address: St. Charles at Lee Circle
business Hours: 10-7 Mon-Sat.
credit Cards: M.C. /Visa/AMEX.
esign: Esprit Store. Wisnou & Assoc.
sort: Tell Everyone!
sionwear: Socks and Shoes by E.D.C.
rt Certificates for all.
rt by Valentino.
ndividual, imaginative, irresistible.
umpers, Jackets, Jewelry, Jones.
dr. 7/14 and "Young Junior"
over Louisiana! Especially Newfins!
t. Unisex styles for men/boys.
et. New York, Munich, Melbourne.
arking free with validation.
ality, Quirky and Quaintable.
retuns. Anything, anytime w/Receipt.
treetcar: St. Charles or Lee Circle.
telephone: (504) 681-5050.
iversal, Unexpected, Unlimited.
ecious, Vivacious, Vanguard, Vital!
ten. Wonderful. Whimsical.
re-ordinary, Exceptional, Excellent.
pi Sari: Esprit's Graphics Director.
pp. Zesty, Zany and Zingy!

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

Features
Johnny Dionysus .................. 15
The Mardi Gras Cowboys .......... 22
John Mooney ........................ 27
Danny White ........................ 29
Band Guide Additions ............. 36

Departments
February News ..................... 4
Golden Moments ................... 7
Books ................................ 7
Caribbean ........................... 8
Rare Record ......................... 10
Dinette Set ........................... 10
It's Music ................................ 13
Listings ................................ 33
Classifieds ............................ 37
Last Page ............................. 38

Cover by Bunny Matthews

Member of Network

... Features, non-computerized

PETER'S PIZZA
and Italian Restaurant
featuring N.Y. Pizza by the slice and Italian Specialties

After the Parade ...

CORNER OF ROBERT E. LEE & FRANKLIN

Monday: 25¢ Draft
Tuesday: 2 for 1 Highballs
Wednesday: Ladies Night
Thursday: $5.00 all you can eat at $1.00
Friday: Ladies Night
Saturday: Live Bands
Sunday: $1.00 Shots

FINALLY A PLACE YOU CAN CALL HOME!
288-5550

6104 MAGAZINE • 1031 PLEASANT
899-9994 895-5551

December 1984/Wavelength 3
Storyville: Birthplace of Jazzercise?

Microwave ovens, disposable diapers, bad private detective TV shows, Handi-Wipes, Jazzercise, these are all elements and products of our modern culture that we assume were developed within the past quarter century, if only because their instantaneous and temporal nature reflects the way our popular society seems to embrace all things disposable.

Whoa! Wait a minute. Handi-Wipes? Maybe. MTV? Definitely. But Jazzercise? No way, according to Mark Bingham and Steve Sweet, whose History Of Jazzercise stage production will debut at the Contemporary Arts Center on March 1 and will prove beyond a shadow of a doubt that the history of "Jazzercise" (the "Jazzacise" name is a copyrighted brand of aerobics program and doesn't have quite the local and generic ring of "Jazzacise") extends all the way back to ancient Egypt, Sparta, possibly as far back as early Paleolithic culture. It also paradoxically contends that Storyville was the true birthplace of Jazzacise and "jazz was actually started by women, but that's a whole 'mother story."

"We were sitting in the Saturn Bar one night last year trying to think of a good proposal for a National Endowment grant," says Sweet, "and the History of Jazzacise was one of about five good ideas that popped up. It came up almost as a one-liner." Sweet and Bingham worked up the idea and applied for the NEA grant, which they later won. Sweet is responsible for the look of the show, the set design, lighting, props. Bingham writes all the music, much of the choreography, and dancer Maxine Snow handles the choreography.

Sweet is a visual artist known best for his offbeat figurative Xerox assemblages. For Jazzacise he has modified a set of shopping carts (donated by Canal Villere) that will serve both as props and as the actual set. "It was one of those ideas that just came to you out of the blue," he said, "it was very intuitive. I just sat down and said: 'Well, I've gotta make a set,' and God came down and said: 'The sets will be made out of shopping carts.'"

"Gymnastics and dance is a recurring theme in the musical. At one point the offstage chorus sings: 'Food and drink between our lips. This is how we got our hips...,' and later: 'Imagine all the people in the whole wide world. See them all at once standing in a row. Imagine your hand is a ball of light. Imagine your hand is a ripe tomato. All of the people in the world are lined up with their shopping carts. Paying with checks the cashier is slow. Were you hand make the light brighter?'

Even if you're poor," observes Bingham, "as all of the people involved in this production are basically poor, we're not your typical Yuppie types, by the very nature of living in this country you're still not too badly off. Which is not to say that all the poor people in this country are in great shape. There are obviously several million poor people in the U.S. who are not in great shape." This he says quite seriously, then after a slight pause and laugh: "They need to take more Jazzacise."

Bingham has scored a number of performance-oriented art pieces and videos, most notably a series of skits by conceptual artist/comic Mike Smith. He thinks his Jazzacise music "is all different because it goes through history. So the instrumentation changes a lot throughout, but it uses the same musical structure for each segment, sort of hidden within the overall form of the play. The opening parts are heavily produced, aerobic class-type music, then it goes to some upright piano Storyville stuff, then to a 1923-style horn part, a Louis Armstrong-type of thing. The Egyptian piece sounds like Egypt and the set change music sounds like 1930s, Playhouse 90, TV psycho-drama music. Towards the end it's the music of the future which is a pure Zimbabwe thing. The future is in Africa... according to the History Of Jazzacise."

Bingham, who staunchly contends that "the universe didn't exist before Storyville," concludes that "if anything is actually socially redeeming anymore, which is a good question that I probably know the answer to, then Jazzacise is too. I would say that this probably has a lot more in common with Charlie's Angels than Masterpiece Theatre."

Can mankind find enlightenment through martial movement?

Miles vs. Wynton: Round One

Amongst jazz trumpeters, there is only one Mr. Cool, Miles Davis; right? Wait a second—Mr. Cool's gotta be New Orleans' own Wynton Marsalis. Yeah, Wynton's so cool he wears a mink coat when he goes for a hike through the Sahara. Or was that Miles wearing the ankle-length chinchilla Chesterfield as he strolled through Death Valley?

Who's cool? See for yourself on Friday, April 26, when Miles Davis meets Wynton Marsalis for the first time in modern history at the 16th annual New Orleans Jazz and Heritage Festival's opening concert, scheduled at the Theatre for the Performing Arts (located within a short walking distance of the park dedicated to this city's most illustrious hornman). The concert will commence at 7:30 p.m. and tickets ($17.50 and $19.50) are available now through Ticketmaster in New Orleans.

Quint Davis, who is back this year as the Jazz Festival's producer (and who remains one of the coolest white men in the hemisphere), can barely control his enthusiasm concerning the Miles/Wynton bout: "It's the only place in the world where you can hear them both on the same night. They've never done this before, and the two acts have never been booked together anywhere before. This is the hippest jazz concert in the world and this is just the tip of the iceberg. It's a big tip—but it's a big iceberg!"

The Jazz Festival will be held April 26th through May 5, with the Heritage Fair, as usual, slated for the Fair Grounds on April 26 through 28, continuing on May 4 and 5. The performers will include James Brown, the Staples Singers, Sarah Vaughan, Spyro Gyra, Allen Toussaint, Stevie Ray Vaughan (wouldn't it be sweet if he did a duet with his aunt Sarah?), Doug Kershaw (still giving Cajuns a bad name—sorry, Doug), Third World, Ry Cooder, the Neville Brothers, Albert King, and a zillion others.

A deluxe brochure with a complete schedule of events and ticket mail-order form will be available in March. To receive your copy, send a self-addressed stamped envelope to the New Orleans Jazz and Heritage Festival, P.O. Box 2530, New Orleans, LA 70176. For out-of-town ticket orders, call Ticketmaster's New Orleans office (1-800-535-5151). Local information might be gleaned by dialing 888-4700. And stay cool.

—Bunny Matthews
Sheiks
Split

After almost fifteen years together, long-time New Orleans musical mainstays the Sheiks are breaking up. According to drummer Rob Sanders, no single event or conflict caused the split: "It was more a combination of circumstances," he said, "and moving on to something else seemed like the best thing to do." Added bassist Nick Ferber, "it's been great to have the opportunity to play together for so long, but now is a good time to branch out.

Although the Sheiks had a successful 1984 in terms of live dates—particularly at the World's Fair, where they were one of the most consistently popular acts performing—some other projects, in particular a video and an album, didn't pan out as planned. "The band never sold as well on tape as it did live," agreed lead singer Michael O'Hara, "it seems like the record companies still don't understand what our fans have known for all these years," "Too many labels," commented guitarist Leslie Martin.

The Sheiks first began playing regularly in New Orleans in the 70's, moving here from their original home in St. Louis in 1978. Their high energy shows, featuring almost exclusively original material ( penned by O'Hara), always drew crowds, and won them a local legion of dedicated fans. Highlights in this area include several Jazz Fest appearances, the 1983 release (and success) of their album Going Public, their immensely popular TV6 Mardi Gras promotions, and their annual anniversary parties. A farewell performance will take place the weekend after Mardi Gras at an as yet undecided location.

Michael O'Hara will be taking his piano and his vocal and songwriting talents to Los Angeles, an idea which had been germinating in his head for a while. "I know it's tough, and that there's a lot of competition, but I've been on the sidelines too long," he said. "It's time to get out to where the scene is." O'Hara has several things in the works out there: "I've been testing the waters already, and they feel fine," he laughs, "but I can't say anything yet. I don't want to jinx anything."

While he works on getting that big break, O'Hara has some studio work and "elegant piano bar" gigs lined up.

The other three Sheiks "are behind Michael a hundred percent," according to Sanders. "For him not to go out there and check it out would be a mistake."

"I have no regrets. I had a real good time," said Sanders, a sentiment echoed by the rest of the Sheiks. "I couldn't ask for any better friends to play with," said Ferber. And O'Hara, who will be heading west in March, offered this finale: "the world has not seen the last of me yet. New Orleans is my home, and I will be back."

Until then, we'll miss the good times that were always a part of a night with the Sheiks.

—Keith Twitchell

Buckwheat
Gets Grammy Nomination

Stanley Durel, a.k.a. Buckwheat Zydeco, from Lafayette, Louisiana, received a nomination for a prestigious Grammy award this past month. His album, One Hundred Percent Fortified Zydeco, on the New Orleans Black Top label, was nominated in the ethnic music category. It was the first such honor for the accordionist/singer.

Although Monsieur Buckwheat was unavailable for comment as he was on the road somewhere in the wilds of Canada, Black Top senior executive Hammond Scott could hardly contain his excitement. "I think it's a real honor for both of us," stuttered Scott. "Ever since Queen Ida and Clifton Chenier won their Grammies, Buckwheat has hoped he could get one, too, and this is the first step. It's something he's been working hard for."

According to Scott, he hopes to join the accordionist for the awards dinner in Hollywood later next month. "I've already told Buckwheat to clear a little space on his mantle to put his Grammy on."

—Almost Slim

Governor Davis: Better dirty than crooked.

Jimmie Davis:
Louisiana's Nastiest Governor


Jimmie Davis isn't the guy who records all those sappy sweet country gospel songs? Yes, but... Who was governor of Louisiana? Yes, but... Whose major musical claim to fame was writing and recording "Nobody's Darling But Mine" and "You Are My Sunshine" ("my only sunshine, you make me happy... still fun to sing, (isn't it)? Yes, but...

Well, there was a time way back when Jimmie Davis was a fun-loving man who delighted in singing about the lustful life. His old Victor 78s are pretty scarce and go for a lot of money these days, for good reason. Most of the songs on them were beautifully written and performed, unavailable in any other form until now, and... well, filthy.

In those early days, from 1929 to 1933, Davis sang mostly about his desire and love for fornicating. He sang about religion a lot then too, but not from the perspective of a believer. No sir. This was the singing of a determined, unrepentant sinner. When you listen to the beautiful beginning of "Sewing Machine Blues" that he recorded with black bottleneck guitarists Ed Schafer and Oscar Woods, you'll get the picture. Although Jimmie's slow singing sounds filled with reverence, the prominent blues slide guitarists provide a hint that things are not what they seem: "Went up on the mountain /Looked at the high rison' sun" Jimmie repeats the phrase again with a muttered "Lord, Lord," and then finishes that first verse with defiant, self-assured blasphemy, closing with a moaning yodel, that tells you what really's on his mind: "Said 'You can't do for me Lord / What Corrina done done'"

Davis apparently delighted in playing the religion and sex combination. In one brilliant satirical piece, "Down at the Old Country Church," slow bluesy acoustic and slide guitars play a series of: "When the Saints Go Marching In" melodies; from Davis' narration you gather you're hearing a prayer meeting. The guitars begin to play the melody in notes that reach higher and higher, representing "Sister Kate" 'leadin' the prayer."

Then Davis has Parson Brown "mount" the pulpit "to bring us the message," and you hear stronger, lower, throaty guitar licks sounding for the parson's voice. As he 'speaks' and exalts the congregation, a woman's voice begins to moan and then cries out: "Ah Parson, you're killin' me... ahh... ahhhh... I can't stand it..."

Many of Jimmie's country blues songs of his early days are musically related to (and in some instances bald copies of) Jimmie Rodgers' singing and playing style. But Davis also experimented with other forms. The aforementioned "Sewing Machine Blues," and "Down at the Old Country Church" were two, "Red Nightgown Blues" was another. Here
Davis used the talking blues style later employed by folk-oriented artists ranging from Big Bill Broonzy to Woody Guthrie and Bob Dylan. He got down to business right at the beginning: "We brought the license went to see Parson Brown."

"Corrine" couldn't wait and she threw me down. She says "Now Parson don't wait so long.

Two more minutes and I'm goin' wrong.

The song moves along at a good clip (the above is about ten seconds worth). It's filled with strings of catchy phrases and some fine instrumental work too; toward the end of the song Eddie's and Oscar's jumpy guitar strings sound as if they're either itching and scratching in perfect synchronization or else swiftly doing just what Jimmie loved to sing about.

Not all of Davis' songs then were sexy and carefree. Utilizing what sounds like an almost note-for-note and yodel-for-yodel copy of Rodgers' "Blue Yodel No. 2 (My Livin' Gal Lucille)," Jimmie went up to the microphone in February 1932 and sang his "Last Day Blues." (It was released under the title "1932 Blues") where he humbly reflected:

"If I had to pay for the crimes that I've done (have mercy Judge) I'd be servin' time 'til 1981; I ain't stole no money, but I've wrecked a hundred homes, I'll be doggone glad, when old Gabriel tools that horn.

Then, apparently overwhelmed by remorse, he continued with these plaintive lines:

"Gonna get some strychnine, bid the singing world goodbuy (so long chillun) Gonna wash it down, with that good old rock and rye.

What a way to go! But fortunately for us music lovers, neither Jimmie nor the dog in him gave up that quickly. Nine months later he was back singing about the joys of sex again with "Organ Grinder Blues" and "Tom Cat and Pussy Blues.

Current and potential fans of the early Jimmie Davis should be delighted with the recent Bear Family LP issue of our featured subject. Limited almost strictly to his early Thirties dirty ditties, the sixteen songs play very clean considering when they were recorded (although the crackles on "Red Nightgown Blues") are slightly more prominent on the Bear Family album than on the Old Timey issue) and come with fine liner notes by Tony Russel and detailed recording data. One of the songs, "Rockin' Blues" (1932), is issued here for the first time. Most of the selections are, musically and lyrically, top drawer, and present a rarely heard side of a man in his early prime as a brilliantly clever and original lyricist and a fine performer.

This is not to say that the older Old Timey release is a bad deal. This Arhoolie-label-distributed LP includes three of Davis' early best ("Sewing Machine Blues," "Red Nightgown Blues," and "Down at the Old Country Church," the latter not on the Bear Family LP) along with a couple of beauts by Jimmy Tarlton, Sol Hoopii's Trio, Lenniel Turner, Kanui and Lula, and Jenks "Tex" Carman.

Whether you get either or both records, you'll be in for an entertaining and rewarding musical treat.

—Marc Grobman

Racy Music

Attention bands: Wonder where the audience was at your Saturday night gig on January 5? Could be they were part of the one thousand-plus audience listening to Mason Ruffner and the Blues Rockers on Sunday morning after running the 78th annual Jackson Day Race which ended at the new Jax Brewery. Ruffner commented, "I was expecting to be ignored. You know, runners are not necessarily music lovers ... but I was very pleasantly surprised by the response. People were dancing or just sitting there getting into it ... just like playing a party, only it's quite different playing that early in the morning!" The after-race party kept the runners entertained while they waited for their finishing times and awards. Looking for a new venue? Contact local race directors and tell them you'd like to play.

—Carol Guady

Rango...

TAKE
A WALK ON
THE WILD SIDE...

Betsy Johnson
Zoom Cavaricci
Boy of London
U. F. O.
Trash & Vaudeville
Roads of Moscow
Gang of Printers
Flip
Reminiscence
Smith's Jeans
Poseur
Fiorucci

918 ROYAL
open 7 days a week
(504) 529 5876

6 Wavelength/February 1985
The Half Ain’t Never Been Told

Paul Oliver

Songsters and Saints:
Vocal Traditions on Race Records
Cambridge University Press, 1984

Allowing that the blues tradition has been excised to the extent that there are now major gaps in other areas of scholarship, Paul Oliver guides his newest book through a stack of "his representing some of the lesser-valorized traditional traditions that co-existed with blues in the 1920s and '30s. Commercial recordings of the minstrel tunes, raggity, ballads, dance-craze items, rhythmic sermons and the like are all well represented in the Songsters and Saints.

Wisely choosing titles that have historically titillated collectors—like Blind Blake’s "Diddie Wa Diddie," Barber Bill Moore’s "Ragtime Millionaire," and Gus Cannon’s "Can You Blame the Colored Man"—Oliver has painstakingly traced their various sources and precedents. This effort is most generously rewarded in his documentation of turn-of-the-century black songwriters including the pivotal role played by Irving Jones as a pivotal source for Race recordings. Readers will be getting some bonafide "quaff on toast" here, some excellent research, well handled.

Oliver also makes headway into the uncharted realm of the three-minute sermon. Sermons were plentiful in all Race-label catalogues—Oliver says 750 appeared in twelve years, and he has struggled to finally place them in historical context. In the process, plenty of fire is radiated from some well-chosen sermon transcriptions, including Rev. J.C. Burnett’s 1926 best seller, "The Downfall of Nebuchadnezzar," along with a few classics by the indefatigable Rev. J.M. Gates. In fact, song transcriptions are an inspiration throughout the book, and are a reflection of Oliver’s devotion. Louisiana volunteers will be especially glad to find the transcription of a 1912 kidnapping tragedy in Opelousas.

The text is accompanied by some eye-popping illustrations, including turn-of-the-century song photographs from Richmond, Virginia, and seldom-seen WPA material like Russell Lee’s picture of a snake-eating grifter in Donaldsonville, Louisiana. Most gratifying, though, are items from Oliver’s personal collection of sheet music, Race record catalogues, and newspaper clippings.

Oliver chose not to deal with quartets in Songsters and Saints. Since quartets account for hundreds of Race recordings that overlap into every musical tradition discussed in the book, the author has a built-in support for his basic observation of the state of Race record research—that "the half ain’t never been told." What does get told here, though, gets told with authority and compassion. Songsters and Saints is a first-rate detective story of black traditional song.
Crowning The Calypso Monarch

Each year as we approach the Carnival season in New Orleans, I find myself wondering why we're all dancing to the same old Carnival songs year after year. It's certainly not because we don't have any talented songwriters to pen new ones, or that we lack musicians or reasonably priced recording studios. New Orleans has all these things, plus a city full of people who love music and who love to dance. In a city that has borrowed so many Carnival traditions from the Caribbean, it's sad that New Orleans doesn't match the Caribbean's enthusiasm for an annual dose of new Carnival music.

In Trinidad/Tobago and many other Caribbean islands, the new year sees the release of new records by every major calypsonian. As the new music is heard on the radio, at parties and in the streets, excitement builds over which songs will be the hits of the season. Who will win the road march is probably the question most often debated as the days lead up to mas. In Trinidad it's the street bands of Port of Spain that have the last year's song, because whatever song the majority of these bands chooses to play as they pass the judges' stands is the song declared as the road march. Much less of a people's choice is the bestowing of the calypso crown. Each competing calypsonian performs his best calypso in front of a panel of judges and selection is made by rating performance, melody, rhythm and lyrics. Because of this competition, every Calypsonian through record sales, but the ultimate goal is to have one's song chosen as the Road March, or to be awarded the title of Calypso Monarch. Although the exact names for these awards vary from island to island (as does the date the new year sees the release of new records), the excitement and the emphasis on music is dominant throughout the Caribbean.

Back to New Orleans, the Caribbean's northernmost port, I believe that from the musical standpoint it has all the necessary elements to annually provide great Carnival music. I'm not advocating copying directly any one island's carnival traditions, but a few people with imagination and money could revitalize that Caribbean spirit of music and apply it to our own special Carnival celebration here in the city of dreams.

The 1985 soca/calypso releases have been drifting in little by little, and as this issue goes to print, LPs and singles are available by Kitch, Swallow, Shadow, King Obstinate, Arrow, Ed Watson, Slane, Explainer, Plain Clothes, Funny, Byron Lee and the Dragonnaires and more. A few heavyweights aren't available yet, like Blueboy, Nelson and most especially, the Mighty Sparrow. But even from what has made it here, there are some definite hits and one potential winner of the '85 Calypso Monarchy.

The Mighty Sparrow is doing the same thing this year that he did last year . . . building the suspense by waiting until the last minute to release his '85 effort, but Lord Kitchener's newest, entitled The Master at Work, is out, and the whole album is great. There will be a lot of clean people for Carnival if the opening cut on this album, "Soca Misinterpretation," hits as big as I think it will. There's no doubt that this one will be a hot contender for road March. And in keeping with his traditional role of the world's number one promoter of the steel drum, the album contains Kitch's annual pan song, this year called "Pan Night and Day." As always, this one will be picked up by many steel bands and will be heard everywhere on the streets during fete. Other standouts on this album include "Use Your Head" and a funny soca admission by Kitch, on "Breakdancing," that although he thought he was the grandmaster of breakdancing, after trying it he realized that this is a dance for the youth. No other entire album strikes me as a winner, but coming close is First Take, one of the earliest releases of the year, by Swallow of
Antigua. Side two is soca at its best, arranged by the other maestro, Frankie McIntosh. If you can sit through “Satan Comin' Down,” “Flagwoman Busride” and “Tessie Sexy” without jumping up, you better stay home because these songs are made for the streets and discos. And a unique feature of Swallow’s album is the timbale playing, done in a sparse style but with great effect just as they are often used on albums by Pablo Moses of Jamaica.

Another early release by Tobago's Shadow contains a hit called “Way Way Out,” a slow, funky number with a great chorus. This one exists in a not very different form on a 12” single if you don't want to go for the whole album, and an extra bonus for doing it this way is the B-side version of another album cut called “Let's Get Together.” Going with 12” singles is guaranteed to bring some hot music, and this year there are several that I believe will be hits. There’s no doubt that people will be winin' to Byron Lee’s “Tiney Winey”: When you hear this one you'll know Miss Tiney can wine. And already a surprise hit is a 7” single called “Kuchh Gadbad Hai” by an Indian singer named Babla Kanchan. The novelty that non-Trinidadians (the record was produced in India by Indian musicians) can play authentic soca is surely part of the reason this one's so popular, because it's not that great of a record. More to the point is the fact that the song is a clone of Arrow's huge hit of '83/84 called “Hot Hot Hot.”

There are two kaiso numbers that are right on target this year, and like I mentioned earlier, I think one of them could win the calypso crown for the calypsonian who sings it. My choice is "Chambers Don't See" by Plain Clothes, an uptempo soca rocker with an irresistible hook ("He don't see ... Chambers don't see what going on in this country") that will surely be another call in the streets. The song is a swipe at Trinidad's Prime Minister George Chambers' political strategies, with a breakdown in the middle of the song so the singers can sing the nursery rhyme "Georgie Porgie." This is a 12” single and should not be missed. P.M. Chambers is under further verbal attack in a soca style in "Foolin' Up" (from Explainer's new album called Dedicated to You) that features some nice steel drum solos between verses, and in a calypso entitled "Right or Wrong," the B-side of a 12” single by Funny.

THE ONLY SHOP in this area dedicated exclusively to DRUMMERS and DRUMMING!

RAY FRANSEN'S DRUM CENTER

SALES...SERVICE...INSTRUCTION
ALL MAJOR BRANDS ● COMPETITIVE PRICES ● COMPLETE TEACHING FACILITIES

2013 WILLIAMS BLVD. 466-8484

Don't use AKG because Toto does...

Don't use AKG because Toto does...

February 1985/Wavelength
AN EAR-FULL OF MARDI GRAS

James Booker
Mardi Gras in New Orleans

JAMES BOOKER
KING OF THE NON ORLEANS KEYBOARD

Mardi Gras in New Orleans

$5.99 each

LEISURE LANDING THE SURVIVORS

Sound provided by: PAL
(Pro Audio Lighting)

Friday, February 15, 5:30 p.m.

Free Refreshments

5500 Magazine Street

AN EAR-FULL OF MARDI GRAS

Bon Ton West
“Good time music for all occasions”
P.O. Box 8406 Santa Cruz, Ca. 95060
(408) 425-5885

WEST COAST CONNECTION FOR LOUISIANA FOOD AND MUSIC—CLUBS, FESTIVALS, PRIVATE PARTIES.

Coincidental Carnival

The Fabulettes
‘Oh, the Mardi Gras’ Local 807

Here’s an obscure Mardi Gras record that came out around 1966 or ‘67 on one of Joe Banashak’s many labels. The Fabulettes were a group of local girls who worked with writer/producer Sax Kari on this—their only release.

According to Banashak, he instructed Kari to specifically try and cut a record that would catch on during the Carnival season. “At the time it was more important to get the sound and the beat of Mardi Gras than to actually have the words Mardi Gras in the title,” recalled Banashak. “It was really just a coincidence that Sax came up with Mardi Gras in the title. It wasn’t until a few years later that you had a lot of records coming out that really used the words a lot in the lyrics.”

Banashak furthered that the single got some airplay initially, but didn’t sell all too well. “I thought the record was just okay. I never tried to get out there and push it every year.”

—Almost Slim

Musicians, being mostly drug addicts and free-thinkers, were automatically ruled-out.

The neurotic folk of America don’t particularly like fat people but we make exceptions: comedians, weathermen and chefs. Paul Prudhomme, thusly, got the nod as Louisiana’s Man. In the eyes of the nation, food is all Louisiana’s got.

Paul Prudhomme, however, is no hero. A few years ago, I would put my wife and two kids in the car, cash a check for $20 at the Whole Food Company and head for K-Paul’s, where we would all dine magnificently. There was no line and no wait. I remember feeling sorry for Prudhomme, figuring that he would probably be out of business in six months. We ordered dessert and got change back from our $20.

Ah, those were the days! Now, when I drive or walk past K-Paul’s early in the evening, sighting the crowds stretched around the corner, I curse. When friends come to town and want to go to K-Paul’s, I curse. “You go,” I tell them. “I’ll never set foot in that place again! It’s arip!” My friends go and return, having spent over $100. Couldn’t afford the dessert. Had to sit with three obese dental hygienists from Minneapolis. No credit cards allowed. Many rude jokes about Paul Prudhomme.

What’s odd about New Orleans, rampant Reaganism elsewhere or not, is that we have no tolerance for success. Praise be to Allah that the World’s Fair was an overwhelming financial disaster! I don’t really hate Paul Prudhomme, but shit, why can’t the man open a special annex for bona fide locals?
with prices just above his break-even point? I'd gladly compile a list of suitable, deserving customers. Prudhomme has got to be richer than Al "Popeyes" Copeland by now. Copeland, to his credit, strings up a bunch of Christmas lights every year and causes major traffic jams. His chicken is disgusting but he's got civic pride. Prudhomme raises his prices every year. Bah humbug!

I digress. My original point was that I was going to interview chefs. I did this for a few months but found that chefs were just too polite. I knew that when I wasn't around, these people yelled and screamed at their employees. Why were they always so nice when I interviewed them? I was after public relations. What really bothered me was that most of the places I was writing about were totally out of my price range. I never knew so many diners paid so much for such tiny quail. They're not even fun to eat—sorta like extricating tidbits of meat from a bunch of soggy toothpicks. I'll pass.

Eating is a great joy, a delightful manifestation of our native culture. Unfortunately, I am usually too busy to eat. I get in my Honda, drive to the McDonald's at Louisiana and St. Charles (the most expensive McDonald's ever built, incidentally), order a Quarter-Pounder and large Coke, and head on, eating as I drive. By the time I get to Napoleon, I am finished. I have spent a bit over $2. Sometimes, when funds are low, I skip the Coke. Quarter-Pounders are edible. I'm not crazy about them but they fuel my revolutionary fervor. When I eat them, it makes me mad that I have to eat such garbage and thusly, more determined to combat the forces that have resigned me to the economic category in which I have to consume Quarter-Pounders. The guy who went into the McDonald's and massacred the customers had it all wrong. He should've blown away the clientele of some posh nouvelle bistro. That would've been a revolutionary statement.

Let the rich eat cheesecake. It's the smokers we've got to deal with. Recently, I was eating at the Riverbend. There were maybe ten people in the joint. I was seated right next to a man who finished with his meal. Throughout my meal, he smoked a cigar and talked to himself. I had a hamburger and his smoke. It gave me a charming idea.

Smokers want to kill themselves, right? Why be pussies about smoking? I propose that the tobacco companies must inject one out of every million or so cigarettes (or cigars) with an explosive so that when lit, the cigarette (or cigar) blows the smoker's head off. It would make smoking a lot more thrilling, yes? Anyone who saw a smoker's head blown off while enjoying a pleasant meal at Galatoire's or the Hummingbird would have entirely new ideas about smoking henceforth. Scraping brains from one's best suit would drive the point home. Happy dining!
On Tour ...  

Although Deep Purple's latest record is called Perfect Strangers, the re-united heavy metalers are anything but that to their fans, as evidenced by the Top 20 showing of the record. Ritchie Blackmore, Roger Glover, Ian Gillian, etc. began a six month long national tour in Texas January 18, with sizzling lead guitar riffs and ragged vocal moans being the show's highlights.

Hottest Videos

Videos added to WB’S “Night Train”

“Carless Whisper” Wham (CBS)

“Like a Virgin” Madonna (Warner Bros.)

“I Think I’m Going Crazy” Adam (Clive Davis)

“Boulevard of Broken Dreams” Hanoi Rocks (Epic)

“Somewhere over the Rainbow” Sam Harris (Motown)

“Keeping the Faith” Billy Joel (CBS)

“Don’t Worry Baby” Los Lobos (Warner Bros.)

“In Your Heart” Molly Hatchett (Atlantic)

“Teddies’” Orchestral Manoeuvres in the Dark (A&M)

“Lonely School” Tommy Shaw (A&M)

“Easy Lover” Phillip Bailey & Phil Collins (CBS)

In the Studio ...  

The ever-entrancing Nina Hagen was at Larnabee Sound in Los Angeles recently, mixing a new album for CBS/International with producers Adam Kidron, Steve Hodge, and assistant Fireign Theatre took up residence recently at EFX Systems in Burbank, CA, to record their Warmer Brothers comedy/mystery LP, “Lari and the Liar.” Fan’s Roger Dean was at the board with Steve Vance, seconding … Workshops including Adam Kidron, Phil Collins, Stinger, Donovan, Jeff Beck and Eric Clapton — all recorded for Arista International. The mixing was handled by engineer Kevin Kelly and music director Alan Brew. At Sunset Sound in Hollywood, The Blasters were at work on their new Warners LP. The band is working with producer Jeff Eyrich, engineer Dennis Kirk and assistant engineer Tchad Blake. Criteria Recording in Miami, FL, played host to two musical giants recently. Dizzy Gillespie. Cut some tracks for his new album with engineer Stan Lambert and Steve Johnson. Meanwhile, multi-talented George Clinton stopped by the studio to do a 12-inch remix of his single, “Bodyguard.” Richard Anderson engineered the session, with assistance from Stan Lambert ... Alcatrazz recently wrapped up recording on their new album for Capitol Records at two L.A-area studios. Cher. ... at San Francisco's Different Fur Recording, mixing was completed for the new album by Jonathan Richman. Andy Paley produced the disc. Dan Levenson and Howard Johnston engineered.

Critic's Choice  

Iain Blair Say Frankie OK

Frankie finally came to Hollywood, preceded by a carefully orchestrated blitzkrieg of hype and propaganda, and a street buzz that would have made any long-established superstar nervous, let alone a new act riding so high on the basis of just two hits. For while at home in Britain the Liverpool band are probably the biggest pop sensation since The Fab Four, selling more records more quickly than any other act in history — and certainly hogging more headlines, over here on their debut U.S. tour they are still largely an unknown quantity. In the event, and under such heavy, foreplay pressure, the band performed remarkably well, and delivered some, if not all, of the goods. After a suitably dramatic opening, with lots of smoke and lights, the Frankie's charged straight into a ferocious version of the old Edwin Starr hit "War," complete with slides and songs, before unleashing their claim to fame, the sexually titillating "Relax," which is also their strongest number. The rest of the set varied between the provocative updated disco funk/rock feels of "Krisco Kisses" and "Welcome to the Pleasure Dome," with the emphasis on the band's butting antics, and the more "serious" anthems like "Two Tribes," and "The Power of Love." Singer Holly Johnson is a strong frontman, and aided by a superb keyboard player and an extra guitar, the band came fairly close to recreating the sultry sheen of their records. But their performance was also slightly bitchy, and peppered with insults when the rather reserved audience seemed less than impressed at times. Frankie came, and saw, but didn’t quite conquer, and it will be interesting to see whether they remain a purely British passion.

Top of the Charts

<table>
<thead>
<tr>
<th>No.</th>
<th>Albums</th>
<th>Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Purple Rain</td>
<td>Like A Virgin</td>
</tr>
<tr>
<td></td>
<td>Princes &amp; the Revolution</td>
<td>Madonna</td>
</tr>
<tr>
<td></td>
<td>(Warner Bros.)</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td>Like a Virgin</td>
<td>The Wild Days</td>
</tr>
<tr>
<td></td>
<td>Madonna</td>
<td>Duran Duran</td>
</tr>
<tr>
<td></td>
<td>(Warner Bros.)</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>Born In the USA</td>
<td>Sea of Love</td>
</tr>
<tr>
<td></td>
<td>Bruce Springsteen</td>
<td>The Highwayiders</td>
</tr>
<tr>
<td></td>
<td>(Columbia)</td>
<td>(Esperanza)</td>
</tr>
<tr>
<td>4</td>
<td>Arena</td>
<td>Cool It New</td>
</tr>
<tr>
<td></td>
<td>Duran Duran</td>
<td>(Capitol)</td>
</tr>
<tr>
<td></td>
<td>(Capitol)</td>
<td>(MCA)</td>
</tr>
<tr>
<td>5</td>
<td>Private Dancer</td>
<td>We Belong</td>
</tr>
<tr>
<td></td>
<td>Tina Turner</td>
<td>(Capitol)</td>
</tr>
<tr>
<td></td>
<td>(Capitol)</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>6</td>
<td>Vanilla Blue</td>
<td>All I Need</td>
</tr>
<tr>
<td></td>
<td>The Honeysuckers</td>
<td>Jac Noguer</td>
</tr>
<tr>
<td></td>
<td>(Epic)</td>
<td>(Epic)</td>
</tr>
<tr>
<td>7</td>
<td>Big Bang Room</td>
<td>Out of Touch</td>
</tr>
<tr>
<td></td>
<td>Hall &amp; Oates</td>
<td>(RCA)</td>
</tr>
<tr>
<td></td>
<td>(RCA)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>8</td>
<td>17</td>
<td>Run to You</td>
</tr>
<tr>
<td></td>
<td>Chicago</td>
<td>(Capitol)</td>
</tr>
<tr>
<td></td>
<td>(Warner Bros.)</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>9</td>
<td>She's So Unusual</td>
<td>You're the Inspiration</td>
</tr>
<tr>
<td></td>
<td>Cyndi Lauper</td>
<td>(Capitol)</td>
</tr>
<tr>
<td></td>
<td>(Motown)</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>10</td>
<td>Reckless</td>
<td>Bryan Adams</td>
</tr>
<tr>
<td></td>
<td>(A&amp;M)</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>11</td>
<td>Sports</td>
<td>(CBS)</td>
</tr>
<tr>
<td></td>
<td>(Warner Bros.)</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>12</td>
<td>Can't Slow Down</td>
<td>Feel For You</td>
</tr>
<tr>
<td></td>
<td>Frankie Goes to Hollywood</td>
<td>(Motown)</td>
</tr>
<tr>
<td></td>
<td>(Warner Bros.)</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>13</td>
<td>Lush Life</td>
<td>Do What You Do</td>
</tr>
<tr>
<td></td>
<td>Lillian Hall</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td></td>
<td>(Atlantic)</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>14</td>
<td>Tragic</td>
<td>What's New (Warner Bros.)</td>
</tr>
<tr>
<td></td>
<td>(Capitol)</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>15</td>
<td>The Woman in Red</td>
<td>Sorry Baby</td>
</tr>
<tr>
<td></td>
<td>Steve Wonder</td>
<td>(Motown)</td>
</tr>
<tr>
<td></td>
<td>(Motown)</td>
<td>(Motown)</td>
</tr>
</tbody>
</table>

Personal Favorites


Share the spirit

Share the refreshment.

17 mg. "tar," 1.3 mg. nicotine av. per cigarette by FTC method.

Phil Alvin of the Blasters
You Don't Want To Hear This

"All writers are schizophrenic."

—Bobby Caruso

In this great big beautiful city/country/world of ours there are matters of crucial importance to each and everyone of us. Music is not today's big news, nor an earth-shattering subject useful for deep discussions. Persons, places and things that are regularly treated with reverence can be dealt with lightly in a column dedicated to music. Music is about joy, harmony, melody, noise, rhythm, unity, space and things that just can't be put into words. Some music has words and sometimes that makes it better or changes it of one sort or another. Music was around long before music writing. Add to this the fact that this writer you may get here is opinion, journalism. By the way, the name of one sort or another. Music was invented groups, and was never suspected by readers ground and started new record labels. He even did features on for the photographs he ran with the column.

2. The World's Fair. The fair had good music. People had fun, some even had jobs involved in fair. Big Fun. But... the bad smell of the fair will hover over us for years. Many will no longer able to "stop and smell the roses" because the aftermath of the fair will obliterate all good smells. This traverdy of greed and corruption has furthered Louisiana's rep as a banana republic populated by loveable sleazebags who can cook and play music but would do any number of degrading things if someone, anyone, gave them enough money.

3. Rastafarians. There is mass starvation in Ethiopia. Some political observers trace this back to the politics of Robert MacNamara. The rationale here is, "If the liberals hadn't given them aid before, they would have all starved and there wouldn't be five times as many around to starve now." What a world! Abebe Bikila won the Olympic marathon in 1956 and 1960. Bikila was a palace guard for Jah Rastafari himself. Bikila ran barefoot. Did he listen to Robert Parker? Bob Marley was half Caucasian. Yellowman is not a rasta. He has horrible skin cancer. Shep Sumners is an attorney who has a decent reggae show on WTUL. WWOZ plays much reggae. Meanwhile, bathroom rastas are taking over many major metropolitan areas. Babylon goes on with its wicked ways. We all suffer, no matter our lot in life. Life is unfair. The rastafarian message has become kind of a crosst between John Denver and Louis Farrakhan. Sub mall? No, just ten more miles off dark star island.

4. Pia Zadora. "She's up there!"

5. Cajun Food. As Marlon Brando once said, "Get the butter!"

6. Yuppies.

"As my life spills into yours, changing with the hours..."

—Judy Collins

To promote the release of her new LP, Judy Collins recently put in a personal appearance at Metro Music Records. Ms. Collins made a grand entrance, stepping forth from Allen Toussaint's Bentley. As Ms. Collins signed autographs and mingled with the hoi polloi, Metronome employees displayed open discomfort at the prospect of listening to two solid hours of Judy Collins records.

Some background: My parents listened to Judy Collins. I remember rude awakenings on early Saturday mornings as "I am a maaaaaaaall of constant soooooooort of Chapter One" blasted at full volume trying to compete with my mother's vacuum and the upstairs floor. Eventually I developed a taste for famous folks, but I liked the smell of the fair will hover over us for years. Big Fun. But... the bad smell of the fair will hover over us for years. Many will no longer able to "stop and smell the roses" because the aftermath of the fair will obliterate all good smells. This traverdy of greed and corruption has furthered Louisiana's rep as a banana republic populated by loveable sleazebags who can cook and play music but would do any number of degrading things if someone, anyone, gave them enough money.

Ms. Collins: That's nice.

MB: Gee, you really don't remember.

Ms. Collins: I meet a lot of people.

MB: Well, uh... me too.

Ms. Collins: You've been here since then?

MB: No, only a few years.

Ms. Collins: How's Holly doing?

MB: Everyone's fine.

Ms. Collins: I lost track of Holly, do you know how I can reach her?

Ms. Collins: She's... transient at the moment.

MB: No way I can reach her.

Ms. Collins: No, I don't think so.

MB: You really never see her?

Ms. Collins: Sometimes.

MB: Can you get a message to her?

Ms. Collins: Ok, I'll be sure she gets it.

I wrote my vial statistics on a napkin. Ms. Collins continued to stare me down with those nuclear blue eyes. Sweet Judy Blue Ice? I handed her the napkin.

Ms. Collins: I'll see that she gets it.

(long silence)

MB: Just wanted to say hi.

Ms. Collins: That's nice of you.

MB: Uh, hope you're all right.

Ms. Collins: Good luck.

As I was leaving.

rico: How'd it go?

MB: Well, rico, it's getting to the point where I'm too fun anymore.

"I love music. Any kind of music." —O'Jays

Re: The Dirty Dozen Brass Band. Some folks have called me to ask, "Mark, what about this Cheez-Whiz thing? What are you trying to say? I like that record. The recording quality is not that bad."

Well, The Dirty Dozen will be brilliant forever whether I like their debut album or not. Sorry folks, but I Want More! This record is stiff when compared to live Dozen or to any of the live tapes floating around. The Dozens have the ability to reintroduce old jazz to jazz us to be about: spontaneity within a loose group structure, physical interaction with the audience, warmth and exuberance, without pandering to the past or giving up the present. Much of what is called jazz today is "for listeners only." The Dirty Dozen satisfies in that way as well as providing a near lethal dose of street, history lessons and pure sound. I was hoping for a record of great importance. It was great and it was quite good for dancing. So big deal, maybe next time. No, the record does not sound like Cheez-Whiz. If this is your introduction to the Dirty Dozen, it's well, it's better than nothing.

Remember, It's all music.

February 1985/Wavelength 13
James Booker
King Of The New Orleans Keyboard—Volume One
JSP 1083

I once took an oath in blood saying I'd never review a JSP album because of the owner's reputation for not paying royalties. Nonetheless, even though I'm sure that this will follow in JSP's royal tradition, I still feel that the general readership of this magazine will want to know about this release.

This probably will be the first of a number ofLPs that originate from live Booker tapes; in fact, JSP has volume two in the wings right now. This one dates from a 1979 concert in Hamburg, Germany, and features Booker in a variety of moods. (When wasn't he?) Most of this material will be familiar to Booker fans, i.e. "One Hell Of A Nerve," "How Do You Feel," "Please Send Me Somewhere To Love," etc., as most of these songs have previously been released live albums. There is an interesting solo rendition of "Classified," and a laid-back version of "Rockin' Pneumonia," with equal portions of Huey Smith and Liberace.

The album's most interesting moments are two unfamiliar tunes (well, at least to this observer), "Blues Rhapsody," and "Harlem in Hamburg." Both seem to be those nutty improvisations that Booker often made up on the spot, adding portions of everything from Mozart to Longhair along the way.

Of course Booker completists will have to have this, but it's really a pretty good album and a perfect representation of the man's style. I sure wish Booker was still around.

---

Diz Watson
Rhumba Ace 124

Diz has done it again. You might remember a very positive review for his initial album, Blue Coat Man, in these pages a year or so ago, and this one I'm pleased to say is just as exquisite. Admittedly I'm partial to Diz, since I spent a few evenings sampling British bitters while I listened to him rock the London pubs with classic New Orleans R&B last summer.

A veritable encyclopedia of New Orleans piano styles, Diz covers just about all the bases—the LP is dedicated to Fess and Booker so that should put things in perspective. Appropriately, "Junco Partner" opens side one with all the eclectic piano and squalling vocals you could hope for. "Dominos," a medley, soon follows sounding as if it were lifted straight from Fat's songbook. "Hadacol Bounce" keeps the ball rolling and so too does the Bookersque "So Swell."

The title selection, blistering cornet and trumpet by Longhair's "Rumba" and Tousaint's "Whirlaway," is a real piano tour-de-force with all the New Orleans embellishments one could imagine. "Can't Believe You Want To Leave" is a bit weak but that might be because I'm coming off an entire weekend of listening to Little Richard's Greatest Hits. However, Diz's entitled to the entire performance. Two other Fess signatures are included: "Her Mind Is Gone" and "Big Chief" rock along merrily. The introspective "Blues For Adele" winds things up nicely.

The Doorman, the backup band that accompanies the man on most of the album, also deserves a hearing. "The King," "Rockin' the Back Lapses," "The Fat Cat," "One Way," "What's Wrong," "Miracle," "The Times Live," "Ain't My Fault," "I believe it. The music is very danceable in a new wave vein, but without enough Louisiana influence to make it a little familiar. Call it funky Louisiana minimalism and call it a hot time in any club.

I have to admit that this Baton Rouge band's efforts took a couple of listenings to grow on me. Other than the superb reggae number "Childhood" and the beautiful "Exiled to a Far, Far Away," the music is economical and not particularly varied. But it's worth the effort: the rhythms have a way of sliding into your sub-consiousness until you realize that they're just what you were looking for all along. Propelled by bassist Don "Snake" Smith and Hans Van Gent's saxophone, this cuts a groove that gives the entire album a unifying continuity.

But the best thing here is the lyrics. Without exception on this album of originals, the lyrics present something interesting and new. They're subtle, understated, sophisticated in only the good connotations of that word. The Times have a gift for observation, shown best in songs like "The Whole Thing," which questions the validity of obvious conclusions, or the satiric "Young Professionals."

The clear image throughout Hip Isn't It. This is that this is a hard, messy world, but underlying that is the equally clear statement that each of us is responsible for what we make before doing it.

This is a very impressive first album; look for more good things to come from The Times.

---

Keith Twitchell

Timothea
"Mardi Gras Party"
(Part I & II)
Grand Marshall 102

Mardi Gras is an event that celebrates New Orleans together in a celebration of the city's music. For a few weeks virtually everyone from Andy Williams fans to Prince fans tap their feet to a second line. Every band plays behind a stage. Johnny Mathis albums and pull out a Huey "Piano" Smith or Mardi Gras in New Orleans album and enjoy a small taste of the music that cooks all year around on the streets and bandstands around the city.

Carnival is one of the few times the year when disc jockeys will play, and people will buy, disc jockeys. (Huh Johnson Adams's single released last spring received the airplay of last year's carnival hit "It Ain't My Fault," it might have made the local R&B charts.) As a result the last few years have seen a deluge of carnival records.

This year the Mardi Gras record catalog has a new entry in Timothea's "Mardi Gras Party. Parts I & II" written and produced by Earl King. In the style of such party records as "Street Parade" and "Quarter to Three," it opens with a little in-studio celebration before descending into a "Hey Pocky Way" bass riff.

A solid though derivative second line record, "Mardi Gras Party" is most notable for its blend of old and new New Orleans musicians. Timothea Beckerman has been playing around the city on and off for over fifteen years. She recorded her first record "Teenie Prayer" under the name Timmie Little in 1974. Her band, Piece of Earth, accompanied her on her latest outing with assistance from Earl King on piano and tambourine. Newcomers on the record include Paul Rangell and Van Gent's saxophone, and propelling the groove that gives the entire album a unifying continuity.

The clear image throughout Hip Isn't It. This is that this is a hard, messy world, but underlying that is the equally clear statement that each of us is responsible for what we make before doing it.

---

Macon Fry

WAVELENGTH BACK/issues
Zeus, King of the Gods, fell in love with a mortal princess—Semele—who was to bear his son. Enraged by this news, Zeus’ jealous wife Hera, disguised as a gypsy fortune teller, approached Semele and asked the young girl: “If Zeus is really the father of your child, why won’t he show himself in all his splendor?” Semele wondered... Zeus did prefer dark rooms...

Zeus, honey, grant me a wish!

Anything—
I swear by the River Styx...

No! Anything but that...

You don’t know what you’re asking, baby!

You made a vow, sugar—I insist!
NO MORTAL CAN STAND THE SIGHT OF ZEUS’ SPLENDOR!

I’M ON FIRE!

JOHNNY...

JOHNNY DIONYSSUS!

ZEUS GRABBED HIS UNBORN SON FROM SEMELE’S WOMB AND SEWED THE CHILD UNDER THE SKIN OF HIS THIGH. AT THE BIRTH OF HIS SON, ZEUS SUMMONED HERMES, MESSENGER OF THE GODS.

TO SAVE LITTLE JOHNNY FROM HERA’S WRATH, HERMES ESCORTED THE BOY-GOD TO THE VALLEY OF NYSA.
JOHNNY GREW TO MANHOOD IN NYSA, TUTORED IN THE ART OF LOVE BY JAPANESE GEISHAS AND TAUGHT THE SECRETS OF WINE-MAKING BY HORSE-ERRED SILENUS, WHO WOULD LATER GIVE KING MIDAS THE GOLDEN TOUCH. SILENUS WAS THE ORIGINAL ALCOHOLIC...

TODAY, WE STUDY CHIANTI...

SORRY... I'VE GOT AN EXAM!

ONE MORNING, HERA ARRIVED WITH HER CHAUFFEUR, ERNEST. SHE EXPLAINED TO JOHNNY THAT SHE WAS AN OLD FRIEND OF HIS LATE MAMA AND HERA THEN PROPOSED A TOAST...

JOHNNY-OH, JOHNNY! DRINK THIS MAGIC ELIXIR—BETTER THAN CHAMPAGNE!

SURE... I'LL TRY ANYTHING... MAN, WOTTA WEIRD KICK!
Hera's Elixir drove Johnny mad. Accompanied by Silenus and his favorite geishas, Johnny roamed the world, preaching the Gospel of Wine. Johnny delivered the grape to the Egyptian pharaohs and was chased out of Thrace by King Lycurgus, who feared Johnny's new religion.

On the coast of the Euxine Sea, Johnny fought alongside the Amazons, who cut off their right breasts so as not to interfere with their bow arms...

In India, Johnny's chariot was pulled by tigers and his devotees numbered in the millions...

Kidnapped by Tyrhenian pirates, Johnny assumed the form of a lion and chased the kidnappers overboard, where they were transformed into dolphins...

Johnny's short-lived affair with Aphrodite, Goddess of Love, produced Lil' Priapus, God of Fertility...
Because of the joy Johnny's vineyards had given mankind, Zeus invited his son to sit on...
ONE OF OLYMPUS’ 12 GOLDEN THRONES. JOHNNY BROUGHT WINE TO THE GODS AND CARNIVAL TO HEAVEN.

FISHY?

NO, FOOL, NIETZSCHE!

TURN ON YA LOVE LITE!

MARDI GRAS MAMBO!
One of the oldest, but least publicized traditions of the Carnival Season is that of the Mardi Gras Cowboys. The Mardi Gras Cowboys are a loose band of largely blue collar workers who mask as authentic Western cowpokes and terrorize the country and western honky tons on the West Bank, anchored on and around Fourth Street.

No one can pinpoint exactly when the tradition originated, but Bernard Plumski, a welder and a trailboss with the Marreardi Panhandlers, speculates: "It probably began just after the Civil War. My great-grandfather, George Plumski, was a member of the original Panhandlers. He said that the first real cowboys arrived on the West Bank just after the stockyards were built along the River. The first bunches were from Wyoming and Texas. They drove the cattle in from out West to the stockyard. Most of the cowboys went back home but a few of them married local girls and stayed here. My great-grandfather was from Casper and he married a Cajun girl from Paincourtville. He got a job branding steers at the stockyard and built the first ranch on the River Road. He enjoyed Louisiana enough to raise a dozen children here, but he still got lonesome for Wyoming. He used to get together with some of the other cowboys who had stayed here and they'd talk about the tumbleweed and the cattle rustling that went on back home. They were kind of mystified by Mardi Gras, because they didn't have anything like that out West. I mean, if a new calf was born you'd celebrate it, but they might as well have some rip-roaring fun. I guess they got together and decided that if everyone else was out having a good time, they might as well have some rip-roaring fun just like they did back home—so that's just what they did. They put on their fanciest cowboy boots, polished up their six-shooters, dusted off their favorite chaps, and maybe topped things off with a new cowboy hat. They'd all meet at the crack of dawn and go out and shoot up the town."

Wilbert "Tex" Faget, one of the oldest active Mardi Gras cowboys, recalls some of the cowboy outings from the early part of this century. "I just made eighty last All Saints' Day," recalls Faget, while sewing some fringe on a cowboy shirt. "My daddy was a buckaroo with the Avondale Trail Blazers, which is one of the oldest posses on the West Bank. My momma and daddy used to take us out to see the cowboys when we were real little and my daddy always wanted us to carry on the tradition.

"But back in those days, the cowboys were real cowboys. They rode on horses and fired real guns at each other. It was nothing to see someone get shot. I remember Mardi Gras 1916 like it was yesterday. This tinhorn from the Harvey Wranglers called my daddy a shitkicker. Well my daddy was so angry, and so full of Jack Daniels, that he shot that tinhorn right between the shoulders. Stuff like that would happen every year. They would have gun fights right out on Fourth Street. It was just like the old West."

"After the last war, they put the real guns away. These are just blank guns we use now, all the posses are pretty much friends now-a-days. During the Fifties we had to stop riding horses, cause the City got mad because of all the horse s--- around. It's too damn bad, too, because I had the prettiest palamino you'd ever lay eyes on. Mesquite was his name and I used to ride him at the front of the posse every year. Now we ride around in these jeeps or four-wheel vehicles with the big tires. There's still a few Mustang convertibles around and even a Pinto or two. I've got a Trial Blazer with a CB in it—my handle is Gun Smoke—that's how we keep the posse together. It's pretty hard, though, once those cowboys start drinkin' that bourbon. The year before last, one cowboy in our posse drove his Apache into the canal."

There are currently approximately 200 active Mardi Gras cowboys, divided roughly among a dozen posses. Although nearly all of the cowboy activity is centered on the West Bank, a few cowboys have indeed immigrated across the GNO bridge to New Orleans. There was even an attempt at forming an East Bank Posse, the Uptown Settions, in the early Seventies, but the tribe dissolved and its members rejoined the various West Bank Tribes.

Most of the various posses meet the third Tuesday of each month at Hired Hand Saloon, on Fourth Street in Harvey. A Mardi Gras Cowboy meeting is something one never forgets. Once the initial minutes are read, the Cowboys head for the bar to down quantities of their favorite libation and sing many of their traditional songs and show off the latest in Western wear.

Although many of the cowboys still add fringe and rhinestone embellishments to their garb, many just wear clothes right off the racks. One cowboy noted that since the release of the movie Urban Cowboy, the clothes sold in the Western wear shops got more popular, and much cheaper, than the ones sewn by hand.

Nonetheless, the older cowboys wouldn't think of donning something just out of the box..."
from the Dance Ranch on Mardi Gras Day. Ernest “Montana” Mathews, who perennially wins the award for the most spectacularly garbed cowboy, spends the better part of a year preparing his cowboy outfit. "A lot of the fancier spurs and chaps come from Houston," points out Mathews, sewing some ostrich feathers into the band of his ten-gallon hat. I try to look better every year, so I drive to Texas more or less to buy rhinestones and cowhides to take my outfit.

"You see these?" he says, revealing an exotically colored pair of pointed toe boots. "They’re albino anaconda skin. The hides came right out of the Amazon jungle. I won’t say how much they cost but they would have made a good down payment on a car.

"A lot of these cowboys today don’t take the time on their outfits like I do. But my daddy taught me how to sew this fringe and attach these rhinestones so they look best.

"If you take a gander at these spurs," he continues, hitching up a leg on his levis, "they’re the real thing. My grandfather wore these when he started homesteading in Algiers. All the men in my family been Mardi Gras cowboys. Now my son just ain’t interested, though. I guess these kids nowadays aren’t interested in keeping the old ways alive. We don’t seem to have as many young cowboys anymore. I can’t understand why because all youngsters used to play cowboys and Indians."

During the monthly meetings, the posses rehearse the repertoire of the songs they sing on Mardi Gras Day: "Get Along Little Doggie," "I’m An Old Cowhand," "Howdy Podner"—this is when their emotions reach their peak. It’s not uncommon for a cowboy to break down and cry in his beer after a sad cowboy lament. Finally, on Mardi Gras Day, the various posses will gather at dawn at their favorite watering hole. Most often they will belly up to the bar and start in on a chorus of "Tumbling Tumble Weeds," or "El Paso." From there the posse is broken down into cowpunchers, buckaroos, wranglers, and of course trail bosses (Some posses even occasionally have a cowgirl.)

The cowpuncher’s job is obvious. He is sent out ahead to the next barroom honky tonk to scout out for trouble. If he finds it he is to deal with it appropriately. In the old days it meant clearing a joint out with a six-shooter, but these days most people are friendly enough to buy a round for the cowboys.

...
JAZZ HARP SUPREME
VOLLENWEIDER ON CBS!

$6.99

ANDREAS VOLLENWEIDER
“CAVERNA MAGICA”
(UNDER THE TREE-IN THE CAVE...)

ANDREAS VOLLENWEIDER
WHITE WINDS

ANDREAS VOLLENWEIDER
Electric Harp

BEHIND THE GARDENS —
BEHIND THE WALL — UNDER THE TREE...

$6.99

$6.99

$6.99

ARHOOLIE PRESENTS NEW RELEASES
OF LOUISIANA MUSIC

$5.99

$5.99

$5.99

Send $1.00 for our Illustrated Catalogue
Arhoolie Records 10341 San Pablo Ave. El Cerrito, CA. 94530

897-5015
Main Floor

897-5017
Classical Floor

METRONOME

Pleasant at Magazine / New Orleans, Louisiana 70115
Come up to Kool.

Kool gives you extra coolness for the most refreshing sensation in smoking. A sensation beyond the ordinary.

"I've never met the man, but look at him! He's a monster! You get the feeling he could pick up a ten-dollar guitar and steal your girlfriend!"
- A fan

The Delta Blues aren't played much anymore. They're preserved. Guitar players learn a song or two "in the Delta blues style" as a way of paying tribute or a way of showing off, and only ethnomusicologists or hard-core blues fans play the old recordings.

For John Mooney, the Delta Blues sound—the bottleneck guitar playing odd rhythmic counterpoint to eerie, penetrating vocals—is more than a showcase for his considerable skills. For him, the Delta blues are a living, growing voice: "There's something in the tone and timbre of the sound—an emotional release. It's a medium for pure feeling."

A fascination with the guitar began when Mooney was ten. "I liked everything about it—the way it looked, the way it sounded. When I first picked one up, I liked the way it felt," He learned by listening to radio and by working his way through a Beatles songbook. His grandfather was a musician, playing banjo and mandolin during the Jazz Age, but Mooney's first exposure to the blues came from a Leroy Carr/Scrapper Blackwell recording. He began tuning in late night radio shows out of Knoxville...
that featured the blues and old-time country music. He was fourteen or fifteen when a recording of Robert Johnson made him put his Fender Stratocaster aside.

He got a Silvertone acoustic from Sears and Roebuck and began to seek out recordings by Johnson and other Delta blues players, including Willie Brown, Charlie Patton and Ed "Son" House. By age sixteen, Mooney had quit school and was playing steadily in coffee houses and at dances around Rochester, New York, with guitar player Joe Beard. In 1972, Beard introduced Mooney to another resident of Rochester, Son House—the man who had taught Robert Johnson to play fifty years earlier.

Mooney and House became friends, and eventually played together. "For a long time, Son hadn't played at all. He was a Pullman porter, working on trains. The thing that impressed me most about him was his huge voice. He has amazing projection. It probably came from singing on street corners and in clubs that didn't have microphones."

For the next few years, Mooney did some street singing of his own, following county fairs and festivals through Arizona and California. "I got to where I could sing loud, and that helped. The other street musicians would have to move further down the block until I finished." In 1976, Mooney's travels brought him to New Orleans. "I came to see an old friend, Bobby (Brooklyn Robert) Weiner, but mostly I came to get away from the cold. It snowed my first day in town."

The snow melted and Mooney began to play regularly at Ford's Place with the Backdoor Blues Review, a group that included John Magnie and Leigh Harris and later evolved into the Percolators.

At around that time, Tipitina's opened, and in a freak accident, Mooney broke his hand. He tried to play anyway, but ended up in Charity Hospital sharing a room with a man who'd been struck by lightning. "The doctor put a cast on it, but whenever I turned his back, I'd try to rip it off. It was like a completely hopeless situation." Eventually the hand healed, and in 1977 Mooney went up north to Rochester to record his first album.

"I had all kinds of dreams. I wanted to organize a touring group of musicians and artisans—we would travel by bus along the same circuit I'd done as a street musician. I was going to finance the whole thing with the album. Naturally, it didn't work out..."

The album, Comin' Your Way (Blind Pig records) features musicians from the popular Roomful of Blues and includes both original songs and blues classics. It didn't finance a group of touring artisans, but it was a critical success, earning positive write-ups in several major newspapers and national music magazines.

The cold drove Mooney back to New Orleans. "I grew up on a farm outside Rochester, and I'm really most comfortable in the country. New Orleans is the first city I could really feel right in, the first place that really felt like home."

With Ricky Cortes and Kenneth Blevins, Mooney formed the Bluesiana Band that toured the southern circuit until the summer of 1983. At that point, after more than ten steady years on the road, Mooney needed a break.

He returned to Rochester and spent time at the piano, working out the songs that would appear on his second album. One afternoon he stopped in on a friend, glassblower Jim Nadal. "I watched him do a piece, and then he turned to me and said, 'Here, you try it', so I did. It was blind luck, but the piece I blew turned out great. I loved it." Mooney began an apprenticeship under Nadal. "In a lot of ways, glass blowing is like music. A piece usually doesn't take longer than a song—and like music, some days it just won't happen. Then Jim would say, 'come on' and we'd go fishing or something. It wasn't a day to blow glass. The difference is that when you're blowing a glass piece you don't have that audience to tell you right away how you did."

Telephone King, the album that came out of that sabbatical from the road, has all the New Orleans sound. "After Son House, Professor Longhair probably has had the strongest influence on my playing."

On Telephone King, Mooney manages to build on the already complex Delta rhythms. There's a mambo beat behind the National Steel, and on the version of "Take Me to the Alley," he gives a country backbeat.

Mooney has once again returned to New Orleans, and around town he can be heard playing solo, or backed up by Johnny Vidacovich, George Porter and Amasa Miller. His still has some touring with harp player Fingers Taylor (formerly of Jimmy Buffett's Coral Reef Band).

A new album is scheduled to be released this spring. It's a return to Mooney's first love—the acoustic Delta sound—and it features the soul classic "Take Me to the Alley." The album is a joint effort with Jimmy Thackery of the Nighthawks. "We recorded it in Jamaica. Jimmy was down there and he had the idea to record the whole thing next to this swimming pool. It's all acoustic—National Steel, six-and twelve-string guitar, mandolin and mandolin cello—and it sounds great reverberating off those tiles."

Poolside in Jamaica. . . the Delta blues never had it so good.
Although singer Danny White never was able to break into the national recording charts, as many of his contemporaries did in the early Sixties, his handful of excellent singles rank right alongside many of New Orleans R&B chart successes. His best known tunes "Kiss Tomorrow Goodbye" and "Loan Me Your Handkerchief" are still local favorites and justifiably remembered. Most anyone who ever saw White perform during the late Fifties and early Sixties knows White fronted perhaps the most popular R&B band of the era.

Fellow New Orleans composer and performer Allen Toussaint perhaps best puts White's importance into perspective: "Danny White was never really a big-name recording artist, but he had a great band that used to work at the Shoo Bar on Bourbon Street that was really hot. Danny inspired me to write some songs but unfortunately we weren't recording him and gave the tunes to K-Doe. I'm speaking specifically about "Mother-In-Law" and "Certain Girl," that was Danny White's style. There was something very influential about Danny White that was absorbed by a lot of artists that had big records here."

Born Joseph Daniel White July 6, 1931, at Clarity Hospital, he was the youngest of seven children and grew up in the Hollygrove section of the city. "There was always lots of music around," he explained. "I sang in church and for plays at school. It was really my teachers who thought I had a good voice and encouraged me."

White's debut as a professional singer occurred while he was a 20-year-old Marine at Fort Pendleton in California. "We used to go to this club called the Offshore Lounge to listen to music. It was a nice place, we'd see people like Al Hibbler there. Well, they had a house band and one night the vocalist didn't show. People started asking the band to do requests but they said they couldn't do them without the singer. I got up and said I could do the requests, and I ended up singing the rest of the night."

"When the night was over the owner of the club offered me a full-time job as vocalist. I told him I couldn't because I was a Marine, but finally agreed to sing weekends and he paid me $10 a night."

When White's enlistment ended he returned to New Orleans, but with no ambitions to pursue a singing career. "I went back to school on the G.I. Bill," he continued. "I used to go out to clubs like Hayes' Chicken Shack, the Dew Drop and the Shadowland to hear music. I got to know a lot of musicians and me and a guy called Jack decided to form a small band and work weekends."

"One of the first places we played was Dupree's Lounge, on Claiborne and St. Bernard, right across from the Circle Food Store. We played in there one Saturday night and I mean the place was packed. During the break someone came up to me and said, 'Danny, there's a white guy outside in a Cadillac who wants to talk to you.'"

"I went outside to see what he wanted. The guy told me he was going to open a club called the Golden Cadillac. It was a real big club across from the Fifth Precinct on Poland Avenue near the Canal. It had been a country and western club (Elvis Presley had played there) but he wanted to make it an R&B club. He offered to pay us a lot more money than we were making at Dupree's so I brought Jack out to talk to him too, because it was really his band. We agreed to work for him, and it was our band that actually opened the place up. That was in 1955."

"We played every Friday and Saturday night and were really popular, so popular in fact that they expanded the club from 700 to 1,000 capacity. But after a few months Jack wanted to go back to playing black clubs and the band split up. So I had to recruit some new musicians. I got a six-piece band together but I didn't have a name for it. At the time there was a new brand of cigarettes that I had just bought. I happened to look at the label one night—they were Cavaliers. I said hey, that's a great name, I'll call the band Danny White and the Cavaliers. We played the Cadillac for five years solid."

"While at the Cadillac, White cut his first record for Nashville recordman Shelby Singleton, who leased a single to Dot, but with little commercial success. He also recalls an isolated session for a deejay from the West Coast, but doesn't think a record was ever released from the session."

"A lot of club owners started coming down to the Cadillac to see what was happening and asking me if I wanted to work for them. I'd always said no, but after awhile I wanted to circulate. So I told the club owner I wanted to play at some other places. He said, 'I hate to lose you, but you can always come back.'"

"Then we started playing at some other clubs around New Orleans. My saxophone player at the time was John Payne; he had a gig on Bourbon Street at the Dream Room too. I started dropping in to see him and I said to myself, 'Hey I like this scene.'"

"I talked with the club owner, Sam Anselmo, and gave him my card. He hired me to start a morning jam session that played from 2 am to 6 am. I didn't know if it would work out but people started following us from our evening gig to the Dream Room and we'd get 300 people in there on Friday and Saturday nights."

Anselmo's son, Jimmy, who owns Jimmy's music club on Willow Street today, still vividly recalls White's early morning sets. "Danny White and the Cavaliers were the hottest band in town at the time. You might be able to compare him to the Clovers or the Nollett's at their peak. Try and imagine a Jimmy's or a Tiptina's packed full of people with the sun coming up in the morning. That's what it was like. And they really rocked the place."

Pianist Al Farrell also remembers, "Danny had a strong regular following. We'd go out to see them at the Safari on Chef Menteur Highway then jump in our cars to race to the Dream Room for the early morning set. I'll never forget that whenever a fight would break out the band...

February 1985/Wavelength 29
would always immediately fall into Bobby 'Blue' Bland's 'Further On Up the Road.' They were great."

In 1961, Danny White and the Cavaliers were the highest paid and perhaps most popular band in the city, despite the fact they didn't have a record out. All that soon changed, however, when White was approached by Connie LaRocca, who owned the Rockland. LaRocca dropped by the studio one night and asked me to come by her office. To tell you the truth I didn't even think much about it because we didn't have much money. They had one night off a week after we all took a job at the Apollo, all the bigger theatres. Universal we were real professional, we had uniforms and we were disciplined. We played places where they wouldn't hire any other black band.

"Well, she finally talked me into coming down to her office one afternoon. There was a guy down there, Al Reed, her writer and arranger. He was playing something on the piano and I said, 'Hey that sounds real good.' He said, 'Yeah. It's called Kiss Tomorrow Goodbye.' But it was uptempo then and I said if I was gonna cut it I'd slow it down.

"Mrs. LaRocca said, 'Why don't you cut it?' Well at first I wasn't interested but then I agreed because I didn't think anything would come of it. The next week we went down to Cosimo's Studio to cut it. I remember Allen Toussaint played on the session.

"Well, Cosimo told Connie LaRocca that 'Kiss Tomorrow Goodbye' sounded like a hit. She called Hal Atkins, who was her partner and a deejay at WYLD, to come down and listen to the next day . White followed his hit with a couple of good singles, including 'Make Her Mine' and 'The Twitch,' but it failed to catch on. His next big record was cut in 1962, "Loan Me Your Handkerchief," penned by Earl King. A stirring ballad, buoyed by a spirited female vocal accompaniment, the record jumped to the top of the local charts, stirring the interest of a number of major labels. Decca eventually leased the record with an option on the second.

White estimates the record sold well in excess of 100,000. That record did real well in other areas," said White. "I started going on the road with some package shows with Marvin Gaye, Otis Redding and Jimmy Reed. Played the Rockland, the Apollo, all the bigger theaters. Universal booked me."

As luck would have, most of White's subsequent releases would be made in Memphis not New Orleans as he explains: "Hal Atkins was transferred to WDIA up in Memphis and he got to know Jim Stewart, Booker T, and the gang around Stax. He arranged for me to fly up to Memphis to cut at Stax Studio. (White's second Decca record, "Cracked Up Over You" b/w "Taking Inventory" were recorded first.) I got with Isaac Hayes and Dave Porter and they recorded me with Booker T. and the MG's.

"Around 1963 Mrs. LaRocca got out of the record business and I was between labels. Stax used to lease stuff to other labels too, and just put their own stuff out. She got me a deal with Atlantic out of New York and that's when 'Keep My Man Happy' and 'Dedicating My Life' came out in 1964.

White wasn't having much luck with his latter releases and he started to look around for other employment. During the late Sixties he began a two-year association with the Meters, who had just hit the charts with "Cissy Strut." White had an in with the group already since Leo Nocentelli played with the Cavaliers, and he showed them the ropes of the road.

After 1972, White got out of the entertainment business almost entirely, and took a job with a furniture company in Washington, D.C., where he works today as sales manager. He still sings on occasion. In 1980, he returned to New Orleans and headlined a show for the Southern Yat Club and again two years later appeared at Bobby's Place in Chalmette. "I still like to get out there and sing," concludes White. "Some day I'd like to return to New Orleans and start performing and open up a booking agency. Maybe if someone clubs open up in town that's just what I'll do."
Happy Mardi Gras!

MONDAY
FEB. 18th
(Mardi Gras Eve)

NEVILLE
BROTHERS

SCHEDULE OF EVENTS

<table>
<thead>
<tr>
<th>DAY</th>
<th>EVENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAT. 2</td>
<td>KREWE OF CLONES</td>
</tr>
<tr>
<td>SUN. 3</td>
<td>THE THIRD EYE</td>
</tr>
<tr>
<td>WED. 6</td>
<td>THE LOOK, VITAL FUNCTIONS, UNION CHANT, THE GENERICS</td>
</tr>
<tr>
<td>THUR. 7</td>
<td>THE RADIATORS</td>
</tr>
<tr>
<td>FRI. 8</td>
<td>UNION CHANT (Jed's Showcase)</td>
</tr>
<tr>
<td>SAT. 9</td>
<td>THE BEAUX ARTS BALL &quot;Crimes of Fashion&quot; with THE NIGHTHAWKS, THE MISTREATERS, PRESSURE 9 p.m.</td>
</tr>
<tr>
<td>TUES. 12</td>
<td>THE FENCE</td>
</tr>
<tr>
<td>WED. 13</td>
<td>LEFT RIGHT LEFT</td>
</tr>
<tr>
<td>THUR. 14</td>
<td>BUTTHOLE SURFERS</td>
</tr>
<tr>
<td>FRI. 15</td>
<td>THE LOOK</td>
</tr>
<tr>
<td>SAT. 16</td>
<td>THE RED HOT CHILI PEPPERS (Jed's Showcase)</td>
</tr>
<tr>
<td>MON. 18</td>
<td>THE NEVILLE BROTHERS</td>
</tr>
</tbody>
</table>

SHOWTIME: 10 p.m.

1101 S. PETERS ST.

Free Parking

FEDERAL FIBRE MILLS

JED'S LOOKOUT
A New Orleans Tradition

523-2570
New Orleans' Musicians & Artists have been coming to KINKO'S since 1980 for high-quality reproductions. WE NOW OFFER:

HIGH-SPEED CASSETTE DUPLICATING (mono only)
KROY LETTERING

THE HOTTEST NEW BAND IN N.O.
FEBRUARY, 1985

Sun 3 JIMMY'S (benefit) 
Sat 16 RUBY'S ROADHOUSE
Thur 7 PAM'S (Slidell) 
Mardi Gras Day 
DREAM PALACE 
Fri 8 PAM'S (Slidell) 
Sat 9 PAM'S (Slidell) 
(3pm-8pm)
Tues 12 MAPLE LEAF 
Thur 28 MAPLE LEAF 
DREAM PALACE

for bookings call: 504/524-1073

MAPLE LEAF BAR

FEBRUARY ATTRACTIONS

Fri. 1—File Cajun Band 
Sat. 2—The Radiators 
Sun. 3—Wabash Co. 
Mon. 4—Jukebox Night 
Tues. 5—Ray Bonneville 
Wed. 6—J. Monque'D Blues Band 
Thur. 7—Bourré 
Fri. 8—Exuma 
Sat. 9—Beausoleil 
Sun. 10—Wabash Co.

MARDI GRAS SPECIALS

Mon. 11—Blue Monday with J. Monque'D 
Tues. 12—Java 
Wed. 13—Little Queenie and The Skin Twins 
Thur. 14—Bourré 
Fri. 15—Marcia Ball 
Sat. 16—The Radiators 
Mon. 18—Rockin Dopsie and the Cajun Twisters 
Tues. 19—The Uptights

8316 Oak Street 866-9359

THE DIRTY DOZEN BRASS BAND
FRIDAY FEBRUARY 15th

* MARDI GRAS MUSIC SCHEDULE *

FRI 1 PEFFER SISTERS
SAT 2 THE SURVIVORS
SUN 4 WALTER WASHINGTON
with JOHNNY ADAMS
TUES 7 KATRINA'S BIRTHDAY PARTY 
with THE BLUESIANA ALL-STARS
THUR 8 AL BELL QUARTET 
FRI 9 EARL TURBINGTON ENSEMBLE
SAT 11 WAYNE BENNETT
THUR 14 J.D. AND THE JAMMERS

FRI 15 THE DIRTY DOZEN BRASS BAND
SAT 16 ELLI AND THE SOUNDS OF BRAZIL
SUN 18 EARL KING with TIMOTHEA
THUR 21 SNAKEBITE BONNEVILLE
FRI 22 CHUCK EASTLING'S BAD ATTITUDE
SAT 23 NEW ORLEANS JAZZ COURIERS
SUN 25 SNOOKS EAGLIN
THUR 28 PAULA AND THE PONTIACS

SOUTHERN THEATRE
3212 Freret Street
(504) 895-3000

EACH SUNDAY 6 P.M.
ELLIS MARSELS and LADY B.J.
Bar Open Daily 4 p.m. - 6 a.m.
Restaurant Open Wednesdays 4 p.m. - 12 midnight
Weekends 11:30 a.m.
FEBRUARY LISTINGS

COMPiled by JON NEWLIN & DANIa ROSEnBERG

CONCERTS

Friday, 1

Ikeвез Dangerfield, what can one say about the legendary comedian? He has been a national treasure, even if everybody daydreams about being the center of attention in front of a live audience. As a result, the New Orleans Jazz and Heritage Festival is a perfect setting for his performance. The festival is a celebration of music, food, and culture, and Dangerfield is a perfect fit.

Saturday, 2

COWS OF CLONES, a one-man show by John Cleese, is coming to the Saenger Theatre. This show is a hilarious take on the absurdity of modern life, and it's sure to be a hit with audiences of all ages. The Saenger Theatre is located at 211 Bourbon Street, New Orleans, LA 70130.

Sunday, 3

PRINCE—roll over Little Richard and tell Bobby Marchand and Patsy Vidalia the news—at the Louisiana Superdome, February 1.

Wednesday, 6

Jubilee Birthday Tribute, a free concert at Jimmy's, 8200 Willow, appearing with the N.O. Jazz and Blues Festival. The show is sponsored by the New Orleans Jazz and Heritage Foundation.

Saturday, 9, 10

Mardi Gras, UNO Lakefront Arena, and what’s new for a group that much younger than the general audience of the New Orleans Jazz and Heritage Festival? A new generation of jazz and blues performers is taking the stage, and they are sure to impress.

Wednesday, 13

ZAPPARELLO, a band from New Orleans, is coming to the Saenger Theatre. The band is known for their dynamic and energetic performances, and they are sure to be a hit with audiences of all ages.

SYMPHONY

Saturday, 23

POPE CONCERT #2, Orpheum, 8 p.m. Joseph Torello conducts, Ronald Rogers is the baritone soloist, and the New Orleans Symphony Orchestra is the ensemble. This is a special concert, and it's sure to be a highlight of the New Orleans Jazz and Heritage Festival.

Monday, 25

CARDINAL, a band from New Orleans, is coming to the Saenger Theatre. The band is known for their dynamic and energetic performances, and they are sure to impress.

Tuesday, 26

COURT, a band from New Orleans, is coming to the Saenger Theatre. The band is known for their dynamic and energetic performances, and they are sure to impress.

Wednesday, 27

ROBINS, a band from New Orleans, is coming to the Saenger Theatre. The band is known for their dynamic and energetic performances, and they are sure to impress.

LIVE MUSIC

THE ARCS, 7437 Lapeite, 348-2945. Call for this month's listings.

ARTIST CAFE, 806 St. Charles, 529-9368. Monday: Mike Frennier, 9-11 p.m. Tuesday: Harmonica Smith, 9-11 p.m. Wednesday: Mickey Mouse, 9-11 p.m. Thursday: Elvis the Entertainer, 9-11 p.m.

AUGLE'S DELAGO, West End Park, 4:30-6:30 p.m. Friday: Sun. Station, 7-9 p.m. Saturday: Sun. Station, 7-9 p.m.

TUESDAY'S, 4:30-6:30 p.m. Friday: Sun. Station, 7-9 p.m. Saturday: Sun. Station, 7-9 p.m.

Bella Gente, 7011 Read Blvd., 242-9710. Fridays and Saturdays, 10-3 a.m. Sunday: Billy Bell and the Drones.

BLUE HOLLOW, 2000 Iron St., 529-1110. Thursday: Lulu N. A., 7-9 p.m. Friday: Lulu N. A., 7-9 p.m. Saturday: Lulu N. A., 7-9 p.m.

THE FAIRMONT HOTEL, 529-1110. Thursday: Lulu N. A., 7-9 p.m. Friday: Lulu N. A., 7-9 p.m. Saturday: Lulu N. A., 7-9 p.m.

CAJUN COUNTRY, 327 Bourbon, 529-8630. Thursday through Sunday, the Beale Street Band at 8 p.m. and 10 p.m.

Courtyard Restaurant, Hyatt Hotel, 981-1234. Sunday: lunch with Chuck Creos and the Basin Street Steam Band from 10 a.m. until 2 p.m.

Dorothy's Medallion, 330 Orleans, 525-9368. Fridays and Saturdays, 9 p.m. and 11 p.m.

Dream Palace, 529-1110. Monday: Bill Patten, 5-7 p.m. Tuesday: Jake More, 5-7 p.m. Wednesday: Continental Drifters, 5-7 p.m.

February 1985/Wavelength 33
Sat., Feb. 2  
**MOONLIGHT DANCE CONCERT**  
**featuring the Cajun Band**  
**BOURRE**  
only $5.50

Fri., Feb. 8  
**SPECIAL DOCKSIDE CONCERT**  
**WAR**  
$11.00 advance

Sat., Feb. 9  
**MOONLIGHT DANCE CRUISE**  
**featuring CREOLE COOKIN'**  
only $5.50

Fri., Feb. 15  
**SPECIAL DOCKSIDE CONCERT**  
**The PRODUCERS**  
$10.00 advance

Sat., Feb. 16  
**SPECIAL DOCKSIDE COSTUME PARTY**  
**"MARDI GRAS FEST"**  
**featuring IRMA THOMAS & NEVILLE BROTHERS**  
$10.00 (all tickets)

Sun., Feb. 17  
**SPECIAL DOCKSIDE CONCERT**  
**REDD ROCKERS**  
(c tentative)

Mon., Feb. 18  
**WYLD MARDI GRAS PARTY**  
(entrance & ticket price to be announced)

Sat., Feb. 23  
**SPECIAL DOCKSIDE CONCERT**  
**"Farewell to the SHEIKS"**  
$6.00 (all tickets)

Tues., Feb. 26  
**SPECIAL DOCKSIDE CONCERT**  
**GENERAL PUBLIC**  
$10.00 advance

For Further Information Phone  
**NEW ORLEANS STEAMBOAT COMPANY**  
524-SAIL (concert line)  
586-8777 (office)  
587-0740 (wharf)

---

**1801 Club**, 1801 Stumpf Blvd., 504-870-7367  
Wednesdays: Music by the MacBride Band.  
Fri., Feb. 8: Le Jambon Rouge.  
Sat., Feb. 9: The MacBride Band.  
Wednesdays: Music by the MacBride Band.  
Sat., Feb. 15: The MacBride Band.  
Thurs., Feb. 27: The MacBride Band.  
Fri., Feb. 28: The MacBride Band.  
Sat., March 1: The MacBride Band.  
Sun., March 2: The MacBride Band.  
Tues., March 4: The MacBride Band.  
Wed., March 5: The MacBride Band.  
Thurs., March 6: The MacBride Band.  
Fri., March 7: The MacBride Band.  
Sat., March 8: The MacBride Band.  
Mon., March 10: The MacBride Band.  
Tues., March 11: The MacBride Band.

---

**F&M Patio**, 4841 Tchoupitoulas, 522-8877  
Mon., Feb. 4: The MacBride Band.  
Tues., Feb. 5: The MacBride Band.  
Thurs., Feb. 7: The MacBride Band.  
Fri., Feb. 8: The MacBride Band.  
Sat., Feb. 9: The MacBride Band.  
Fri., Feb. 15: The MacBride Band.  
Fri., March 1: The MacBride Band.  
Sat., March 2: The MacBride Band.  
Mon., March 4: The MacBride Band.  
Tues., March 5: The MacBride Band.  
Thurs., March 7: The MacBride Band.  
Fri., March 8: The MacBride Band.  
Sun., March 10: The MacBride Band.  
Mon., March 11: The MacBride Band.  
Tues., March 12: The MacBride Band.
Sha Na Na, at the Blue Room through February 12.

CINEMA

Loyola's Film Buffs Institute, 1965-1966
906 Magazine, February 1965/Wavelength 35
Thurs: Rebel Without A Cause, Nicholas Ray's monumentally influential film which, almost alone, established the Jean-Luc Godard period. The puerilities of the film remain: the kids of表彰 the kids who are so stupid and idiotic, the disaster listening restlessly to a lecture on The Big Bang Theory at the Griffith Park Planetarium, the disintegration of the universe between Dean, Natalie Wood and Sal Mineo (Plato). Legitimately tragic but hardly impressive, despite some of Plato's over-the-top directorial gestures. With Nick Adams, Corey Allen, Denny Hopper, Jim Backus and Ann Doran as the parents. Rochelle Hudson and darling old Louise Beavers as Plato's mammy. Films are at 8 in the Commons and 9:30 in Beulah. $1 general admission.

Theatre Marigny, 616 Esplanade, 244-2653. The Boys In The Band, Martin Crowley's play, is about a group of gay men which, almost alone, established the Jean-Luc Godard period. The puerilities of the film remain: the kids of表彰 the kids who are so stupid and idiotic, the disaster listening restlessly to a lecture on The Big Bang Theory at the Griffith Park Planetarium, the disintegration of the universe between Dean, Natalie Wood and Sal Mineo (Plato). Legitimately tragic but hardly impressive, despite some of Plato's over-the-top directorial gestures. With Nick Adams, Corey Allen, Denny Hopper, Jim Backus and Ann Doran as the parents. Rochelle Hudson and darling old Louise Beavers as Plato's mammy. Films are at 8 in the Commons and 9:30 in Beulah. $1 general admission.

Dudow is about a commune of the unemployed in the period immediately preceding Hitler's assumption of power. And the film still has the hobo sensibility that so many depression documentaries didn't, the depictions didn't fit their place in the world, they were watching the world with the eyes of the French or anywhere else, but with Hitler's Thiele, Ernst Busch, Walter Miller, by Hamish MacInnes, Ada Stuart. W. Epstein's famous 1941 film about a lonely and undeservedly unforgotten newspaper tycoon who is abandoned by his friends in movies. With Belle. With Rustrick and Dorothy Cornington as the two Mrs. Kanes, Jose Gifford, Everett Sloane, Agnes Moorehead, Erika Alland, Paul Stewart, Ray Collins, Fortunio Boroneva and George Coulouris as Walter Pants Thal­cher, the famous cinematography is by Greg Toland, the music by Bernard Herr­mann. Films are shown in Beulah Hall, on the third floor, at 7:30; admission by season subscription ($15) or $1.50 at the door.

Prytania, 3927 Magazine, 266-3291. Fri. and Sat. through Thurs.: Francesco Rosi's film of Carmen with Jujà Mignes-Johnson as that cigarett smoking galante galante on the train. Jose, the perfect old man out, Ruggero Ral· mondi as Escamillio, the toreador, Fri. through Thurs. 8:30. Keeping with this theme, a documentary about the San Francisco supervisor who, along with that city's other supervisors, is a self-satisfied, disgruntled psychopath, since Milka was not only a champion of minorities, human rights, etc., but also a pretty funny guy, much of the material here is not as snobbish as the long shadow cast by things like the Bay Area News. With Robert Epstein and Richard Schimchen, edited by Deborah Hoffman. Fri. through Thurs. 8:30. Escapade, a charming and irresistible story of sub rosa L.A. life (is there any other kind?) by Alain Rudolph, supposed to be an amusingly quick trip. With Aurore Martin, Patrick Bachau, Lésley Ann Warren, Has Dawn Chong and Genevieve Bujold as a character named (Dove).

UNO Cinema, 562-3046. Thurs: Rebel Without A Cause, Nicholas Ray's monumental film which, almost alone, established the Jean-Luc Godard period. The puerilities of the film remain: the kids of表彰 the kids who are so stupid and idiotic, the disaster listening restlessly to a lecture on The Big Bang Theory at the Griffith Park Planetarium, the disintegration of the universe between Dean, Natalie Wood and Sal Mineo (Plato). Legitimately tragic but hardly impressive, despite some of Plato's over-the-top directorial gestures. With Nick Adams, Corey Allen, Denny Hopper, Jim Backus and Ann Doran as the parents. Rochelle Hudson and darling old Louise Beavers as Plato's mammy. Films are at 8 in the Commons and 9:30 in Beulah. $1 general admission.
Luther Kent and Trick Bag ’85
Thursday, Friday and Saturday
12:30 A.M. to 4:30 A.M.

Lady B.J.
and
David Torkanowsky Trio
Wednesday and Sunday, Midnight

TRADITIONAL JAZZ
Every night at 8 P.M. to Midnight

FOOD
Varied menu plus a good finger food selection. A great place for late night or early morning breakfast. Try our house special. Bouillabaisse!

BOOZE
All your favorite spirits, plus frozen drinks and house specials. One drink minimum per set. Beer $2.00, Bar highballs $2.75 (Other stuff higher).

DANCING
One of the very few dance floors in the French Quarter.

NEW STORYVILLE JAZZ HALL
IN THE FRENCH QUARTER
1104 DECATUR STREET
525-8199


The Big Bang Funk, Rock, Reggae. Keith deBoel, Tracey Williams, (213) 674-4323 (Los Angeles).


Chris Burke and His New Orleans Music Traditional Jazz. 943-5273.

Heavy Metal Alan Scott (lead); Pedro Cloter (bass); Walter Wright (drums), (504) 488-3976.


Luther Kent R&B, jazz, Luther, (504) 737-8698.


Metalust Heavy Metal! Dennis Papaleo, Jack Schultman, Sam Piccolo. Dennis, 279-1779. Sam, 391-9575.


Netherlands Original music with thought, now music, Rock & Roll. Ivan Colon, Ken Cryer and Ray Bencar. (504) 649-1006.

NO Rules Beautiful music played like hell. Steve, Dave, Ruben, Darrin. Absolutely the wildest presentation of complex music, it’s just damn wild. Revenge Productions, (601) 769-5109.

The Originals Mainstream rock and original material. David Ellis, Andy Ellis, John Linam and Jeff Huber. Dave or Andy, (504) 391-1172.

Paula & The Pontilics R&B, blue. Call Paula at (504) 822-6567.

P.D.M. Debra Laing, (504) 277-8270.


Sentimental Journey Fifteen piece Big Band. Call Band Aid Entertainment, (504) 387-5709 or Vernon Taranto, Jr., (504) 925-1594.

759 Original rock. Call Paul at (504) 897-2618.

Sometimes Blue Mary Ann Stoker (vocalist); Lloyd Daigle (bass, sax and vocals); Gary Landry (drums)

Horace Shows (Huglhorn and bass); and Tony Tarano (keyboards). Baton Rouge, (504) 769-2836 and 925-1596. Gonzales, (504) 622-3195 and 673-3870.

The Southern metal Band Top Forty Rock & Roll, Carrol Meredity (lead vocals); Rob Breaud (guitar & vocals); Randy Kennar (guitar & vocals); Charlie Maus (bass & vocals); Rick Cabrejo (keyboards & vocals)


Storyville Stampers New Orleans Second Line Music and Dixieland Jazz. Rico (trumpet and banjo); Craig (trombone); Woody (Tuba); Kari (bass drum); Ray (snare drum); Jerry (clarinet). Woody, 949-3188.

The Tangents R&B, Redneck Jazz, Rock 'n' Roll, Obscurities. Fish Michie, Duff Dorrough, Charlie Jacobs, Bob Barbee, David Parker, (601) 748-2468.

Unlimited Jazz Group Variety, James Dee (wind instruments); Robert (Bugs) Vingle (drums); Andy Kauffman (bass); Charles Farmer (keyboards). James Stafford, 525-7728.

Uptown Blues Organization Funky R&B. Little Frankie King, Cottonmouth Keith Daccett, Dave Silverman, Archille R. O'Neal, UBO Productions, Katrina, 581-9361 ext. 132.
NIGHT ACCOMMODATIONS
Tassos now available for Jazz Fest. A
safe special. An exciting find for jazz
enthusiasts; prices are modest ($25 to
$45 per night, the ambiance is upbeat and
the · music is downright southerl. Call or
write for brochure: 906 Mozart, NOLA
70110/944-362.

BASS PLAYER NEEDED
Young progressive bassist looking for dis-
tinctive bass player and all-around
musician. Steve 529-1614.

UNICORN DELIVERY STUDIO
Need recording studio equipment and engineer.
Have studio visitors by appointment, so
906-632-2226 or 632-7117.

I, Box 3, Galliano, LA 70354.

GIANT RECORD SALE
Feb. 9, 9 A.M. - 3 P.M.
1435 North Tonti
Thousands of records all speeds. Priced to
sell. Primarily vintage R&B, but
little of everything else too.
Details 943-9334

VOCALIST WANTED for young
progressive, disciplined and all-around
music skills necessary. Don't be afraid to
call. Male or female. Steve 529-1614.

“Did you hear the one about the $30 demo?”
BELIEVE IT! Send self-addressed stamped
envelope to Blue Rose Productions, P.O.
Box 580, Chalmette, LA 70044.

LEARN LEAD GUITAR
Michael Harmeyer 504/887-5554.

EXPERT DRUM INSTRUCTION
Beginners to advanced, all styles. Jazz,
Latin, Rock, also conga and conga set
instructions. Call for appointment. Drum
Studio 504-522-2571.

MUSICIANS WANTED!
Bassist, vocalist, keyboardist for New
Music/Punk band. Call Fred at 504/282-
6712.

ANGRY DRUMMER NEEDED
for Punk band. Must have drive. Chris
504/282-2576.

DRUMMER NEEDED for band doing
original music. We are doing strictly studio
work, and developing new material. Type
sound; New Music. For audition call Roy at
504/649-1006, between 5-10 PM.

DRUMMER AVAILABLE for jobs or
position in heavy metal rock band. Must have
plum and management. 504/875-6546 after
6 PM.

HIGH QUALITY COSMETICS AT
AFFORDABLE PRICES—Our extensive
color selection is up to date and fashion
oriented. The skin and hair care products
are made of the finest ingredients and oils.
For a free catalogue write to: Ultra
19200, SIOV, Henry Clay, NOLA 70118.

Metronome
The Mushroom
All Sound Warehouses
All Warehouse Records and Tapes
Sound Shop-Lakeside • Record Bar
MAIL ORDER INFORMATION:
Please send $8 for each record or cassette
plus $1 shipping/handling to:
JOHN RANKIN
P.O. BOX 15874
NEW ORLEANS, LOUISIANA 70175.

The New
John Rankin Album

Available at:
Leisure Landing • Metronome
The Mushroom • All Sound Warehouses
All Warehouse Records and Tapes
Sound Shop-Lakeside • Record Bar

 skaflORDER INFORMATION:
Please send $8 for each record or cassette
plus $1 shipping/handling to:
JOHN RANKIN
P.O. BOX 15874
NEW ORLEANS, LOUISIANA 70175.

At WERLEIN’S
GUITAR CASE
SALE
100 CASES AT
1/2 PRICE.
Bring your guitar
for proper fit.
WERLEIN’S
605 CANAL ONLY

High Quality
Cosmetics
At Affordable Prices
Our extensive
color selection is up
to date and fashion
oriented. The skin and hair care products
are made of the finest ingredients and oils.
For a free catalogue write to: Ultra 19200,
510 Henry Clay, NOLA 70118.

Skaterekords
Skaterekords The Times
GIVE A FRIEND SOME MUSIC
The TIMES new LP, “HIP ISN’T IT” is for anyone and
everyone, especially “YOUNG PROFESSIONALS” whose
“CHILDMIND” was spent “LOITERING WITH INTENT” or
“EXILED IN N.Y.” while “CHANGING” and trying to
see “THE WHOLE THING.”
BANDY JAMIE, LORI, CATHY, CYNDI” all have said
that this album by the TIMES is “TWICE AS NICE”!
GINO will be “HAPPY FOR YA” to have this RECORD
or GILLESPIE.

The TIMES new Lp
“HIP ISN’T IT” is for anyone and
everyone, especially “YOUNG PROFESSIONALS” whose
“CHILDMIND” was spent “LOITERING WITH INTENT” or
“EXILED IN N.Y.” while “CHANGING” and trying to
see “THE WHOLE THING.”
BANDY JAMIE, LORI, CATHY, CYNDI” all have said
that this album by the TIMES is “TWICE AS NICE”!
GINO will be “HAPPY FOR YA” to have this RECORD
or GILLESPIE.

EXUMA
Mardi Gras
Island Night at Jimmy’s
Sunday, February 10
Music by EXUMA
Food by CHEF PALMER
6:00 - 11:00

$8.00 Adults
$4.00 Children
Food at 6:00
Music at 6:30

GROUP ADVANCE TICKETS
895 3012

E. Q. Flatts’, Inc.
Professional Audio and Video
Contractors
sales • installation • service
... the people who do it for you.

LANDMARK
HOTELs

At WERLEIN’S
GUITAR CASE
SALE
100 CASES AT
1/2 PRICE.
Bring your guitar
for proper fit.
WERLEIN’S
605 CANAL ONLY

$20 an Hr. • 3 Hr. Min.
Cassette Dupes
Call Stonee
(504) 467-5655

Stonee’s Studio
“8-TRACK”
Noise reduction,
Analog and digital delays,
flanger, chorus, reverb,
rum machine,
amps, drums, piano
and synthesizer included.

Skaterekords
Skaterekords The Times
GIVE A FRIEND SOME MUSIC
The TIMES new LP, “HIP ISN’T IT” is for anyone and
everyone, especially “YOUNG PROFESSIONALS” whose
“CHILDMIND” was spent “LOITERING WITH INTENT” or
“EXILED IN N.Y.” while “CHANGING” and trying to
see “THE WHOLE THING.”
BANDY JAMIE, LORI, CATHY, CYNDI” all have said
that this album by the TIMES is “TWICE AS NICE”!
GINO will be “HAPPY FOR YA” to have this RECORD
or GILLESPIE.

The TIMES new Lp
“HIP ISN’T IT” is for anyone and
everyone, especially “YOUNG PROFESSIONALS” whose
“CHILDMIND” was spent “LOITERING WITH INTENT” or
“EXILED IN N.Y.” while “CHANGING” and trying to
see “THE WHOLE THING.”
BANDY JAMIE, LORI, CATHY, CYNDI” all have said
that this album by the TIMES is “TWICE AS NICE”!
GINO will be “HAPPY FOR YA” to have this RECORD
or GILLESPIE.

EXUMA
Mardi Gras
Island Night at Jimmy’s
Sunday, February 10
Music by EXUMA
Food by CHEF PALMER
6:00 - 11:00

$8.00 Adults
$4.00 Children
Food at 6:00
Music at 6:30

GROUP ADVANCE TICKETS
895 3012

E. Q. Flatts’, Inc.
Professional Audio and Video
Contractors
sales • installation • service
... the people who do it for you.

LANDMARK
HOTELs

At WERLEIN’S
GUITAR CASE
SALE
100 CASES AT
1/2 PRICE.
Bring your guitar
for proper fit.
WERLEIN’S
605 CANAL ONLY

$20 an Hr. • 3 Hr. Min.
Cassette Dupes
Call Stonee
(504) 467-5655

Stonee’s Studio
“8-TRACK”
Noise reduction,
Analog and digital delays,
flanger, chorus, reverb,
rum machine,
amps, drums, piano
and synthesizer included.

Skaterekords
Skaterekords The Times
GIVE A FRIEND SOME MUSIC
The TIMES new LP, “HIP ISN’T IT” is for anyone and
everyone, especially “YOUNG PROFESSIONALS” whose
“CHILDMIND” was spent “LOITERING WITH INTENT” or
“EXILED IN N.Y.” while “CHANGING” and trying to
see “THE WHOLE THING.”
BANDY JAMIE, LORI, CATHY, CYNDI” all have said
that this album by the TIMES is “TWICE AS NICE”!
GINO will be “HAPPY FOR YA” to have this RECORD
or GILLESPIE.

The TIMES new Lp
“HIP ISN’T IT” is for anyone and
everyone, especially “YOUNG PROFESSIONALS” whose
“CHILDMIND” was spent “LOITERING WITH INTENT” or
“EXILED IN N.Y.” while “CHANGING” and trying to
see “THE WHOLE THING.”
BANDY JAMIE, LORI, CATHY, CYNDI” all have said
that this album by the TIMES is “TWICE AS NICE”!
GINO will be “HAPPY FOR YA” to have this RECORD
or GILLESPIE.
Soon to be joining the ranks of Major Label Jazz Horn Player Originally from New Orleans But Hopefully Not Over-Hyped is home boy Bad Bad Leroy Jones who recently received a personal invitation and round trip plane ticket to New York from Capitol Records’ President Bruce Lundvall. Jones auditioned for a proposed album which will showcase “young, unidentified jazz artists” being released sometime this year on the Blue Note label, recently taken over by Capitol. Lundvall, former president of CBS Records, also listened to the work of drumophonist Victor Herring.

Red Rockers will begin a nationwide tour with U2 on Feb. 25. Stanley “Buckwheat” Dural and his Ils Sont Partis Band were the leadoff group at the 600-year centennial celebration of the city of Stockholm, Sweden...More baby veal on the way for Sleepy Labeef and his wife Linda: the couple announced that they are expecting their third child soon...The public relations staff of the New Orleans Hyatt Regency Hotel recently obtained a family photo showing Hyatt employees Laurie Smigelski, Mayra Pineda, and Nicole Bazanac standing next to Jackson Bros. Tito, who looks like an insurance salesman, Jermaine, who has a Jheri-curl...
FEBRUARY LISTINGS

FRI  1:  LEROY BROTHERS AND THE MISTREATERS
SAT  2:  JOHN CALE
SUN  3:  ROCK AGAINST RACISM WITH THE COLD AND JAVA (benefit)
WED  6:  A TRIBUTE TO BOB MARLEY (benefit)
THURS 7:  THE CRUISERS (opening: THE INTRUDERS)
FRI  8:  THE RADIATORS
SAT  9:  THE SHEIKS (opening: UNCLE STAN & AUNTIE VERA)
SUN 10:  ISLAND NIGHT — EXUMA 6 p.m.
THURS 12:  To Be Announced
WED 13:  THE Nighthawks (opening: THE MISTREATERS)
THURS 14:  THE Nighthawks
          (opening: THE TRUSTEES WITH CERIL NEVILLE)
FRI 15:  THE COLD (opening: VICTOR SIRKE)
SAT 16:  THE SHEIKS (opening: VICTOR SIRKE)
SUN 17:  THE NEVILLE BROTHERS
          (opening: GEORGE PORTER'S FUNKSTERS)
MON 18:  THE RADIATORS
THURS 21:  VITAL FUNCTIONS
FRI 22:  TRUE FAITH
SAT 23:  WOODENHEAD
WED 27:  THE JONES

THE RADIATORS  FRI 8 & MON 18
THE Nighthawks  WED 13 & THUR 14
THE COLD  FRI 15
THE SHEIKS  SAT 16
THE NEVILLE BROTHERS  SUN 17

8200 Willow St. • New Orleans, La. 70118
Concert Line: 861-3200  Club: 866-9549
You've got what it takes.

Salem Spirit

Share the spirit.
Share the refreshment.