wrote this latter piece under the pseudonym of T. Earl Johnson, Jr. and obviously had been

drinking too much of the vile ephedra tea:

"Irma Thomas, grandmother, sweats at the mikrophone, in ten red spotlights, a Hubig's Pie in each hand, which she squeezes to accentuate certain passages of her repertoire — apple pie in one hand, peach in the other — oozing through the diamond rings and snake bracelets from Madame Toups."

1981: My one-man show, "Chihuahua: King of New Orleans Dogs," opens at Scheurich Gallery. Uncertain that general masses make critical connection between Chihuahua and Carnival.

1982: For the readers of the *Times-Picayune*, I ask 50 New Orleanians to reveal their Carnival costumes. Seafood magnate Al Scramuzza says he costumes for Endymion, but not for Mardi Gras. Singer King Floyd, saxophonist David Lastie and Judge Eddie Sapir all opt for the ermine-trimmed robes of a king. Eddie Bo says, "The whole family is masking as hoboes." And the late Oscar "Put This Man To Work" Lofton, of aluminum siding fame, confesses: "Really, I haven't thought about no costume." Why should he? Oscar still had three days left 'til Mardi Gras.

1984: Tragedy, Mardi Gras-style. A friend's teenage brother and his friend "borrow" Dad's new car and drive to Mardi Gras from North Carolina. Dad thinks boys are at college.

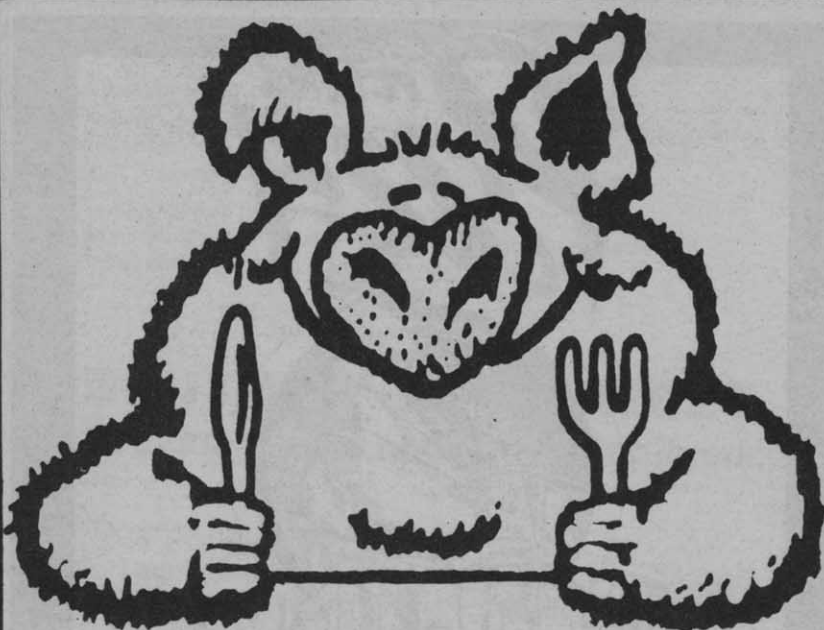
New car is stolen from French Quarter parking space. Boys contemplate self-impalement on spire of St. Louis Cathedral.

1985: Argue with Christian on Bourbon Street: "Why don't you people just give up for a day and let the heathens have a good time?"

1986: Attend private party with 800 people in French Quarter hotel room designed for two normal-sized adults. Exit to balcony, where subarctic temperatures and women exposing breasts prevail. One of the women, after a particularly lewd performance, is seized by guilt and heads for the bathroom, sobbing. Her boyfriend consols her and minutes later, she's back on the balcony, tempting frost-bite and the amateur paparazzi.

1987: Serve as committeeman for the Ball of the Olympians at Municipal Auditorium. Similar to being an usher, except one wears tails and gives the bum's rush to any gent not clad likewise.

2065: I am 114 years old. The School of Design sends a Royal Messenger to inform me that I, as the Oldest Man in New Orleans, have been chosen to rule as Rex. This is the dream of all true New Orleanians, but I try to keep my cool, telling the Messenger that I'll think about it. The minute he pulls away in the Royal Sedan, I take a swig of cognac, keel over and die. Happy, very happy. ●



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REVIEWS



suggest you wear sunglasses before you scan the cover! It shimmers. The colors are so bright and clash so well you're bound to have an acid flashback, so be prepared. These guys may be "just another psychedelic revival band" to some, but they sure know their stuff. There's only one word for this cover, and that's "groovy!" The back shows each band member standing against a wall while those famous "liquid lightshow" projections are shone on them. The music is the aural equivalent of these visual effects; it's more pop than the *Sin 73* record, but still exhibits those same garage influences.

The most notable track on the Narcotic's lp is their revitalized adaptation of the Miracles' "Shop Around." This version features pounding drums, choppy guitar, and snarling vocals. What more could a teenager want?

— Kathy Harr

Branford Marsalis with the English Chamber Orchestra

Romances for Saxophone
CBS Records MT42122

CBS is marketing these transcriptions for soprano sax and orchestra as "light classics"; either somebody thinks music this side of Wagner is "light" or they're labelling it thusly to attract those consumers normally wary of classical music. I certainly don't consider Mussorgsky, Debussy and Stravinsky to be "light" music, not even their smallest efforts.

Whatever label you want to attach to this music, it is ravishing. Not content with merely performing with some of the best jazz and rock bands (his brother Wynton's group and Sting), Branford now offers us a first-class potpourri of French and Russian miniatures. This disc would make a fine introduction to the world of orchestral color; anyone who doesn't like Ravel's "Pavane" or Mussorgsky's "The Old Castle" simply hasn't listened to them often enough.

— Tom McDermott

LP's

Whippersnapper

Promises

Pentangle

In the Round

Rounder/Varrick

Imagine an all acoustic Shadowfax with a vocalist like Arlo Guthrie and you have an idea of what Whippersnapper sounds like. Formed by ex-Fairport Convention fiddler Dave Swarbrick, the English group has created a mix of traditional and contemporary folk music on its excellent debut, *Promises*.

Add piano, drums, and female vocals and you can imagine Pentangle, another group of the Rounder/Varrick label. A Sixties band that reformed in 1983, Pentangle blends folk with jazz and reggae sounds. The results, heard on the recently released *In the Round*, are delightful, especially when the crystal clear voice of Jacqui McShee is used.

— Hayes Ferguson

page" for people who enjoy more than healthy doses of humor, rebellion, and LSD. It's sort of psychopunkpopadeliacore, if you know what I mean.

If you don't, the best way to figure out which of these debut lp's is for you (and you must have at least one) is to look at the covers. Providing, of course, you can find them!

Sin 73, by New York's S.P.L.A.T. Cats, features two comic strip teens and a juke box. Flip the jacket over, and you're faced with band members with names like Skeeter, Shaggy, and Yod photographed next to neighborhood watch signs and graffitied walls. Then you'll notice that S.P.L.A.T. is an acronym for Sick People Loving Anything Trashy, and without even owning a turntable, you can guess that 90 percent of this record is fun-filled psycho-rock which has lifted the best conventions from Sixties garage and Seventies punk.

In fact, the other 10 percent is even better. The song "Hell or High Water" is what proves this band consists of goofs with talent. Its wit is more sophisticated, the tune more melodic, and the influences are more country punk. This track and "Surfin' Hearse" are the best two on the lp.

As for Ann Arbor's Hysteric Narcotics, their record may be called *Batteries Not Included* but I

The S.P.L.A.T. Cats

Sin 73

Moving Target Records MT007

Hysteric Narcotics

Batteries Not Included

Raffscallion Records HN-01

These records are not meant for ears over 25.

This loud, fast garage/punk music is made by "lust-crazed teens on a rhythm-driven ram-

Dream Palace

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Cosmic Debris Party — Part II

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Cosmic Debris Costume Ball 8pm

Fri 13th

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The Radiators 10:30

Fri 27th

Blues Krewe 10:30

Sat 28th

Woodenhead 10:30

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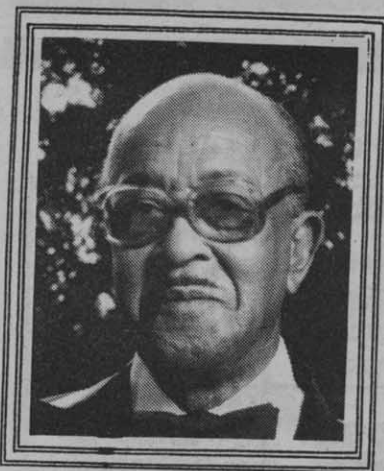
Mon 10:00-2:00	Tue 10:00-4:00	Wed 10:00-4:00	Thur 9:00-1:00	Fri 10:00-2:00	Sat 10:00-2:00	Sun 10:00-2:00
2nd BLUE MONDAY at Snug Harbor with New Orleans Blues Queen Charmaine Neville and Amasa Miller with an occasional friend or two 10 p.m.-2 a.m.	3rd SNUG HARBOR'S LATE NIGHT JAZZ JAM 10:00 p.m. - 4 a.m. 24th Charlie Occhipinti 25th Bill Huntington 26th Matt Lemmler with many of New Orleans' finest modern jazz musicians "See You After The Parades"	4th Katrina's Aquarius Birthday Party Late Night Jam 11th "Delta Blues" R.L. Burnside and Jon Nerenberg	5th "Cool Jazz" by Ronnie Kole Bill Huntington Dick Taylor 12th David Torkanowsky Rick Margitza Chris Severin 19th George French David Torkanowsky Herlin Riley	6th Leslie Smith George Porter Phil Parnell Shannon Powell 13th The PFISTER SISTERS Valentine Show 20th Leslie Smith George Porter Phil Parnell Shannon Powell	7th Eugene Ross and Friends featuring vocalist lola Broussard 14th WWNO FM 90 present the DIRTY DOZEN Live Broadcast 21st "Jazz on Baritone" featuring the ROGER LEWIS QUARTET 28th HARRY CONNICK, JR. "Mardi Gras Show" Charles Neville George Porter Herlin Riley	8th Barroom Ballads and Blues L'IL QUEENIE AND AMASA MILLER 15th LOYOLA UNIVERSITY "Jazz Band One" Eighteen Piece Modern Jazz Ensemble Directed by John Mahoney 22nd Kelvin Harrison and Greg Murphy 1st HARRY CONNICK, JR. TRIO Bill Huntington Herlin Riley
	3rd Jimmy Beller's Renegades Reggie Houston Irving Charles Jeff Boudreaux	4th Closed Ash Wednesday	5th ★ Special ★ Bass Battle Jim Singleton Bill Huntington John Vidacovich	6th Hot, Young, Straight Ahead, Mainstream Jazz by the New Orleans Jazz Couriers	7th Album Release ★ Party ★ Scott Goudeau Tony Dagradi Jim Markway Jay Herbert Phil Parnell	8th "Sounds of the Saxophone" Victor Goines Rick Margitza David Torkanowsky

Due To Parades, Mardi Gras Shows May Start And Last Late



Carnival

"Iko, iko an day" ... "The Green Room was smokin'" ... "Mardi and Fess, whistlin' like nobody could whistle, "When you go to New



Danny Barker

*Having played with many of the jazz legends of the Thirties, Forties and Fifties and written numerous songs, Danny Barker is the greatly respected New Orleans master of the banjo. He celebrated his 77th birthday last month with the recent publication of his autobiography, **A Life in Music** (Macmillan).*

At an early age I began to notice the Indians. That was the music end of Mardi Gras, the Indian songs. It was very interesting because it was Creole, some African, and some Indian mixed up in it. And some of the chants that they're using today are from the three ethnic groups — some French, some African, and some messed-up English words. Currently, today, Bo Dollis and those boys the Neville Brothers,

they've recorded some of the main songs.

Just about the oldest Indian gang in town was the Yellow Pocahontas and they lived in the Seventh Ward a couple of blocks from my house. Two or three weeks before Carnival they'd have these rehearsals on Fridays, and sometimes Wednesdays. They'd be singing the songs — "Mardi Gras's comin'..." Repetitious. You'd hear these tunes and they'd stay with you.

So I checked on the songs. Nobody owned them, nobody could come to lay claim to them, 'cause they've been here. So I decided to record them.

I made two 78's — four tunes, two on each record I sent 'em down here — I was living in New York then [1955]. And when they got here the jukeboxes had changed to 45's! It was a disaster. We just gave 'em around. Two grand thrown in the —!

They were the basic Mardi Gras tunes — "My Indian Red," "Corinne Died on the Battlefield," and "Jock-a-mo-feen-do-hey," that was a little salty title. That was sort of suggestive. "My Indian Red" is a chant to the majesty of the chief of the tribe:

*My Indian Red, my Indian Red,
Chief of the Pocahontas,
The Yellow Pocahontas and we
don't bow down!
On nobody's ground
How we love to hear you call us,*

Indian Red!
"Corinne Died on the Battlefield" was about a fast girl. She lived a fast life on the Battlefield, which was a section in back of Perdido Street, in the neighborhood around where Louis Armstrong came up. Perdido around Bolivar. Many ways when you live a fast life you can get boxed out, you know. With the night people and the do-wrong folks, the fast money people, you can get wasted very quickly.

But now everybody's doin' it [Mardi Gras Indian music]. They've got different versions. What has happened, they don't use the same words that they did, they pronounce the words different, the young Indians of today. And they've modernized it, and they have chants, but the spirit is still there.



Almost Slim

Vernon "Dr. Daddy-O" Winslow

The first rhythm & blues disc jockey in New Orleans and for the

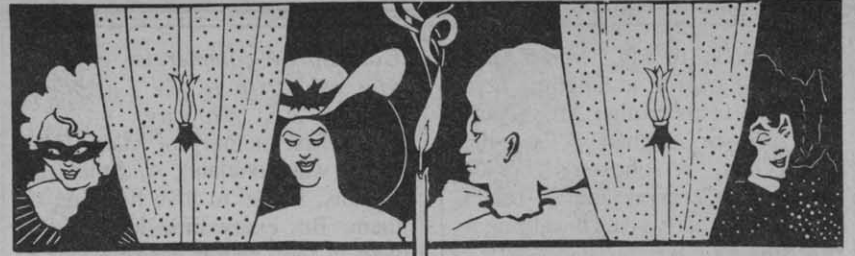
*last 34 years a legend in gospel radio as well. Dr. Daddy-O this month begins his New Orleans music program **Wavelength** (nice title, huh?), weekdays from 3 to 5 p.m., as mentioned elsewhere in this mag, so don't say we didn't tell you.*

My favorite Mardi Gras songs are what 'Fess does. I didn't realize that my Mardi Gras music comes from what Fess did, maybe because I was close to him. It just is his whistling and his gruffly gruff way of rhyming things. And that odd kind of beat that he always found.

I would just see him at his recording sessions down at Cosimo's and get pretty much of the person he was from the music that he would do even in rehearsal. I used to kid him about his long shoes and he would just laugh and say, "Like 'em?" And he just had a tremendous friendliness about him, but when he sat down at the piano and took that typical position with his feet he was ready for business.

Professor Longhair's beat was a calypso. How he just picked that up amazes me. I think it was his feeling of what the Indian presence meant. He really interpreted the calypso quality of Mardi Gras.

We used to look at the piano regretfully after every session where 'Fess had kicked it, but he was just a person, a musician, who was an individual. And we just thought, "Gol-lee, wow, that cat goes on with some power." Fats was differ-



Music



ras mambo, mambo, mambo”... “May the grand duke Alexis”... leans”... Everybody has their favorite, even the stars of New Orleans music.

ent. Fats was listening for his brass, listening for his drums. He was more of an interpretation of Dave Bartholomew. But 'Fess was not. 'Fess was somewhere way out in another country. And how he could whistle so beautifully!

He knew that he knew something that other musicians didn't know. And he was an authority on it. But he never made you feel small for suggesting something that you thought ought to be put into the song. He'd put it in.



Almost Slim

James "Sugar Boy" Crawford

Sugar Boy Crawford, like Smiley

Lewis, never received much national recognition for his superb recordings in the Fifties on Checker, Imperial, and Montel, but his "Jock-a-mo," better known as "Iko Iko," is one of the all-time Mardi Gras classics.

I never really took an active part in Mardi Gras, so to speak. It just so happened that I made a record that related to Mardi Gras, that's about as far as I went. I never did mask or anything. In fact, I never did even like the crowds. Right now I still don't care for it.

When I made the record I wasn't really thinking about it being a Mardi Gras record, 'cause I was only 19 years old then.

"Iko iko an day" was one [Mardi Gras Indian] song. And it wasn't "jock-a-mo," it was "chock-a-mo" (pronounced "shock-a-mo"). It started with a c. It's "chock-a-mo fe na hey." I heard those cants all my life, really, being from the neighborhood I was raised in. I don't really remember how it came about. I know we was just a bunch of youngsters playing music, and we just had to put something together. And that came out, you know.

I think my favorite Mardi Gras song is "Going to New Orleans, Going to see Mardi Gras" by Professor Longhair. That's my favorite.

That's about it. I just happened to make a record, and I just got caught up in the mood at that time, so to speak.



Sid "Morgus the Magnificent" Noel

Speaking of legends making a comeback, you surely know that one-time WWL radio personality Sid Noel has returned to his simply dreadful persona as Morgus the Magnificent on Saturday nights at 10:30 on Channel 26.

Of course the old "If Ever I Cease to Love" is everybody's favorite. Personally I like "While We Danced at the Mardi Gras," but I like the Mardi Gras songs. Every time I hear 'em it gives me goose pimples. Because I'll never forget years ago when the Indians used to parade. Remember the Indians?

I remember as a kid I could have been seven years old seeing Indians coming down the street, and maybe about three or four stragglers, with a clarinet, a bass drum, and a guitar. I had never heard such music on Mar-

di Gras morning as three Indians playing "There's No Tomorrow." I to this day get goose pimples thinking of that clarinet, that bass drum, and that steel guitar wingin' out like there was no tomorrow playin' that song. I can see it right now, coming down Napoleon Avenue. They were dressed like sick Indians. They were like a satire of their brothers, who were about a half mile ahead of them in the Indian parade. It was so *extemporaneous*.



Aaron Neville

What can you say about the silver-tongued one, except that he has two recent solo albums (Orchid in the Storm and Make Me Strong) and a brand new compilation with his brothers, Treacherous, which you must buy immediately, plus a new Neville Brothers studio lp which is due as you read this.

First in my favorite Mardi Gras

songs I have to say "Mardi Gras Mambo!" [Aaron is laughing here because it is his brother Art's tune], and Professor Longhair's "Go to the Mardi Gras," Al Johnson's "Lena" — I mean "Carnival Time" — and I remember in early years it was Sugar Boy singing "Iko."

Mardi Gras music is part of my life, really. It's got a big influence on the Neville Brothers' music, with the Indians, the second line, and the mixture of the dixieland.



Ken Keene

Frankie Ford

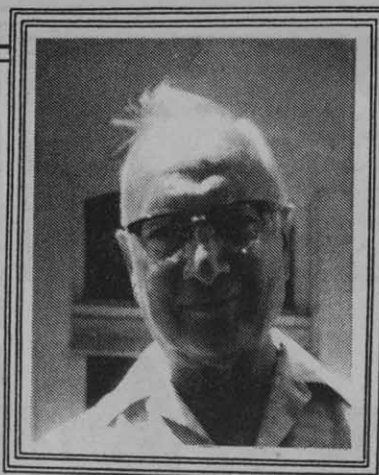
Ford is another all-time great who sounds just as good as ever on his last album *New Orleans Dynamo* on Ace. His anthem "Sea Cruise" can be heard on a new Diet

Coke/Sprite commercial enticing you on a trip to the Caribbean on the S.S. Norway.

My first memory of Mardi Gras music was dixieland. And then the Indians, I used to love listening to them. But every little hole in the wall in the Quarter used to have a band. As a young adult I remember 'Fess and Fats. "The Saints" and "Bourbon St. Parade" and 'Fess, that's why I redid "Mardi Gras in New Orleans." No way did I think I could ever come near it, but in a different vein we did that, and, of course, it's gotten a lot of play in a lot of places.

I can remember later on Mardi Gras afternoon that Big Boy Myles and Sugar Boy and a lot of the great, great bands, Danny White, they would all play in a lot of the clubs. Music was always synonymous with Mardi Gras.

I think the high school bands in this area were the first ones to start doing contemporary music, because before that it was always marches. And so here in town for the Mardi Gras balls when the bands from out of town would come in, they'd say, "Wow, these bands from New Orleans are doing different stuff." A very memorable moment is hearing one of the high school bands doing "Going to the Mardi Gras." The kids from out of town said, "Man! What's that music ya'll playing?"



rico

Clarence "Poppa Stoppa" Hamann

Hamann took over the "Poppa Stoppa" moniker in 1952, the year that Dr. Daddy-O quit R&B. Hamann continued on championing local R&B on radio for over 30 years.

Jack the Cat (disc jockey Ken Elliot) and I were good buddies. We were over in Okinawa together, as a matter of fact. When we got back here we always kept our friendship going and things like that.

Then Jack the Cat, he supposedly with Lou Welch — both of them are gone on — wrote the "Mardi Gras Mambo." You see, since I used to get most of the advance releases from the different record companies, they said I had more pulling power, or what have you. Well Jack the Cat came out with the "Mardi Gras Mambo." He played it about a

month before he gave me a copy. Then by the time I got it a few days before Mardi Gras, or a week maybe, it was too late to collect on it! He didn't make it till the next year. I said, "You damn fool, why didn't you give it to me the same time you gave it to yourself?" He wanted to be the first one to play it! I said, "Well, after you played it for a couple of days being first, don't play it for a month!" He finally agreed with me when the next year came along and it's still selling.



Irma Thomas

The soul queen of New Orleans has rarely been in better form than on last year's album *The New Rules* on Rounder.

I can't really pick out any particular songs, because they all help get

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me in the mood. I like "Carnival Time" because I do that in my show. And of course I do the second-line thing with handkerchief on "I Done Got Over It" in a medley with the Neville Brothers' tune "Iko." I do that all year 'round.



Bayou Cross

Walter Kimball

Kimball is known to audiences the world over as the clowning skinny tenor player with Fats Domino's band (since 1965) who spends much of Fats' concerts twiddling with a yo-yo and a second-line umbrella. But Kimball's credits are impressive; besides Fats he's played for Ray Charles, Little Richard,

Huey Smith, Bobby "Blue" Bland, etc.

We were down at the One-Stop Record Shop, me Wardell [Quezerque], Earl King, Porgy Jones, and Professor Longhair. We always used to fool around there. And they had an old raggedy piano back there. Earl King said, "Look, 'Fess, let's write a Mardi Gras tune." Fess said, "Man, I don't know nothin' about writin' no tunes." The man who owned One-Stop Record Shop, we called him "Big Chief." Earl said, "Let's write a tune about Big Chief." So everybody thinks that it was written about the Indians, but it was written about a white boy, an Italian. His name was Joe Assunto. And a lot of people don't know on the record it's not Professor Longhair singing it, it's Earl King. We just threw it together, man, and the next thing you know, every carnival if you don't play "Big Chief," there ain't nothin' happenin'."

We put together "It Ain't My Fault" [by Smokey Johnson] right there in One-Stop Record Shop. And Smokey and Earl King wrote it and got it down. I had just got out of the service, so the cats say, "What's that little horn you playin'?" I said, "It's a soprano." He said, "Well, okay, we're gonna cut this session." So Larry McKinley, Clayton Scott, and Gaines, who owns a television shop, they formed a company called Nola Records. We went in the studio

on a whim-wham, just recorded it. Wardell told me, "Just play what you feel, man." And then the Dirty Dozen put words to it. And, wow, that's the thing now.

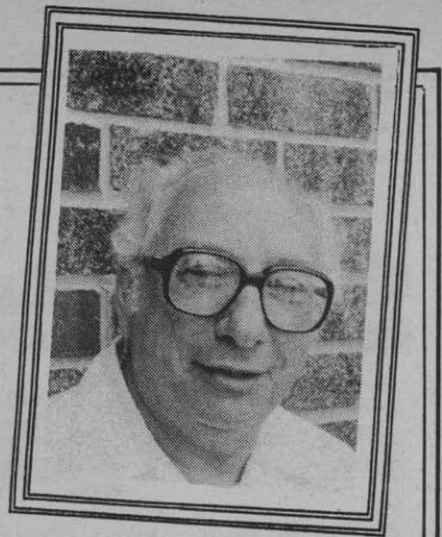


Lynn Abbott

Bobby Mitchell

Yet another New Orleans singer who made numerous fine recordings without much national success (though he did the original "I'm Gonna Be a Wheel Someday"), Bobby wants you all to know that he's still performing and can be reached at (504) 393-9417.

I'd have to say my favorite is Sugar Boy with "Jock-a-mo." The Hawketts' tune "Mardi Gras Mambo," I like that one. And I like 'Fess' "Big Chief." I dig "Big Chief" because it has that big arrangement with the calypso idea.



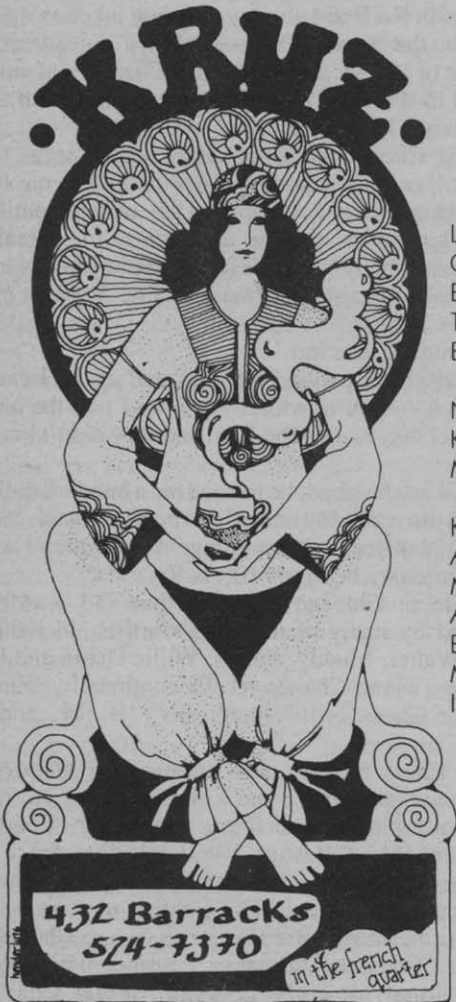
Almost Slim

Cosimo Matassa

As the recording engineer and owner of the studios where nearly every New Orleans hit was recorded in the Forties, Fifties and Sixties, Cos might well be called the obstetrician of rock 'n' roll.

I guess I'd pick "Go to the Mardi Gras" for a straight Mardi Gras song — "Mardi Gras in New Orleans." And then all of the good jazz things, you know, like "Bourbon Street Parade" and things like that. What I miss now that I don't hear anymore is just plain straight march-type things that bands used to play in real dixieland style. I can remember as a kid hearing little bands playing things like "Under the Double Eagle" and Sousa marches as dixieland, 'cause they really are, you know, they're two-beat. ●

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See you later, Alligator!

With old friends Neil Young and Willie Nelson's band to help, Bobby Charles is back, with his own record label, just like he promised.

By Almost Slim

Perhaps best known for composing the classic "See You Later Alligator," Robert Charles Guidry, aka Bobby Charles, from Abbeville, Louisiana, might well be rock 'n' roll's best known obscurity. Although he maintains a low profile, a testimonial dinner in his honor might well include the Band, Bob Dylan, Tracy Nelson, Willie Nelson, Neil Young and Fats Domino among others.

"Yeah I do have a lot of friends in the business," says Charles sheepishly. "Even when I haven't had anything happening I've been lucky to have a lot of people willing to help me out."

Some of the help Charles is referring to has at least temporarily ended his self-induced seclusion. Currently Charles is attempting to get his own record label off the ground (Rice N Gravy Records) his first artist being — you guessed it — Bobby Charles.

"I did this session in Nashville at the end of August," explained Charles, as a tape of his first recordings in fifteen years played in the background. "We cut eleven songs in twelve hours. Willie Nelson's band and Neil Young are playing on it. I went in the studio on less than twenty-four hours' notice. I had the songs written, we just had to work out the arrangements."

"It's my tribute to Louisiana [the first single Charles is releasing is titled "Lil Cajun"]. I decided to put it out myself because I want to get something started down here. In the past the state's been victimized by the big shots in the record industry from New York and L.A. I want to try and promote the state at a time when it really needs it."

Actually, Charles began promoting Louisiana back in 1955. Besides writing a bevy of excellent songs for other artists, Charles' own recordings were very much responsible for popularizing the New Orleans/South Louisiana sound just as rock 'n' roll was getting off the launching pad.

Born 48 years ago, not far from where he lives today, Charles says he had three musical influences right from the beginning — Cajun music, Hank Williams and Fats Domino. Although he feigns having any musical aptitude, it didn't prevent him from forming a high school band called the Cardinals, which played for dances around his home.

"I can't play an instrument," laughs Charles. "I can't even play a radio. My high school music teacher tried to teach me to play piano but I drove him crazy. He finally gave up."

Nevertheless, Charles sat up in his room many nights writing the words to songs that didn't yet exist, when he wasn't singing with the Cardinals or doing his algebra homework.

"I just really wrote songs as a hobby," says Charles. "I didn't take it that seriously because it was so easy to write them."

Charles' songwriting might well have continued as a hobby had not fate struck him in the form of a tipsy woman at a roadside cafe. Charles takes up the story:

"We finished playing a dance and stopped on the way home to drink some coffee. We were getting ready to leave when I turned around to my piano player Edwin Leblanc and said, "See you later,

I went back in and asked "What did you say?" She told me, "Aw, after a while, crocodile!"

alligator." Well there was a table full of people sitting by the door and they were kind of drunk. One of the ladies said something just as I walked out the door that caught my ear. I went back in and asked her just what she had said. She told me, 'Aw after a while, Crocodile.' Well, that clicked. I went home and wrote the song in about 20 minutes.

"I knew the song was good so I went to see a friend of mine, Charles Relich who we called Dago. He owned a record store in Crowley. Dago had met Leonard Chess once [Chess Records] a few years before when Leonard was promoting some of his records. Leonard told him if he ever heard something that was good to give him a call.

"Well Dago called Leonard in Chicago and got me to sing the song over the phone to him. Leonard liked the song and told me to go to New Orleans and he'd arrange for me to record. He wanted me to use the studio musicians they had but I insisted on using my own band."

So in October 1955, Charles and the Cardinals, featuring the booming saxophone of Harry Simoneaux, spent the better part of a weekend getting three songs on tape at Cosimo's Gov. Nicholls Street Studio: "On Bended Knees," "Hey Good Looking" and, or course, "Later Alligator."

Chess decided to drop Guidry from the artist's name — "too hard to pronounce," says Charles — and "Later Alligator" b.w. the lovely Louisiana ballad "Bended Knees" appeared on Chess 1609. Not unexpectedly, "Alligator" started making noise with R&B distributors and with jukebox operators in the South. The song got a considerable amount of airplay and soon after, Charles was summoned to the Windy City for an audience with the legendary Chess Brothers.

"Phil Chess was supposed to meet me at the airport," explains Charles. "He didn't know me and I didn't know him. I saw this old guy with a beautiful young girl but he paid no attention to me. Finally there was nobody left in the lobby but the three of us."

"Finally he came up to me and said, 'You can't be Bobby Charles?'"

"I said, 'I sure am.'"

"Well he just rolled his eyes and said, 'I can't believe it — you're white!' You see I was the only white act they had on the label and they didn't know it."

"Phil just laughed, he handed me a hundred dollar bill and drove me and the girl to a hotel and said, 'See you at the office in the morning.' I knew then I was going to enjoy being on Chess Records!"

While in Chicago, Charles met and was befriended by many of the label's artists, including Little Walter, Muddy Waters, Willie Dixon and Bo Diddley (whom Charles recalls continually hounding the Chess brothers for his "B, M, and I check!").

The Chess brothers also arranged an *American Bandstand* appearance and a slot on a rock 'n' roll roadshow with Chuck Berry headlining. Charles also recorded a followup, "Watch It Sprocket," at the Chess studios, but the Chicago musicians found it difficult to capture the lazy South Louisiana beat.

In the meantime, Bill Haley had covered the song (as "See You Later Alligator"), turning it into a top ten national hit early in 1956. While Charles obviously benefitted by being the writer, the Haley version virtually killed off the original Chess recording. The theory has also been presented that by being



Robin May

a white artist on a black label, Charles was the victim of reverse prejudice by record buyers.

Nevertheless, Charles maintains a genuine affection for blues and R&B. He can go on forever telling stories about going to see Smiley Lewis, Guitar Slim, Sugar Boy Crawford, Slim Harpo and his favorite, Fats Domino.

Chess eventually thought it best to record Charles back in New Orleans — sans the Cardinals, however — putting A&R man Paul Gayten in charge of his sessions. There were many obvious attempts at duplicating the success of their first release — i.e. “Take It Easy Greasy,” “I’ll Turn Square For You,” “One Eyed Jack” — but the discerning ear must also marvel at the plaintive blues ballads, “Put Your Arms Around Me” and “Why Did You Leave Me?”

Charles points out that Chess had some novel ways of promoting his records. Of course there were the obligatory sealed envelopes that Charles passed on to disc jockeys throughout the country but he laughs when he recalls Gene Nobels, a powerful disc jockey on WLAC in Nashville. Charles was instructed to turn up at the station along with a fifth of Seagrams V.O. Even Charles was amazed when the arthritic 100 lb. Nobels upended the entire contents of the bottle well before their on-air interview was completed!

Chess continued to record Charles for some time — unreleased Chess Bobby Charles sessions date from as recently as 1964 — but for some reason after mid-1957, they never released any material.

Charles wasn’t exactly thrown to the wolves, however, as Dave Bartholomew at Imperial was waiting with open arms. Undoubtedly Bartholomew constantly ran into Charles when he came in from the country to record. Having a shrewd ear, Bartholomew knew talent when he heard it and he would be proved right.

Although he had some minor success as an Imperial recording artist — “Those Eyes” and “Bye

Bye Baby” are great examples of New Orleans rock ‘n’ roll — Charles developed what the music industry describes as a “hot pen.”

Charles’ writing translated quite well into Fats

Fats told me to come see him in New Orleans, I told him I was broke. Fats just laughed and said, “Why don’t you walk to New Orleans?” That was my hook.

Domino’s style, and the name “R. Guidry” appears in the credit lines of “Those Eyes,” “Before I Grow Too Old” and the classic, “Walkin’ To New Orleans.” Along the way he would write “But I Do,” which was a hit for Clarence Henry, but that sold primarily because it was a carbon copy of the Fatman.

Charles details his work with Fats: “I got to know Fats from being around the studio. I wrote “Before I Grow Too Old” and he recorded it. It didn’t do much but Fats told me if I came up with anything else let him know.

“Well, Fats came to Lafayette, I guess it was ‘59 or ‘60, and I went back stage to see him. He was glad to see me and told me to come see him in New Orleans sometime. I told him I was broke and couldn’t afford it. Well, Fats just laughed and said, “Well why don’t you walk to New Orleans?”

“That was my hook. I went home and wrote it and

next time I came to New Orleans I gave it to him. He really gave me the idea for the song; I think it became one of his biggest hits, too.”

While commercially Charles achieved great success crafting material for Domino, he didn’t fare as well as he might have financially. “I had to give up two thirds of the rights of those songs to Dave and Fats,” he explains. “That was the only way they would record them. I’m not bitter about it, that’s the way things were done. I still get writer’s royalties on those songs but it’s not what it could have been.”

After Imperial sold out, Charles formed his own label briefly, Hub City, before contracting to Stan Lewis’ Shreveport label, Jewel, in 1963. Charles aborted the relationship after waxing a few pleasant singles, claiming Lewis offered him a piece of the label but reneged on the deal soon after.

Somewhat disillusioned with music, Charles settled down with his wife to raise a family. He continued to write sporadically, but ignored anyone and everyone’s plea to gig or record.

Eventually Charles got bit by the bug again and he found himself in Woodstock, New York, in 1972 where he recorded an album for Albert Grossman’s Bearsville label. In the interim, Charles’ pen had taken a definite country direction. While the album garnered some critical praise, it sold poorly. Again Charles was dismayed by the financial arrangements in his contract and he retreated to Abbeville.

That’s pretty much been Charles’ track record until his present reappearance. Occasionally Bob Dylan or Willie Nelson drop by and they’ll sing a few songs, but what the heck, they’re just old buddies who want to say hi and put up their feet awhile. The postman brings a B.M.I. check around every few months, but it’s really nothing to get too excited about.

“I had offers to go to Nashville and the Coast,” says Charles. “Maybe big things could have happened but maybe not. I figure if I’m gonna starve to death I rather do it in Louisiana.”

NEW STORYVILLE JAZZ BALL

February

Wed 11
Foghat

Fri 13
Beatle Mania

Fri 20
Queen Ida

Sat 21
Bo Diddley

Fri 27
Vanilla Fudge,
War, & Rare Earth

Sat 28
Marcia Ball &
Zachary Richard

Mar 2
Big Twist &
the Mellow Fellows

Mar 3
Big Twist &
the Mellow Fellows

Every Thurs
James Rivers
12:00 Midnight

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525-8199

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February

Sundays
Live Classical Music

Mondays
Jon "King" Cleary

Wednesday
J Monque'd Blues Band
with special guests
Barbara Short and Paula

Thursdays
Laissez-Faire

Tue 3 Harmony Rivers
Fri 6 The Radiators
Sat 7 Walter Washington
& the Road Masters

Tue 10 30X90
Fri 13 The Song Dogs
Sat 14 Reggatta
Tue 17 Blackslacks
Fri 20 The Petries
Sat 21 Beausoleil
Tue 24 John Delafosse &
The Eunice Playboys
Fri 27 Marcia Ball
Sat 28 Rockin Dopsie and
the Cajun Twisters

8316 Oak Street 866-9359

FEBRUARY

CONCERTS

Sunday, 3
Thomas Richner, piano and organ, Christ Church Cathedral, 4 pm.
Ready for The World, UNO Arena, 8 pm.
N.O. Blues Serenaders with Lars Edgrin, noon, French Market Dutch Alley.

Friday, 6
Stevie Ray Vaughan, UNO Arena, 8 pm.
A Night On The Town, Saenger Theatre, 7 pm. A Jazz Concert with Herbie Mann and Kenny G and others.
Roomful of Blues, Tipitinas



Saturday, 7
The Pretenders with Iggy Pop, UNO Arena, 8 pm.
John Mayall's Bluesbreakers, Tipitina's, 8 pm.
George Carlin, Saenger, 8 pm.
Jerry Lee Lewis, Riverboat President, 8 pm.

Sunday, 8
Paula and the Pontiacs, French Market Dutch Alley, noon.
Country & Bluegrass Festival, with Wendell Whitehead, Pat Flory, and Ed Sherry, at Penny Post Coffee House.

Wednesday, 11
The Gladiators with special guest Ethiopian, Tipitina's

Thursday, 12
Bon Jovi with Cinderella, Gulf Coast Coliseum, Biloxi, MS, 8 pm.

Friday, 13
Mass in G Major and Messa Solenne, Oak Park Baptist Church, 8 pm.
Roy Buchanan, Tipitina's

Saturday, 14
Valentine's Day Massacre, with Shell Shock and Graveyard Rodeo, VFW Hall, 3113 Franklin Ave., all ages concert, 7 pm, 832-0737.
Black Heritage Festival, Audubon Zoo, featuring the Dillard Chorus, Lady Zulu Marching Club and the All-Star Brass Band, Xavier Chorus, Spirit of Fiyiyi, Mardi Gras Indian Tribe, Original Illinois Club doing the Chicago Glide, golden Star Hunter Mardi Gras Indian Tribe, Gospel Festival with various groups.

Sunday, 15
Black Heritage Festival, Audubon Zoo, featuring Rebirth Jazz Band, Snooks Eaglin, Earl Turbinton, Rockin Dopsie, Ernie K-Doe, Jessie Hill, Johnny Adams, James Rivers, Mardi Gras Indian Tribes, All Star Brass Band, Tremé Sports Second Line Marching Band and a Gospel Festival.

Monday, 16
Stryper, Saenger, 8 pm.

Wednesday, 18
Anita Baker, Saenger, 8 pm.

Friday, 20
The Vienna Choir Boys, The Strand Theatre, Shreveport, LA, 8 pm.
Robin Trower, Jimmy's.

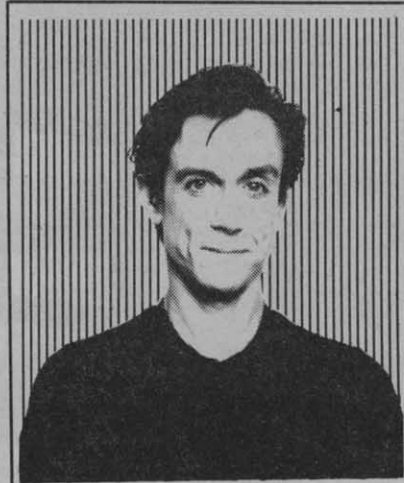
Saturday, 21
Dave Edmunds, Riverboat President, 8 pm.

Sunday, 22
Country & Bluegrass Festival, with Wendell Whitehead, Pat Flory, and Ed Sherry, Penny Post Coffee House.
The Beastie Boys, (Rapp Group) Saenger, 8 pm.

Thursday, 26
The Nighthawks, Tipitina's

Friday, 28
The Nighthawks, Tipitina's

Saturday, 28
The Neville Brothers, Tipitina's
Robin Trower, Jimmy's.
Junior Philharmonic Society of N.O., Tulane University, 10:45 pm.



Iggy Pop, with the Pretenders, at UNO on Saturday 7.

LIVE MUSIC

FRENCH QUARTER

Artist Cafe, 608 Iberville, 523-9358. Every Wed. 7:30-9:30 pm, and Sat. 10-12 pm, The Blues Krewe. Every Thurs. 11 pm till, Anti Anti. Wed. Feb. 4: 10 pm-1 am, Harmony Rivers. Thurs 5: 8-11 pm, Harmony Rivers. Fri. 6: 10 pm-1 am, Harmony Rivers.

Bayard's Jazz Alley, 701 Bourbon, 524-9200. Jazz Unlimited every night, from 8.

Blue Room, in the Fairmont Hotel, 529-7111. Dancing, dining, chic and eclat. Tues. Feb. 3 through Sun. 15: Eddie Kendrick and David Ruffin. Tues. 17 through March 1: Carmen McRae.

Bananas, 1001 N. Rampart, 525-4678. Happy Hour piano bar 5-8 pm daily. Live music nightly 9 pm-till. Tues Feb. 3: John Cleary. Fri. 6: 30X90. Sat. 7: L'il Queenie and The R&B Death Squad. Sun. 8: Vic Tooker and The Riverboat Ramblers. Mon. 9: Holley Bendtsen. Wed. 11: Charmaine Neville and Amasa Miller. Thurs. 12: Johnny Magnie and the Magnettes. Sat. 14: Flaming Lips. Thurs. 19: Johnny J. and the Hitmen. Fri. 20: Paula and the Pontiacs. Sat. 21: The Pfister Sisters and Men of War. Sun. 22: Walter Wolfman Washington and the Roadmasters. Thurs. 26: Dash RipRock. Fri. 27: Continental Drifters. Sat. 28: L'il Queenie and the R&B Death Squad.

Brew House, Jackson Brewery, Decatur St., 525-9843. Alternating Saturdays and Sundays from 3 to 8:30, Andy and the Pacemakers and Deja Vu.

Charley's Corner, in the Chateau LeMoyné Hotel, 301 Dauphine, 581-1303. Fridays, 7 to 11, the Nite Kaps.

Clarion Hotel, 1500 Canal, 522-4500. Brassy Janice Medlock on the Terrace Court from 6 Tuesdays through Thursdays and from 7 until 11 on weekends: nothing Sundays and Mondays.

Cosimo's, 1201 Burgundy, 561-9018. Wednesdays at 9: Ray Bonneville.

Cream Palace, 534 Frenchman, 943-6860. Fri. Feb. 13: The Radiators, to celebrate the Palace's 10th Anniversary Party. Fri. 27: Blues Krewe. Sat. 28: Woodenhead.

Fairmont Court, in the Fairmont Hotel, 529-7111. Every night save Sundays, Sam Adams at 9 pm.

Famous Door, 339 Bourbon, 522-7626. Wednesdays the Famous Door Five occupies the premises until 4 am.

Feelings, 2600 Chartres, 945-2222. Mondays, Wednesdays, Thursdays, Saturdays, 7:30-10:30 pm: Kenny Butler. Tuesdays and Fridays, 7:30-10:30 pm: Kenny Ard.

544 Club, 544 Bourbon, 523-8611. Gary Brown and Feelings, Wednesday, Thursday and Sunday from 9 until 3, and Fridays and Saturdays from 10 until 4. Southern Cooking, Mondays and Tuesdays from 9 to 3, and Fridays, Saturdays and Sundays from 3:15 to 9:15.

Pete Fountain's, in the Hilton, 523-4374. Pete Fountain and his band nightly at 10; one show only, reservations.

Le Gauloise, in the Hotel Meridien, 614 Canal, 525-6000. The Creole Rice Jazz Trio, 11 am to 3 pm on Sundays.

Gazebo, 1018 Decatur, 522-0862. Alfresco performances according to the weather. Fri. 2 and Sat. 3: Nora Wexted and 2 Much Fun. Thurs. 1 through Sun. 4: Chris Burke and N.O. Rhythm, noon-5 pm.

Georgie Porgie, in the Hyatt Regency, Plaza Level, 566-0000. Feb. 3-7: The Marvelletes. Feb. 10-14: Lou Christie. Feb. 17-21: Gary U.S. Bonds. Feb. 24-28: Bobby Vee.

Hilton Hotel, Poydras at the river. In Le Cafe Bromeliad: the Hilton Opera Singers, Saturdays from 7 to 9 pm; Placide Adams Jazz Band, Sundays from 9:30 in the morning until 2:30 in the afternoon. In Kabby's: Eddie Bayard and His N.O. Classic Jazz Orchestra, Friday and Saturday nights from 8 pm to midnight or Sunday from 10:30 am to 2:30 pm. In the English Bar: the Alan White Duo Tuesdays through Saturdays, 4 to 7 pm and 9 to 11 pm.

Hotel Intercontinental, 525-5566. In the lobby Lounge, Joe Simpson, 5-8 pm and Theresa Kelly from 8-11 pm. In Pete's Pub, Wednesdays-Fridays: 5-7 pm, Bob Moynelli.

Hyatt Hotel, 561-1234. Sundays, 10 am to 2 pm, Chuck Credo and the Basin Street Six in the courtyard Restaurant. Fridays, 4-8 pm in the Mint Julep Lounge, Nora Wixted.

Landmark Hotel, 541 Bourbon, 524-7611. Mon. and Thurs. 4-9 pm, Greg Villafrance. Fri. through Sun. noon-4 pm Greg Villafrance. Tues. Wed., Fri.-Sun. 4-9 pm and Thurs. 9 pm-2 am, Terry Lee. Fri.-Wed., 9 pm-2 am, Mike Bunis.

Maison Bourbon, 641 Bourbon, 522-8818. Tues.-Thurs., 2:20-7:15, Sat., 4-8:45: Lloyd Lambert. Wed.-Sun., 7:30-12:15 am, Sat., 9-1:45 am: Lou Sino. Mon., Tues., 7:30-12:15 am, Wed., 2:30-7:15, Sat., 11 am-3:45: Johnny Horn.

Mahogany Hall, 309 Bourbon, 525-5595. Sundays: Banu Gibson. Mondays through Saturdays: Dukes of Dixieland. Mondays: Football Night.

Marie Laveau's, 329 Decatur, 525-9655. Nightly save Tuesdays and Wednesdays, Melissa at the piano from 7 pm. See Comedy Listings.

Maxwell's, 400 Burgundy, 522-0879. Call for February line-up.

Mediterranean Cafe, 1000 Decatur St., 523-2302. Saturdays and Sundays, Scotty Hill's French Market Jazz Band from 1 until 6 pm.

The Mint, 500 Esplanade at Decatur. Harry Mayronne on the piano noon till 3 pm.

Old Absinthe House, 400 Bourbon. Nightly save Tuesday, from 9:30, Bryan Lee and the Jump Street Five. Tuesdays: the J Monque'D Blues Band.

Old Opera House, 601 Bourbon, 522-3265. Mondays-Wednesdays: Mexx Company, from 8 pm. Thursdays, from 9:15: BT Connection. Fridays and Saturdays from 5 to 8:45: Louisiana Hot Sauce. Sundays from 2:15 to 6:30: Louisiana Hot Sauce. Sundays from 7:15: BT Connection.

Penny Post Coffee, 5110 Danneel. Sun. Feb. 8 and Sun. 22: country & bluegrass jamboree with Pat Flory, Ed Sherry and Wendell Whitehead.

Preservation Hall, 726 St. Peter, 523-8939. Sun: Harold Dejan and the Olympia Brass Band. Mon. and Thurs.: Kid Thomas Valentine. Tues. and Fri.: Kid Sheik Colar. Wed. and Sat.: The Humphrey Brothers.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In the Mystick Den, Tuesday-Saturday, Bobby Lonero, from 10 pm.

Ryan's 500 Club, 441 Bourbon, 566-1507. From 9 nightly, the Celtic Folk Singers.

Cafe Sbsisa, 1011 Decatur. Pianists from 8:30 to 11:30. Mondays and Wednesdays: Amasa Miller. Tuesdays and Sundays: Cynthia Chen. Thursday-Saturday: Fred McDowell. Harry Mayronne, plays Sunday noon until 3 pm.

Seaport Cafe and Bar, Thurs.-Fri., 9 pm-1 am and Saturdays from 10 pm until 1 am, Sally Townes. Sat.-Sun., 3-6 pm: Sally Townes with the Cats Meow. Sundays from 8 to midnight: Big Time. Mon.-Wed., 9-1: Diana Castro.

Scruples Cafe, 723 Burgundy, 523-7386. Saturdays: Ray Bonneville. Call for the rest of the schedule.

711 Club, 711 Bourbon, 525-8379. Tues.-Sat., from 9:30, Randy Hebert, in the Showbar. Wed.-Sat., 9 pm-2 am, Al Broussard in the Main Bar.

Snug Harbor, 626 Frenchmen, 949-0696. Every Mon., 10 pm to 2 am: Blue Monday with Charmaine Neville and Amasa Miller. Every Tues., 10 pm till 4 am: Late Night Jazz Jam with Bill Hun-

tington, Charlie Occhipinti, and Matt Lemmler. Wed. Feb. 4: Katrina's Aquarius Party. Thurs. 5: Ronnie Kole, Dick Taylor, Bill Hunington. Fri. 6: Leslie Smith, Phil Parnell, George Porter and Shannon Powell. Sat. 7: Eugene Ross with Vocalist Iola Broussard. Sun. 8: Lil Queenie and Amasa Miller. Wed. 11: R.L. Burnside and Jon Nerenberg. Thurs. 12: Rick Margitza, David Tarkanowsky, Chris Severin. Fri. 13: The Pfister Sisters. Sat. 14: WWNO Live Broadcast with The Dirty Dozen. Sun. 15: The Loyola University Jazz Band I. Wed. 18: Late Night Jazz Jam. Thurs. 19: George French, David Tarkanowsky, Herlin Riley. Fri. 20: Leslie Smith, Phil Parnell, George Porter and Shannon Powell. Sat. 21: Roger Lewis Quartet. Sun. 22: Kelvin Harrison, Greg Murphy. Mon. 23 & Thurs. 26: Late Night Jazz Jam. Fri. 27: Charmaine Neville, Reggie Houston, Carl LeBlanc, Amasa Miller. Sat. 28: Harry Connick, Jr., Charles Neville, George Porter, Herlin Riley. Sun. 1: Harry Connick, Jr. Bill Hunington, Herlin Riley. Mon. 2: Amasa Miller and Charmaine Neville. Tues. 3: Jimmy Bolero, Reggie Houston, Irvin Charles, Jeff Boudreaux. **S.O.B.'s**, 721 Bourbon, 523-3700. Latin disco Thursdays. Fri. Feb. 6: Selassie I Servants, 11 pm. Sat. 7: TBA. Fri. 13: Selassie I Servants. Sat. 14: TBA. Fri. 20: Selassie I Servants. Sat. 21: TBA. Fri. 27: Selassie I Servants. Sat. 28: Sounds of Brazil, 10 pm. Sun March 1: Ritmo Caribeno, 10 pm. Mon. March 2: TBA. Tues. March 3: Pressure (Reggae from Austin), 6 pm. **Storyville**, 1104 Decatur, 525-8199. Wed. Feb. 11: Foghat. Fri. 13: Beatle Mania. Fri. 20: Queen Ida. Sat. 21: Bo Didley. Fri. 27: Vanilla Fudge, War, & Rare Earth. Sat. 28: Marcia Ball and Zachery Richard. March 2: Big Twist and The Mellow Fellows. March 2: Big Twist and The Mellow Fellows. Every Thurs. James Rivers 12:00-midnight.

Tropical Isle, 738 Toulouse, 523-9492. Music Fridays and Saturdays.
Windsor Court Grill Room, 300 Gravier, 523-6000. Fridays-Saturdays from 9:30, the Joel Simpson, Jazz Duo.
Winnie's, 2034 A.P. Tureaud, 945-9124. Sundays from 6 until 10 pm, Ernie K-Doe.

LAKEFRONT

The Bounty, 1926 W. End Park, 282-9333. Sun., Wed., Thurs.: The Topcats.
Nexus, 6200 Elysian Fields, 288-3440. Fridays: Torkanowsky and his trio accompany Lady BJ, from 6 until 10 pm, followed a scant half hour later by the Julian Garcia Trio with Philip Manuel. Messrs. Garcia, Manuel, et. al. also play Saturdays from 11 to 3 am.

METAIRIE

Around The Corner, 2242 Florida Ave., Kenner, 464-7051. Fridays and Saturdays at 10, Dezire.
Dominick's, 3900 Williams Blvd., Kenner, 443-6112. Dominick's Band, Wednesday-Saturday, 9 pm-1 am.
Docks, 3624 Florida Ave., Kenner, 468-9964. Country music nightly; Wednesdays: male strippers, for ladies only, 8 to 10.
Eddie & Lil's Bar, 2704 Metairie Rd., 833-9228. Fridays and Saturdays at 10: The Eddie Wagner Banjo Band.
Godfather Lounge, 3012 N. Arnoult, 455-3232. Call for weekends, but Breeze plays regularly on Thursdays and Sundays.
Landmark Hotel, 2601 Severn Ave., 888-9500. Tuesdays through Thursdays at 9, and Fridays and Saturdays at 10, Tomato and the Creole Cookin' Jazz Band.

MID-CITY

Celebrity Lounge, N. Broad at LaHarpe. Fridays and Saturdays from 9 and Sundays from 8, Marva Wright and Reminiscence.
Chinatown, 1717 Canal St., 525-7937. Fridays: Vietnamese music from 9. Other nights: Voi nhung chung dac sac do cac nghe si thoi danh tu San Francisco, Los Angeles, Houston...ve trinh dien, voi cac loai thus pham kho dac sac. Co ban va cho muon bang nhac, video tape, cassette.
New Dorothy's Medallion, 3232 Orleans Ave., 482-9239. Mingko and His Jazz Band: 11-2:30 am, Fridays and Saturdays; 10-1:30 am, Sundays and Thursdays.
Parkview Tavern, 910 N. Carrollton, 482-2680. Fri. Feb. 6: Ninth Ward Millionaires. Fri. 20: Ray Bonneville Blues Orchestra.
True Brew Coffee, 3133 Ponce de Leon, 947-3948. Thursdays and Saturdays: Jim Pilgrim from 8 to 10; Fridays: Ricky Vaughn. Sundays: Patric. Sun. Feb. 1: Patric, 8-10 pm. Thurs. 5: Jim Pilgrim, 8-10 pm. Fri. 6: Ricky Vaughn, 8-11 pm. Sat. 7: Jim Pilgrim, 8-11 pm. Sun. 8: Patric. Fri. 13: Ricky Vaughn. Sat. 14: Patric. Sun. 15: Emily Young. Fri. 20: Ricky Vaughn. Sat. 21: Patric. Sun. 22: Emily Young. Fri. 27: Ricky Vaughn. Sat. 28: Jim Pilgrim. Sun. 1: Patric.

N.O. EAST

Beau Geste, 7011 Read Blvd., 242-9710. Fri.-Sat., 10-3, Rocking Jerry and the Spice of Life.
Chez Frank, 4630 Downman Road, 241-9761. Live music Fridays and Saturdays from 10:30 till.
The Club, 1701 St. Bernard, 947-9334. Sundays from 9 until 1. Black Market featuring Alvin Banks.
Cubby's, 8700 Lake Forest Blvd., 241-6769. Tues., Fri., Sat., Rockin Jerry & The Spice of Life, 10 pm. Wed., Stan the Oldies Man. Thurs., Danny Hebert & Co. Sun., Mon., Bobby Cure & The Summertime Blues.
Old Post Office, 4000 Downman Rd., 242-9960. Saturdays, 9 to 1 am. Versatile Sounds.
Pontchartrain, 5824 Hayne Blvd., 244-1262. Fridays from 10 and Sundays from 8, Louisiana Purchase. Saturdays from 10, Walter "Wolfman" Washington and Roadmaster featuring Timothea.

UPTOWN

Benny's Bar, 738 Valence, 895-9405. Most Mondays: J. Monque'd. Most Wednesdays and Sundays: JD and the Jammers. Schedule flexible, but you might look for Cyril Neville's uptown All-Stars here on Tuesdays; other regulars: Paula and the Pontiacs, Charmaine Neville, Blue Lunch.
Bert & Quentrell's Happy Lounge, 8520 Spruce, 866-0024. Weekends, disco.
Cafe Banquette, 3445 Prytania, 891-2227. Every Saturday but the 10th: Janie Grice and Mike Nicosia, 10 pm to 2 am. Thurs.: DJ. Oldies on Sunday nights.
Carrollton Station, 8140 Willow, 865-9190. Call for February's listings.
Glass House, 2519 S. Saratoga, 895-9279. Mondays: The Chosen Few with Tuba Fats or perhaps the Dirty Dozen. Call for certain.
Jimmy's, 8200 Willow, 866-9549. Thurs. Feb. 5: Dash RipRock (Opening Wipe the Mommy, members of the DB's). Fri. 6: Cranston Clements Band. Sat. 7: The Radiators. Fri. 13: Gulf Stream, Multiple Places & the Bones Explosion. Sat. 14: King Nino & the Soul Devine. Fri. 20: Robin Trower (tickets at TicketMaster). Sat. 21: Great Guns from Austin. Sun. 22: Bad Brains (tentative). Wed. 25: Mardi Gras Entertainment Explosion. Thurs. 26: Dick Nixons, Force of Habit & Yesterday's Tomorrow. Fri. 27: The Radiators. Sat. 28: (tentative). Sun March 1: Hoodoo Garus & the DB's. Mon. March 2: The Fleshtones, Dash RipRock, and Davin' Crying.
Keswany's, Uptown Square, 200 Broadway, Fridays and Saturdays from 7:30, Sundays 12:30 to 3:30 pm composer/pianist Tim Davis.
Maple Leaf, 8316 Oak, 866-9359. Every Sunday, Live Classical Music. Every Monday: Jon "King Cleary. Every Wednesday: J Monque'd Blues Band, with special guests Barbara Short and Paula. Every Thursday: Laissez-Faire Cajun Band. Tues. Feb. 3: Harmony Rivers. Fri. 6: The Radiators. Sat. 7: TBA. Tues. 10: 30X90. Fri. 13: The Song Dogs. Sat. 14: TBA. Fri. 20: TBA. Sat. 21: Beausoliel. Fri. 27: Marcia Ball. Sat. 28: Rockin Dopsie and his Cajun Twisters.
Pontchartrain Hotel, 2031 St. Charles Ave., 524-0581. Piano bar in the Bayou Lounge nightly from 5: Tom McDermott, Mondays-Fridays until 8, and Mondays-Wednesdays 9 to midnight. Carl Franklin, Thursdays-Saturdays, 8 to midnight.

Jimmy's

FEBRUARY



Thu 5 Dash Rip Rock
Opening:
Wipe Me Mommy
(members of the DBs)
Fri 6 Voices
of Winter
Sat 7 The Radiators
Fri 13 Gulf Stream,
Multiple Places
& the Bones
Explosion
Sat 14 King Nino &
the Slave Girls
and Mighty
Sam McClain
& the Soul Revue



Fri 20 Robin Trower
(tickets at
Ticketmaster)
Sat 21 Great Guns
from Austin
Sun 22 Bad Brains
(tentative)
Wed 25 Mardi Gras
Entertainment
Explosion
Thu 26 Dick Nixons,
Force of Habit &
Yesterday's
Tomorrow
Fri 27 The Radiators



Mar 1 Hoodoo Gurus
& the DBs
Mar 2 The Fleshtones,
Dash Rip Rock, and
Drivin' & Crying

8200 Willow St.
24 Hour Hotline 861-8200

Available for Private Parties

Mardi Gras Parades

Friday Feb. 20

Atlas, Metairie (N)
Cleopatra, West Bank (N)
Gladiators, Chalmette/St. Bernard (N)

Saturday Feb. 21

Choctaw, West Bank (D)
Pandora, Gentilly (D)
Sparta, Downtown (N)
Shangri La, Chalmette/St. Bernard (N)
Caesar, Metairie (N)

Sunday Feb. 22

Okeanos, Downtown (D)
Rhea, Metairie (D)
Aila, West Bank (D)
Pontchartrain, Gentilly/N.O. East (D)
Carrollton, Downtown (D)
Juno, Chalmette/St. Bernard (D)
Icarus, Downtown (N)

Monday Feb. 23

Freret, Uptown to Downtown (N)
Hercules, Gentilly (N)
Thor, Metairie (N)

Tuesday Feb. 24

Pegasus, Uptown to Downtown (N)
Centurians, Metairie (N)

Wednesday Feb. 25

Babylon, Uptown to Downtown (N)
Mardi Gras, Metairie (N)

Thursday Feb. 26

Momus, Uptown to Downtown (N)
Minerva, N.O. East (N)
Jupiter, Chalmette/St. Bernard (N)
Aquila, Metairie (N)

Friday Feb. 27

Nefetari, Gretna/Algiers (N)
Diana, Metairie (N)

Hermes, Uptown to Downtown (N)
Amor, Chalmette/St. Bernard (N)

Saturday Feb. 28

Tucks, Uptown (D)
Iris, Uptown to Downtown (D)
Selena, N.O. East (D)
Endymion, Downtown (N)
Grela, Gretna (D)
King Arthur, West Bank (D)
Nomtoc, Algiers (D)
Isis, Metairie (N)

Sunday March 1

Thoth, Uptown to Downtown (D)
Mid City, Downtown (D)
Venus, Downtown (D)
Poseidon, Westwego (D)
Bacchus, Uptown to Downtown (N)
Napoleon, Metairie (N)

Monday March 2

Proteus, Uptown to Downtown (N)
Zeus, Metairie (N)

Tuesday March 3, Mardi Gras Day!!!

Zulu, Downtown (D)
Rex, Uptown to Downtown (D)
Arabi, St. Bernard/Chalmette (D)
Orleanians, Uptown to Downtown (D)
Argus, Metairie (D)
Krewe of Jefferson, Metairie (D)
Krewe of Elks, Metairie (D)
Crescent City, Uptown to Downtown (D)
Comus, Uptown to Downtown (N).

As well as marching clubs throughout the day:
Half Fast Marching Club, Downtown
Marching Fools Society, Downtown
Comer Marching Club, Metairie
Turnbull Marching Club, Metairie
Garden District Club, Uptown
Lampighter Club, Uptown
Jefferson City Buzzards, Uptown
Lyons Carnival Club, Uptown





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| 2 TBA | 17 TBA |
| 3 Jon Cleary | 18 TBA |
| 4 TBA | 19 Johnny J & the Hitmen |
| 5 TBA | 20 Paula & the Pontiacs |
| 6 30X90 | 21 Pfister Sisters & Men of War |
| 7 Lil' Queenie & the R&B Death Squad | 22 Walter Wolfman Washington & the Roadmasters |
| 8 Vic Tooker & the Riverboat Ramblers | 23 TBA |
| 9 Holley Bendtsen | 24 TBA |
| 10 TBA | 25 TBA |
| 11 Charmaine Neville & Amasa Miller | 26 Dash Rip Rock |
| 12 Johnny Magnie & the Magnettes | 27 Continental Drifters |
| 13 TBA | 28 Lil' Queenie & the R&B Death Squad |
| 14 Flaming Lips | |
| 15 TBA | |

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Tipitina's, 501 Napoleon, 897-3943. See ad this issue for calendar.

Tyler's, 5324 Magazine, 891-4989. Sundays: latin jazz by Santiago. Tuesdays and Thursdays: Lesley Smith and the Portolets. Fridays and Saturdays: James Rivers Movement.

WEST BANK

Bronco's, 1409 Romain, Gretna, 368-1000. Mondays, Wednesdays, Fridays, Saturdays: Mississippi South.

1801 Club, 1801 Stumpf Blvd., 367-9670. Mahogany, Thursdays, Fridays, and Saturdays 9 pm till. Wednesdays from 9:30, and Sunday from 8 pm, Jake and The Nifty 50's.

Elmo's Back Door, 2240 Belle Chasse Highway, Gretna, 393-6881. Fridays at 10: Mr. Music. Saturdays at 9: Laissez-Faire Cajun Band.

Fat Cats, 505 Gretna Blvd., 362-0598. Mondays, Tuesdays, Thursdays through Saturdays: the Groove Band with Jimmy Simon.

Froggies, 403 West Bank Expressway, 367-0227. The Dino Kruse Band every Thursday.

Jo Jo's Lounge, 4332 4th St., Marrero, 340-9129. Fridays and Saturdays at 10, Sundays at 6: The Red Thorn Rock 'n' Roll Band.

Michaul's Restaurant, 601 Patterson, 361-4969. Mondays: Joseph DeNone, keyboard, 8-10 pm. Tuesdays: Charmaine Neville & Real Feelings, 8-11 pm. Wednesdays and Thursdays: File Cajun Band, 8-midnight. Fridays and Saturdays: Chris Burke, 8-midnight.

Rincon de la Vieja Guardia, 2105 Hancock St., Gretna, 367-6733. Latin big bands.

Marina Wharf, 5353 Paris Road, Chalmette, 277-8215. Thursdays-Saturdays from 9: Frank Dallas.



The dBs with Hoodoo Gurus
Sunday March 1.

Prytania Theatre, till Sun. Feb. 1: *Summer*. Mon. 2 through Thurs. 5: *Rate It X*, (a documentary on pornography). Fri. 6 through Thurs. 19: *Sid and Nancy*. Fri. 20 through Thurs. 26: *Men*. Fri. 27 through March 5: *Menage*.

Tulane McAlister Auditorium, Sun. Feb. 1: *Key Largo*, 7:30 pm. Wed. 4: *Time Bandits*, 7:30 pm. Fri. 6: *Labyrinth*, 7 pm. Sat. 7: *Hustler*, 8 pm. *The Color of Money*, midnight. Sun. 8: *Casablanca*. Sat. 14: *Nothing in Common*. Wed. 18: *What's Up Doc?*. Sun. 22: *Adventures of Robin Hood*. Wed. 25: *To Catch A Thief*. Fri. 27: *She's Gotta Have It*, 8 pm, *Insatiable*, rated X, midnight. Sat. 28: *Something Wild*.

ART

A Gallery for Fine Photography, 5423 Magazine, 891-1002. Through March: Ruth Bernhard and color photos by Walter Nelson.

Academy Gallery, 5256 Magazine, 899-8111. Till Wed. Feb. 18, paintings by Tony Green and Fiber Art by Mary Taft. Sat. 21 through March, Faculty Art Show.

Arthur Roger Gallery, 3005 Magazine, 895-5287. Till Wed. Feb. 18, Steve Sweet's Xerox Collages. Sat. Feb. 21 through March, Michael Tracy's Installations.

Avenue Art Center, 621 Royal, 525-2787; 1134 St. Charles Avenue, 522-8759. Group showing of local artists all month.

C.A.C., 900 Camp, 523-1216.

Carmen Llewellyn Gallery, 3901 Magazine St. 891-5301. Arts Council of N.O. sponsors Andrew Vlady: Master Printer Tues. Feb. 3.

Carol Robinson Gallery, 4537 Magazine, 895-6130. Till Thurs. Feb. 19, Portraits & Landscapes in oil by Michele Many. Sat. Feb. 21 through March, Paintings by Eduardo Mejia.

Duplantier Gallery, 818 Baronne, 524-1071. Till Fri. 13, "Painting" by Ann Harding. Sat. Feb. 21, Tom Ladousa, Ceramic Sculpture.

Elizabeth Alexander Gallery, 520 St. Philip, 523-2423. Gallery artists featuring Frances Vella.

Galerie Simonne Stern, Till Wed. Feb. 18, "On Abstraction"—paintings by Jere Barnard, Larry Camp, John Hathorn, Randall Timmons, Robert Reed, Richard Johnson, Hernandez Pijvan. Sat.

CINEMA

C.A.C., Wed. Feb. 18: 8 pm, Charles Burnett Retrospective.

Loyola Film Buff's Institute, 895-3196. Mon. 2: College, 7 pm, Buster Keaton, 1927, followed by *The Gold Rush*, Charles Chaplin, 1925. Tues. 3: Vitelloni, 7 and 9 pm, Federico Fellini, 1953. Wed. 4: Citizen Kane, 7 and 9:30 pm, Orson Welles, 1941.

Thurs. 5: *The River and Death*, 7 and 9 pm, Luis Bunuel, 1954. Mon. 9: *Cabinet of Dr. Caligari*, 7 and 9:30 pm, Robert Wiene, 1919, followed by *Nanook of the North*, Robert Flaherty, 1921. Tues. 10: *El Norte*, 7 and 9:30 pm, Gregory Nava, 1983. Wed. 11: *The Third Man*, 7 and 9 pm, Carol Reed, 1949. Thurs. 12: *Mother*, 7 and 9 pm, V.I. Pudovkin, 1926. Mon. 16: *The Triumph of the Will*, 7 and 9:30 pm, Lini Riefenstahl, 1934. Tues. 17: *Blow-Up*, 7 and 9 pm, Michelangelo Antonioni, 1967. Wed. 18: *Man Who Shot Liberty Valence*, 7 and 9:30 pm, John Ford, 1962.

Thurs. 20: *Storm Over Asia*, 7 and 9 pm, V.I. Pudovkin, 1928. Mon. 23: *Grand Illusion*, 7 and 9 pm, Jean Renoir, 1937. Tues. 24: *Under Fire*, 7 and 9 pm, Roger Spottiswoode, 1983. Wed. 25: *Equus*, 7 and 9:30 pm, Sidney Lumet, 1977.

Thurs. 26: *The Wild Bunch*, 7 and 9:30 pm, Sam Peckinpah, 1969.



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Feb. 21 through March, paintings by Jasmig Vartanian.

Gaspari Gallery, 831 St. Peter, 524-9373. Sat. Feb 7 through March, "Taboo", rated X all types of medium.

Historic N.O. Collection, 533 Royal St., 523-4662. Through April '87; New Orleans: Commissioned Photographs by Michael Smith, taken over the last two years.

La. State Museum, At the Cabildo, collecting for the future (objects from Museum's collection), Louisiana remembers (documents, paintings, etc., dealing with Louisiana culture), River Legacy (history & development of lower U.S. through paintings, prints, documents and ship models) at the Presbytere. Also musical interludes (exhibit of 19th century pianos and sheet music) at Presbytere. At the Mint: Jazz Archives. Sat. Feb 14 and Sun. 15, Black Heritage Festival: Theatrical productions, Craft Demos, Celebration Mardi Gras. Indian Chiefs, photography.

Julia Gallery, 535 Julia St. Robert Mapplethorpe works till March.

Le Mieux Galleries, 508 Pelican Ave., Algiers Pernt, 361-1735. Sat. Feb 7 through March, oil paintings "Electric Landscapes" by Kate Trepagnier Myers.

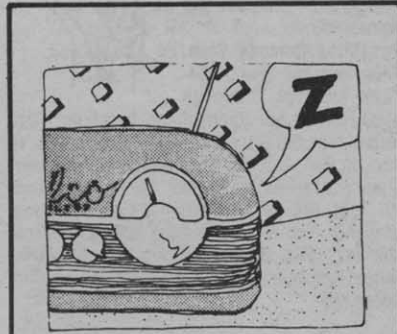
LSU Union Art Gallery, Thurs. Feb. 5 through Tues. 24, The Turning Point: The Harlem Renaissance. **Mario Villa Gallery**, 3908 Magazine, 895-8731. Till Feb. 18, Josephine Sacabo photography and Anita Butler paintings. Sat. Feb. 21 through March, Andy Nasisse Sculptures.

New Orleans Museum of Art, City Park, 488-2631. Till Sun. Feb. 15, The Past is Prologue: The Times Picayune 1837-1987. Till Sat. Feb. 28, Japanese Costume Exhibition. The Gui Rochat Collection of Moderne Glass, French Masters of Glass. Till April, The Photogravure Print. Tues. Feb. 3

strom. Sat. Feb. 7 through March, Group Showing.

Tulane University, Newcomb Art Gallery, Till Sun. Feb. 15, Pictorial History of Newcomb College 1886-1986. Till Wed. Feb. 18, "The Art of Ann Belleau", Natalie Scott Art Gallery, 62 Newcomb Pl. Sun. Feb. 22 through March, "Made of Light" architecture Show, Natalie Scott Art Gallery.

Casey Willems Pottery, 3919 Magazine St., 899-1174. Pottery by Mr. Willems.



DR. DADDY-O'S BACK

Dr. Daddy-O, the Fifties dj who started it all, will be back on the air every weekday afternoon from 3-5 p.m. spinning all your favorite New Orleans R&B (and a little gospel for your soul) that you can stand, on WYLD-AM, 94 on your dial. Maybe he'll start something again...

THEATRE

Bayou Dinner Theatre, 4040 Tulane Ave., 486-7144. Till Sun. Feb. 8, "Cabaret". Thurs. Feb. 12 through March, "The Prisoner of Second Ave." by Neil Simon.

CAC, 900 Camp, 523-1216. Till Sun. March 1, "Jacques & his Master."

Kenner Theatre, "Deathtrap" Sun. Feb 1, Fri. Feb. 6 through Sun. 8.

Le Petit Theatre, 616 St. Peter. Sun. Feb. 1, Sat. 7, Sun. 8, Sun. 15, "Androcles and the Lion".

Rose Dinner Theatre, 201 Robert St., Gretna, 367-5400. All month; "Fiddler on the Roof".

Theatre Marigny, 616 Frenchman, 944-2653. Till Sun. Feb. 8, "The Cock Crows" and "The Cardboard Debutante."

Tulane University Theatre, Thurs. Feb. 19 through Sun. Feb. 22, "The Taming of the Shrew." (Lupin Theatre) Thurs. Feb. 12 and Sun. Feb. 15, "Marriage of Figaro", (Dixon Arts Center) Sun. Feb. 22, Wed. 25, Fri. 27, "Vivace" (Dixon Arts Center)



An exhibition of oil paintings, watercolors and drawings by Tony Green at the Academy Gallery, through February 20.

through April, The Comb College: A Centennial Exhibition. Sat. Feb. 14 and Sun. 15, Black Heritage Festival.

N.O. Art Association, Sat. Feb 7 through Sat. 21, Art Exhibit by Members of NOAA at the World Trade Center, 2 Canal St.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Contemporary paintings, drawings, original prints and sculpture by Michael Moya, Makaika Favorite, Jim Sohr and Takeshi Yamada; all month.

Tilden-Foley, 4119 Magazine, 897-5300. Till Wed. Feb. 4, Paintings & Drawings by Margaret Wir-

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COMEDY

Ernst Comedy Club, 600 S. Peters, 525-8544. Call for lineup.

The Mint, Decatur at Esplanade, 525-2000. Tuesdays only, 10:30 pm, Ricky Graham assisted by Harry Mayronne.

Marie Laveau's Restaurant, 329 Decatur St., 525-9655. "Hot Stuff, N.O. Style", starring Becky Allen, Fred Palmisano and Wanda Rouzan.



Punchline Comedy Club, 4704 Veterans Blvd., 454-7973. Tues. Feb. 3 through

Sun. Feb. 8: Bill Kirchenbaur, headliner; Rico March, featured act; Stuart Hill, MC. Tues. Feb. 10 through Sun. Feb. 15: Michael Finney, headliner; Bradford Mitchell, feature act; Michael Veneman, MC. Tues. Feb. 17 through Sun. 22: Gary de Lena, headliner; Ted Norkey, feature act; Ken Evans, MC. Tues. Feb. 24 through Sun. March 1: Mike Vance, headliner; Mario Joyner, featured act; Tim Kelley, MC.



Gary U.S. Bonds at Georgie Porgie's February 17-21, two shows nightly.

Sunday, 15

The 22nd Annual Mardi Gras Marathon, will take place at 8 am, call New Orleans Track Club, 362-0090 for more information.

Saturday 21, and Sunday 22

Newcomb College of Dance, will present its "Evening of Dance", Dixon Performing Arts Center, Tulane University, 8 pm.

Saturday 21 and 28

The CAC, will present "Other Gods", an exhibit which explores the role of the sacred in contemporary art and features objects and artifacts. For more information call 523-1216.

Sunday, 22

Dillard University, presents a Celebration of Black History. More information call 899-4450.

Friday 27 and Saturday 28

International Crawfish Tasting and Trade Show, will take place at the Cajundome, Congress St., Lafayette, LA, 10 am till 6 pm.

La. Nature Center

1000 Lake Forest Blvd., 246-5672. Most programs are included with entrance fees to the LNSC; exceptions are noted in parentheses. Sunday 1: Pet Responsibility—1 pm talk. Nita Hemeter of Jefferson SPCA informs us of what to do as pet owners to insure pets have enjoyable life. Information, call 242-5672. Friday 6: Night Hike—Join naturalist Bill Edwards in this nocturnal search for owls and strange creatures in the ponds. 7-8:30 pm. Saturday 7: French Quarter Geology Walk—Search building walls for fossils and rock types. Observe Mississippi River as it continues to form southeastern Louisiana. Geology of New Orleans and its buildings to be explored. 10-11:30 am. Sunday 8: How To Get a Dinosaur—Craig Derstler, Ph.D., Geology Professor from UNO, explains how scientists find and collect dinosaurs. 1 pm. Saturday 14 and Sunday 15: Dinosaurs, the Terrible Lizards—2 pm film. Saturday 14: Honey Island Star Gaze—Special gazing program for viewing deep space objects on a moonless night away from city lights. 6-11 pm. Sunday 15: What Happened to the Dinosaurs?—These reptilian giants ruled the earth for centuries. Why did they become extinct? 1 pm talk.

RANDOM DIVERSIONS

Sunday, 1

The Gulf Coast Region Metropolitan Opera, auditions will be held at 2 pm at Dixon Hall, Tulane University.

A Premier of Dr. Jazz and Sister Second Line, and music provided by the Olympia Brass Band, the New Orleans Famous Melody Boys, and the New Leviathan Oriental Fox Trot Orchestra will take place at Le Meridien Hotel starting at 5:30 pm. For information call 488-8171.



Sunday, 1, 8, 15 and 22

Maple Leaf Bar, Maple Leaf Poetry Readings, 8316 Oak St. Starts at 3 pm. Sun 1: Maxine Cassin, John Gery. Sun. 8: Andrei Codrescu, Tom Dent. Sun. 15: Don Brady. Sun. 22: Richard Katrovas.

Monday, 2

The Arts Council of New Orleans, will host a workshop on State Art Grants presented by the LA Division of Arts at the World Trade Center, 10 am till 1 pm.

Thursday, 5, 12, 19 and 26

The Newcomb College Center on Women, welcomes Women writers to Tulane University as Mellon Professors. Fiction and Fantasy writer, Ursula Leguin will discuss her novels from 11:30 am till 1 pm on Thurs 5 and 12. Novelist Margaret Atwood will discuss her novels on Thurs 19 and 26.

Saturday, 14

The CAC, sponsors its annual fundraising "Sweet Arts Ball", more information call 523-1216.

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Wednesday

Ladies Night 9-12

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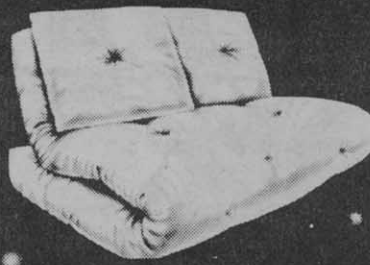
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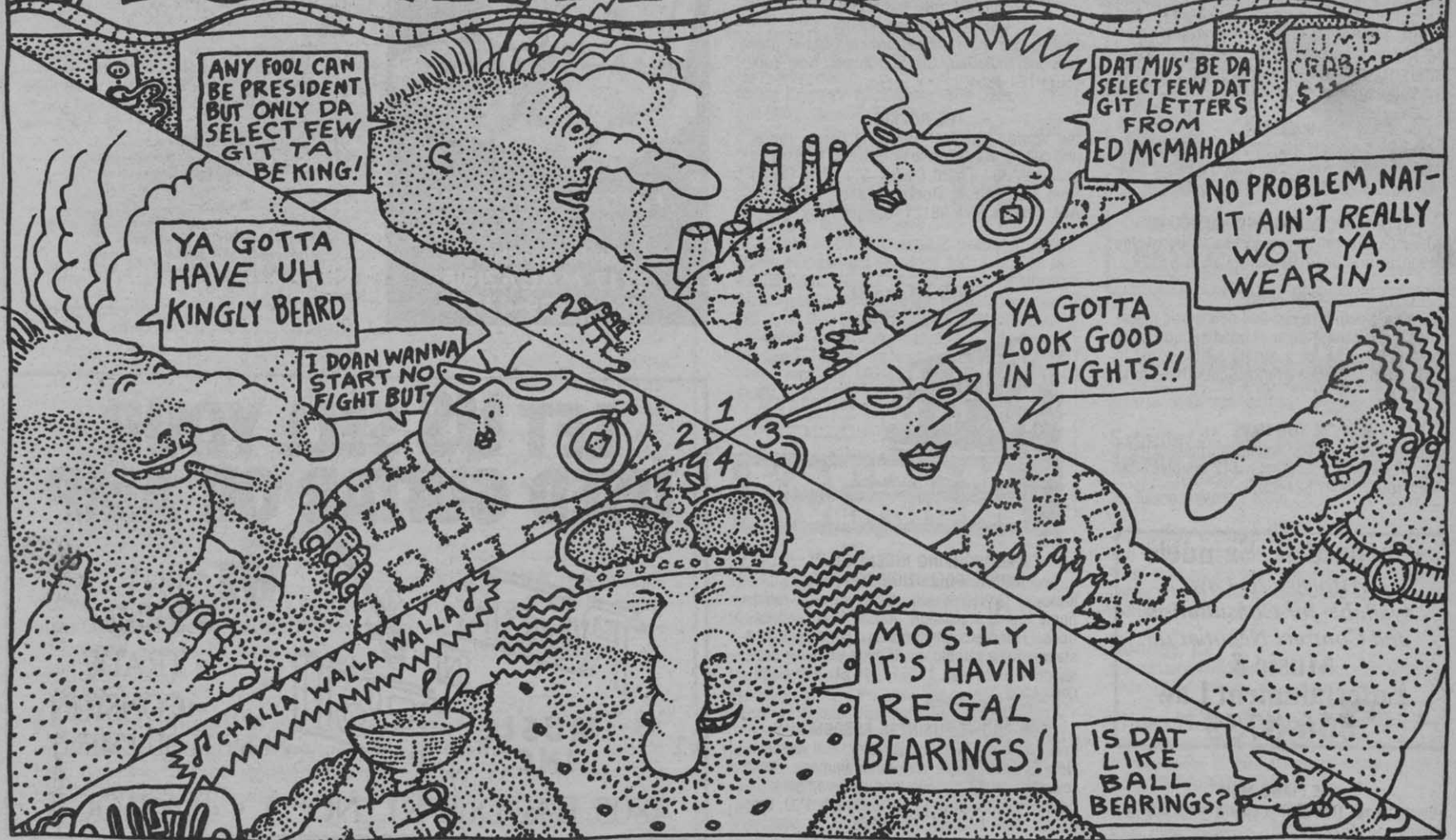
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LAST PAGE

One of the small ironies of life in the pop lane is that just as the Neville Brothers are set to release their fourth (if you don't count discs by the Wild Tchoupitoulas or the Meters) assault upon the charts, the reigning record on both sides of the Atlantic is "C'est La Vie" by a white boy named Robbie Nevil. Besides making it fashionable for men other than bikers and Karl Lagerfeld to wear ponytails, luscious young Robbie has created a major encumbrance for those whose job it is to market the similarly-named Neville Brothers to the 17-year-old denizens of MTV-land.

To prevent the foreseeable confusion amongst consumers and because we make it our business to give the Nevilles unsolicited advice, might we suggest a minor name-change. By dropping a letter or two from both ends of the family surname and becoming the Evil Brothers, the Valence Street gang would both solve their identity crisis and capture a juicy hunk of the lucrative heavy metal market, a field with apartheid laws nearly as stringent as those in P.W. Botha's South Africa or Sheriff Lee's Jefferson Parish.

Charles, the saxiest of the Nevilles, has meanwhile taken up residence in Eugene, Oregon, where he's leading a pop/reggae/rhumba sextet known as Flambeaux. He'll continue touring with his brothers and as for recording — well, the confidential information we've received is that the Nevilles mostly sing on the new album and left the playing to two guys from California and a bunch of synthesizers.

Clarence "Gatemouth" Brown, whose fingers are the equal of a dozen synthesizers, will do a benefit for the Muscular Dystrophy Association on March 28 at the Polish National Home in Hartford, Connecticut, which is a bit north of Norco.

John O'Neal's "Dr. Jazz and Sister Second Line," a "45-minute jazz history presentation," premiered February 1 at Le Meridien Hotel and will spend the month touring New Orleans public schools, from whence came most of the musicians you've read about in this magazine.

The Radiators celebrated "nine years of serious grinding" on January 24 at Tipitina's, while Uncle Stan & Auntie Vera, after 2½ years and no children, are a thing no more.

Ken Hernandez, one of our subscribers who is currently doing time, would dig a cassette of Irma Thomas' greatest hits. Any Good (R&B) Samaritans should contact: Ken Her-

andez, #109345, P.O. Box 1056-1-C, DeQuincy, La. 70633-1056. And is it not yet another small irony that the State of Louisiana maintains a prison in a town named after the author of "The Confessions of an English Opium-Eater"?

Those of us who are free to wander the streets should devote the month of February to preparing our Mardi Gras costumes, remembering the words of the other great British drug addict, Samuel Taylor Coleridge:

*Rhythm in all thought, and joyance everywhere —
Methinks, it should have been impossible
Not to love all things in a world so filled;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.*



Tip's is

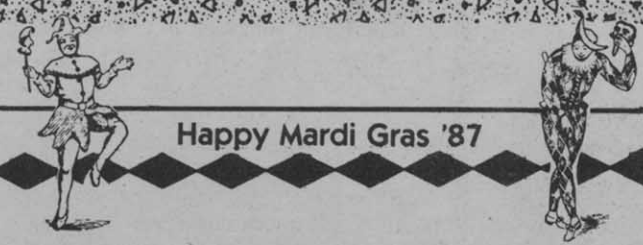
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FEBRUARY



The Nighthawks Appearing
Thurs. Feb. 26 & Fri. Feb. 27

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 FAIS DO-DO w/ Bruce Daigrepoint's Cajun Band Free Red Beans & Rice 5-9 pm	2 THE BACKSLIDERS	3 THE RADIATORS (Acoustic)	4 WOODENHEAD & The New Orleans Stick Band	5 THE THIRD EYE MUSIC EXPERIENCE (From Chicago)	6 ROOMFUL OF BLUES featuring Earl King	7 JOHN MAYALL'S Bluesbreakers
8 FAIS DO-DO w/ Bruce Daigrepoint's Cajun Band Free Red Beans & Rice 5-9 pm	9 THE BACKSLIDERS	10 OOGUM BOOGUM	11 THE GLADIATORS w/ special guest, The Ethiopian	12 EXUMA	13 ROY BUCHANAN w/ special guest Joe Lewis Walker	14 THE RADIATORS
15 CLOSED for Private Party	16 SPENCER BOHREN	17 JOE LEWIS WALKER	18 THE SONG DOGS	19 THE TAIL GATORS w/ special guest Johnny J. & the Hitmen	20 ZACHARY RICHARD	21 DEACON JOHN & HIS NEW ORLEANS BLUES REVUE
A benefit for 22 Big Brother, Big Sister featuring THE SHEPHERD BAND and THE BACKSLIDERS 12-4 p.m. FAIS DO-DO with Bruce Daigrepoint's Cajun Band 5-9 p.m.	23 THE BACKSLIDERS	24 The SHEPHERD BAND	25 ?	26 THE NIGHTHAWKS	27	28 THE NEVILLE BROTHERS
1 THE NEVILLE BROTHERS	2 THE RADIATORS	3 MARCIA BALL	 <p>Happy Mardi Gras '87</p>			

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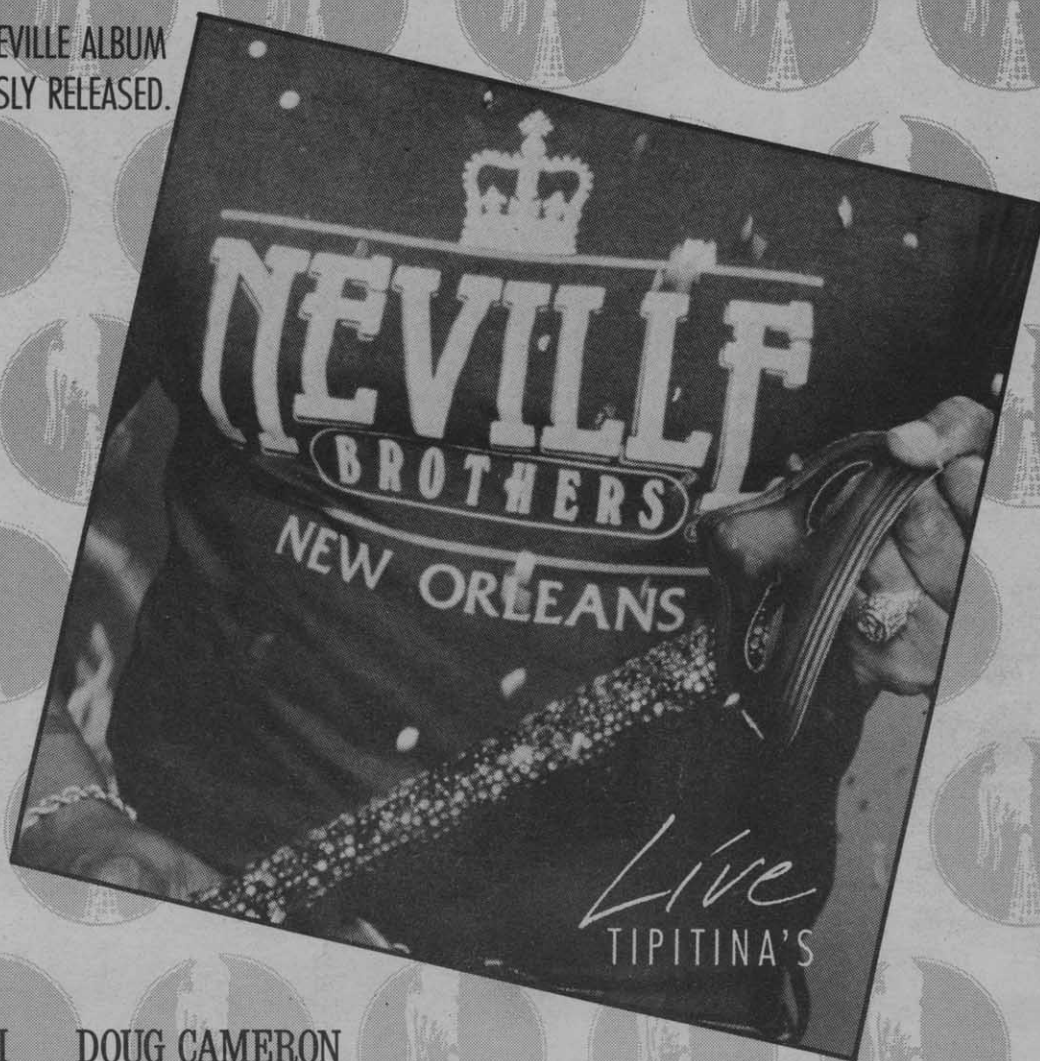
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CURRENT

David Benoit - This Side Up - # 4 Billboard Jazz, # 1 Radio & Records. With the release of his new album, David Benoit is sure to emerge as one of the vanguards in the contemporary jazz scene. *Jazziz*. SPT 104

Doug Cameron - Freeway Mentality - Virtuoso violinist, Doug Cameron's newest album offers a pleasant California style alternative. Some of L.A.'s best session players provide solid support; Lee Ritenour, Vinnie Coliuta, Jimmy Johnson, Pete Christlieb, and Dan Huff. SPT 103

Ellis Marsalis & Eddie Harris - Homecoming - An elegant recording. *Doug Palmer N.Y. Times*. An intriguing and diversified collaboration. 4 stars. *Leonard Feather L.A. Times*. SPT 105

James Rivers Quartet - The Dallas Sessions - Some great New Orleans jazz digitally recorded live to two track. Featuring David Torkanowsky, Johnny Vidacovich, James Singleton and George French. SPT 101

Gene Taylor - Handmade - Formerly of California's Blasters, Gene plays some fine piano aided by Freebo, Larry Taylor, Andrew Woolfolk, Bill Bateman, and Louie Lista. SPT 111

Bill Meyers - Images - Newcomer Bill Meyers debuts with this fine album. Cut AM/PM is 1987 Grammy nomination for Best Jazz Composition. Featured soloists: Larry Carlton, Vinnie Coliuta, Brandon Fields, Mike Landau & Ernie Watts. SPT 114

Lou Ann Barton - Forbidden Tones - Hot new Texas R&B from one of the state's best female vocalists. Featured players: Jimmy Vaughan, Jerry Marotta, Larry Knetchel and David Miner. SPT 107



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