

7-1991

## Wavelength (July 1991)

Connie Atkinson  
*University of New Orleans*

Follow this and additional works at: <https://scholarworks.uno.edu/wavelength>

---

### Recommended Citation

Wavelength (July 1991) 129  
<https://scholarworks.uno.edu/wavelength/129>

This Book is brought to you for free and open access by the Midlo Center for New Orleans Studies at ScholarWorks@UNO. It has been accepted for inclusion in Wavelength by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).



# Wavelength



**Ellis Marsalis**



**Aaron Neville**

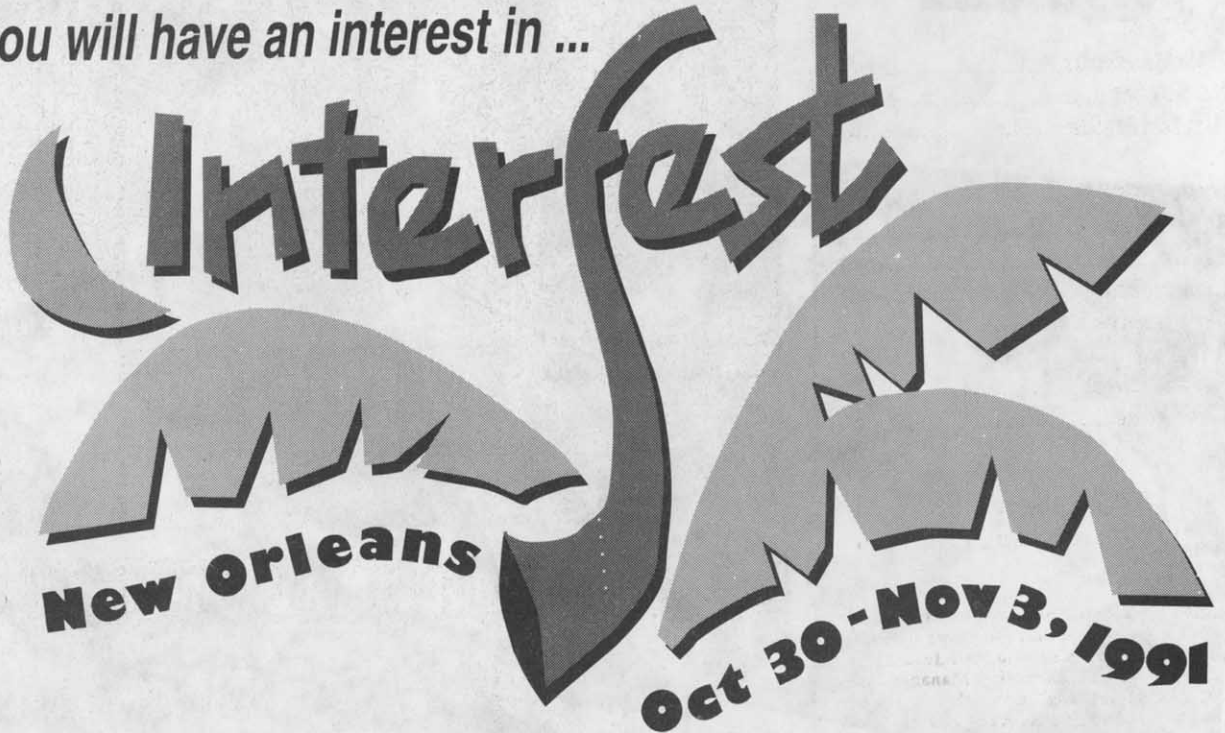


**The Radiators**



# Do you have an interest in festivals?

Then you will have an interest in ...



## International Convention and Expo for Festival Organisers, Record Companies, Artist Representation, Media & Exhibitors

Interfest '91 is an international convention for organizers of jazz blues, folk and other living culture festivals.

Interfest '91 will serve as a cost effective and time efficient exercise by providing an opportunity to network contacts and develop ideas for more financial and artistic control of your event. Through workshops, seminar sessions, panel discussions, and special features, Interfest '91 will provide an insight into festival production drawing on the experience of internationally acclaimed speakers, panelists and moderators. Interfest '91 will also be where you can meet agents, managers, musicians, and other festival support services, in a social environment where you can make friends while making deals.

### General Enquiries Europe

Interfest '91 Office Taylor Anthony Events 27 Hope Street Liverpool L1 9BQ England  
Telephone: (44) 51 707 0443 Fax: Enquiries (44) 51 709 4916

### General Enquiries USA

Interfest '91 Office 1033 Pleasant Street New Orleans LA 70115 USA  
Telephone: (504) 895 2359 (24 hours)

Wavelength



A  
New Orleans - Liverpool  
Sister City Project

Official Interfest '91 Headquarters



**Clarion Hotel**

New Orleans

1500 Canal Street New Orleans LA 70112  
Phone (504) 522 4500 (800) 824 3359  
Fax (504) 525 2644

When making reservations,  
please quote Interfest '91.

Expo Booth sales and co-ordination  
Exchange Alley co-ordination and  
Interfest Program advertising



NEW ORLEANS CONVENTION COMPANY, INC.

Contact: Dottie Balletto Suite 2990 Energy Center  
1100 Poydras Street New Orleans LA 70163-2990  
Telephone (504) 522 0031 Fax (504) 455 7103

Official travel agency for Interfest '91



D.M.I. Travel Agency  
World Trade Center  
No. 2 Canal Street  
Suite 222  
New Orleans L.A. 70130

To get discount air fares with United Airlines, the  
official airline of Interfest '91, contact D.M.I. Travel  
Agency and receive discounts of 5% to 45% off the  
published fare on the date of purchase, both within  
the US and internationally.

Phone (504) 592 0511 24 hours.  
Toll-free within the US (800) 326 0511.  
Fax (504) 592 0529.

# Wavelength

ISSUE NO.129 • JULY 1991

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

## Features

Ellis Marsalis.....	14
Radiators .....	18
Aaron Neville .....	21

## Departments

July News .....	4
Cajun .....	6
Commentary .....	7
Progressive .....	9
Reviews .....	11
July Listings .....	22
Last Page .....	30

Cover design by  
Sandra Alciatore Falcon

Editor Connie Zeanah Atkinson. Associate Editors Gene Scaramuzzo, Bunny Matthews. Assistant Editor John Cashman. Modern Jazz Editor Kalamu ya Salaam. Marketing Manager Janice Laffoon. Advertising Christopher B. Huston. Contributors Paula Burch, Rick Coleman, Macon Fry, Pat Jolly, Tom McDermott, Dan Meyer, Rick Olivier, Peggy Reedy, Shepard Samuels, Hammond Scott, Almost Slim. Distribution Alex Babineaux, Mario Ortiz.

Wavelength is published monthly in New Orleans. Telephone (504)895-2342. Mail subscriptions, address changes to Wavelength, P.O. Box 15667, New Orleans, Louisiana 70175. Subscription rate (third class) \$15 per year (\$32 foreign surface). First class subscriptions \$35 per year (domestic, Canada and Mexico). AO airmail rate \$63 per year (foreign). Third class subscriptions take 2-3 weeks for delivery. If you want Wavelength for the listings, get it first class for speedy delivery; third class takes 1-3 weeks. The entire contents of Wavelength are copyrighted © 1991 Wavelength.

Back issues are available by writing to Back Issues, P.O. Box 15667, New Orleans, LA 70175. Because of a limited supply, back issues are \$4 each.


Please allow a few weeks for processing and delivery of orders. New subscribers: please allow up to six weeks for receipt of first issue.

Foreign customers may pay by I.M.O. or check drawn on a U.S. bank. Because of exorbitant bank processing charges, we cannot accept checks in Canadian dollars or other foreign currency, or checks drawn on a foreign bank.

Subscribers must notify us of change of address by 10th of month prior to publication date. If notification is not received, magazines sent to incorrect address will not be replaced. U.S. customers include zip code.


# NOW IS THE TIME FOR

# The Profiles




their new album  
**WALKING ON A THIN LINE**

Available at  
Warehouse Records, Tower  
Records and Images



## TOWER RECORDS | VIDEO



**15.99**  
COMPACT DISC

**8.99**  
CASSETTE

### Robert Johnson

## The Complete Recordings

**11.99**  
COMPACT DISC

**7.99**  
CASSETTE

## PRESERVATION HALL

### 3 Volume Set


**SALE ENDS**  
JULY 31, 1991

OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

## TOWER RECORDS | VIDEO

### The Marketplace at The Jackson Brewery

408/410 NORTH PETERS AT DECATUR STREET  
FREE 60 MINUTE PARKING WITH PURCHASE



The long awaited Charlie B's jazz club, the dream of Jazz Fest producer Charlie Bering, is one step closer to a reality. Bering, owner of the legendary jazz club Lu and Charlie's back in the Seventies, hosted a sign-raising event last month at the new location, which is scheduled to open Labor Day weekend 1991. The club, located directly across the street from the New Orleans Convention Center, will feature top name acts, leaning heavily towards jazz artists such as Dizzy Gillespie, Ellis, Wynton and Branford Marsalis, Nancy Wilson, Danny Barker, Oscar Peterson and Herbie Hancock. However, blues, R&B, Latin and world beat performers such as Fats Domino, John Lee Hooker, Allen Toussaint, Etta James, Dr. John, Jerry Lee Lewis, Irma Thomas, Mango Santamaria, and Steel Pulse will also appear frequently.

The large, sprawling building was part of the World's Fair site, with space for up to 500 people per show in cabaret configuration and around 800 for dancing. There will be a lounge separate from the music room, with no admission charge. Food will be available in both rooms.

Aaron Neville is getting to be an old hand at giving interviews on national television, but even he was touched when Arsenio Hall surprised the seasoned veteran with a long-awaited gold record for his 1966-67 hit "Tell It Like It Is." Neville had never received his award, although the song sold several million records.



*Family Reunion: Bas Clas's Geoff Thistlethwaite (right) first met his Irish cousin Anthony Thistlethwaite of the Waterboys when Anthony's band was touring in 1990. Geoff invited Anthony to the States for this Jazz Fest performance and to meet the U.S. branch of the Thistlethwaite family. Joining the cousins onstage were Jonno Frishberg of Mamou on fiddle and the remaining members of Bas Clas: Donnie and Steve Picou on vocals and guitars and David Baker on drums.*

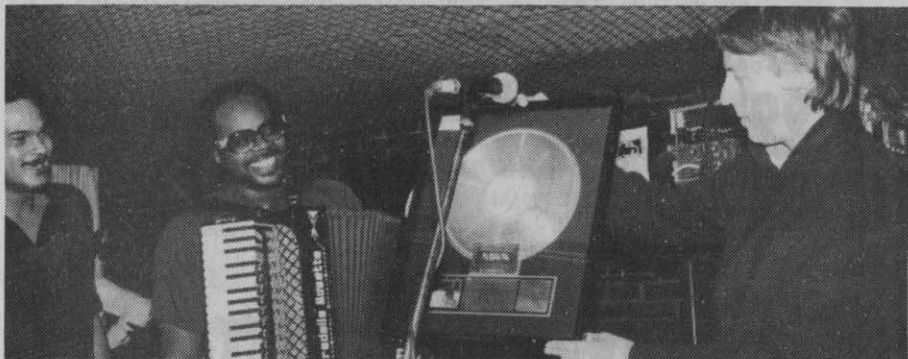
Davell Crawford, the grandson of the legendary New Orleans singer Sugar Boy Crawford, is becoming quite a legend himself in his young years. At age 15, he is choir director at St Augustine Catholic Church. Besides playing and singing gospel, the NOCCA student performs everything from jazz and New Orleans R&B to pop. Last month there was a musical coming out party for Crawford held at Frank's Steak House on Freret Street, where he displayed his talents for the press and New Orleans musical community. According to Crawford, he was not aware of his grandfather's fame until one Carnival, when the elder Crawford heard his hit

"Jock-A-Mo" on the radio and remarked "They're playing my song!"

Birthdays meant music last month, when Deacon John celebrated his fiftieth with a swell bash at Jimmy's, and the radio dj equivalent of 1-900-Hot-HOTT, Miss Brown Sugar herself, celebrated her nativity with a soiree at the Peacock Lounge. Also celebrating a July birthday was rock critic Vincent Fumar.

Former Rounder recording artist Walter "Wolfman" Washington was recently signed to Point Blank Blues, a division of Charisma/Virgin. Label head John Wooler started Point Blank in the U.K. a year ago. Since then the label has recorded artists such as the Kinsey Report and Albert Collins for Charisma/Virgin in the U.S. Charisma publicist Patty Morris: "We're going to put a major label push behind these blues artists." The Wolfman's album is set for release at the end of August.

New Orleans musicians circle the globe looking for cool weather and hot audiences during the summers. Songwriter Doug Duffy left a few days ago for very cool Moscow with his Street Level band: Chris Polachek, Jim Messa, Chuck Davis. Derrick Shezbie, a.k.a. "Kabuki," the young trumpeter who used to charm fans of the ReBirth when he was just a tot, is on his way to Montreaux Jazz Festival in Switzerland. This trip will be Derrick's third to



*C. J. Chenier received a platinum album at Johnny D's in Somerville, Massachusetts, recently for his participation in Paul Simon's "Rhythm of the Saints." Making the presentation was Paul Kahn of Concerted Efforts. Awards have been coming frequently to the young zydeco star. The German music critic's association named Chenier's Hot Rod as the best album in the pop, rock and African American musical category of their quarterly awards. Chenier beat out Joni Mitchell, the Rembrandts, and Sting.*

TOM MURRAY

Europe, but first solo. Derrick is currently negotiating a contract for his own project.

We leave you with a quote from our current favorite philosopher, Ice-T. "I have a sticker on my record that says 'Parental Guidance suggested.' In my book, parental guidance is always suggested. If you need a sticker to tell you that you need to guide your child, you're a dumb f\*\*kin' parent anyhow."



## STANLEY STEPHENS DIES

Stanley Stephens, a drummer who spanned several generations of New Orleans jazz players in a short career, died on July 18. He was 36.

The grandson of drummer Alfred Williams, Stephens played in several styles but was best known for his work with traditional groups. Stephens played with several brass bands, such as the Excelsior, the Young Tuxedo, the Royal, and the Olympia. For four years, he was the cast drummer for the play "One Mo' Time." Despite poor health in the past year, he continued to perform occasionally at Palm Court and Preservation Hall.

Stephens recorded with the Excelsior Brass Band, Michael White, Chester Zardis, Louis Nelson, Kid Sheik and Sadie, Sammy Rimington and his own group, the Stanley Stephens Trio. Stephens was buried in Mount Olivet Cemetery.

—Vincent Fumar

**N'AWLINS' OWN**

**MICHÄUL'S**

**LIVE CAJUN MUSIC RESTAURANT**

No Cover Charge  
**FREE Dance Lessons 6:15-7:00**  
 Call about Special Event Facilities

**MICHÄUL'S**

(504) 522-5517  
 701 MAGAZINE STREET  
 CORNER OF GIROD  
 NEW ORLEANS, LOUISIANA 70130  
**#1 Spot in New Orleans  
 for Food and Fun!**

**HOT MUSIC?  
 CHILL OUT.**

**MIKA SUSHI ZUK**

**COLD SAKE  
 COLD BEER  
 COLD SUSHI**

3242 MAGAZINE NEW ORLEANS 895-2891



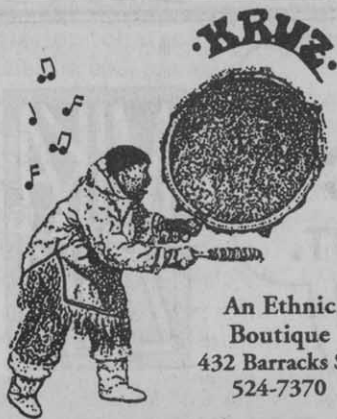
# WAHOO!

and trout and tuna  
and shrimp and  
swordfish and  
chicken all fresh  
from the grill  
available seasonally

## CAFE SAVANNA

- Lunch 11-2:30 Mon-Sat
- Dinner 5-10 Mon-Thur
- Fri & Sat til 11
- Sunday Brunch 10:30 - 3
- Catering

8324 Oak St.  
866-3223



An Ethnic  
Boutique  
432 Barracks St.  
524-7370

### Frame Drums

- Moroccan Bendirs & Tars • Native American Drums • Irish Bodhrans • Egyptian Mazahars • Chinese Siang Kangs

### Musical Instruments

- Indian Sitar & Tablas • Afghani Sarod • Gongs & Singing Bowls • Rainsticks • Turkish Dombecs • African Shekeres • Zills

### Instructional

- Books • Videos

### World Music

- Cassette • CD • LP

## CAJUN

# LA GOES GLOBAL

From our U.K correspondent, the latest from the best of the British Cajun bands!

**The Flatville Aces**  
*Cajun Shakedown*  
Self-produced

This splendid home-made album comes from one of Britain's top Cajun bands. The live recording was made in Southampton in April 1990 but has only just been released commercially. Line-up is accordion, double bass, guitar, vocals, triangle and fiddle.

The Flatville Aces succeed by being as authentic as possible in their instrumentation and their style. This is an accurate representation of their show and demonstrates effectively why they are so popular in folk clubs all over England as a traditional kind of band.

Perhaps, in time, British bands playing this kind of music will be taken seriously by record companies. Until then, enthusiasts will have to be content with tapes issued by the bands themselves, although the quality here equals (or betters) that of many so-called "professional" releases from record companies.

Available from the band at 39 Tennyson Road, Portswood, Southampton, England SO2 1HF. 6 pounds (IMO payable).

**The Lizards**  
*Promised Land*  
Festival C6  
(Distributed by Festival/Cartel)  
Cassette only

The Lizards are currently enjoying considerable success on Britain's Cajun music circuit. This is their second tape and is a very professional production, far better than many an offer from major record companies on vinyl or even CD at the moment.

The line-up consists of rhythm and slide guitar, fiddle, diatonic accordion,

## KENT COURTNEY



For a Great Wedding Kent can  
**SING AT YOUR SERVICE**  
and  
**ROCK YOUR RECEPTION**

*Kent Courtney can entertain a variety of guests and age groups with his versatile styles.*

KENT COURTNEY also provides private lessons on guitar, bass, & keyboards for Blues, Rock 'n' Roll, Country, Cajun, and Folk.

**CALL 899-4045 for more information**  
**KENT WILL FLY WORLDWIDE**

harmonica, drums, bass, and additional percussion (triangle and rubboard), played by six people. Vocals are shared by guitarists Doz Dersley and Paul Judge and on this tape, there are backing vocals by Lainy Farmer, percussionist.

The album is a fine mixture of traditional and modern songs, mostly two-steps, the opening number being the R&B standard "(You Ain't Nothin' But) Fine, Fine, Fine." Blues is also included in the form of the traditional "Les Barres de la Prison," featuring a superb fiddle solo from Matt Kelly. Kelly is also the writer of the "Peckham Special," an instrumental two-step that goes down a treat with the band's followers.

This is an enjoyable album, not least because of the excellent interplay between fiddle and accordion (played by singer Paul Judge), throughout. Those who worry about repertoire will be pleased to note that "Allons a Lafayette" has not been omitted. It is segued with the "Osson Two-Step" on side B.

—Zoe Bremer

# A NEW WINDOW ON THE DOORS

**It's the Nineties. Apollo is back in control. We don't know about the rest of the world, but Louisiana needs Dionysus.**



saw the movie, I'd always been mystified by the Jim Morrison cult. Sure, the man had made some great music, but why the stench of necrophilia, second only to that surrounding Elvis? What made his grave one of the great tourist attractions of Paris, bigger even than Marie Laveau's tomb in New Orleans? Why glorify a psychopathic slob with a great chin?

As I walked out of the movie, my mystification had yielded to a sort of uneasy reverence. Yes, there's good reason for remembering Morrison, and here's why: Pure and simple, after all the hype is stripped away, the man was literally drawing down a god — Dionysus of the Greeks, to be precise — and turning him loose on The Sixties.

Every time I pick up a *Times-Picayune* and read about the legislature's latest assault on sex, drugs and rock 'n' roll, I think back on Morrison. Boy, could we use him now.

A bit of history will explain what I mean by "drawing down a god."

Dionysus, called Bacchus by Romans and Mardi Gras-goers, is best-known as the god of wine, the young man who taught the world to cultivate the grape.

But the mythology of Dionysus goes considerably deeper than the Bacchus-saurus and the Kong family. For Dionysus was above all the god of altered states — dare we say — of ecstasy.

Back in the good old days of 500 B.C., the devotees of Dionysus used to sneak away from the watchful eyes of civic authorities and get themselves plastered. While in this altered state, the luckiest were initiated into the deepest mysteries of the universe. Even the less lucky had it pretty good. They simply

danced and fornicated all over the Arcadian hills.

The Dionysian cult made the guardians of ancient public morality livid, but there wasn't a lot they could do to suppress it. For one thing, the people loved to get plastered and fornicate. For another, the devotees, who tended to be female, had a way of attacking anyone who tried to interfere and ripping his flesh to shreds.

Whichever priest was leading the revels generally drew down the god into his own body, becoming Dionysus-for-a-day. Much as a dancer might do in a voodoo ritual or a worshiper in a Black gospel church, he would snap into a different personality, one which consisted largely of writhing and moaning.

As time went on, the rituals of Dionysus evolved into the art form known as Greek tragedy, in which actors played mortal kings reliving the sufferings of Dionysus and his priests.

Lest you wonder what this Greek stuff has to do with a movie about a California rock 'n' roller, Morrison explicitly used the priests of Dionysus as role models. Let the Lizard King speak for himself, from a 1968 interview recorded in the book *The Doors In Their Own Words*:

"I like to think of the history of rock 'n' roll like the origin of Greek drama. That started out on the threshing floors during the crucial seasons, and was originally a band of acolytes dancing and singing. Then, one day, a possessed person jumped out of the crowd and started imitating a god."

Doors keyboardist Ray Manzarek also bought into Morrison's Dionysus fetish. In 1978, Manzarek described Morrison as "Dionysus, a Greek god reincarnate. Whereas Apollo was the god of light, clear thought, logical thinking, Dionysus was the god of feeling, spontaneity, the dance, music. Dionysus enters the body through the ears, via music, through primitive rhythms, and Jim was Dionysus personified."

How did Morrison stumble onto the Greek god? According to Hopkins and Sugerman, it happened in 1964. Morrison, still a film student at UCLA, discovered a slim volume called *The Birth of Tragedy from the Spirit of*

## The Doors.

Directed by Oliver Stone.  
Full length film.

## The Doors In Their Own Words.

Andrew Doe and John Tobler.  
Perigee Books, 1991.

## No One Here Gets Out Alive.

Jerry Hopkins and Danny Sugerman.  
Warner Books, 1981.

## The Birth Of Tragedy From The Spirit Of Music.

Friedrich Nietzsche,  
translated by Walter Kaufman.  
Vintage Books, 1967.

"Oh, no. Another piece about The Doors?" moaned my editor. "Is there really anything else to say about Morrison?"

Yes, there is. If another New Orleans reviewer had grasped the point of director Oliver Stone's movie, I could be out shooting pool at Robert's right now, instead of sitting here trying to set the record straight.

If any place should understand the Morrison myth, it ought to be New Orleans. This city steeped in sex, death and abandon, and this city where The Doors gave their last, dismal public performance (December 12, 1970) before Morrison flamed out.

"New Orleans was the end," write Jerry Hopkins and Danny Sugerman in their 1981 Morrison bio, *No One Here Gets Out Alive*. I confess that before I



*Music*, by the Nineteenth-Century German philosopher Friedrich Nietzsche.

Although Nietzsche's oversized moustache always prevented him from becoming a sex symbol like Morrison, the two had a lot in common. Nietzsche celebrated the power of the unconscious and the irrational in language that was meant to leave most readers either baffled or outraged.

In *The Birth of Tragedy*, which quickly became Morrison's favorite book, Nietzsche divided human culture into two competing camps, each with its own god. The sun god Apollo champions order, restraint and clear thinking. Dionysus, his perpetual challenger, is the champion of excess, of Just Say Yes.

Neither god can hold sway for good. Every society, Nietzsche wrote, zig-zags back and forth between the two, "the Dionysian and the Apollinian, in new births ever following and mutually augmenting one another."

It's this Nietzschean framework that Morrison adopted for his life script and that Stone uses as the skeleton for his morality play. The script: out of the orderly, repressed America of The Fifties erupts a vast outpouring of Dionysian energy known as The Sixties, with Jim Morrison as a high priest.

The movie's not particularly subtle about Morrison's role as Dionysian priest (though it's apparently too subtle for most critics). He initiates his doormates into the world of mind-expanding drugs. He incites crowds to bonfires, snake dances and casual sex.

Morrison even has his own personal shaman, a ghostly Indian who dances along in front of him.

"This holy moment," was how Manzarek described a Doors concert. "Four guys on stage, an audience out there and the energy flowing back and forth between them in what became, in a sense, a communion."

Nietzsche depicted a Dionysian revel even more colorfully: "The state and society and, quite generally, the gulfs between man and man give way to an overwhelming feeling of unity leading back to the very heart of nature...In these strains all of nature's excess in pleasure, grief and knowledge became audible, even in piercing shrieks."

Twentieth-Century America, however, is not ancient Greece.

There, the guardians grudgingly agreed to give Dionysus a wide berth. Here, the guardians of public morality (GOPM's for short) got the best of him. Morrison was torn to pieces by the courts and the media, much as the infant Dionysus was ripped up by jealous gods, before being resurrected.

The crucifixion/resurrection angle brings up a second connection, to which Stone repeatedly alludes: Morrison as Christ.

In the movie — and contrary to the biographical facts — Jim Morrison appears out of nowhere in Venice, Calif., amid rumors he's just spent years out in the desert, studying shamanism. He assembles a loyal band of disciples, goes bonkers and assaults the hypocrisy of the GOPM's, who, predictably, hang him out to dry.

None of these allusions make much sense until you realize that Jesus Christ was always connected with Dionysus. The very race which wrote most of the New Testament was one whose forbears had once worshipped the wine god. Even though the thought would make any GOPM turn blue, the Christ story is easy to recognize as a latter-day version of the Dionysus myth.

Dionysus, the myth goes, was born of a union between a mortal woman and Zeus, king of the gods. His mother, for her pains, eventually got to be a goddess herself. The divine infant, meanwhile, was murdered by two jealous Titans and then resurrected by his doting father. The fortunate demigod disappeared to faraway places to study, returning as an itinerant preacher with a doctrine of expanding consciousness and a band of troublesome followers.

Stone has been widely condemned for not taking a firm point of view towards his subject. Was Morrison, in the final analysis, a prophet or just a self-indulgent jerk?

But it seems to me that Stone offers us a perfectly firm point-of-view: Morrison was both.

Prophets, as portrayed in most scriptures, are usually obnoxious people you'd rather admire from a distance than have living under your roof.

Priests who draw down Dionysus

also have a way of burning themselves out, as though the human body were not made to handle such high-voltage energy permanently. Nietzsche went pitifully mad at a young age, and spent the rest of his days in asylums, calling himself Dionysus. Morrison, too, proved too fragile a vehicle for the revelation he carried.

Which is the tragic point of the movie: Dionysian energy begins by liberating, but unless channeled very carefully, it ends by destroying.

Dionysus, after all, was not exactly a benign demigod. In one ancient story, a mother who's under his influence leads a band of crazed women to dismember her own son.

From *Platoon* on, all of Stone's films have dealt with the destruction of innocence, but none more directly than *The Doors*. Morrison's rise and fall becomes an emblem of the larger fate of the youth movement of The Sixties: First it liberated itself, then it destroyed itself.

Nietzsche would have predicted such a fate, for Dionysian revels were never meant to last forever. When the music's over, most of the devotees slink down from the hills and back into their day jobs. At best they become yuppies. At worst, they repent and become full-fledged GOPM's.

It's sure been a mean hangover. Here we are in The Nineties, Apollo is back in the driver's seat, and the GOPM's are running rampant, from the courtrooms of Miami to the Louisiana statehouse.

Rock 'n' roll survives, but it has yet to find another true Dionysus — which is why we have the Morrison cult in the first place. Madonna makes a show of shocking the GOPM's, but unlike Morrison, she takes good care of herself. The Material Girl looks calculating and career-conscious placed next to Morrison's self-destructive wild child.

But none of that means this is the end. If Nietzsche was right, then sooner or later, Dionysus always returns. The dead god Elvis has already been sighted, and unlike Grant, nobody knows for sure who's in Morrison's tomb. Don't turn out the lights just yet, and whatever you do, don't cancel your subscription to the resurrection.

—Steve Brooks

# MUST IT BE SO RELEVANT?

**This month: Politically correct dance music, industry cheese whiz, and the best rapper of them all.**

**T**his month's offering of alternative releases sees an unusually high number of excellent efforts from every corner of the musical marketplace:

Consolidated, *Friendly Fascism* (Netzwerk-IRS) and The KLF, *The White Room* (Arista)

Of all the bands that are on major labels, Consolidated easily stands apart in terms of political/social commentary. Their debut record, *The Myth of Rock*, came out of nowhere in that it mixed heavy danceable beats with well thought out messages like "White American Male (The Truth Hurts)" and "Dysfunctional Relationship."

*Friendly Fascism* does more that pick up where their debut left off. Consolidated have broadened the scope of their message, championing everything from the economically disadvantaged to vegetarians to pro choicers. While this runs the risk of being too "politically correct" or artsy for their own good, Consolidated practices what they preach: at every live show the band opens the floor up to live discussion on any topic. Last year, at Tipitina's for example, the discussion touched on animal rights. But one of the most stirring moments came in Tulsa, where a black member of the audience told the band he was having a hard time relating to Consolidated's message because he felt that the band hadn't really experienced racism from his point of view. Afterwards, one of the band's members thanked him for "saying what they can't say," and then invited him onstage to rap with the band. This sequence shows up on *Friendly Fascism* as the cut "Murder One."

Not to be missed is Consolidated's hilarious (and eerily accurate) portrayal

of progressive radio on the cut "College Radio." And, lest it go unmentioned, the music on *Friendly Fascism* is some of the best dance music out today, especially "Brutal Equation" and the title track.

At the opposite end of the spectrum in every way from Consolidated sits the KLF. Here we have an example of completely useless "industry cheese whiz," as Consolidated would call it. Of course, all dance music doesn't have to have some deeper meaning (most doesn't), but it should at least be palatable. This is completely disposable. The only hint of the KLF's possible salvation comes on the song "What Time Is Love?" a predictable yet marginally pleasing cut. Otherwise, *The White Room* is very typical major label product, so it will probably sell real well.

Ice-T, *O.G.* (Sire)

Speaking of excellent music without a highbrow message, here's the new one from rapper Ice-T. There's a lot of rap music out there right now. A hell of a lot. And quite a bit of it is pretty good, so it would be hard to pick one individual artist as "the best." That is, until now. Much to the chagrin of censorship groups like the PMRC, Ice-T spares nothing and nobody in getting his message across. Ironically, he is persecuted for supposedly promoting drugs and urban violence. However, if the senators' wives who devote their masses of free time to furthering censorship would take a minute out of their busy schedules to *listen* to Ice-T rather than *look* at him, they might discover that Ice's message is to stop drugs and mindless killing. The thing that one needs to consider is that it's necessary for Ice-T to present his message in the format that he does,

LOUISIANA

## Pizza Kitchen



**WOOD FIRED PIZZAS and WINE BAR**

featuring  
"The Recycled Collection"  
works of art by  
Ryder Cade

2800 Esplanade Ave.

**488-2800**

95 Place Market Pl.

**522-9500**

all major credit cards accepted



### DAILY DRINK SPECIALS

**HAPPY HOUR: 75¢ Drafts**

Monday thru Thursday: 4 pm to 7 pm

Friday: 5 pm to 8 pm

**MONDAY:**

Yankee Nights

\$1.25 Rolling Rock 7 pm

**TUESDAY:**

75¢ Drafts & \$3.00 Pitchers 9 pm - 'til

**WEDNESDAY:**

Ladies Night: 8 pm to 12 am

1st mixed drink free, all others 1/2 price

**THURSDAY:**

\$1.00 Busch Longnecks 9 pm - 'til

**FRIDAY:**

Free Oysters

7 pm to 10 pm

**SATURDAY:**

\$1.75 Domestic Longnecks

All day and all night

**SUNDAY:**

\$1.50 Bloody Marys: 11 am to 5 pm

75¢ Drafts & \$3.00 Pitchers 7 pm - 'til

**WHAT MAKES A GREAT NEW ORLEANS NEIGHBORHOOD BAR**



# Mamie's

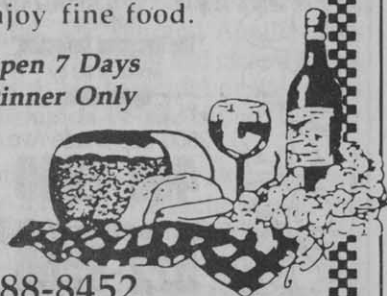
RESTAURANT

Specializing in  
ITALIAN CUISINE  
SEAFOOD

HOMEMADE  
PIZZA

A very quaint restaurant  
catering to those who  
enjoy fine food.

Open 7 Days  
Dinner Only



488-8452

3240 S. Carrollton Ave.  
MAJOR CREDIT CARDS

# DRUMMERS!

RAY FRANSEN'S  
IS THE  
ONLY SHOP

in this area dedicated  
exclusively to

DRUMMERS  
and  
DRUMMING

Sales • Service • Instruction  
ALL MAJOR BRANDS • COMPETITIVE PRICES  
COMPLETE TEACHING FACILITIES



20 13 Williams Blvd.  
466-8484

because nobody is going to listen to some foreign voice on a television. *O.G.* is a rap masterpiece, and Ice-T, as the disc proclaims, is "the epitome of antidisestablishmentarianism." All this plus Ice-T is looking at a promising acting career. Tipper, it looks as if your job just got a lot harder. Top cuts: "The Tower," "Lifestyles of the Rich and Infamous," and "Midnight."

Einsturzende Neubauten, *Strategies Against Architecture II* (Mute)

These German industrial pioneers have now been around for ten years. EN fractured the concept of the industrial movement by taking the idea to the extreme: their instruments are frequently tools and pieces of metal. But as strange as that may sound, EN's albums are very listenable, especially this most recent one.

*Strategies II* both is and isn't a kind of "greatest hits" compilation. It is in the sense that of many of EN's more popular songs are present, like a live version of "Yu-Gung." It isn't in that there are lots of rare odds and ends that aren't available elsewhere, like an early in concert version of "Haus Der Luge." Especially good is "Vanadium I Ching" and "Partynummer." Recommended for the adventurous listener.

Flour, *Machinery Hill* (Touch and Go)

Yet another quality effort from the aptly named Flour. There's the usual driving guitars and drums, but his liberal use of keyboards makes them emanently listenable. On "Stocking's Torn," for example, the mix works perfectly. "Horseflesh" and the title track are two of the better songs on the rougher side of *Machinery Hill*.

New and recommended: Members of Ministry, Nine Inch Nails, Skinny Puppy, KMFDM, and Rapeman comprise the new mutant supergroup Pigface. Their new effort is called Gub. The members of Japan have reformed for a one-off project called Rain Tree Crow and have put out a disc of the same name. Also out now is *Plague Mass*, a haunting live recording of an AIDS awareness concert by the most driven individual in music, **Diamanda Galas**. Difficult but rewarding listening.

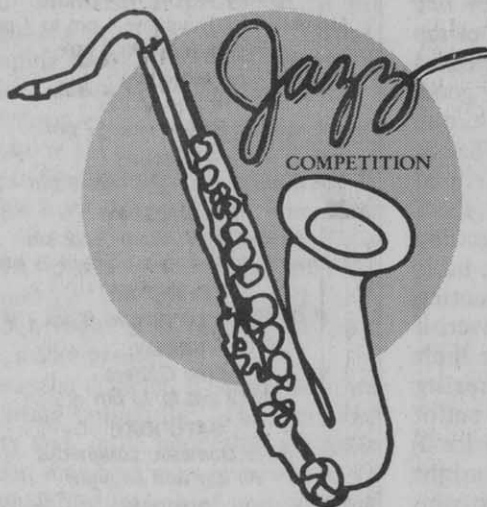
—Rob Rioux



COGNAC

# Hennessy

BEST OF NEW ORLEANS



You never know, your neighbor may be the next Miles Davis, Herbie Hancock, Kenny G, Spyro Gyra or Bobby McFerrin. Find out on July 25, 1991 at Club Whispers at the BET/Cognac Hennessy Best of New Orleans Jazz Competition. The winning group, selected by local judges, will win \$2,000 with second and third place competitors receiving \$1,000 and \$500. Don't blow your chance to see New Orleans' next great jazz artist.

Club Whispers

IT'S SOHOT!

© 1991 Schieffelin & Somerset Co., New York, N.Y. Cognac Hennessy 40% Alc/Vol (80°).

JULY 25 • 8:00 PM • 8700 LAKE FOREST BLVD.

Call For Ticket Information (504) 254-1059



**The Bluerunners**  
*The Bluerunners*  
Island

If someone were to propose a band made up of equal parts slash 'n' burn guitar and a squeezebox, hyped by its record company as a zydeco band but "equally influenced by bands like X and the Clash," then two obvious things would follow: Boy, What An Interesting Sound and Now, That's Quite A Novelty, Isn't It?

Well, sure, but the question here is do the Bluerunners, a local zydeco/rock band with their self-titled debut out on Island Records, have anything else going on besides the Interesting Sound and the Quite A Novelty?

*The Bluerunners* is a pretty steamy platter of 11 tunes from a garage band that just happens to have its garage in the swamps. They hail from Lafayette, which leads you to wonder just where they got all those X and Clash records in the first place. The music here is really rock 'n' roll with a zydeco back beat; in other words, the 2/4 snare-heavy percussion coupled with the heaving squeezebox is pure zydeco, but the front-placed guitar, vocals, and attitude all belong to rock.

Now, admittedly, most attempts to "fuse" rock 'n' roll with other kinds of music usually come off better on paper than on vinyl, but the Bluerunners know their zydeco and their rock 'n' roll good enough to emphasize the strengths of each. In other words, this music commands you to dance and shout.

*The Bluerunners* at points sounds almost like a demo tape, or, more probably, a garage-type band just

having some fun in the studio. The guitars in particular are mixed poorly in some spots. But hey, that's ok for a first LP, and in the current Paula Abdulization of rock 'n' roll, it's even dog-gone refreshing.

Somebody, I can't remember who, wrote somewhere recently that he thought the Bluerunners could do the same for their kind of music as ZZ Top did for theirs. I'm not exactly sure what respective types of music this guy was ascribing to the two (very different) bands, and I'm not sure it was a fair comparison anyway. I mean, I hate to think of these guys selling Miller beer to teenagers in a few years. More apt is the frequent comparisons to Los Lobos. Like Lobos, the Bluerunners here have taken a genre of music, put it through the rock mill, and come up with a rare quantity these days: a bunch of great tunes with a new, exciting sound. They have a kick-butt, on-the-dance-floor guitar album powered by a rubboard and a squeezebox. Go figure.

—Coalhouse

**Philip Melancon**  
*Off the Neutral Ground*  
Private label

If Jefferson Parish ever wants a poet laureate, Phil Melancon's the guy. Let others sing about the big city next door. Melancon pens ditties like "Spending The Day On The Westbank" and "Jefferson Highway." Backed by nothing but the singer's rollicking ragtime piano, the songs range from sweet whimsy to Tom Lehrer-style satire that's far off any neutral ground. How can you resist an album that roasts



**MICROBREWED  
LAGERS  
AND ALES**

**BREWED  
ONLY IN  
ABITA SPRINGS  
LOUISIANA**

**THE PALM COURT  
JAZZ CAFÉ**



**DINING WITH LIVE  
TRADITIONAL JAZZ**

ENJOY AUTHENTIC  
NEW ORLEANS  
MUSIC AND  
FOOD IN A  
1920's SETTING

OPEN WED-SUN 7-11 PM  
SAT-SUN BRUNCH 12-3PM

Reservations strongly  
suggested. Available for  
private parties.

**1204 Decatur St.  
525-0200**





## Seafood Restaurant

Family Dining  
Good Food  
Take Outs

"Old times here are not forgotten"

West Beach Blvd.  
Gulf Shores, Ala.  
(205) 948-7693

### All Day Every Day



# \$1

12-oz  
Michelob in  
Frozen Mugs

and \$1 "Drink of the day"

**SUNDAYS 9pm-'Til**

John Rankin  
or

John Mooney

**No Cover Charge**

**WEDNESDAY 9pm-midnight**

Ladies Nite

*A Step Off the Streetcar*

# Madigans

866-9455  
South Carrollton & Maple

every JP public official from David Duke ("Upholder of the status quo/ From about fifty years ago") to Harry Lee ("Protector of those Anglos/Who twice a week order Chinese to go")? These are songs to be savored while pattering down Fourth Street in Marrero or waiting for Chinese take-out on Jefferson Highway. The "banned in Louisiana" sticker on the cassette case is a fake - so far.

—Steve Brooks

### Harmonica Red

*Volume 1*

Sound of New Orleans 1020

George Heard of Baton Rouge, alias Harmonica Red (thanks to the flaming mane that tops his six-foot hulk) makes you want to melt down all your harps and go back to playing kazoo. He's mastered every blow and every draw, from slow, soulful wailing to lightning runs and jazzy chromatics. He's got a trick, too. Where most jazz harpists would use a chromatic axe, Red stacks harps, two or three at a time. Sliding between them, he gets notes you can't make on a single diatonic. The trick lets him go berserk on "Party Girl" and "Summertime," making you forget you've heard the latter a thousand times before. Likewise, Red's version of "Killer Joe" lives up to its name. Two backup bands show that the Red Stick is still Louisiana's home of the blues. Red's singing lacks the wild edge of his harp, but the harp's enough. Bring on Volume II.

—Steve Brooks

### David Doucet

*Quand J'ai Parti*  
Rounder C-6040

This is the most innovative Cajun album I've heard in ages. While other progressive Cajuns (including Doucet's own band, Beausoleil) have two-stepped down the electric blues-and-boogie bayou, the solo Doucet goes in the opposite direction. He's trying to make a case for acoustic guitar as a lead instrument - a heresy in traditional Cajun music, where guitar plays straight rhythm and even simple bass runs can be in bad taste. It's a worthy cause, but I'm not sure that Doucet has proved his

case. His picking slides easily into the lilting texture of a Cajun waltz. "J'ai Passe Devant Ta Porte," "Balfa Waltz" and the ancient-sounding "Je M'Endors" stand out. And he chooses well in attacking two bluesy Creole tunes by Canray Fontenot. But the fast tunes come out sounding more bluegrass than Cajun, especially with bluegrass ace Josh Graves' Dobro on almost every cut. The result is not exactly something you'd jitterbug to at a fais-do-do. Perhaps the crying sound of fiddles and accordions, the driving element in Cajun music, just can't be matched on acoustic guitar. Being a picked instrument with little sustain, it's more at home with banjos and mandolins. At any rate, I give Doucet credit for taking up the challenge, and hope next time he'll have the courage to try a true solo album, in which his gentle guitar doesn't have to compete with a whole band for attention.

—S. B.

### The Backsliders

*The Blues Are Back*

Carryon Records Cas-0004

There's blues for crying and blues for dancing, and The Backsliders fall into the latter category. None of the players are instrumental virtuosos, but the band's jump groove is so unstoppable you barely notice. The players' specialty is recreating the sounds of the Fifties, with heavily-distorted harp and echo-laden guitars, like the Duane Eddy-twang of "Guitar Rag." While a lot of traditional blues bands sound like museum pieces, The Backsliders' energy keeps all the cuts sounding fresh. Ben Maygarden's good-humored vocals tell you his lover may have trashed him, but he's not going to let it keep him from having a good time. Another secret is the choice of material: the album's full of solid songs that haven't been played to death, like the bittersweet "Add Me To Your List," and the unrestrained male fantasy of "Thirteen Women (And Just One Man)." My only complaint is with the scanty album notes: who wrote the songs? And who's the uncredited piano player? The blues are back in town, and they're in good hands.

—Steve Brooks

**Sassafras**  
*Somethin's Brewin'*  
 SB41190

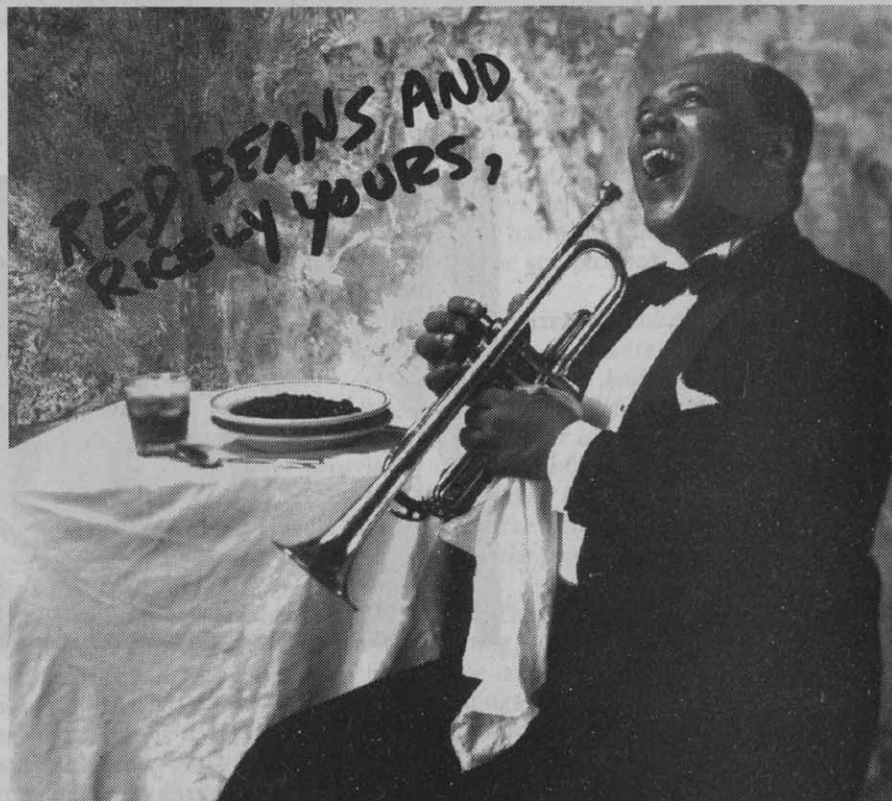
I put on this tape with high hopes, because even at this late date, female-led Cajun bands come few and far-between. Unfortunately, I didn't find much to get enthused about. Singer Valerie Ruth sounds convincing on the uptempo "Sassy Cajun Queen." But otherwise, the band seems unsure of itself. On various tunes, it tries to be Cajun, swamp pop or country, but hasn't mastered any one of those styles. It comes closest on the Cajun tunes, like the sure-fire "Johnny Can't Dance," but the effect is spoiled by the substitution of Ruth's electric keyboards for the traditional accordion. I have nothing against synthesizers in Europop dance music, but Cajun's earthy stuff, and robot sounds just don't cut it. Fiddler Nancy Buchan comes off best, but whenever her solos start to soar, she's undercut by the plodding drums. The album also illustrates the hazards of recycling Cajun clichés. "Charlene" starts off as a promising swamp pop weeper until it talks about being on the bayou by Big Mamou. After a moment, you reflect that Mamou's a prairie town with no bayous nearby.

—Steve Brooks

**Exiles**  
*Stranded in Paradise*  
 Leo Records

Exiles consists of Greg Mills and Jay Zelenka, two St. Louis musicians who've been swimming together in avant-garde waters for over 15 years. Their arsenal is vast, including kalimbas, bamboo flutes, prepared piano, alto sax, gongs and other exotic percussion. To a structure-obsessed listener like myself, their free-form improvisations are a much-needed pallet cleanser; it's good from time to time to forget about when A goes to B and just appreciate music as sound. And for the technique-minded, Mills is a stunning virtuoso on piano. Leo Records address is 7 Clare Court, Judd Street, London WC1H, England.

—Tom McDermott



11am—11pm  
 Daily

**GUMBO SHOP**®

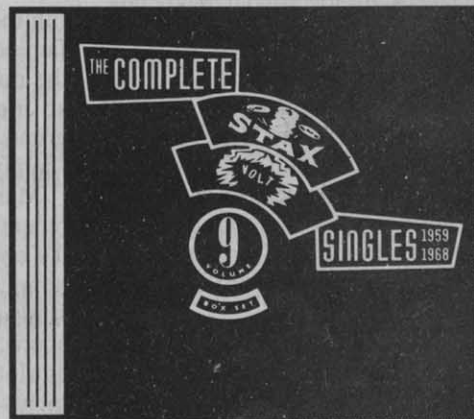
630 Saint Peter  
 525-1486

TOWER RECORDS | VIDEO

**The Complete Stax Volt Singles Volume 9**

Specially Priced  
 9-CD Box Set

**83.99**



OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

SALE ENDS  
 JULY 9, 1991

TOWER RECORDS | VIDEO

**The Marketplace at The Jackson Brewery**

408/410 NORTH PETERS AT DECATUR STREET  
 FREE 60 MINUTE PARKING WITH PURCHASE







## CLASSIC ELLIS

Three decades after the release of his first album, Ellis Marsalis, fresh from signing a new SONY/CBS contract, takes time from touring and teaching to reflect on the early days and what's ahead in the Twenty-first Century.

**T**he times they are a changing: Ellis Marsalis has four CD releases available (five if you count the Japanese re-issue of his Solo Piano Reflections) -- and this does not count the Syndrome LP which Marsalis refers to as an "antique," nor does this take into consideration the fact that Ellis Marsalis recently inked a recording contract with SONY/CBS.

Two years ago the Ellis Marsalis recording career picture was not so bright, but what a difference a change of decades makes. Today, in addition to heading the Jazz Studies Program at UNO and touring extensively as a leader, soloartist and in tandem with pianist Marcus Roberts, our reigning patriarch of modern jazz in New Orleans is beseeched with requests to sit on panels and commissions, provide private lessons, conduct clinics and workshops while maintaining an active family life.

"It's always been a case of feast or

famine, and I've been standing in the famine line a long time." In response to the question how does he manage with so much on his plate nowadays, he grunts a typically terse bi-syllabic reply: "barely!"

Marsalis is philosophical about this recent upswing in his career. "I guess it's one of those things that sometimes happens to us. We stockpile a lot of stuff and if we live long enough to be appreciated it comes in large chunks of adulation and requests and commitments and all of that, and you end up trying to make up for lost time."

Although it is certainly true that one major reason for the surge of interest in Marsalis's music is the result of the success of his sons, Branford, Wynton, and Delfeayo, it is also true that there is a respect for Marsalis's own talents as both a teacher and a practitioner of the art of jazz.

"I think it's something about being around long enough. For example, look at Miles. Miles has had a long, long

career. A lot of the adulation that Miles receives now are for things that musically don't hold a candle to things that he did earlier when he should have been given even more accolades."

On March 14, 1991, shortly before the release of *The Classic Ellis Marsalis* on the AFO (All For One) label, Marsalis spoke extensively about the Sixties when his first album was recorded. AFO is a label founded by Harold Battiste who is a professional colleague of Marsalis's in the UNO Jazz Studies Program and a mentor of Marsalis from Marsalis's college days at Dillard University.

Rather than simply reminisce about "the good old days," Marsalis offers penetrating insights about the New Orleans music scene. Some of those insights strongly support the almost cliched adage about New Orleans: the more things change, the more they stay the same.

*WAVELENGTH: Monkey Puzzle,*

recorded in 1963, is probably the closest thing to "My Favorite Things" Coltrane of any music from that era without sounding like a Coltrane clone. You all had that direction, partially because of Nat Perrilliat, but, I think, more of it had to do with the fact that James Black was ferocious on the drums, all of you were composing, and you also obviously felt comfortable feeding that music with a harmonic and rhythmic springboard. That's how I hear it, what are your thoughts on the classic Ellis Marsalis Quartet?

ELLIS MARSALIS: That's true. It was difficult for us at that time in our lives to really be Coltrane clones. First of all, Trane's stuff was really new. When we heard Coltrane in 1963 we had a quartet with Nat, and we had already been playing a lot of Monk's music, and as you said we were writing, plus other New Orleanians were writing -- Alvin Batiste, we played some of his songs, and we were playing Harold Battiste's music a lot. We had also been tremendously influenced by Edward Blackwell who was a Max Roach style drummer. So we moved to the next logical step. There's no name for it stylistically, but when we did hear Trane, it was a revelation, especially from a group point of view.

*That's the thing I'd like you to comment on because what you hear on Monkey Puzzle is a group approach rather than simply a horn player sounding like he's trying to play like Trane.*

Well that had a lot to do also with all of us -- with the exception of the bass player on that particular record -- being from New Orleans and being influenced by all of the elements that go into your acculturation which in turn influences your music. We had been playing together for a while; I had this trio at the Playboy Club that had James (Black) and this bass player from Texas, Marshall Smith. We played as a quartet whenever we could get Nat on the gig. We played various jobs here and there with whoever or however we could do it. But, we were also not so much in a career mode that had a competitive edge

to it -- there again, when you talk about "attitude," the attitude of either being "one up, or even with, or on top of" that New York musicians had to maintain or at least felt that they had to maintain, sort of made what Coltrane was doing a must for some people to attempt.

*But the deal with you all was that you weren't trying to sound like anyone, you had a group sound that you were developing?*

It's like Max Roach was telling somebody that his sound developed in Max Roach-Clifford Brown, Inc. Now Max already had a sound before, you can listen at earlier Max and heard that, but the Max Roach we hear today came of age in that group. That is how you put most things together: in a group because a group gives you a channel for your personal expression. In order to have that you have to have certain kinds of leadership. In the case of the quartet that we had, there really wasn't a leader in that sense. It was under my name but we were all students of the same music, stemming from the same culture. If anything we had a very democratic band.

*On the Monkey Puzzle record, James Black wrote more songs than you did.*

That's right. But on the other hand I don't mean democratic just from the point of view of composing because some people are compositionally oriented and some are not. For example, all of the great stuff that Miles did, everybody else wrote, but as a leader he was incontestably a master leader. Being a leader was not really a forte for me. What we subsequently did was to continue as well as we could given the circumstances. New Orleans was not a town to support experimentation, but we were from here which means that the things that musicians in New York had to confront, we didn't really have to confront. James lived with his mom. I had not too long ago gotten married and had a good situation with my family economically. Nat was staying with his mom and he would drive cabs or do something. But we never really were faced with having

to do battle with the wolf; the wolf was always kept at bay in those days. That also has a lot to do with what kind of music you produce.

*In essence, you all were producing what you wanted to produce, and because you had been acculturated in the same culture you had a certain affinity for each other -- just like among a group of people who intimately share the same background you don't have to tell the history of a joke, you can just tell the punch line and everybody's got it.*

That's right. Precisely. Another thing, we were also producing the music we could produce. There were a lot of things that were not available to us. For example, the numerous studio gigs that New York cats had, being on call for record companies like Blue Note and Atlantic, and some of the smaller companies, some of the bigger ones too, but especially the smaller companies who would be trying to push an artist and would call you in as a sideman for this date or that date, those are very valuable learning experiences. If that becomes the mode of living for you, and you're paying your rent, you have to really work very diligently at finding the individuality about which you want to be about, and even twice as hard to form a group because everybody is working so hard to stay in the city, you know paying the rent and all those other things that you have to do, well, the leisurely things just don't get done. For example, I can remember talking to Nat Perrilliat for hours, two or three hours, on the phone talking about the music. You know, you get in New York, you ain't got no time for that.

*Let's talk a bit about some of the specifics of the music from that period. How did you all come up with the arrangement on "Yesterdays" with the modes?*

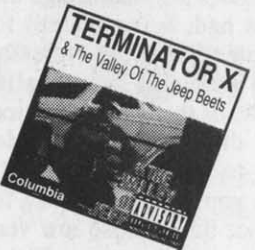
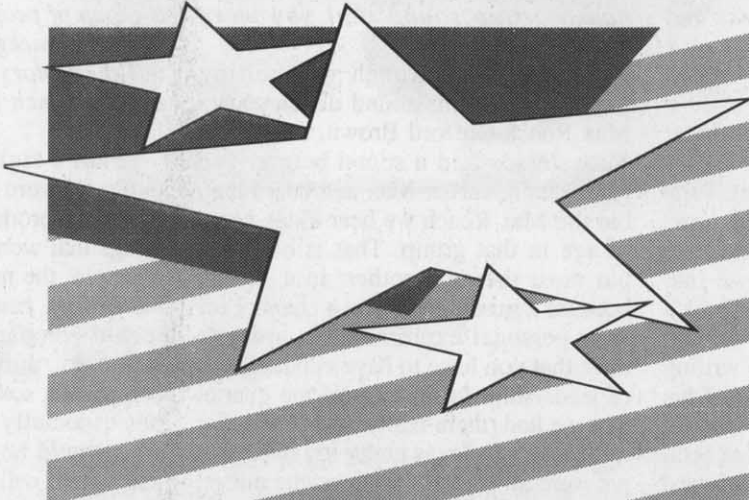
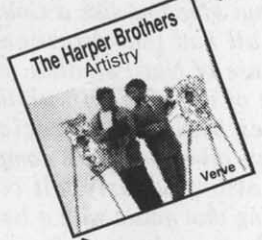
It was standard procedure with how we were playing at the time. It was kind of with one foot in the Coltrane thing and another in the Miles Davis situation, in which we were playing

*Continued on page 29*





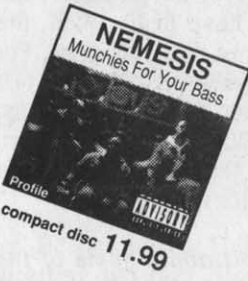
# SOUND WAREHOUSE



## great american sale



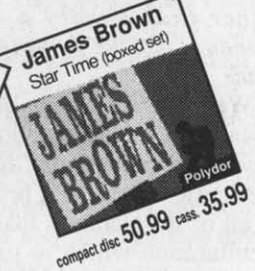
big savings on more than 170 of our best-selling movies and hottest CDs & cassettes!



**10.99**  
per compact disc



**6.99**  
per cassette  
unless noted otherwise



**THOUSANDS OF VIDEO RENTALS**

**49¢**  
EVERY DAY

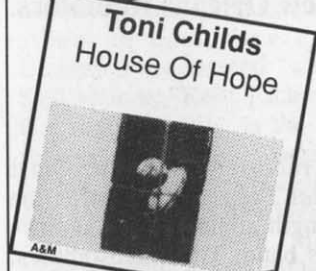
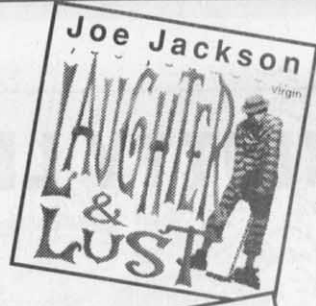
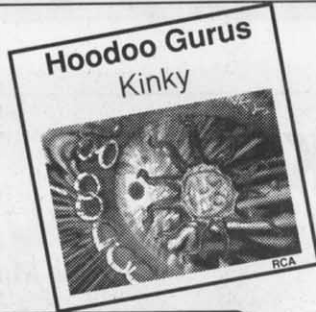
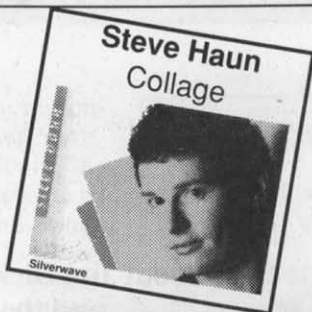
ONLY AT  
music, movies and more

# SOUND WAREHOUSE

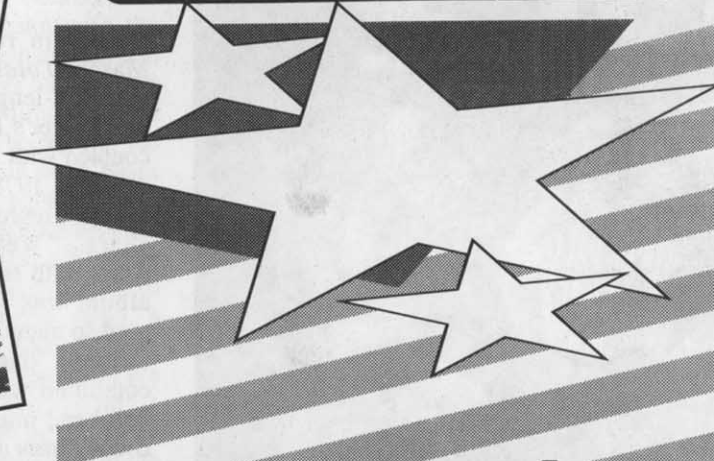
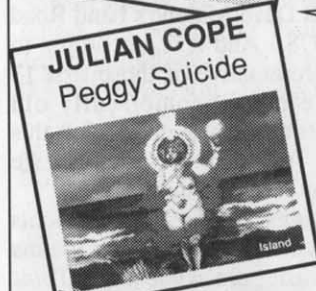
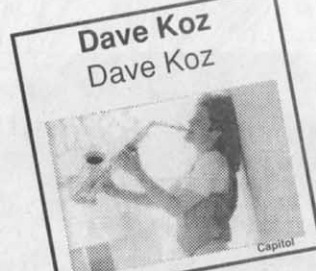
your total entertainment store

Some Titles \$1.99 Per Day  
All membership requirements apply

Sale prices good thru July 30th. Quantities limited. SW5902



**SOUND WAREHOUSE**



**great american sale**



**big savings on more than 170 of our best-selling movies and hottest CDs & cassettes!**



**10.99 6.99**

per compact disc

per cassette

unless otherwise noted



**ONLY AT**

music, movies and more...

**THOUSANDS OF VIDEO RENTALS**

**49¢**  
EVERY DAY

**SOUND WAREHOUSE**  
your total entertainment store!

Some Titles \$1.99 Per Day.

All membership requirements apply.



By John Cashman

## 'NUTTY LIKE US'

Dave Malone talks about Jim Dickinson, *Total Evaporation* and the New Orleans Radiators.



**T**he scene takes place in a typical New Orleans seafood restaurant. Six obviously well-fed men are shoving crawfish down their throats, their bearded leader mouthing the words to what has become a New Orleans standard, "Suck The Head." Yeah, you rite, The Radiators recorded a music video. And even better than the aforementioned vignette is the companion video "Like Dreamers Do," which takes place in a Louisiana swamp and, of course, in the hometown favorite Tipitina's.

Dave Malone, lead guitarist of The Radiators, seems proud as he plays

these rarely seen 1988 videos, not because of their popularity or because they are particularly well done, but because they show the exuberant fun and quality music associated with his band. Although these videos are indeed hilarious, and would most likely be appreciated by anyone who has ever experienced the band, they in no way helped The New Orleans Radiators become staples on the MTV channel or, even worse, pop icons on top of the *Billboard* charts. While national success is important to the Rads, it appears by their latest album, *Total Evaporation*, that these boys still just want to have a good time.

Sold in record stores since last March, *Total Evaporation* marks the fifth full-length album produced since Ed Volker's band, The Rhapsodizers, coupled with Dave Malone's band Road Apple in 1978. And it is, according to Malone, representative of those first 13 years. "We mixed some really old songs with some newer ones. But this album was fun to make because we tried so many different things."

These "things," musical experiments combined with good ol' New Orleans fish head music, are what make *Total Evaporation* an album worthy of notice. While not a perfect LP, there are some perfect moments contained within, beginning with the new "Soul Deep." Released as a single, the tune has a definitive soulful sound added to the track, a contribution from the Memphis horns, that provide an exciting background to Volker's flawless keyboards. This brassy sound is also incorporated into the older song "You Can't Take It With You," and the new "Party 'Till The Money Runs Out."

Malone credits the legendary Jim Dickinson, producer of *Total Evaporation*. "He just loves soulful music, which was cool with us. He's from Memphis and so he knew all the Memphis R&B stuff."

Dickinson has had an exciting career in the music industry. Among other things, he has done soundtracks for "Paris, Texas" and "Crossroads," and played piano on the Rolling Stones' "Wild Horses."

"He's a real cool guy," added Malone. "Real wiggled out . . . Nutty like us. It worked out great because he just loves music, which is just like everyone in the band: obsessed with music. He even played organ on "You Can't Take It With You."

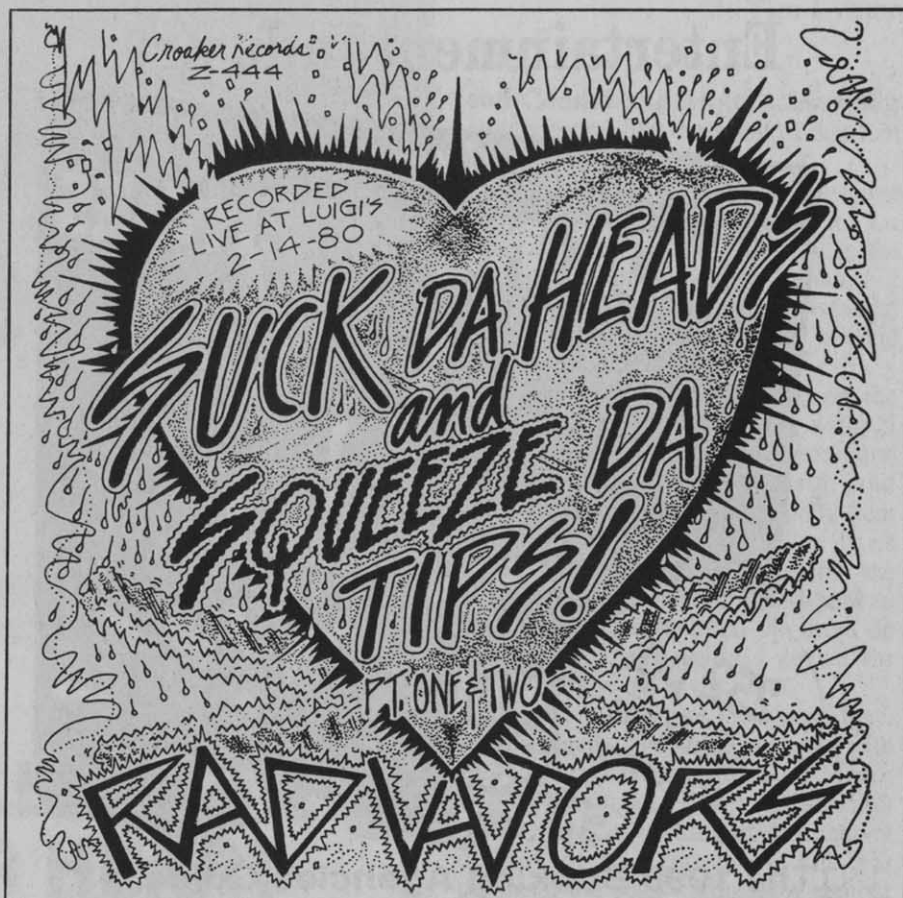
Dickinson was also responsible for another innovation on this album; the first ever acoustic cuts by the band, on the songs "Molasses" and "I Want To Go Where The Green Arrow Goes." Unlike Rodney Mills, who produced their biggest album to date, *Law of the Fish*, Dickinson encouraged "wacky" things. Said Malone: "Keith Richards once said that acoustic guitar is the backbone of rock 'n' roll. After working with the Stones, I think that Dickinson agrees. And I love how those songs turned out."

Unfortunately, both "Molasses" and "Green Arrow" suffer not because of the music, but because of their weak lyrics are inappropriate, even senseless. "Molasses," especially, disappoints because it has such great potential. And the repetitive, anti-climactic lyrics to "Green Arrow" lend the song a chantlike, plaintive feel. Even Malone agrees that the words to these tunes are difficult to understand. "We're a music band not a vocal band," he said. "I mean we sing, but our strength is in the music."

Even more disappointing to fans of the Radiators is the renovation of the classic "Little Sadie." Although the music to the new song is exactly the same as "Little Sadie," the lyrics have been rewritten and the song re-titled "Never Let Your Fire Go Out." Malone explained that the change was necessary, not because of financial or copyright reasons, but because the band wanted the true lyricist to get credit.

"We took what was our music to 'Little Sadie,' which was not the original music," said Malone. "'Little Sadie' was a hillbilly song written by a blind guitar player named Doc Watson. Anyway, Bob Dylan covered the song on one of his first albums and wrote his own name as songwriter."

Malone went on to say that the new lyrics might not be as great as the old ones, but they are still good lyrics. The new version does, in fact, fit into the general feel of the album as a whole. Songs like "Let the Red Wine Flow," "Solid Ground," "You Can't Take it With You," "Party 'Till the Money Runs Out" and "Honey From the Bee" thematically establish *Total Evaporation* as a 'live life to the fullest' message



from the band. This message comes across clearly in their live performances, as any fish head fan will attest, but the transition from stage to studio is where *Total Evaporation* loses its spark. Gone is the interaction with the audience and those spur-of-the-moment jams.

Malone agrees that playing live is the band's forte. "It's not like us to play these little four- to five-minute songs, cut and dry, almost the same way every time we play them. I much prefer the jam stuff especially. If we come out on stage and play those little three-minute songs we don't get loosened up right. We've got to make some noise and take some chances. There's a fear of falling on your face which I love about this band. If you jam you're gonna make mistakes, there's no way around it. It's exciting, whereas if you play the songs alike all the time it becomes going through the motions."

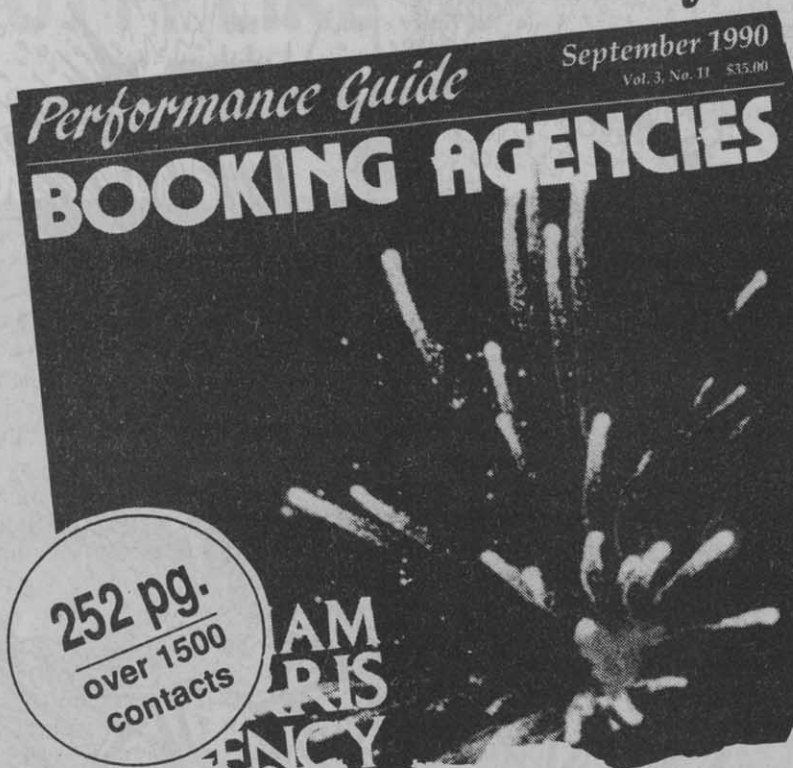
The first album produced by the

Radiators was, in fact live, recorded at Tipitina's in 1980. *Work Done on Premises*, a "miracle" according to Malone because of recording difficulties, has recently been re-released in the compact disk format. Their earliest studio album, *Heat Generation*, recorded at Ultrasonic, is also now available on CD. Although the quality of these albums cannot compete with the later Epic releases, they stand as the best examples of the Radiators' powerful live performances. *Work Done On Premises* succeeds because it is live and *Heat Generation* works because of the length of the songs — a nine-minute "Red Dress," for example — which illustrates the Radiators' tendency to take their jamming seriously.

Since signing with Epic in 1987, Malone claims that the Radiators are "small fish, excuse the pun, in an epic-sized sea." But the first two albums produced on that label, *Law of the Fish* and *Zigzaggin' Through Ghostland*,



# The #1 Resource To the Entertainment Industry



- The **1990 Booking Agencies Guide** is your #1 resource for direct access to the top agencies and their acts. Regional, national and international listings. A must for talent buyers and musicians

## Other available directories:

- **TALENT/PERSONAL MANAGERS** (Managers who can make a difference in your career, 292 pgs.)
- **PROMOTERS/CLUBS** (Your direct line to the organizations who could be booking your act, 216 pgs.)
- **CONCERT PRODUCTION** (Sound, staging, lighting, equipment mfg., and special effects. The bible for production personnel, 248 pgs.)
- **INTERNATIONAL MARKETS** (From Europe to Canada to Australia, contacts in every category, 156 pgs.)

\$34.95 each to:

PERFORMANCE c/o Terry Lowe  
1203 LAKE STREET, STE. 200  
FORT WORTH, TX 76102

For Charge Card Orders or Information  
Call Terry Lowe at (817) 338-9444

## BUY 2 GET 1 FREE!

sold rather well, the former containing the band's biggest hits to date, those seldom seen videos "Suck The Head" and "Like Dreamers Do."

Radiators' nationwide popularity doesn't come from these hits, however, according to Malone. The real source of Rads' longevity are the dreaded bootlegged tapes produced in mass by local college students.

"Those schools have a new crop of kids coming in every year — unless they see us too much and have to spend two more years here. They trade their tapes with their friends at home and that is the greatest P.R. we have." Malone encourages this tape trading to continue. "In fact," he said, "you can bring in microphones and tape recorders to our shows. IT'S OKAY WITH THE BAND!"

Dave Malone's apartment on Dante Street in uptown New Orleans is cluttered with photographs of his two children, an expansive compact disk collection serving as the only reminder that a musician lives there. It is unusually homey and comfortable, not what would be expected from a man who spends so much time on the road, or so many nights on the stages of local clubs. Most of the members of the band are family men; all but one, keyboardist Ed Volker, still live in the New Orleans area.

"Ed just packed up and moved to Minneapolis last Christmas," said Malone. "It doesn't matter much since we're on the road so much anyway. I never thought he'd do it but he met a nice lady there and he's writing a lot of songs. I used to talk to him everyday but now he sometimes calls my machine and plays snippets of new songs." 'Machines, machines everywhere ...'

While the slow-paced, comfortable lifestyles of the band members indicate otherwise, the Rads are not yet ready to slow down. This summer they once again plan to tour the East Coast and, of course, to come home and play a few shows at Tips. *Total Evaporation*, then, is a sign that the Radiators have the energy for another thirteen years, that they in no way intend to ever let their fire go out, and that they are going where that green arrow goes. Wherever that may be. □



## AARON NEVILLE WARMS YOUR HEART

Aaron Neville  
*Warm Your Heart*  
A&M

**W**ell, it's out, finally, and it's everything you hoped it would be. It is luminous. Linda Ronstadt went out and... "facilitated" Aaron Neville's collaboration with the West Coast music industry's best talents, and the result is 13 tracks of astonishing range and power.

Not to say it's Aaron grafted onto the Industrial sound -- it is much much better than that. The title cut, for example, is pure *Here*, a Dowd/Wexler/Ertogun tune Clyde McPhatter hit given a Ronnie Barronesque treatment with the help of Dr. John's tumbling keyboards, Darryl Johnson/Brian Stoltz/Willie Green on rhythm (didn't they play with the Neville Sounds back

in the Sixties?) and Ry Cooder's gospel pals backing up the vocals. One could easily thrill to a whole record or two of this sound.

Cooder's connections with Neville on this record are incredibly rich. "I Bid You Goodnight" is a traditional Bahamian gospel song — contrary to popular belief, Cooder is not an eclectic "talent" but rather has always played Joseph Spence-style guitar with a gospel sensibility, and Neville hits the feel with him as only a devout Caribbean man can.

And "It Feels Like Rain" has got to be the song of the Season ("We never gonna make that bridge tonight, baby/across Pontchartrain"). It's written by John Hiatt, who scored eight or twelve years ago with "Washable Ink,"

and Cooder and Stoltz make their guitars sound like the smell of that first downpour on a hot street.

I suppose this is as good as any time to get around to the question of *La Ronstadt*. I do not like being put in the position of defending the woman, but she's from the *desert*, fer chrissakes; she's never *imagined* anyone as wet and warm as Aaron....

Look, there's only one duet on the record, and when she ends it with, "I love you, darling, with all my heart and soul," it's true, if you fiddle with your noise reduction, you can actually hear the "Fsst!" of sunsheathed feline claws in the background, but bear in mind she is neither more nor less than dutiful in this duet (not to mention the three on *her* record): the generic vessel for Aaron to blow out of the water.

Yet the woman got this thing done. She arranged "Ave Maria" in Latin with the Skywalker Orchestra of Marin County (whahdat, George Lucasfarm?) and a chorus of castrati, that's a marvel of lack of overstatement; she got produced the smoky Toussaint number ("That's The Way She Loves") with Rosemary Butler and Valerie Carter and real strings in the background that in a better world would have come out of Seasaint every six months throughout the Seventies; she got enough of Neville's range onto one disc so that we need never hear again some jerk say "yeah, but nobody phrases like FrankiebayB" - Aaron it is plain has the best talent and control and discipline and most intelligent readings and sensitive phrasing of the American popular song.

As such it is important that "Angola Bound" burns through its slot on the disc, so that none may remain ignorant of the roots of his discipline and intelligence and sensitivity, and so people can realize Aaron's principal home is with his band and his brothers.

But one's fondest hope - other than the dog don't chew up my copy - is that the offers will start coming in for all sorts of live and recorded chances to stretch the man's talents to the limits. Twenty-three years since the last solo album is too long by a longshot. □



**Monday 1**

**Free Dance lessons** at Bronco's  
**Allen Fontenot** at the Cajun Cabin  
**Cajun Fiddler Band** at Michaul's  
**Bad Boy** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
 The 'TulBox presents: **Freedom of Expression** plus the **Tribulations** (Live on WTUL) at Tipitina's

**Tuesday 2**

**Elegant Gypsy** at Cafe Istanbul  
**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Wall Penguins** at Jimmy's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**La Touche** at Michaul's  
**Black Piranha** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Victor Goines Quartet** at Snug Harbor  
**Rhythm Tribe** at Tipitina's

**Wednesday 3**

**Lucky Dogs** at Cafe Istanbul  
**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Eclipse** at Jimmy's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Don Duet & Cajun Pals** at Michaul's  
**Percy Humphrey** at Preservation Hall  
**Willie Tee Trio** at Snug Harbor  
**Cowboy Mouth** plus **Will and the Bushmen** at Tipitina's

**Thursday 4**

**Free Dance Lessons** at Bronco's  
**Left Ear** at Cafe Istanbul  
**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Gulfstream** at Carrollton Station  
**Stone Poets** at Jimmy's  
 11 a.m.-11 p.m.:  
**Sheryl Cormier, Allen Fontenot, P.D. Descant, Cajun Fidler Band, Curtis Cubello and Le Bon Ton Roulle** at Michaul's  
**Open Blues Jam** at Mid City Bowling Lanes  
**ON** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Func Haus** at Tipitina's

**Friday 5**

**Top Cats** at Amberjack's  
**Pedro Cruz** at Cafe Istanbul  
**Jolie and the "Can't Hardly Playboys"** at the Cajun Cabin  
**The Desire Brothers** at Jimmy's  
**Sheryl Cormier and the Cajun Sounds** at Michaul's  
**Carl Sonny Leland** at Mid City Bowling Lanes  
**Stone Poets** plus **Peabody** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
**Cyril Neville's Uptown All-Stars** plus **Def Generation** at Tipitina's

**Saturday 6**

**Top Cats** at Amberjack's  
**SNAP!** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Metal Rose** at Jimmy's  
**Fred McDowell** at Louis XVI Restaurant  
**Sheryl Cormier and the Cajun Sound** at Michaul's  
**The King Bees** at Mid-City Bowling Lanes  
**Hillbilly Frankenstein** at Muddy Waters  
**Percy Humphrey** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
**Roger McGuinn** plus **The Headlights** at Tipitina's



The Accused will be at Muddy Water's Wednesday 24th.

**Sunday 7**

**Top Cats** at Amberjack's  
**Allen Fontenot** at the Cajun Cabin  
**Clones** at Muddy Waters  
**Olympia Brass Band** at Preservation Hall  
**Victor Goines Quartet** at Snug Harbor  
**A Fais-Do-Do with the Jambalaya Cajun Band** at Tipitina's

**Monday 8**

**Echauffe** at the Cajun Cabin  
**Allen Fontenot** at Michaul's  
**Reval** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
 The 'TULBox presents **Beat Temple** plus special guests at Tipitina's

**Tuesday 9**

**Echauffe** at the Cajun Cabin  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**La Touche** at Michaul's  
**Willie the Snake** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**David Morgan Quartet** at Snug Harbor  
**Ebenezer Obey and his Intereformers Juju Orchestra** at Tipitina's

**Wednesday 10**

**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Noisy Mama** at Jimmy's  
**Jean-Louis Laverne** at Louis XVI Restaurant  
**Jong-A-Moi** at Michaul's  
**Moving Targets** at Muddy Waters  
**Percy Humphrey** at Preservation Hall  
**Phillip Manuel and the Hurly Blanchard Group** at Snug Harbor

**Thursday 11**

**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Antix** at Jimmy's  
**Don Duet and the Cajun Pals** at Michaul's  
**Borderline** at Muddy Waters  
**Kid Sheik** at Preservation Hall

**Mary Mayo** at Snug Harbor  
**Snooks Eaglin with George Porter and Friends** at Tipitina's

**Friday 12**

**Perfect Strangers** at Amberjack's  
**Pedro Cruz** at Cafe Istanbul  
**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Overload** at Jimmy's  
**Jong-A-Moi** at Michaul's  
**Paula and the Pontiacs** at Mid-City  
**Johnny J and the Hitmen** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Lady B.J.** at Snug Harbor  
**Nine Inch Nails** at Tipitina's

**Saturday 13**

**Perfect Strangers** at Amberjack's  
**SNAP!** at Cafe Istanbul  
**Backsliders** at Carrollton Station  
**Allen Fontenot** at the Cajun Cabin  
**Brad Edelman Blues Band** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Fred McDowell** at Louis XVI Restaurant  
**Cajun Spirit** at Michaul's  
**Dino Cruz** at Mid-City Bowling Lanes  
**Picket Line Coyotes** at Muddy Waters  
**Pete Fountain** at Pete Fountain's  
**Percy Humphrey** at Preservation Hall  
**Pedro Cruz** at Snug Harbor  
**Dash Rip Rock** at Tipitina's

**Sunday 14**

**Perfect Strangers** at Amberjack's  
**Pedro Cruz** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Reval** at Muddy Waters  
**Olympia Brass Band** at Preservation Hall  
**Abram Wilson Quartet** at Snug Harbor  
**A Fais-Do-Do with Bruce Daigrepoint's Cajun Band** at Tipitina's

**Monday 15**

**Allen Fontenot** at the Cajun Cabin  
**Cajun Fiddler Band** at Michaul's

**Big Biting Frog** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Betty Shirley with the Joel Simpson Group** at Snug Harbor  
 The 'TULBox presents **Tribe After Tribe** at Tipitina's

**Tuesday 16**

**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Theffglonica** at Jimmy's  
**La Touche** at Michaul's  
**Woodenhouse** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor

**Wednesday 17**

**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Black Diamond** at Jimmy's  
**Jong-A-Moi** at Michaul's  
**The Desire Brothers** at Muddy Waters  
**Percy Humphrey** at Preservation Hall  
**Blues Man** at Snug Harbor  
**Movie Night** featuring flicks starring **B.B. King, Bessie Smith, James Booker and Sidney Bechet** at Tipitina's

**Thursday 18**

**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**VanGoes** at Jimmy's  
**Don Duet and the Cajun Pals** at Michaul's  
**Mem and the Membership** at Muddy Waters  
**Pete Fountain** at Pete Fountain in the Hilton Hotel  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor  
**Meat Beat Manifesto and Consolidated** at Tipitina's

**Friday 19**

**Xirate** at Amberjack's  
**Pedro Cruz** at Cafe Istanbul  
**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Gulfstream** at Carrollton Station  
**Peabody** at Jimmy's  
**Ore Gi** at Michaul's  
**J Monque D** at Mid-City  
**Rumboogie** at Muddy Waters  
**Kid Sheik** at Preservation Hall  
**Pete Fountain** at Pete Fountain's in the Hilton Hotel  
**Charmaine Neville and Friends** at Snug Harbor

**Saturday 20**

**SNAP!** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Half the Planet** at Carrollton Station  
**Stick People and Big Fish** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Jong-A-Moi** at Michaul's  
**Johnny Adams** at Mid-City Bowling Lanes  
**Percy Humphrey** at Preservation Hall  
**Tenor a Trois** at Snug Harbor  
**Primus, Tad, and Ignorance** at Tipitina's

**Sunday 21**

**Perfect Strangers** at Amberjack's  
**Pedro Cruz** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Jacques Gauthie's Creole Rice Band** at the Louis Armstrong Foundation Jazz Club  
**Fred McDowell** at Louis XVI Restaurant  
**Clones** at Muddy Waters  
**Danny Barker** at The Palm Court Jazz Cafe  
**Olympia Brass Band** at Preservation Hall  
**Leah Chase with Mike Pelleria Group** at Snug Harbor  
**A Fais-Do-Do with Bruce Daignepont's Cajun Band** at Tipitina's

**Monday 22**

**Echauffe** at the Cajun Cabin  
**Jacques Gauthie's Creole Rice Band** at the Louis Armstrong Foundation Jazz Club  
**Fred McDowell** at Louis XVI Restaurant  
**Allen Fontenot** at Michaul's  
**Pud Brown's Palm Court Jazz Band** at The Palm Court Jazz Cafe  
**Kid Sheik** at Preservation Hall  
**Charmaine Neville, Reggie Houston and Amasa Miller and Friends** at Snug Harbor  
 The 'TULBox presents **The Spannics Boys plus Special Guests** at Tipitina's

**Tuesday 23**

**Elegant Gypsy** at Cafe Istanbul  
**Echauffe** at the Cajun Cabin  
**La Touche** at Michaul's  
**The Hickoids plus Big Biting Frog** at Muddy Waters  
**Danny Barker's Jazz Band** at The Palm Court Jazz Cafe  
**Kid Sheik** at Preservation Hall  
**All Belletto Quartet** at Snug Harbor  
**Fela Kuti and Egypt 80** at Tipitina's

**Wednesday 24**

**Lucky Dogs** at Cafe Istanbul  
**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Jong-A-Moi** at Michaul's  
**Accused** at Muddy Waters  
**Percy Humphrey** at Preservation Hall  
**Sun Ra's Trumpeter** at Snug Harbor  
**Xymox** at Tipitina's

**Thursday 25**

**Jolie Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Wall Penguins** at Jimmy's  
**Jean-Louis Lavergne** at Louis XVI Restaurant  
**Don Duet and the Cajun Pals** at Michaul's  
**Moving Targets** at Muddy Waters  
**Wendell Brunious** at Preservation Hall  
**Marva Wright** at Snug Harbor  
**Bela Fleck and the Flecktones** at Tipitina's

**Friday 26**

**Bedrocks** at Amberjack's  
**SNAP!** at Cafe Istanbul  
**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**Jimmy Elledge** at Larry's  
**Jean-Louis Lavergne** at Louis XVI Restaurant  
**Chubbie Carrier-Zydeco Night** at Michaul's  
**Johnny J and the Hitmen** at Mid-City  
**Bouffant Jellyfish** at Muddy Waters  
**Pete Fountain** at Pete Fountain's in the Hilton Hotel  
**Wendell Brunious** at Preservation Hall  
**Henry Butler Jazz Night** at Snug Harbor  
**The Radiators** at Tipitina's

**Saturday 27**

**Bedrocks** at Amberjack's  
**SNAP!** at Cafe Istanbul  
**Allen Fontenot** at the Cajun Cabin  
**Metal Rose** at Jimmy's  
**Jimmy Elledge** at Larry's  
**Jong-A-Moi** at Michaul's  
**Bloodhounds** at Mid-City  
**Percy Humphrey** at Preservation Hall  
**Henry Butler R&B Night** at Snug Harbor  
**The Radiators** at Tipitina's

**Sunday 28**

**Bedrocks** at Amberjack's  
**Mississippi South** at Bronco's  
**Jolie Blon and the "Can't Hardly Playboys"** at the



**JULY**

Tuesday 2  
**Wall Penguins**  
 Wednesday 3  
**Eclipse**  
 Thursday 4  
**Stone Poets**  
 Friday 5  
**The Desire Brothers**  
 Saturday 6  
**Metal Rose**  
 Wednesday 10  
**Noisy Mama**  
 Thursday 11  
**Antix**  
 Friday 12  
**Overload**  
 Saturday 13  
**Brad Edelman Blues Band**  
 Tuesday 16  
**Theffglonica**  
 Wednesday 17  
**Black Diamond**  
 Thursday 18  
**VanGoes**  
 Friday 19  
**Peabody**  
 Saturday 20  
**Stick People and Big Fish** (From Austin)  
 Tuesday 23 & 24  
**TBA**  
 Thursday 25  
**Wall Penguins**  
 Friday 26  
**Bouffant Jellyfish**  
 Saturday 27  
**Metal Rose**  
 Wednesday 31  
**ON**

**COMING ATTRACTIONS**  
 August 9 **Bonedaddies**  
 August 10 & 31 **Dash Rip Rock**  
 August 17 **The Producers**  
**8200 Willow Street**  
**Concert Line: 861-8200**  
**Available for Private Parties**



THE SOUNDS OF NEW ORLEANS

# WWOZ

90.7-FM

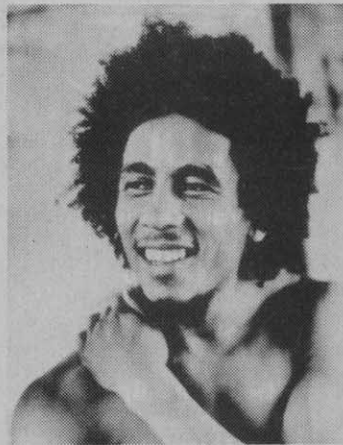


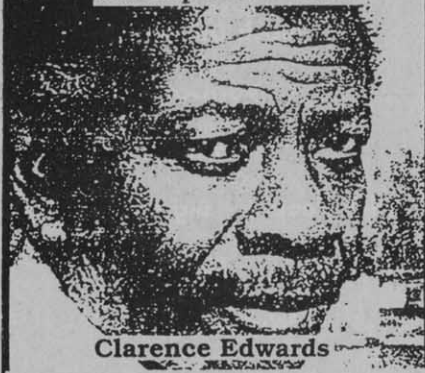
PHOTO: ARTHUR GERSON

## REGGAE and more...

P.O. Box 51840  
New Orleans, LA 70151

Studio Office  
568-1234 568-1239

Swamp's The Word



Clarence Edwards

### CLARENCE EDWARDS

"If Howlin' Wolf were alive today & came from Louisiana, he'd sound like this"

LP's or 50-min chrome cassette \$8.50  
(indicate LP or CASS)

Cher Fox  
2953 Greenwood Dr.  
Baton Rouge, LA 70808

Also available at Tower Records and  
all good New Orleans record stores.

# CLUB INFO

All our listings are free and current but there are occasional changes so call the club to check the scene. And remember this happenin' town gets happenin' pretty late sometimes so make sure you call ahead to check for times.

**Amberjack's**, 7306 Lakeshore Drive, 282-6660. Live music every weekend.

**The Bengal**, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues play on Wednesdays at 9; Call for more information.

**Benny's Bar**, 938 Valence, 895-9405, corner of Camp. Free music almost every night at this uptown neighborhood bar. The place is always fast paced as people flock to see local blues, rock, reggae or R&B. Closed Mondays.

**Bronco's**, 1409 Romain, Gretna, 368-1000. Free dancing lessons on Mondays and Thursdays, Monday and Thursdays are Ladies nights.

**Buckets**, 4740 Rye Street, Metairie, 455-6168. Special MC "Ready Teddy."

**Cafe Brasil**, 2100 Chartres, 947-9386. Just outside the French Quarter, this coffeehouse and bar features espresso, theatre, art and music, including a bluegrass and gospel shows on alternating Sundays. Admission is usually free or a small charge.

**Cafe Istanbul**, 534 Frenchmen, 944-4180. Pedro Cruz Quintet plays soft Latin jazz Friday at 10 pm And music every Tuesday night.

**Cajun Cabin Restaurant** 501 Bourbon, 529-4256. Live Cajun music seven nights a week.

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

**Checkpoint Charlie's**, 501 Esplanade. 947-0979. Music Thursdays and every Friday with Jack Quigley. Call for special events during festivals. Food, games, laundromat, a casual neighborhood bar on the fringe of the French Quarter

**Fantastique Lounge**, 6629 Airline Highway, 733-9903. Singer Kenny Lachney performs Friday and Saturday from 10 pm to 2 am

**Fireman's Hall**, 307 4th St., Westwego. 341-8264. A Cajun fais do-do every weekend, call for day, featuring some of the finest Cajun bands in Louisiana. Every Saturday is live country acts.

**The Glass House**, 2519 S. Saratoga (between Second and Third), 895-9279. Some of New Orleans' best modern brass bands play here every week. Howlin' Wolf, 3653 18th Street in Metairie, 885-4354. An increasingly popular venue for rock 'n' roll and new music. Monday is open mike acoustic jam night, and Thursdays feature the Clements Brothers.

**Jimmy's Music Club**, 8200 Willow, 861-8200. One of New Orleans' few rock-oriented clubs. Call the concert line for an update on who's playing this week, or check Jimmy's ad in this section.

**Kelligan's**, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 pm to 2 am: Joe G. and E-Z Street plays oldies.

**Larry's**, 1800 Stumph Blvd., Gretna, 366-9155. Jimmy Elledge will be appearing Wednesday and Thursday - 7pm to 11pm and Friday and Saturday, 9pm to 1am Jimmy Elledge is best known for his million-selling hit, "Funny How Time Slips Away."

**Madigan's**, 801 S. Carrollton, 866-9455. Live music some Saturdays from 10 pm to 2 am Sundays, also from 9 pm to 1 am, John Mooney and John Rankin alternate playing every other week. Call for more information.

**Maple Leaf**, 8316 Oak, 866-LEAF. This bar features music with a New Orleans or Louisiana flavor every night, including cajun, zydeco and blues. Check their ad in this section for a complete schedule.

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

**Mid-City Bowling Lanes**, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music.

**Mudbugs**, 2024 Belle Chasse Highway, 392-0202. New Orleans is now home to "the World's largest Honky Tonk!". This 60,000 sq. ft. includes 27 pool tables, three bars and specials throughout the week. Thursday and Sunday see live music with Mississippi South. It's Cajun all the way on Sunday afternoons starting at 2 pm with a free Cajun buffet, dance lessons and Jong A Moi. Wednesday Night is Ladies Night, ladies drink free from 7 pm on and 20 ladies have a chance to win part of a \$2000 give-away. Friday night is The World's Largest Office Party Night with an all you can eat buffet. Closed Monday and Tuesday.

**Muddy Waters**, 8310 Oak, 866-7174. This nightclub features a diverse mix of local up-and-coming acts and nationally established acts. The kitchen now serves excellent low-priced meals (\$2) anytime.

**Mulate's**, 201 Julia Street, 522-1492. The world's most famous Cajun restaurant. Music nightly.

**Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. This new French Quarter restaurant offers music information and live traditional jazz. Check for late night Christmas star sessions.

**Pampy's Tight Squeeze Jazz**, 2005 N. Broad, 949-7970. Modern jazz Sundays 6-11 pm with Ed Perkins featuring Michael Ward. Fridays and Saturdays, R&B with Aces. And on Wednesday the discs are spun by DJ Troy Turner the "Soul Burner" and oysters on the half shell for only 25 cents.

**Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play on Tuesdays, Wednesdays, Fridays and Saturdays at 10pm; one show only, reservations recommended.

**Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. 3 dollars admission. Call for more information.

**The Rivershack Tavern**, Corner of River Road and Shrewsbury, 835-6933. This bar's been around for years but now you can hear some of the most popular bands play here. You can even sit on top of the levee and watch the Mississippi while listening to the music waft up from the club. Music on Friday and Saturday nights.

**Snug Harbor**, 626 Frenchmen, 949-0696. Jazz and New Orleans favorites almost every night. Tipitina's, 501 Napoleon, 897-3943. Live music of all sorts every night.

**Tricou House (711 Club)** 711 Bourbon, 525-8379. Music everyday from 1:30 pm throughout the evening with such stars as Al Broussard, Nora Wixted, Doc Bernard, Doug Duffey and Carl Leyland; In Tricou's Upstairs: Disco dancing upstairs on everyday from 7 pm till.

**UNO Sandbar**, In The Cove, University of New Orleans campus, 286-7200. The Wednesday night jazz series is the talk of the town. Ellis Marsalis, Harold Battiste and Victor Goines are regulars here.

Cajun Cabin  
**Jacques Gauthé's Creole Rice Band** at the Louis Armstrong Foundation Jazz Club  
**Fred McDowell** at Louis XVI Restaurant  
**Clones** at Muddy Waters  
**Olympia Brass Band** at Preservation Hall  
**Leah Chase** at Snug Harbor  
**A Fals-Do-Do with Steve Riley and the Mamou Playboys** at Tipitina's

### Monday 29

**Free Dance lessons** at Bronco's  
**Jacques Gauthé's Creole Rice Band** at the Louis Armstrong Foundation Jazz Club  
**Pud Brown's Palm Court Jazz Band** at The Palm Court Jazz Cafe  
**Wendell Brunious** at Preservation Hall  
**Charmaine Neville and Friends** at Snug Harbor at Tipitina's

### Tuesday 30

**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**La Touche** at Michau's  
**Percy Humphrey** at Preservation Hall  
**Charlie Occhipinti and Wendell Brunious** at Snug Harbor  
**Diblo Dibala and Matchatch** at Tipitina's

### Wednesday 31

**Jole Blon and the "Can't Hardly Playboys"** at the Cajun Cabin  
**ON** at Jimmy's  
**VanGoes** at Muddy Waters  
**Mem and the Membership** at Snug Harbor  
**Food For Feet plus Blood Oranges** at Tipitina's

### MUSIC MONTHLY french quarter

**Absinthe Bar**, 400 Bourbon at Conti, 525-8108. Hot live blues every night of the week. Tuesdays thru Saturdays at 10 p.m. to 3 a.m.: Bryan Lee and the Jump Street Five. Sundays and Mondays at 10 p.m. to 3 a.m.: Janet Lynn and the All-Purpose Blues Band. Sunday through Thursdays 5:30 to 9:30: Blues With A Feeling.  
**Altamira**, 701 Convention Center Blvd., 581-6870. This restaurant serves authentic Spanish cuisine and features flamenco guitar and dance show, 8:30 p.m. to 9:30 p.m. Tuesday through Saturdays.  
**Blue Crystal**, 1135 Decatur, 586-0339. The best in progressive/regressive music and "underground" sounds. There's always a large crowd posing outside dressed in various looks, so don't walk on by. Dancing from 10 pm till late. Art show the last Wednesday of the month at 10 pm.  
**City Lights**, 310 Howard Ave, 568-1700. Downtown's hot-spot for puppies and buppies alike.  
**Club Libretto**, 541 Bourbon St, 524-7611, inside the Inn On Bourbon, Piano bar every night with Sally Townes and Juanita Brooks.  
**Dutch Alley**, 900 block of Decatur, 522-2621. Every Saturday and Sunday, 1 p.m. to 3 p.m., a variety of local music: traditional, cajun, or gospel. Call for further scheduling and information.  
**Fairmont Court**, Fairmont Hotel, University Place (off Canal), 529-7111. Tuesdays through Saturdays, 8:30 p.m. to 12:30 a.m.: Jazz with the French Quarter Threes.  
**Famous Door**, 339 Bourbon, 522-7626. Jazz Unlimited with Famous Door Five playing dixieland jazz daily, from 7 p.m. until.  
**Famous Door Patio**, 327 Bourbon, 522-7626. Nightlife featuring Humphrey Davis on sax 8 p.m. until everyday, Mondays is R&B night.  
**Feelings Cafe**, 2600 Chartres, 945-2222. Joey Arndt plays piano Fridays and Saturdays from 7:30 to 11:30 pm.  
**Fritzel's**, 733 Bourbon, 561-0432. This is a gathering place for traditional jazz players from all over the world. Call for more information.

**Gazebo**, 1018 Decatur, 522-0862. Various local jazz artists play from noon till 4 p.m. Amasa Miller & Reggie Houston or the Tony Bazley Jazz Trio play on weekdays from Noon til 4 p.m. Piano player from 4 p.m. to 6 p.m. Chris Clifton & The All American Jazz Quintet perform Saturdays-Sundays from 11 a.m. to 6 p.m.

**Hilton Hotel**, Poydras at the river, 561-0500. In the French Garden Bar Marva Wright performs Friday through Sunday, call for times. Alan White plays Thursdays through Saturdays from 4 to 7 in the English Bar.

**Hotel Inter-Continental**, 444 St. Charles, 525-5566. Carl Franklin plays in the Lobby Lounge from 5-7 p.m. on Mondays through Thursdays. The Carl Franklin Jazz Duo with Richard Motten Monday through Saturday, 9 p.m. to 12:30 a.m. Also, harpist Judy Seghers plays in the Veranda Restaurant on Thursdays, Fridays and Saturdays from 7:30 to 10:30 p.m.

**Hyatt Hotel**, 500 Poydras, 561-1234. Live entertainment Mondays through Fridays from 5 p.m. to 8 p.m. in the Mint Julep Lounge. Also, a jazz trio plays during the Sunday brunch from 9 a.m. to Noon.

**The Inn on Bourbon**, 541 Bourbon, 524-7611. Piano music every night from 4 p.m. to 2 a.m. Players include Bob Sloane, Mike Bunis and Mike Carter.

**Irma Thomas' Lions Den**, 2655 Gravier St. 822-9591. Live music, call for details.

**Krazy Korner**, 640 Bourbon, 524-3157. Joan Duvalle Magee and the Foundation Band performs on Monday through Saturday from 8 p.m. Just Us plays Wednesday thru Sunday from 3 p.m. to 8 p.m. and on Sundays 3 p.m. till close.

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

**LeMoynes Landing**, Spanish Plaza at the river, 524-4809. Check nightly listing.

**Louis Armstrong Foundation Jazz Club**, Meridien Hotel, 614 Canal, 525-6500. Jacques Gauthé's Creole Rice Band plays Friday and Saturday, 9 p.m. to 12:30 p.m. On piano catch Phil Parnell Monday through Saturday, 5 p.m. to 7 p.m. Other musicians perform Tuesday through Sunday. Call for details.

**Louis XVI Restaurant**, Saint Louis Hotel, 730 Bienville, 581-7000. This elegant restaurant features international balladeer, guitarist troubadour Jean-Louis Lavergne on Tuesdays and Wednesday from 7:30 to 11:30; Fred McDowell tickles the ivories on Fridays and Saturdays from 7:30 to 11:30 p.m.

**Mahogany Hall**, 309 Bourbon, 525-5595. Four shows schedules daily, 8:30 p.m.; 9:30 p.m.; 10:30 p.m. and 11:30 p.m. Shows feature a variety of performers such as the Mahogany Hall Stompers, Rassberrie Ragtimers and The Dukes of Dixieland. Call for current information.

**Maison Bourbon**, 641 Bourbon, 522-8818. The Original Tuxedo Jazz Band plays from 2:15 to 7:15 p.m. every day except Wednesdays. June Gardner plays Mondays from 7:15 p.m. to 12:15 a.m., Wallace Davenport plays every night except Mondays from 7:15 to 12:15 (Saturdays, 9 to 1:45).

**Mediterranean Cafe**, 1000 Decatur, 523-2302. Scotty Hills French Market Jazz Band performs on Saturdays and Sundays from 2 to 6 p.m. J.B. plays piano for breakfast & lunch, J. Vinson on Sax for dinner.

**Mulate's**, 201 Julia Street, 522-1492. The world's Most Famous Cajun Restaurant.

**The New Victoria Train Station**, 111 Iberville, 523-7793. All aboard with Jeannie With Class, Thursday thru Saturday at 9 p.m. and Sunday, 1 p.m. to 6 p.m. No cover.

**Nikkie's Dockside and Restaurant**, 3401 Chartres, 945-0021. Jazz on Fridays with the Carl Leblanc Trio.

**O'Flaherty's Irish Channel Pub**, 514 Toulouse St., 529-1317. The most authentic Irish Pub this side of the Atlantic features Celtic Folk Tuesdays thru Saturday at 7:30 p.m. - til. In the Ballad Room, Betsy McGovern performs Mondays 7:30 p.m. till, and Friday, Saturday and Sunday, 4 p.m. to 8 p.m. On Wednesdays the Pipes and Drums of New Orleans play their bagpipes every half hour

# Maple Leaf Bar

8316 Oak Street  
 866-LEAF

## JULY

Monday 1  
**Blue Sister**

Friday 5  
**Rockin' Dopsie**

Sunday 7  
**Down Home Blues Band**

Monday 8  
**Blue Sister**

Wednesday 10  
**Zodiac Juke Box**

Friday 12  
**Rockin' Dopsie**

Saturday 14  
**Down Home Blues Band**

Monday 15  
**Blue Sister**

Thursday 18  
**File Cajun Band**

Friday 19  
**Rockin' Dopsie**

Saturday 20  
**Beanland**

Sunday 21  
**Down Home Blues Band**

Monday 22  
**Blue Sister**

Wednesday 24  
**Desires**

Thursday 25  
**File Cajun Band**

Friday 26  
**Rockin' Dopsie**

Monday 29  
**Blue Sister**

LOUISIANA & NEW ORLEANS MUSIC  
 7 Nights a Week  
 For Changes and/or Additional Listings  
 Call 866-9359



- SMP/E Mix Automation
- Digital Mix Down
- DAT Transfers
- Grand Piano, Drums, Keyboards, Guitars, and Bases for your use.

**\$40 PER HOUR**

2112 17th Street  
Kenner, LA 70062  
**(504) 469-4403**



Images • Graphics • Writing  
Ads • Cards • Posters • Albums  
*Creative Work Is My Specialty*

## Radical Perspective Design

Jedd Haas (504) 482-4349

## Cruise The Mississippi River With Us!

*The authentic*  
**Steamboat Natchez**

2 harbor Jazz Cruises  
11:30 am and 2:30 pm



**NEW ORLEANS STEAMBOAT COMPANY**

**\$3.00 DISCOUNT**

Present this coupon to wharf ticket office  
for special savings on the Natchez.

One coupon good for up to four discounts.

IMPORTANT: Call 586-8777 to confirm sailings



WL

throughout the evening. In the Informer Pub: West of Clare plays Fridays & Saturdays from 8 p.m. till. Also on Wednesdays traditional Irish Ceili dancing at 7:30.

**Pete Fountain's**, Hilton Hotel, Poydras at the river, 523-4374. Pete Fountain and his band play selected nights. Call ahead for details and reservations.

**Petroleum Lounge**, 1501 St. Philip, 523-0248. The Tremé Brass Band cuts loose every Sunday night from 8 p.m. until. (The Rebirth Brass Band also appear frequently) Great music isn't the only attraction, check out the following: Friday and Saturday at 9 p.m. DJ "Coach" plays oldies but goodies. Mondays free red beans and rice. Tuesdays and Thursdays are "Picture Taking Night" (everybody in the club is photographed and the slides are later projected on the walls). Wednesday is "Pot Luck" night, and Thursdays is "Game Night" (go head to head with the checkers master himself). Call the club for more information on upcoming performances.

**Preservation Hall**, 726 St. Peter, 523-8939. This French Quarter music hall is known internationally for its presentation of traditional New Orleans music. Situated in the French Quarter, the Hall swings to midnight. Shows start at 8:30. Admission is only \$3. Call for more information.

**Prout's Alhambra Lounge**, 728 N. Claiborne, 454-0972. Open Wednesday through Sunday. Wednesday, female dancers; Thursday, male dancers (ladies night); Friday, live band; Saturday, "Gong Show" starting at midnight with Bobby Marchan as M.C. of the evening the cover is \$3.

**Rhythms**, 227 Bourbon, 523-3800. Some of the best blues in New Orleans with regulars Marva Wright and others. No cover and the largest dance floor in the French Quarter.

**Royal Sonesta Hotel**, 300 Bourbon, 586-0300. In Mystick Den: Tuesdays through Saturdays the doors open at 10 p.m. with Quiet Storm. Call for more information.

**Ryan's Irish Pub**, 441 Bourbon, 566-1507. One of the few places in New Orleans where you can get Guinness on tap and hear Irish folk music. Sligo 61 plays Wednesdays through Fridays from 8:30 p.m. until and Saturday and Sunday, 4:30 p.m. to 9 p.m., and Noel Nash plays from Saturdays - Tuesdays.

**SNAP!** 534 Frenchmen, no phone. New age nonsense with groovy music for the global village. 11:30 p.m. Saturdays only. \$5 cover.

**Tricou House** (711 Club), 711 Bourbon, 525-8379. Wednesdays through Sundays, from 9:30 p.m. until: Piano blues with Al Broussard. Mondays and Tuesdays, from 9:30 p.m. until; and Saturdays and Sundays, from 5:30 to 9:30 p.m.: R&B by Nora Wixted. Tuesdays from 1:30 to 9:30 p.m. and Thursdays, Saturdays and Sundays from 1:30 till 5:30 p.m.: New Orleans blues with Bernard Bryan; In Tricou's Upstairs: Disco dancing upstairs on everyday from 7 p.m. till.

**Tropical Isle**, 738 Toulouse, 523-9492. Sundays through Tuesdays from 11:30 p.m. to 3:30 a.m.: Frank Faust. Wednesdays from 11:00 p.m. to 3:00 a.m.: Al Miller Thursdays through Saturday from 10:30 p.m. to 3:30 a.m.: Late As Usual. Fridays & Saturdays 8-10:30 p.m.: Frank Faust.

**Windsor Court Hotel**, 300 Gravier, 523-6000. The Windsor Chamber Trio plays in Le Salon during afternoon tea on Wednesdays through Sundays, 2:30 to 5:15 p.m. Harpist Rachel van Voorhees plays in Le Salon during afternoon tea on Mondays and Tuesdays, 2:30 to 5 p.m., and in the Grill Room on Saturdays and Sundays for brunch from 11:30 a.m. to 2:30 p.m. Pianist Hugh Clay plays American popular music and jazz in the Polo Club Lounge nightly except Sundays from 5:30 p.m. to 11:30 (With his trio on Fridays and Saturdays at 6:30 p.m.). Tim Holder plays piano in Le Salon from 5:30 to 11:30 p.m. on Monday through Saturday.

### uptown

**Columns Hotel**, 3811 St. Charles Ave., 899-9308. There's no cover to hear Jeff Levine play jazz in the bar



Dash Rip Rock will be at Jimmy's Saturday 13th.

Wednesday from 8 p.m. until midnight. Call for other performers.

**Kilimanjaro**, Carondelet and Louisiana, 891-1700. African and Caribbean music on occasion. Call for details.

**Le Crepe Nanou**, 1410 Robert at Prytania, 899-2670. Jazz at Nanou with Roland Lambert on Flute and Michael Peldera on Piano every Friday from 9-12. No cover.

**Madigan's**, 801 S. Carrollton, 866-9455. Live music some Saturdays from 10 p.m. to 2 a.m. Sundays, also from 9 to 1, John Mooney and John Rankin alternate playing every other week. Call for more information.

#### midcity

**Mid-City Bowling Lanes**, 4133 S. Carrollton, 482-3133. For the coolest cats: rockin' rollin' bowling up your alley every Friday and Saturday night with free live music. See Nightly section for bands.

**Pampy's Tight Squeeze Jazz**, 2005 N. Broad, 949-7970. Modern jazz Sundays 7-11 pm with Ed Perkins featuring Michael Ward. Fridays & Saturdays, R&B with Aces. DJ on Wednesday with Troy Turner the "Soul Burner".

**Two Jack's**, 2101 S. Liberty, 581-9661. A variety of live jazz, blues and soul acts.

#### lakefront

**Amberjack's**, 7306 Lakeshore Drive, 282-6660. Live music every weekend. See Nightly section.

#### westbank

**Bronco's**, 1409 Romain, Gretna, 368-1000. Mississippi South plays every Monday, Friday and Saturday from 9:30 p.m. to 2 a.m. Free country and western dancing lessons from 9:30 to 10:30 p.m. on Mondays. Ladies drink free Mondays and Fridays 8 p.m. to midnight. Free Cajun dance lessons on Wednesday.

**Celebrity Club**, 901 Manhattan Blvd., 362-4699. This club features Clean Sweep (Top 40's from the 50s and 60s AND 70's) Wednesday through Saturday at 10 p.m. On Tuesdays Hector & the Summer Breeze plays from 10 p.m. until.

**Fireman's Hall**, 307 4th St., Westwego, 341-8264. A Cajun fais do-do every Friday evening from 9:00 p.m. to 1:00 a.m. featuring some of the finest Cajun bands in Louisiana. Country music every Saturday night.

**Four Columns**, 3711 West Bank Expressway, Harvey, 340-4109. Live Cajun music Tuesdays from 7:30 to 11 p.m. Cajun dancing lessons are offered from 6:30 to 7:30 p.m. on Tuesdays, as well.

**Kelligan's**, 429 Wall Blvd., Gretna, 394-5857. Fridays and Saturdays, from 10 p.m. to 2 a.m.: Joe G. and E-Z Street plays oldies.

**Larry's**, 1800 Stumpf Blvd., Gretna, 366-70056. Jimmy Elledge will be appearing Wednesday and Thursday at 7 pm to 11 pm and Friday and Saturday, 9 pm to 1 am Jimmy Elledge is best known for his million-selling hit, "Funny How Time Slips Away".

**Mudbugs**, 2024 Belle Chasse Highway, 392-0202. New Orleans is now home to "the World's largest Honky Tonk!" This 60,000 sq. ft. includes 27 pool tables, three bars and specials throughout the week. Thursday and Sunday come and see live music with Mississippi South. It's Cajun all the way on Sunday afternoons starting at 2 p.m. with a free Cajun buffet, dance lessons and live Cajun music. Wednesday is Ladies Night, ladies drink free from 7 p.m. on and they 20 ladies have a chance to win part of a \$2000 give-away. Friday night is The World's Largest Office Party Night with an all you can eat buffet. Closed Monday and Tuesday.

#### metairie/kenner

**The Bengal**, 4612 Quincy, 456-0986. Live bands and DJ's playing oldies dance music Tuesdays, Thursdays and Saturdays. Bobby Cure & the Summertime Blues play on Wednesdays at 9; Call for more information.

**Bucket's**, 4740 Rye Street, Metairie, 455-6168.

**Chesterfield's**, 3213 Kingman, 888-9898. Spice featuring Babs plays Thursdays through Sundays from 9 p.m. until. Wild Willie on D.J. on Wednesday. Ladies Night on Wednesday and Sunday, ladies drink free.

**Chehardy's**, 3528 18th Street, 455-2433. Live contemporary music Tuesdays through Fridays starting at 5pm, and 8pm on Saturdays. "Brenda Mac" Wednesday through Friday and Caught In The Act on Fridays.

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

**Gator's Shuk 'N Jive**, 3217 Melvil Dewey Drive, 834-4010. There's no dress code at hotspot where all they want is for you to wear what you want and have a lot of fun. Tuesday is Karokée sing-along night with prizes. Wednesdays are "Underwearless Night", bring your undies to the door and get a free drink. Every Thursday is "Hot Buns Contest Night".

**Helen's Place**, 769 E. Airline Hwy, in LaPlace, 651-9914. The Kenny Lachney Show, Thursdays.

**Howlin' Wolf**, 3653 18th in Metairie, 885-4354. The

cutting edge in new music and rock 'n' roll with bands featured most every night of the week. Mondays are open mike acoustic nights. Tuesdays feature the boogie woogie of Carl Sonny Leyland and every Thursday The Clement Brothers. See nightly section or call for specific band information.

**Impastato's Restaurant**, 3400 16th St. (behind Morning Call), 455-1545. Paul White sings piano accompaniment from 7 to 11 p.m. on Tuesdays through Thursdays and from 8 till on Fridays and Saturdays.

**Jefferson-Orleans North**, 2600 Edenborn, 454-6110. Wednesdays: Jay Zainey's Orchestra, 8 to 11 p.m. Sundays: Pat Barberot's Orchestra, 7 to 11 p.m.

**Landmark Hotel**, 2601 Severn, 888-9500. Tuesdays, Wednesdays, and Thursdays from 9 p.m. to 1 a.m., and Fridays and Saturdays, from 10 p.m. until 2:30 a.m.: Hot-stuff featuring Tomato w/ Sean Ivory in the Skyroom Lounge.

**Marcha's Place**, 5044 Yale St., 455-9140. Johnny Gordon plays oldies, R&B, rock & roll and country music Friday through Sunday 10 p.m. till.

**The Second Line Lounge**, The Airport Hilton & Conference Center, Singer pianist Judy Duggan performs Tuesdays through Saturdays from 8 to 11 p.m.

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

#### new orleans east

**Joe's Silver Dollar Saloon**, 8600 Chef Menteur, 242-8770. Country and oldies is what you can find here with live music on Friday and Saturday. Call for live music schedule.

#### SUNDAY BRUNCHES

**Arnaud's**, 813 Bienville, 522-8767. Sam Alcorn's Jazz Trio from 10 a.m. to 2:30 p.m.

**Cafe Bromeliad**, Hilton Hotel, 561-0500. Marva Wright from 10 a.m. to 3 p.m.

**Flagns**, 3222 Magazine Street, 895-6471. Live Latin Sounds and gourmet Latin specialties every Sunday from 11 a.m. to 3 p.m.

**Hotel Inter-Continental**, 444 St. Charles, 555-5566. Lucien Barin plays jazz from 11-2 p.m. and on Saturdays Phamous Lambert from 12 p.m. to 3 p.m.

**Kabby's**, Hilton Hotel, Tim Laughlin Jazz Band from 10 a.m. to 2:30 p.m. 525-5566.

**Le Jardin**, Canal Place One, 100 Iberville, 566-7006. Clive Wilsons Original Camellia Jazz Band from 10:30 a.m. to 2:30 p.m.

**Louis Armstrong Foundation Jazz Club**, Meridien Hotel, 614 Canal, 525-6500. The Creole Rice Jazz Trio from 11 a.m. to 3 p.m.

**Mr. B's**, 201 Royal, 523-2078. The Original Crescent City Jazz Band from 10:30 a.m. to 3 p.m.

**Palm Court Jazz Cafe**, 1204 Decatur, 525-0200. Thais Clark sings with the Lars Edegran Jazz Band. And on Saturdays Phamous Lambert with Lloyd Washington of the Ink Spots from 12 p.m. to 3 p.m.

#### COFFEEHOUSES

**Borsodi's**, 5104 Freret, 895-9292. This popular hang-out is open in the evenings from 7 until late at night. Borsodi's has a semi-open poetry reading (you have to sign up in advance) on the second Tuesday of every month, and it has acoustic guitar players or folk-type musicians on some weekends, too. Call for more info.

**Penny Post**, 5110 Daneel. Lots of herbal tea at this family-oriented place. It's open evenings, and every Monday night it presents the New Orleans Music Show featuring Kent Courtney from 8 to 10 p.m.

**Plantation Coffee House**, 5555 Canal, 482-3164. Patrick Kerver plays classical guitar Tuesdays, Thursdays, and Saturdays 7:30-9:30 p.m.

**True Brew Coffee**, 3133 Ponce de Leon, 947-3948, and 200 Julia, 524-8441. Both True Brews are art galleries in addition to being coffeehouses, and there's live music at the warehouse district branch.



# "The Rock 'n' Roll Store"

## Wavelength

### 1991 CATALOG

celebrated book is the story told by those who formulated the traditions of New Orleans music. It is an enthusiastic insight into the sounds of rhythm and blues from the home of the blues. (Second edition, includes index).

► **New Orleans Postcard Party Pack** – \$5 each. An assortment of ten different cards of N.O. musicians: Prof. Longhair, Fats Domino, Irma Thomas, James Booker, Aaron Neville, Robert Parker, Earl King, Louis Armstrong, George Porter and Roosevelt Sykes.

► **Back issues** – \$4 each. Start or complete a music library with *Wavelength* back issues. Write for list.

► **Wavelength gift subscriptions** are a great way to tune your friends into the sounds of New Orleans music each and every month. \$15 one year (\$32 foreign); \$25 two years (\$50 foreign); \$35 three years (\$63 foreign). First class \$35 one year (\$63 foreign); \$48 two years (\$106 foreign); \$58 three years (\$138 foreign).

► **Sample copies** – \$2 each. Introduce *Wavelength* to yourself or a friend with a sample issue of the current month.

► **Cajun Dance Video "Allons Danser!"** – \$27.50 (first class postage included). This 30-minute video featuring the music of Michael Doucet and Beausoleil teaches you all the basic steps to folk dancing as done in the heart of Acadiana. Slow motion and other special effects make it easy to learn.

### Please send me the following items:

- New Orleans Calendar, \$9.95  
 "I Hear You Knockin'," \$13.95  
 New Orleans Postcard Party Pack, \$5  
 Back Issues, \$4 (please indicate which issue)  
 Subscriptions    1 yr. FOREIGN    2yrs. FOREIGN    3yrs FOREIGN  
                           3rd class  \$15 (\$32)     \$25 (\$50)     \$35 (\$63) (2-3 weeks)  
                           1st class  \$35 (\$63)     \$48 (\$106)     \$58 (\$138) (3-5 days)  
 Sample Copies, \$2  
 Cajun Dance Video "Allons Danser!" \$27.50

Foreign add \$3 p/h for calendar, book, or video

Enclosed amount: \_\_\_\_\_  (U.S. funds or IMO please)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

MasterCard  VISA    Expiration Date \_\_\_\_\_

Account number

Signature \_\_\_\_\_

Wavelength, P.O. Box 15667, New Orleans, LA 70175 or call 504/891-WAVE

► **Sam Leandro's New Orleans & Louisiana 1991 Calendar** — \$9.95 each. 350 birthdays and over 125 photos of both legendary and contemporary Louisiana musicians, plus hit records, music history, and scenes from the New Orleans Jazz & Heritage Festival.

► **"I Hear You Knockin'"** — \$13.95. Jeff Hannusch's

### POETRY

Borsodi's Poetry Reading Series is the second Tuesday of every month at Borsodi's Coffeehouse, 5104 Freret, starting at 8:30 p.m. Call for more information.

The Everette Maddox Umpteen Poetry/Prose Reading Series is every Sunday at the Maple Leaf Bar, 8316 Oak, starting at 3 p.m. Free.

### RIVERBOATS

**Creole Queen**, Poydras Street Wharf, 524-0814. Cruises nightly from 8 to 10 with Otis Bazoon's Paddlewheel Jazz Band.

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

### TV/RADIO

**Kent Courtney Live!** on Cox Cable Community Access Channel 42, every Monday at 6 p.m., every Thursday at 6:30 p.m., and every Friday at 7 p.m.

Cultural Cable Channel, 529-3366, channel 53, 2 p.m. to midnight.

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

### LOUISIANA FESTIVALS

July 5-7: **Marshland Festival**, Hackberry, LA.

July 6: **Handmade Homegrown Arts and Crafts Festival**, Homer, LA.

July 19-21: **Louisiana Oyster Festival**, Homer, LA.

July 20-21: **Cajun French Music and Food Festival**, Burton Coliseum Lake Charles, LA. 8:45 a.m.-midnight Sat. 8 a.m.-7 p.m. Sun.

Listings compiled by John Cashman. Wavelength listings are free. Call 895-2342.

### Shepard H. Samuels

Attorney At Law

Available for Consultation  
and Contract Negotiation

Music &

Entertainment Law

866-8755

### WERLEIN'S

FRENCH QUARTER  
229 Decatur St. **883-5080**  
Musical Instruments/Equipment  
Accessories • Sheet Music

EP

### Eveline & Phillips

Gregory P. Eveline - Packard E. Phillips  
Attorneys and Counselors at Law

ENTERTAINMENT LAW

Copyright - Advertising - Trademark  
Contracts - General Legal - Notary

822 Camp Street • The Quarters  
New Orleans, LA 70130

(504) 528-9374

## Classic Ellis . . .

*Continued from page 15*

very slowly even though we eventually went into a double-time kind of thing. We were working on playing slowly, which is really not necessarily an easy thing to do. That particular song lent itself to that kind of performance.

*You were working at playing slowly in terms of reflecting the leisure that is endemic to this environment but also, underneath that were these polyrhythms that made the music very complex even though it was slow moving.*

Well, the slowness didn't keep the music from being complex -- slow is difficult because it's usually not the way we live in terms of our natural rhythms as reflected in the rhythms of society. When you play slow like we did, first of all, most drummers don't like it because they don't really know what to do. Some can play those brushes but in general drummers like the energy that goes along with the drums -- if you'll remember there was all kinds of stuff going on with Jimmy [James Black] because he liked to do that. We were also experimenting with a lot of modality and that song was also perfect for that. I had gotten one of the more identifiable lines in the song from a piano student I was in school with named Clara Lee Carter, that was the way she played "Yesterdays." I always liked that line and I kept it. But most times when you hear it, people will play that line a lot differently.

*That's interesting. It's also interesting that Monkey Puzzle is the only record that the quartet ever made. All the other existing recordings were bits and pieces from live gigs, concerts, or what have you.*

There again, that's what I meant about playing the music that we could. Being in New Orleans it was almost impossible to keep a quartet going that was playing that style of music unless you could make New York connections and go to New York. Today you can live anywhere you want to live once you get started, but at that time to sustain yourself you would have had to have gone and stayed in New York because the network was there yet.

*So you couldn't get there from here at that time.*

You could get there but you just had to go. You couldn't get there by staying here. The network didn't permit it. You either went to New York, toughed it out and got into the motion of whatever performers were doing there, or you could come and go, come and go, and come and go like some people did. They would stay for a little while and hope to hook on to Miles or Blakey or somebody who had a consistent gig. But there was no festival in Tokyo. Newport Festival didn't start until Nineteen Fifty-something. There was no PBS radio stations playing jazz. There was no television to speak of that you could get on. Eventually Rashann and Max and them invaded Ed Sullivan's show with Mingus and some of the other guys. It was sort of one of those appeasement deals; you know, let's just do this and get this out of the way. There was no support system. The support system today is not all that great, but when you stop to think that there's over fifty jazz festivals around the world going on. The environment is changing. How much of this will remain, we have yet to see because we're going into a new century and usually when that happens things ultimately change. When the Twentieth Century came in we were greeted by the Black codes which is another story...

*And we responded with jazz.*

(Laughter.) Right. Now, we're looking at the Twenty-First Century and all kinds of new technology. We have the laser disc, the DAT machine, HDC - high density television. We're seeing more and more channels, which means that there's a new venue for more and more product. There are more and more people experimenting with musical activities on televisions. There are schools that have jazz programs, for better or worse. Things are so different from what they were when I was coming up. What that represents to me are not guarantees but rather opportunities, and as is usually the case there are certain people who will take advantage of these opportunities and another amount will go around trying to look for guarantees rather than

opportunities.

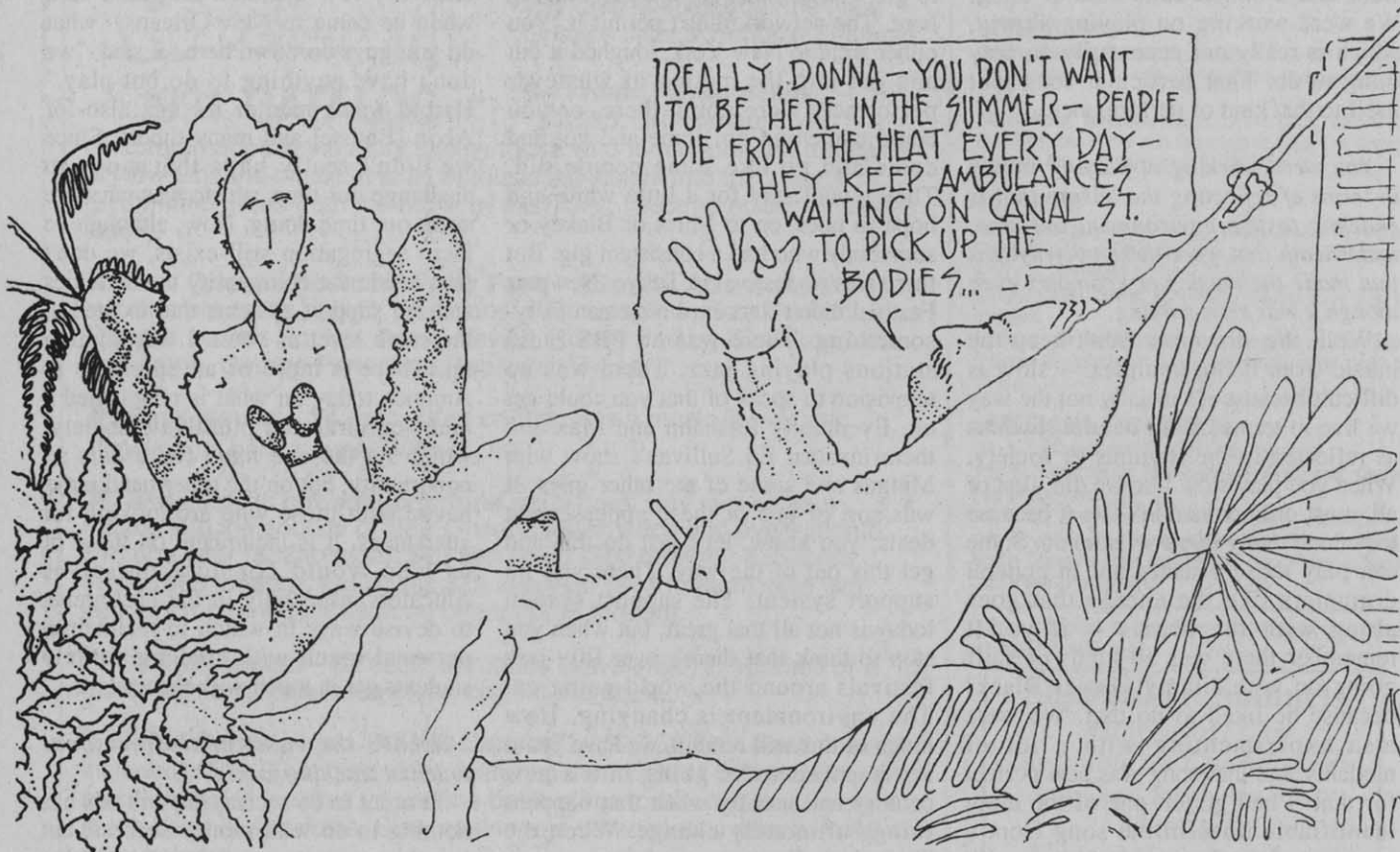
When we came up we were living in a segregated society, which meant that our activities were channeled and we had very few options. Coltrane said when he came to New Orleans, "what do you guys do down here." I said, "we don't have anything to do but play." Harold was a mentor for me, also for Alvin [Batiste] and many others. Since we didn't really have that much to challenge our time, music was what we spent our time doing. Now, although de facto segregation still exists, we don't find inside the community the activities and the support systems that existed at the same level as when I was coming up. There is more of an emphasis in America today on what is now called a multi-cultural and pluralistic society, which on the one hand represents an opportunity, but on the other hand plays havoc with those who are looking for guarantees. It is incumbent on those of us who would consider ourselves educators, especially in the jazz arena, to devise ways in which to maintain a personal touch with students to help students get in touch with themselves.

*What's the value of this personal touch in teaching jazz?*

In order to be successful, and this has nothing to do with money success, but to achieve greatness in jazz means that you have to reach a rather high point of individuality. In order for you to be a great jazz player you must do it in the context of a group with interchange. The group is where you come together. It's like ideas. I can remember when I was in college, I read "Invisible Man" and the author visited the campus but we didn't have access to him. Some years later I realized that I really couldn't grasp what was meant in the book primarily because there was no exchange. There was nobody for me to talk with, there was no exchange of ideas. It's the same thing with music, if you do not have a group situation where there is an exchange taking place at the level that you are, it is difficult if not impossible to really develop into a great jazz musician. You need to be in a situation that challenges you. What we're really talking about is the formation of groups in which ideas are freely exchanged. □



By Bunny Matthews



**RECORD RON**  
 WILL GIVE YOU  
 THE SHIRT OFF HIS BACK!  
 or buy your very own *Record Ron T-shirt!*  
 only \$12.00  
 plus tax/shipping

BUY • SELL • TRADE    OLDIES • COLLECTIBLES • NEW MUSIC    CREDIT CARDS ACCEPTED

**RECORD RON'S**  
 1129 DECATUR ST. 524-9444  
 Open 7 days 11:00 - 7:00

**RECORD RON'S UPTOWN**  
 7605 MAPLE ST. 866-1388  
 Open Mon. - Sat. 12:00 - 8:00

**RECORD RON'S TOO**  
 407 DECATUR ST. 525-2852  
 Open 7 days 11:00 - 7:00

# SOUNDS OF SUMMER

**TOWER OF POWER**  
**MONSTER ON A LEASH**  
 including:  
 ATTITUDE DANCE  
 YOU CAN'T FALL UP  
 MR. TOAD'S WILD RIDE  
 KEEP YOUR MONSTER ON A LEASH  
 A LITTLE KNOWLEDGE





**Specially Priced!!**

**WYNTON MARSALIS**  
*Intimacy Calling*  
 STANDARD TIME VOL. 2  
 including:  
 I'LL REMEMBER APRIL EMBRACEABLE YOU  
 WHAT IS THIS THING CALLED LOVE?  
 SLEEPTIME DOWN SOUTH/END OF A LOVE AFFAIR



**Joey DeFrancesco**  
 Part III  
 including:  
 DR. JEKYLL/DON'T STOP ME NOW  
 BLUE IN GREEN/WHAT I SEE



**marlon jordan quintet**  
**LEARSON'S RETURN**  
 including:  
 LEARSON'S RETURN/TWEET  
 INSIDE THE HAREM/IN A MELLOTONE



## SOUND SHOP

Esplanade Mall, Kenner - 464-6247  
 Southland Mall, Houma - 868-5138

Belle Promenade Mall, Marrero - 340-1190

Hammond Sq. Mall - 542-1170

## Music To Thrill You!

# ROIR

NEW RELEASES!

**Oku Onuora "I A Tell -- Dubwise And Otherwise" (A199)** Oku "Fire" Onuora is the most charismatic and passionate articulator of the "sufferah's" grief and outrage. He incants his red-hot declamations while the Reggae music pulses with its own emotive intent. Oku is to Dub Poetry what The Clash were to Punk! Most of these cuts feature his vitriolic voice; a collection of Oku's singles and Dub versions from 1979-83 (most) never released in the U.S.

**Big Youth "Jamming In The House Of Dread" (A198)** A fun-filled evening recorded live in Osaka, Japan at Reggae Japansplash 1990 with Big Youth, backed by Lloyd Parks and the We The People Band. As always, Big Youth performs like a Cool King of Riddim. His song/chant runs the gamut from crooning rhymes, to bingiman chants, to soul inspired falsetto trills, to gleefully hysterical shouts. He feeds off his Japanese fans and gives them back much more!

**Funky Alternatives "18 Exclusive Techno Remixes" (A197)** Techno remixes of 18 of the world's foremost electronic dance "Technocrats." None of the versions of these tracks appear elsewhere!!! Check out these bands: Tackhead, 23 Skidoo, New Order, DAF, Colourbox, Chris & Cosey, Cabaret Voltaire, Mark Stewart, Severed Heads, Frontline Assembly, The Shamen, Click Click, Fini Tribe, Skinny Puppy, The Anti Group, Greater Than One, My Life With Thrill Kill Kult, and KMFDM. This is one of ROIR's longest cassettes -- over 90 minutes!!!

**John Cale "Even Cowgirls Get The Blues" (A196)** Recorded live at CBGB in NYC on 12-28-78 and New Year's Eve 1979. A document of Cale's intensity and passion during the years of the Punk/New Wave explosion. Musicians and vocalists include John Cale, Ritchie Flieger, Ivan Kraal, Bruce Brody, Jay Dee Dougherty, Robert Medici, Judy Nylon. "The electricity in the air of these pre-Punk explosion nights was all charged up -- power packed nights!"

**Reggae USA "Reggae Report Presents" (A195)** The results of a year-long talent search for the best Reggae bands in North America conducted by *Reggae Report Magazine*. The winning bands are: Ishmael & the Peacemakers, Fone Pole'o, Michael E. Johnson & the Killer Bees, Murder City Players, Irie, Lambsbread, Burning Brass, The Tribulations, Algorithms, Copacetic and The Awareness Art Ensemble. This is the sound of Reggae in the USA today!

Available on cassette-only from your favorite record stores or directly by mail order for only \$8.00 each (Overseas orders \$10.00 each U.S.A. funds) from: ROIR, 611 Broadway, Suite 411, New York, NY 10012. (212) 477-0563. N.Y. residents add sales tax. WRITE FOR OUR FREE CATALOG OF ALL ROIR RELEASES!





TOWER RECORDS | VIDEO

# RHYTHM OF THE SOUTH

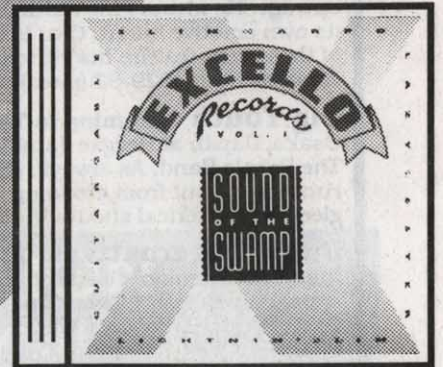
COMPACT DISC

11.99



CASSETTE

7.99



OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

SALE ENDS  
JULY 31, 1991

## TOWER RECORDS | VIDEO

The Marketplace at The Jackson Brewery



408/410 NORTH PETERS AT DECATUR STREET  
FREE 60 MINUTE PARKING WITH PURCHASE

