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NEW ORLEANS MUSIC MAGAZINE

Wavelength

OCTOBER 1985 ISSUE NO. 60

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AWARENESS MONTH

Tipitina’s Reopens • Ramsey McLean Interviewed
Alex Chilton Reviewed • The Gondoliers Revisited
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Tjpitina's with plans to renovate, Club, whose seven trustees are original Tipitina's founders. In the spring of 1985, investors doing business as Real New Orleans Inc. purchased the real estate that was Tjpitina's with plans to renovate, reopen and manage the club. After negotiations, Real New Orleans Inc. was able to license the use of the name Tjpitina's from the Tjpitina Social Aid and Pleasure Club. While Real New Orleans Inc. will manage the business of the club, the trustees of TSAPC will handle the music. The TSAPC, a non-profit corporation, exists solely to protect the name Tjpitina's, with any money derived from licensing going to "the betterment of live music in New Orleans."

What will change? The bathrooms will be bigger, with an attendant on duty in the women's room. Every effort is being made to improve the parking situation. There are talks going on concerning the use of the China Glass lot as well as the Rosy's lot. Valet parking is being considered. For bike riders, there will be a lower cover charge and a new bike rack right out in front of the club. There will be two police officers on duty for Thursday-Saturday shows. There will be two huge draw fans on the roof which will, in theory, recirculate the air every 30 seconds, a boon to non-smokers.

Those responsible for the changes in design are all long-time Tjpitina's devotees who have many, many nights experience with the past problems. Architects Nick Musso and Seldon "Reb" Hartz are a plan that is not ostentatious, but is essential and goes a long way toward making the club comfortable. Both construction head Jim Eckert and construction supervisor Joe Bucher have also spent many a night at Tjpitina's. As such, this is a labor of love for all involved.

Showboat Takes It Outside

Perfect Strangers was one of the groups to perform September 8 at the Showboat Lounge's Outdoor Show in Fat City. Rain came but didn't dampen — or electrocute — the crowd or the bands, and it was a pleasant change for both. Let's do it again!

The renovation of the club will add much floor space. There will be a balcony, which will be a place for private parties and even some privacy, away from the downstairs action. There is a bar upstairs and down, as well as a bar near the new patio, which is directly behind where the stage used to be. The stage will now face Napoleon instead of Tchoupitoulas. The new patio will, in theory, replace the neutral ground as the place to get outside and away from the action.

Cleaning up the neighborhood after each show will be a priority. Additional lights are being installed in the vicinity of the club to make late night revelers feel a bit safer on their way back to the their cars. On Monday-Wednesday, the shows will start at 8, so those of us with real jobs can hear music and be home by 10:30. Yes, starting on time will be a priority.

What remains the same about Tjpitina's? Visually, you will see the same posters and junk that were always there. The logo remains and the name Tipitina's from the Tipitina Social Aid and Pleasure Club. While Real New Orleans Inc. will manage the business of the club, the trustees of TSAPC will handle the music. The TSAPC, a non-profit corporation, exists solely to protect the name Tipitina's, with any money derived from licensing going to "the betterment of live music in New Orleans."

The music, booked again by Sonny Schniedau, will be variable, whimsical, but essentially: the best of local and regional music, mainly of a roots-oriented variety, combined with the occasional big time act. The new, more spacious environs will allow bigger crowds, thus bigger bookings.

Real New Orleans Inc. wants the style and attitude of the old Tjpitina's to continue on with the new. There will still be live WWOZ broadcasts — Walter Brock of "OZ" is one of the TSAPC trustees and a once-a-week "Live From Tjpitina's" show is in the works. TSAPC spokesman Michael Smith says, "The reopening of Tjpitina's will end the post World's Fair depression in the New Orleans music scene."

FOUR A.M. AT ROSY'S

And the blackbirds swooped down. Two blackbirds joined in with their high brass tones wailing together . . .

cello silent and bass upright
the way the tree recalls
music at sunrise or after rainfall.

Crystal shatters; wood reverberates. The heart, though encased, divides into chambers
of fear and hope.
It is that hour in a darkened cove, when waitresses collect their tips.

But the horns are just warming up and the gut strings getting loose.
Long fingers reach for octaves. Quickened bows multiply
like the blur of ceiling fans. It is this coolness that brings
the blackbirds down.

— Maxine Cassin
Temps-Tops Shine

The Temps and Tops shined at the Audubon Zoo as the Temptations kept the wonderful tunes coming, doing hits like “Get Ready,” “I’m Losing You,” and, of course, “My Girl.” An unexpected highlight of their performance was a soulfully smooth rendition of “Old Man River” with the Temptations lending their voices to a beautiful arrangement of the classic show tune.

— Nick Marinello

Recording News

- THE NEVILLE BROTHERS HAVE BEGUN PRE-PRODUCTION IN AFRICA STUDIO for a new album to be recorded at the Power Station in New York City. While the Neville are laying down the rhythm tracks (with Rob Stennart engineering), Aaron’s son Ivan is playing synthesizer and singing on the new Rolling Stones album. Glen Milla’s remote studio will cover the award-winning cable program “Music City”’s fifth season — which will feature Caflads, Oates and the Playboys, Astra Project, The New Orleans Saxophone Quartet and Lee Dorsey. Also at Pace, the Olympia Brass Band is recording while ex-Woodshed Edgar Lipps is mixing the material he recorded at Composers’ Studio.

- COMPOSERS’ STUDIO IS ALSO THE WORKING SITE of Patrice Fisher and the Sounds of Brazil who are collaborating on a new album. Tom Macintosh and Steve Bashaw with Mars are each working on fusion projects while the Dukes of Dixieland are recording the soundtrack for WYES’s Great Chef Series. Watch for Paul Parnell’s album on the Broken Records label recorded here last summer.

- AT SEA-SAINST STUDIO THE TULANE ATHLETIC DEPARTMENT sponsored a recording of Tulane fight songs and New Orleans classics by the Pat O’Brien pianist Barbara Bennett and Jackie Pearson. Frankie Ford stopped by during the session, so listen for the doo-wop in the choruses. Kim Bertucci, who won the WYES auction, brought King Nino and the Slave Girls in to record some blues ballads for a single. Other singles recorded at Sea-Saint Include the Battiste Brothers’ “It’s On (the Jam is On),” Roland and Marvelle’s “Say You Do You” and Reality Patios’ “The Factory” which will be used as a demo in the quest for a “Star Search” television appearance.

- OVER IN SLIDELL, THE SOLOMEN BURKE, JOHNNY ADAMS AND IRMA THOMAS albums are in the mixing stage at STUDIO SOLO. Look for their Christmas releases on the Rounder label. “Seize the Moment,” the theme song to both the National Sports Festival and the LSU Tigers football team, was recorded here. Bill Ray, the man who wrote the current hit for Loveboy, “Lovin’ Every Minute of It,” will be recording for EMI. Morrow Solo has just received a contract with CBS/Scotchy Brothers to record an album of rock ‘n’ roll.

- STUDIO IN THE COUNTRY HAD TO RECOVER Hurricane Elena before business could continue. Baton Rouge Band Network and Capri were in the studio while the Chris Simpson Choir and John Simmons recorded spiritual albums.

- Finally, at ULTRASONIC STUDIO, Luther Kent is recording his first gospel album in time for a Christmas release.

— St. George Bryan

Publications

- THE TIMES OF ACADEIANA IS A WEEKLY OUT OF LAFAYETTE, LOUISIANA. Big city as Cajun country goes, Lafayette is full of cosmopolitan influences along with the traditional marriage of oil, crawfish and second courses. The Times has good writers like columnist James Edwards. His story about New Orleans restaurants claiming to serve Cajun food was funny and right on target. Called “First You Don’t Make A Roux,” the article went a long way towards exposing the bland reality of most Cajun food outside Louisiana. The Times seems to serve the community in a more complete way than our own version of the Times, Gambit. The Times is less frivolous than Gambit; they actually panned a restaurant once. Reading Gambit’s restaurant guide, a visitor would think there were no bad restaurants here. The Times doesn’t have a multi-million dollar tourist industry breathing down its neck, either. You can get The Times free by driving to Lafayette or at home by writing to: The Times of Acadiana, 201 Jefferson St., Lafayette, LA 70501, $20 a year.

- CANADIAN STUDIO IS A CATALOGUE OF RECORDS by heretofore unknown Canadian artists. Inspired by a Bunny Matthews quote from Wavelength, “The only thing worse than Australian bands is Canadian bands, an insufferably lousy race of musicians and not a good looking one in the bunch.” Paul Comeau set out to settle the score with this complete guide to obscure Canadians. It comes on a napkin and he pays you to read it. But seriously now, I have no idea what any of the music sounds like, but there is a lot of it. Write to: Paul Comeau, P.O. Box 142, Saumurville, Nova Scotia CANADA BOW 220. Send him one dollar for the catalogue.

- NETWORK IS CONCERT YOU ARE CONDUCTOR... Ryo Suzuki invites us to be a part of a mail-art network. RC says, “At present art, faculty of genius is no more necessity. Network is the soul in its extension itself and it is not art of completely pro Europe or U.S.A. All parts of the world are each cell, in other words, you are a nucleus, too.” Which means: this is not gallery bound (except for maybe Franklin Furnace); this is international goodwill. We hear from other artists, sending seals and stamps. Send your message to: Ryo Suzuki, 4-6 Hiyoshicho Moriguchi-City, Osaka 570, Japan.

— Mark Bingham

Rick Nelson recently invited Fats Domino to California for a series of concerts. The concert at the Universal Amphitheater in Los Angeles (where our L.A. correspondent Bill Bentley assures us Fats “killed the crowd”) was videotaped and recorded for future release as a video and record album. Pictured backstage after the Amphitheater show are (L to R): Al Kooper, recording artist and record company executive, Hank Ballard, Rick Nelson and Fats Domino.
Dear Wavelength,

We must’ve been crazy, but NO Culture Club took on the insane task of producing Jean Paul Sartre’s difficult play NO EXIT in New Orleans, in the torpid heat of August, in a new and unknown theater. In other words we shouldn’t have sold more than a handful of tickets considering those factors against us. Much to our surprise, we were SRO for 6 performances and a total of some 500 people saw the play in 10 performances (60 seat theater).

I’d never seen more than 100 of these people before so as I introduced myself to each performance’s departing audience members, I asked them: Where did you hear about us? More than half replied — “Your ad in Wavelength.”

Moral of this story? There is a sophisticated audience out there in the Crescent city that will go out of its way to buy tickets for avant garde performance, even in August. And that audience reads Wavelength.

Reuben Levi Proctor, Director
NO Culture Club

To the Editor:

The back issues of Wavelength arrived in today’s mail. Thanks.

We have a request to make. The July issue arrived this morning and there is mention on “Last Page,” in a recording by Phil “Master Blaster” Alvin featuring the Dirty Dozen.

Could you please let us know where we can order a couple of copies of this album.

Shirley & Dick House
Honorary Citizens of New Orleans
“Jazz Buffs from way back who know what it means to miss New Orleans.”
Moorabbin, 3189, Victoria
Australia

According to our sources, Phil Alvin’s album will appear in late October.

Sept. 14, 1985
Break away to refreshing taste.

Come up to Kool.

Importance of Being Earnest

Sound as a weapon; porkpacking as the state pastime; and a look at Give Today for Tomorrow.

"I always like to know everything about my new friends, and nothing about my old ones."*1

Why do bands insist on playing too loud for the room? Loud music sounds great, but... As sound pressure level passes 80 decibels, we begin to hear more highs and lows. At 110 decibels we're cruising. At 120 decibels, serious pain begins. At Jimmy's club, the music always sounds better outside. The bands play too loud for the room, or rather, the mics jack the PA up too loud. It's a macho thing to see who can make the most-atomic-blow-pumped-stereoid-injected snare and kick drum sounds, with little regard to musical content. Exaggerated low end is fine, forerunner's club, the music always sounds with little regard to musical content. Consider this: Whether the incomprehensible sensibility of "gallery art." You'll always like to know everything about your new friends, and nothing about your old ones."

*Quotes courtesy of Oscar Wilde.

Street starting October 26. Also at Tilden-Foley, in conjunction with Panter, is an exhibition of photographs by Patti Perret, from her book, The Faces Of Science Fiction. Should a person see Panter's work, Perret's portraits, then read the Perret's photographs, that person would know quite a bit about modern mores. "I am told that pork-packing is the most lucrative profession in America, after politics." A recent article in CityBusiness, called "Overture To A Music Industry," told of the aspirations of the New Orleans music biz. With a few exceptions, the people CityBusiness chose to speak to were, to dredge up a cliche, "part of the problem is coming from the top."

If the Louisiana Music Commission has done one thing for Louisiana music, well, we're all waiting to hear about it. Is it possible that the LMC exists to line the pockets of Governor Edwards' cronies, wasting valuable taxpayer money on useless offices and brag sheets about Woodland Hills, California resident Doug Kershaw, who just happens to be represented by some politician on the LMC.

"The highest, as the lowest, form of criticism is a mode of autobiography." I like the Radiators. I have no desire to write about them or pick them apart. A critic might say, "Modern dance-teams at its best, surging their influences." Or, "The Radiators must lose weight, play short tunes and wear Nehru jackets on stage in order to reach a wider audience." And so forth. The Radiators sound like they sound. You like 'em or not. To listen analytically is to not listen. The other night, I heard Rick Margitza, Mike Pellara, Bill Huntington and John Vidacovich play Monk tunes. I loved it. It didn't sound like the "Mr. Margitza's tone and stage manner recall a young Junior Cook, while his extrapolations on Monk's angular themes were both witty and concise." While all that may be true, all I was doing was grooving on an evening of jazz in New Orleans that didn't have a "just another gig" feel to it.

"Philanthropic people lose all sense of humanity. Those who find ugly meanings in beautiful things are corrupt without being charmed, the ugly and the stupid have the best of it in this world. Conscience and cowardice are really the same things. Conscience is the trade name of the form. That's why the Louisiana Music Commission is tough. A friend referred to it as "The Dead Scene Scrolls." Give Today For Tomorrow was a recent event worth examining. GTFT was part of the trend started..."

"Of course, the idea of artists doing benefits for all sorts of human needs and interests. As such, GTFT was a political event. The goal of GTFT was to raise money to feed the hungry and house the homeless, as well as raise the consciousness of all of us about oppressed Americans. The blind leading the blind? GTFT made poor use of the media. First, the song itself is an ad, a jingle for peace, just like We Are The World. But who can sing GTFT with any sincerity? Forget the immense talent of the 40-some musicians involved, the song is a stiff. People were offended by the song. And the video! Double ick! The mugging and hamming of Doug Kershaw behind the tone of an event designed to raise consciousness. I'm getting sick just thinking of Kershaw's hideous mug.

All this reminds me of the tactics of Tulane graduate Newt Gingrich, now a Georgina congressman. Gingrich is the spokesman for the concept of the Conservative Opportunity Society or COS as it's commonly known. Gingrich blames all our society'sills on the Liberal Welfare State; something we in New Orleans know more than a little about. COS reasoning is dramatically different than the concept of conservative. He wants Republicans to reach out to black voters. The COS opposes apartheid, doesn't support the human life amendment or a bigger military budget. What the COS wants is Majority Status for Republicans as opposed to Democrats. To achieve this goal, Gingrich takes bizarre positions, siding with the villain Liberal Welfare State.

G Gingrich is the guy who spent much time delivering fire-brand speeches to an empty House of Representatives while the C-SPAN cameras rolled, turning him into a star overnight. What does this have to do with Give Today For Tomorrow?

G Gingrich often spouts about "linguistic high ground," which is the use of snappy slogans, in his case designed to create an appealing aura for the mere idea of conservatism. GTFT needed some of this modern media thinking in confronting apathetic individuals. Throwing together a few concerts to raise a few bucks is a far cry from changing anyone's mind. GTFT needed to sell the idea that there really are angry and homeless people in New Orleans.

After the initial thrust of the record and video, concerts were scheduled for Labor Day weekend. Hurricane Elena kept the audiences small. Perhaps the hypebackground, uncritical advertising also helped to diminish the crowd. Perhaps many people cared, but felt, because of the aura of "same old same old" surrounding GTFT, that their participation was not warranted. There are other ways to help society.

The poor attendance for the Saenger concerts made for a strange video. The local NBC affiliate chose to air an hour's worth of GTFT the Sunday a week after the shows, allowing thousands who missed the show to see it. Pledge numbers were shown on the screen, just like Jerry Lewis. The TV show was woefully short on new talent - there were near 40 acts who played. Why did we only see the semi-stars from out of town and the old line New Orleans heroes? Did the GTFT producers really think people would give more if they saw Frankie Ford instead of Lenny Welch? After Reggie Toussaint instead of the Aubry Twins? And so forth. Typical sale thinking of the sort that takes all the oxygen out of a situation real quick. Solomon Burke was the highlight of the TV show, along with Aaron Neville's version of Amazing Grace. I've read of people who could sing so powerfully so as to start fires with their voice. In another age, Aaron Neville would have started fires with his voice. Consoled himself, he does heal with his voice. Despite the modest gains of GTFT, you have to hand it to Aaron Neville for his genuine compassion and concern. Unlike the ultra-slick Newt Gingrich, Aaron Neville is not a guy who tries to take over and siding with the enemy to gain new recruits. Aaron's voice is a miracle. If the GTFT had put out a record of Aaron Neville singing Amazing Grace, there would be many more dollars in the GTFT coffers today. Lesson number one: you can't sell a stiff.
On Tour...
Tina Turner, fresh from her portrayal of the queenly Aunty Entity in Mad Max Beyond Thunderdome, has been hitting the concert trail all summer and into the fall. Talent must have something to do with it, since she's playing arenas throughout the western states in October and November. All the while, her single, "We Don't Need Another Hero (Thunderdome)" has become a Top Five staple.

In The Studio...
 Dio is at Rumbo Recorders in LA, finishing their latest album, Sacred Heart, with their long-time engineer Angelo Accursi. Ronnie James Dio also produced the song, "Starry" at Rumbo for the heavy metal star lineup called Hear 'N Aid, which includes suspicious members of Quiet Riot, Rough Cutt, Blue Öyster Cult, Dokken, Journey, Night Ranger, Giuffria, Judas Priest, WASP, Motley Crue, Y&T, Iron Maiden, Twisted Sister and Queensryche. Recording for the project was done at Rumbo, Sound City and A&M Studios, all in LA. In NY at Bearsville Studios, former Rainbow lead singer Joey Lynn Turner recorded his new album for Elektra Records, with Roy Thomas Baker producing. In Brooklyn, UFO are recording at Sound Heights with Full Force producing. Paul Schaffer of The David Letterman Show has also been in, laying down Yamaha DX-7 tracks for producer Thadji Munoz. At the Boogie Hotel in NY, White Lion is recording, a single called 'Web Of Desire', for the film The Money Pit for Universal Films, produced by Richard Sanders. Also in were Kut, cutting their new EP with producer Jeffrey Kawaleck. Huey Lewis was recently at The Plant in Sausalito, producing Nick Lowe's new single release, "I Don't Know About You." John Fogerty was also in, preparing his new album project for Warner Brothers. At Evergreen Recording in NY, the Riddim Twins (aka Sly Dunbar and Robbie Shakespeare) were recording with Gwen Guthrie for the Taxi Gang. Afrika Bambaataa was also in to record with Bill Laswell for Tommy Boy Records. At Soundcastle in LA, Dennis Lambert is producing a new Smokey Robinson project for Motown with Dennis McKay engineering. At Sunset Sound Factory, The Bangles are recording their new album with producer David Kahne. Also in the studio are the Del Fuegos, working on their new album for Slash Records with producer Mitchell Froom.

Critic's Choice: Lain Blair Touts Tears For Fears
The USA appearances by Brit rockers Tears For Fears nearly coincided with their current chart-topping status here, and much of the polished, well-manicured set consisted of material from their latest album The Certainty Of Love. Led by guitarist/singer Roland Orzabal and bassist/singer Curt Smith, the band also proved to be far more visually exciting than the controlled, often cold synthesizer textures might suggest. Both singers bounced around the stage and looked surprisingly happy as they poured out their hearts on such sad and downtempo songs as "I Believe" and "Shout." Orzabal's incisive and fiery guitar playing also served to roughen up the edges of the group's electronically dominated sound - which relies heavily on the synthesizers of Ian Stanley and a combination of pre-recorded drum tracks and the power playing of drummer Manny Elias. Although Tears For Fears' lyrics often focused on the downside of life, the musical energy usually by-passed the melancholy introspection, as evidenced by a bright 'n breezy version of their monster hit "Everybody Wants To Rule The World." Don't you?
What's Under the Covers?

Playing cover songs gives a new band a chance to know itself and its audience.

Perhaps one effect MTV and rock videos have had on new bands has been a trend toward a more professional attitude. With the screenings of “basement tapes” and the exposure regional bands have had on shows such as The Cutting Edge, success in the music industry now at least seems more attainable. Young musicians set up goals early on in the formation of bands and are becoming aware that marketing skills go hand-in-hand with success. The result has been a determined endeavor by new bands to find “a sound” and sellable quality in the music they produce. For some, a critical step in the progression from new band status to that of a mature band with a sound in-hand with success. The result has been the adoption of cover tunes. While a strong repertoire of original songs, a key in the process towards that goal is national attention — at least initially.

We want to be a successful working band,” says Tim Radosti, guitarist/keyboardist of Perfect Strangers. Radosti hopes to play high schools, CYO’s, and frat reunions while still eyeing the possibility of big success someday. We would like to play all our own music,” said lead singer Eileen “Scottee” Scott, and presently Perfect Strangers includes three of their own songs into two large sets of their performance. The rest of the music is comprised of an eclectic selection of high-energy covers. We choose songs that we can sing and play well,” says Radosti. The vocal strength of the band is a big asset and a determining factor in the choosing of covers. We’ll hear a song on the radio and say “that sounds like you, let’s do it.” Everyone in the band gets a turn at the mic, except for drummer Bob Bigler, who is keen on playing the two sets of drums that surround him. The singing chores are shared with bassist Hal Mosley and guitarist Walter Gonzalez, each singing one of their own compositions as well as lending constant harmonies.

Scott, an intense performer with a versatile voice, points out the covers are not top 40 but rather “songs we think will go over well.” The songs range from well-known numbers by the Producers and Police, to songs by Pat Benatar and Cyndi Lauper with additional odd-ball tunes like the old Andy Capps anthem “I Got Your Number” thrown in.

Radosti claims the hard work involved in putting together such a wide range of covers is now paying off. “It’s hard to get a show together — at first we looked like a band playing a song list. Now we have a rhythm to the sets and we’re beginning to develop our own sound — after a while you kinda get tired of playing the song like the record so you start adding tastes of your own style.”

A BAND’S ABILITY to interpret a cover tune into its own language is an important step in developing a sound. At this point cover tunes stop being
merely copies of the original and become a creative entity of their own. For Private Joy this process has given rise to a style they call "power soul." Playing a hybrid of funk, soul and rock, Private Joy combines the backgrounds and tastes of its four members into a blend that at first is reminiscent of early Talking Heads. The apparent thought that the band puts into their arrangements and stage show, however, reveals a clear commitment to creating a distinguished style of its own.

Singer/keyboardist Steve Duplantis and guitarist Craig Cortello started playing rock 'n' roll in high school and later formed a band called East Cambodia. Over the years Duplantis has augmented his musical tastes by listening to black artists while Cortello explored the sounds of new wave. The two then teamed up with the drummer and bass player of the Numbers, Mark Clayton and Rock Lo Cicero. Endowed in the manic heritage of punk, this rhythm section adds the "power" to the power soul act.

"We initially stayed on the pop side of things," says Duplantis, admitting to catering to the voice of their one-time girl vocalist. But since her departure in mid-summer Private Joy's direction has changed, shaped by the band's preference for funk and soul tunes.

This change is one the band seems both happy and comfortable with — plus it may be good marketing strategy. "The Busboy tunes are real crowd pleasers," says Cortello. "Cover tunes orient people to what type of music you're playing — it lets them know what to expect."

"We're not going out with all originals 'cause the audience won't relate to that," says Duplantis, but he is quick to point out that the band has nine originals in their set and more are on the way.

Private Joy, which takes its name from a tune off Prince's Controversy album, has an odd flair for style both musically and visually. Their versions of older soul tunes are revamped and full of energy. A highlight of the set, a reworking of "Tears Of A Clown," strays both from the original Miracles version as well as the popular remake by The English Beat. AC/DC's heavy metal "Shook Me All Night Long" has been turned into a rap song, and Duplantis, an experienced drummer, wants to venture further into pop-funk experiments by bringing a turntable on stage to scratch out a beat.

The band's look has changed also. After debuting in camouflage pants, black shirts and black berets, the guys have relaxed their look. Duplantis now appears on stage in a beach shirt, and shorts — a visual juxtaposition to the music. The only problem now is that winter is coming. "We need to find something warmer to wear when it gets cold."
Talking About Talking Drums

The traditional talking drums were too loud for pop music until the appearance of amplifiers and electric guitars.

It wouldn't seem illogical to believe that the popular music of an African people would become less traditional with the introduction of electric instruments. Yet when speaking of juj music, a Nigerian pop style of the Yoruba people, amplifiers and electric guitars actually reversed this sequence for a while.

Anyone who saw Yoruba juju performers Chief Commander Ebenezer Obey or King Sunny Ade during their tours of the States will be familiar with the most important instrument of the Yoruba people... the talking drum. This drum is present at all traditional ceremonies like births, weddings, and funerals, not only providing layers of rhythms for dancing but also communicating traditional folklore through its unique ability to talk.

Those who have heard talking drums know that they are loud, and herein was the limitation of this most traditional of instruments for use in pop music. As Lagos and other West African cities developed, along with them came the desire for a pop music to satisfy the eclectic tastes of the city dwellers. The most common arrangement came to be the solo singer-guitar (or banjo) player, who was usually accompanied by a few percussionists. The soft volume of this arrangement eliminated the talking drum as suitable accompaniment because its loud volume would have overpowered the guitar and the singing. Other percussion instruments like gourds, bottles, triangles, and tambourines had to be used. It wasn't until sometime after WW II, when amplifiers and electric guitars made their appearance in West Africa, that the juj music we know today began to take form. With amplification, the guitar and the voice could balance with the volume of the talking drum, allowing the addition of one or more of the drums. Juj music became a pop form that was hip and modern, appealing to the youth with its electric guitar, yet at the same time more traditional with its use of the talking drum and traditional call-and-response singing patterns.

What we heard from Sunny Adé and Ebenezer Obey was the result of approximately 40 years of development of juj music, from its beginning with one guitar and one microphone to the present day layer upon layer of flowing rhythms created by talking drums, trapset and conga drums, four or five electric guitars, pedal steel guitar, bass guitar, and an occasional synthesizer. Ebenezer Obey, in fact, is one of the musicians credited with pushing juju to its newest ground, being the first to introduce multiple guitars and pedal steel guitar.

The talking drum, by the way, is a true means of communication, speaking to the people in as sophisticated a language as a human speaking English, Yoruba or Ibo. The Yoruba language is a complex, tonal system, meaning that a word's meaning changes depending on the way it is spoken. The tonal variations of a human voice can be duplicated by a talking drum due to a unique construction that allows the drummer to tighten or loosen the drumhead at will, giving a range of sounds from a low thud to a high-pitched slap. A skilled drummer can truly make the drum talk as I witnessed at the Dream Palace on Mardi Gras eve, 1983, when King Sunny Adé and his juj band made their first New Orleans appearance. During a...
with fuji music, it's the vocals that make the name of his group to the Supreme Fuji Commanders. The foundation of the latest album, Vibrations, has added trapset and assorted percussion instruments. And one off the wall cut (presented to show competing forms of music in the Thirties), "Ore Mi Kini Se," by the Calabar Brass Band is a treasure because it features a melody which surfaced again 35 years later in Jamaica on a grahamah recording by Count Osie and the Mystic Revelation of Rastafari. Grounation music is African in its approach, using three drums called Nyahbinghi drums (in Jamaica), with call and response singing as well as verse-chorus singing. In the late Fifties/early Sixties in Jamaica, Count Osie and his group were a highly influential force in Kingston, influencing many musicians who later ended up being stars of ska, rock steady and reggae.

WHERE IT'S AT!

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OCT. 26 - WALTER PAYTON
Deese Days, Buy American!

In the month set aside for awareness of jazz, we take a look at the latest in fine American rock 'n' roll.

Welcome to jazz awareness month. As you know, jazz is a formidable part of our city's heritage. From Louis Armstrong, Louis Jordan, and Louis Prima to Louie and Red's Body & Paint Shop, New Orleans has always been synonymous with jazz — and for good reason. From a historical viewpoint, the Crescent City has been a bit improved in her development. The sociologist would be quick to point out that the New Orleanian is typically syncopated in his or her body rhythms. Finally, the city's politics are characterized by contrapuntal ensemble playing.

One sure thing about jazz is that there are times when you are just not in the mood to hear it. So, whenever you feel like dunking it out with Dixieland, creating a fus over fusion, or decoding the jazz messengers, detailing 'Trane — whatever, put down your cup of herbal tea and try the latest in fine American rock 'n' roll.

Saturday mornings would be a great time for a 'Jonathan Richman and the Modern Lovers' T.V. show. Kiddies would love the martian-martians, abominable snowmen, parties in the woods, and dodge-vegetables. On 'Rockin' and Romance' (Twin Tone), Richman offers thirteen more stories — each with a little touch of that old a capella "doo-wop" sound. How far has Joe come from Pablo Picasso? Sit your child in front of "Vincent Van Gogh," the fifth cut on the new album: "Have you heard about the painter Vincent Van Gogh, he loved color and he let it show in the picture," "Walter Johnson," in which Richman praises the great baseball pitcher who loved the game so much he would ease up on the opposing players, explaining to his teammates, "Boys, this game isn't any fun if you don't get a hit every once and a while."

For Richman, who still hasn't had a hit record after ten years in the business, rock 'n' roll is as much fun as ever. Although Rockin' and Romance does contain its share of weak tracks, it is still a pleasant bit of silliness.

Another "neato" record is the Cumbiers' 'Who Betrays Me,' but with his growing reputation among music lovers, Chilton should soon find himself with less time for television.

Alex Chilton, the cult figure currently residing in New Orleans, has released his first record in seven years. Recorded in Memphis, Feudalist Tarts (Big Time Records) is an immediately likeable collection of sixties-styled pop sun in its Jackson Pollock. The ex-Box Tops leader has been a major influence on the Athens/North Carolina pop scene. R.E.M., the dB's, and Let's Active are immediately dropping his name. His latest release is no great hook, but with his growing reputation among music lovers, Chilton should soon find himself with less time for television.

I'll stay home tomorrow and watch a little T.V. Financial success has never been easy for Alex Chilton (he says "Feudalist Tarts" is a "white" record), but with his growing reputation among music lovers, Chilton should soon find himself with less time for television.

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4/4 time at great volumes have moved away from the strict confines of that sound and towards elements of country, funk and jazz. Consequently, some have developed into the best bands in America.

The Minuteman's Double Nickles on the Dime (SST) was the best album of 1984. A musical hybrid of jazz, country-funk and hardcore was mixed with equal doses of humor and philosophical ambiguities in the most exciting collection of tunes I have heard in a long time. The band's follow-up EP, Mersh (SST) contains longer and jazzier cuts highlighted by "The Cheerleaders" - a scathing attack on Reagan's Central American policies. "Tour Spiel," Mike Watt's epic-lengthened project comes across as filler, though.

The Meat Puppets' Up On The Sun (SST) is a remarkable shift from the earlier weird, death-obsessed efforts. Their new album is a catchy blending of the Austin instrumentation and white funk. Songs like "Swimming Ground" and "Animal Kingdom" are convincing me that this is the best album of the year. In contention is the new Effigies' album Fly on a Wire (Enigma). By replacing guitarist Earl Letiecq with future guitarist hero Robert O'Connor, this vicious Chicago band has developed an authoritative metallic assault. "Blue Funk" is the immediately likeable cut, but "The Eight" has a wild, biting edge.

The Big Boys have released an eponymous album on the Enigma label. Aggressive funky frat tunes yell out "Dance, life is just a Party." Watch out for the scratch mixes. Naked Raygun (pronounced "Reagan") has released the best thrash record so far this year. Throb Throb (Homestead) contains the vigorous "Surf Combat" in which California becomes a battlefield and Muscle Beach becomes "Pork Chop Hill." Any band that records a song called "Abba God and Me" must have a great sense of humor. Washington, D.C.'s Meatmen have released an album, War of the Superbikes (Homestead), that the Parents Music Resource Center may have a field day with. Just check out "Cadaver Class" - but not on a full stomach.

Washington, D.C. is also the home of "Go-Go" soul, an older cousin of New York's rap culture. Go Go Crankin' (TTED Island) is a collection of the best happy-feet workouts performed characteristically live, with heavy percussion, boss rhythms and killer horns. Trouble Funk's "Say What" parties on its own while the Godfather of the Good Groove, Chuck Brown, calls out "We Need Some Money" and gets the audience responding.

Finally, the Red Hot Chili Peppers have released a new album, Freaky Styley (EMI), produced by the funk wizard George Clinton. On the new album, the Peppers remade the Meters' classic number "Africa." They changed the name of the brotherland to "Hollywood." Although the number starts off with promise, it meanders out of the groove. I'll stick with the Meters and Neville Brothers.

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**Sat. 12** THE PETRIES  
**Thurs. 17** FUTURE IMAGE  
**Fri. 18** JAVA

**Tues. Oct 8** UNCLE STAN  
**Sat. 19** UNCLE STAN  
**Thurs. 24** REALITY VERA (late)  
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### Stormy Weather

**Mac Rebennack**  
*Storm Warning*  
*Rex 1008*

At the very moment I am writing this, your favorite column in this entire magazine, Hurricane Elena is in the process of menacing the geography of our Gulf Coast. As a result, this dedicated scribe/record collector could think of no more appropriate subject that this first solo effort by Mac Rebennack a.k.a. Dr. John.

An instrumental, very much influenced by Guitar Slim and Bo Diddley I would venture, this appeared on Cosimo Matassa's Rex label in 1959. Appropriately, the song builds very much like a storm and is punctuated by two biting sax solos, probably supplied by Lee Allen or Red Tyler. The record did quite well around New Orleans upon release, insuring plenty of work for the then-teenage Rebennack. Don't be dismayed if you don't possess the original as you can still hear the song via the LP Ace Story - Volume One (Acc 11).

### On the Record

**Louis Jordan and His Tympani Five**  
*Jivin' With Jordan*  
*Charly CDX7*

If you thought the old MCA compilation *The Best of Louis Jordan* had all the essential material by this pioneer of R&B, this new double LP set will come as good news. *Jivin' With Jordan* is a perfect companion to the earlier collection. Of the 28 sides only five duplicate the *Best Of* album and in terms of annotation it is by far the superior package. *Jivin'* presents a selection of Jordan's material recorded for Decca, beginning with two cuts from his first session in 1939 to his last session in 1951, in chronological order. Ironically Jordan began recording with small combos while bigger bands were still in vogue, and ended his Decca sessions at the dawn of the rock 'n' roll era with a big band sound.

Nearly all the songs on side two and three of *Jivin' With Jordan* were hits on the pop or race charts. On these sides the set lives up to its title, presenting Jordan primarily in the jump mood that inspired a young Bill Haley several years later. A notable exception is "Reconversion Blues" where Jordan is in fine blues voice as he proclaims: "I'm gonna buy a brand new radio that don't get the latest news. Blues or jump, Jordan's music was about good times. Even in the Eighties he listens to "That Chick's Too Young To Fry" and it's easy to picture the band leader smiling and winking through the undisguised innuendos. The joy in all the songs here is inexpressible. *Jivin' With Jordan* along with the previous greatest hits package is essential R&B and a great way to "let the good times roll."

— Maccon Fry

**Fleshtones**  
*Speed Connection II*  
*IRS*

Recorded at the famous Gibus Club in Paris, France, *Speed Connection II* captures America's greatest live act at their best. All that is missing is having Peter Zaremba kicking the microphone stand on you. R.E.M.'s Peter Buck crashes in for two cuts. Get drunk, play loudly and learn the words.

— St. George Bryan

**The Roches**  
*Another World*  
*Warner Bros. 25321*

On *Another World*, the Roches incorporate the talents of eleven studio musicians and three producers. The result is a very polished, commercially accessible package that seldom sounds like the Hammond sisters we have come to know and love. Thankfully, the musicians and producers did not smother their sense of humor. "Face Down at Folk City" is about that drinking experience no one wants to remember: "You spend the next seven hours expressing your soul / Then you go into the girls room and you give it to the bowl."

"Missing You" and "Love To See You" are the lowpoints of this effort. In both songs, the Roches allow a man named Steve Lowe to throw in a little guitar solo that would embarrass...
R.E.O. speedwagon. If you like the idea of the Rochees singing against a T. Rex riff ("The Angry Boy" and the girls covering that old Fleetwood hit "Come Softly To Me," you will also probably find enough in Another World to satisfy you.

-St. George Bryan

Kenny Rankin

at the Blue Room

August 14, 1985

Kenny Rankin came out alone—a classical guitar. After some Hurricane Danny jokes, he played and sang for close to an hour. His voice is an exquisite instrument. His timbres, falsetto, and dynamics put him in a class by himself, reminding the listener or a madrigal. The late James Booker had a hands . The late James Booker had a hands .

Kenny Rankin came out alone—no band—just a classical guitar.

The performances are either quick paced instrumental workouts or wistful nasal vocals.

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Nathan Abshire's classic "Pine Grove Blues" is here, as are two other important items by Belton Richard, "Oh Lucile" and the "Cajun Stripper," Adam Herbert's French vocal on "I'm So Lonely" is probably the bluest item with some truly heartfelt vocals. Austin Pitre is represented by two of his bestsellers, "Mamou Blues" and the rhythmic "Don't Shake My Tree." Other great tracks include the Balfa Brothers' "Lacassine Special." Nolan Cormier's "Hee Haw Breakdown" and the classic "Backdoor" by the Louisiana Aces.

This is a great item whether you've got a good run of Cajun LPs or are looking for an introduction.

More soon, please.

—Almost Slim

Various

The Jin Story

Ace 144 (England)

As most of you should know by now, the Jin label was, and still is, responsible for some of the greatest "swamp pop" music ever to be laid down on wax. This is the first serious reissue from the impressive catalog of Floyd Soileau's Ville Platte, Louisiana label, so his dominate the 16-song package, but with a few obscurities thrown in to boot. Remember this is primarily geared at the European market, so if you've got a fair run of those Jin collections (Rockin' Date With South Louisiana Stars, South Louisiana Juke Box Hits, etc.) you may find this one a tad redundant. But for those of you who don't, I can imagine no better introduction to the warm R&B and rock 'n' roll sound from the bayous.

"Breakin' Up Is Hard To Do," from 1959, is probably the biggest commercial hit found here, but so too is Jin's biggest underground record Rufus Jagneaux's "Ope­lousas Sostain," amazingly from 1973, "Je Suis Bet Pour T'Aime" will also sound very familiar, as it is Joe Barry's French version of the Domino sound-alike "I'm A Fool To Care." Phil Boy's "She Wears My Ring" is a real raver, employing one of the hottest horn lines heard on wax (recorded at Cosimo's). There's a couple of interesting covers found here as well, Clint West & the Boogie Kings' brassy "Boogie Children," and Margo White's "Please Don't Mess With My Man." Other tracks worthy of mention are Billy Lewis & the Rockin' Hearts' "Growing Old," Red Smiley & the Velvetones' "Take A Ride" and Jay Randall's "I've Had It," to name but a few.

Great liner notes by the British bayou wizard John "Bon Ton" Brown and an eye-catching cover that make this a worthy addition to any collection of the sounds of South Louisiana, cher.
In the cradle of jazz, October is the month set aside to celebrate this most American of musics. Throughout the city, at the music clubs and outside in Jackson and Lafayette squares, New Orleans is invited to become aware of the great musicians and variety of jazz available to them all year ’round.

Since 1980, the worthies of the Louisiana Jazz Federation have proclaimed October to be Jazz Awareness Month. A month’s worth of special concerts and programs are planned each year in an attempt to bring jazz more prominently into the consciousness of the city as a whole. Patrice Fisher was in on the conception and inception of the project. "It was organized originally because we had very little funding," Fisher explained. "We were trying to do a project that would incorporate a lot of the community, and have them initiate the projects and do some kind of special events that would highlight the sponsors as part of the jazz community."

Each individual event still involves a community co-sponsor who is in on the planning of that project, although there is much more grant money now, which affords the Federation a bit more flexibility and autonomy.

October was picked for the annual affair because it is far enough away from the Jazz and Heritage Festival to avoid interference or duplication of effort, and because it is naturally a time of renewed activity in New Orleans after the summer doldrums. "We had also noticed," Fisher said, "that every year during the Jazz Festival, a lot of musicians have extra gigs. They all do something special. We just wanted to have that same kind of feeling in the fall. It gets bigger and better every year, and a lot of the community is involved in doing it, but it’s a whole lot more work than I ever thought it would be."

### SCHEDULE OF EVENTS

- The Jazz Awareness Month Kick-Off Party featuring The David Torkanowsky Quartet will be held Saturday, October 5 from 7-10 p.m. at Nexus, 6200 Elysian Fields.
- Jazz guitarist John Scofield, who has just completed a European tour with trumpet great Miles Davis, will perform with his band at the Contemporary Arts Center, 900 Camp Street, Thursday, October 24 at 9 p.m. This quartet will feature Scofield’s new drummer, Ricky Sebastian, formerly of New Orleans.
- A big band concert at Jackson Square on Sunday, October 6 with James Moore’s Urbanites, Tony Klatka’s Warsaw, and the Loyola University Jazz Band.
- A “Reed Night” at Tyler’s on Tuesday, October 29 featuring Red Tyler and James Rivers, with the Alvin Batiste Quartet opening.
- A “Piano Night” at Snug Harbor on Saturday, October 12 including quartets led by Larry Seibert and Mike Pellera.
- A “Latin Night” at Storyville on Sunday, October 20 with Edu and the Sounds of Brazil, a Honduran band called Bandido led by Paky Saavedra, and the first appearance in the United States of a Guatemalan jazz band called Ensamble Acustico.
- A fusion concert at Lafayette Square on Friday, October 11 including Woodenhead, The New Orleans Stick Band, and Kidd Jordan’s Elektric Band. Letters have been sent to band directors and principals of schools in fifteen parishes suggesting class trips to this one, in an effort to interest students in jazz through the rock elements of these bands.
- A night of singers at Snug Harbor on Saturday, October 19 with Ladja Bazzle. Backing the songsters will be the Ellis Marsalis Quartet.

There may well be additions and/or changes to this schedule as the dates roll around, so keep your eyes open.

The Jazz Federation would also like you to know that anyone interested in volunteering to help out with any of the events should call the Federation at 482-8827.
With another Jazz Awareness Month upon us, we thought it might be interesting to let some of the people most directly affected by the proceedings express whatever ideas they might have for this or future Octobers. Here are the results of our brief and decidedly unscientific survey of some members of the New Orleans music community.

JOHNNY VIDACOVICH, drummer: Let’s have jazz every night. How about using the outdoor stage at Audubon Park? That’s a nice scene. And it would be good to have it recorded, edited and played, or it could be broadcast live. That would be hip. A live broadcast every night. Give all the local guys a chance to play. Have a party. A month-long jazz party picnic. Jazz under the stars with the local stars.

VICTOR GOINES, tenor and soprano sax. Not necessarily in terms of Jazz Awareness Month, but in terms of jazz awareness, I’d like to see musicians begin to study jazz more seriously instead of just playing gigs. I feel like there’s a need for players to study the music instead of just playing the same tunes from the Miles Davis era over and over.

JEFF BOURDREUX, drummer: Whatever is going to be happening during Jazz Awareness Month needs to be advertised more. It seems like the people who know about jazz already are going to find out about Jazz Awareness Month anyway. To reach the broader audience, the audience that is not aware of jazz but should be, there needs to be some creative kind of advertising in different places than has been done in the past.

KIDD JORDAN, sax player and teacher at SUNO: I’d like to see more improvised music be played.

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JIMMY ROBINSON, guitarist and leader of Woodrow: There’s a good question. I would like to see people come out and listen to the music, and really support it. That’s the one thing that seems to be lacking all the time. Let’s promote the music of people who really want to do something different but have no outlet. Scott Goudeau recorded a great tape, but he hardly gets a chance to play that stuff with a band live. I’d like the audience to become a little more aware of the fact that there’s a lot of music out there besides what they’re used to hearing.

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Bassist/band leader/composer Ramsey McLean was born in New York and raised in New Orleans. In the early Seventies he studied at the Creative Music School in New York State. For the last ten years McLean has been active in New Orleans in a wide variety of bands. In the late Seventies and early Eighties, Ramsey's group, The Lifer, was one of a very few high profile avant-garde groups in New Orleans. When asked about his influences, he says, "The main influences on me are the people around me, not the people of my youth that I wanted to be like in the abstract. If you're associating with quality people, that's going to have more of an impact, cause those people are tangible."

McLean's current projects include The Survivors, an R&B-tinged group which features Charles Neville, The Refugees, a high-energy double trio (two basses, two guitars and two drummers), and Sneak Attack, which consists of piano (McLean), tuba (Kirk Joseph) and baritone sax (Roger Lewis).

I caught up with McLean recently for some Jazz Awareness Month musings about music, jazz, and creativity in general. We started out discussing last month's Wavelength article about Branford Marsalis, in which Marsalis discussed his experiences playing rock music with Sting.

RM: One of the things that Branford was saying that I really agree with is that rock really needs a jazz sensibility. I'm not trying to say that jazz really needs a rock sensibility, but I think it wouldn't hurt jazz to expand its sensibilities one more time, because it's always done that. That's the way it's perpetuated itself. It's been able to expand, and that doesn't mean just drawing on source material. It doesn't mean teaching a history lesson every time you're performing. Some nights you may feel the need to do that, and that's great, but as an overall direction, I wouldn't choose that. I don't really feel like listening to the history of jazz every time I go out, and I don't feel like teaching it every time I play. If you're trying to fit your own statement into it, that doesn't really have an historical context at this point. You have to make the statement before it can be history.

JK: It seems as if many young players, and maybe it's only the ones I'm exposed to in New Orleans, are pretty conservative these days. I think that's the whole mood of the country, the whole mood of everything right now. But that had to come from somewhere, and that'll lead somewhere. That's not an end in itself. Along those lines, I'm reminded of something that Miles Davis has been quoted as saying fairly often recently, so the effect that he doesn't go out to clubs very much these days because jazz now is mostly people playing the same riffs that have been going on for the last twenty-five years or so. But do you think that what he's doing now is such a different answer,
such a different direction?

Not at this point, but at the same time, it's pretty ridiculous to start leveling criticisms at somebody who's responsible in a large part for thirty years of really good music that everybody's had a chance to derive stuff from.

I wasn't really looking to criticize him or make a judgment about his saying that. I'm just trying to get at your ideas about the school of music that he's playing now. Is that a new direction?

It was in the Seventies, though that's fifteen years ago. When he came out with Bitches Brew and some of that early stuff, yeah. Now I think it's pretty accepted by audiences and musicians. But you get into playing jazz because, to me, it is, if not the most, at least one of the most challenging forms of music. All these value judgments about what's the best, I mean, cut it out. I really don't think anybody's in a position to make those statements because they can't back it up. It's just a matter of taste.

Sometimes I think that musicians may have the least realistic view of music.

How do you mean?

Isn't the idea of music to play music well? And for the people who go to hear a particular kind of music, that was done in the Sixties and they want to go hear something new that night?

Let's say people who really like the post-bop music Wayne Shorter play that with his acoustic band, does that put into it, and that's an inequitable relationship. Pleasures out of it inately, or else you're trying to break even in art? As far as what I'd like to see for Jazz Awareness Month. I'd like to just see awareness. I don't care if you care about being different or just being good?

If you're setting out to do something different, that's for a very, very few people. If you're setting out to do as far as you can go, that's about the most you can ask of yourself. Even the people who are credited with all these quote unquote innovations, they always knew they were into something. Sam Rivers told me that when they were first forming certain music in the Sixties, one of the main things that they did was to play a lot. There were new ideas coming through, but whether everyone was walking around thinking that they were revolutionary, I don't know. Then again, almost all the music that's being dealt with today was really invented in the Sixties, and that was a revolutionary decade. In my recollections of the Sixties, yeah, being a revolutionary was a good thing to be, whereas now, people say, "Yeah, I love it, but I gotta eat."

Do you have specific goals that you have set?

The real specific goals that I have, I realize are very temporary in nature. They're simple things, because the overall goal is much higher. Simple problems like getting work. Like making contacts and getting heard. Getting your tapes even made can be a problem, much less getting them into the hands of somebody who could possibly do something with them. And I think we have come to realize at this point that the musician does not function best as his own promotional unit. You need to know a lot about the business, but to do your own business will tend to keep you as sort of a cottage industry. I'm not suggesting that if you don't have a record contract with a major record company that you can't do a lot of great things. But, simple goals like those are necessary for the success and progress of your music. I feel at this point that to be working three nights a week in a barroom, although that would be fine, is definitely not what I have in mind. If somebody was asking me what I want to do, I would never think of that.

What would you think of?

I think I'd like to be just working with other artists that are really excited about what they do, and about what you do, and what the possibilities are of working together. I think we should try to come out with a product that's above what we could do as individuals. The name of the game is gonna be change until you hit upon something that clicks, and then when it clicks, if you're one of the lucky people that things click for, and you've also got three or four, if not eight or ten projects out there, somebody might say, "This is great," and it might be number ten on your list. But if it can open doors for you, you may need to make that move.

So it's important to have a lot of things going on at the same time. I wouldn't put all my eggs in one basket.
"Unrecognized talent" is a term that drummer/vocalist Alonzo Stewart often uses when discussing his musical contemporaries. Although he's not exactly a household word himself, he's done a lot better than most, spending the better part of his 66 years making music his career and building a comfortable home for his family in the Ninth Ward. Like many New Orleans musical veterans, Stewart's name carries more weight abroad than in his hometown. While one could spend a good deal of time rhyming off his many accomplishments, his instrumental prowess is such that for the past twenty years he has been an international endorsee for a drum and cymbal company, which should say a lot.

Wellington Alonzo Stewart was born an only child, April 3, 1919, to Velma and Benny Stewart in the old Third Ward of New Orleans (where the City Hall now stands). "My mother was kind of an intellectual," chuckles Stewart, explaining his regal combination of names. "She liked English and Spanish sounding names. My father was a cook and my mother just took care of the house. She played piano occasionally in church and sang but that was about it at home.

"There was plenty of music in the neighborhood, though. There were spasm bands and plenty of parades in the streets. A lot of older musicians lived around the neighborhood that I got to know and play with when I grew up — Kid Clayton, John Casmir, Tom Jefferson, George Boyette — a lot of those cats took me under their wing."

Stewart had a natural interest in music, and he eventually talked his mother into buying him a saxophone while he was in his early teens. "I wanted an alto so I had to bring it back a few days later.

"I studied under Professor Valmar Victor, who taught for the public school system — he was The Man in New Orleans. I played in some walking bands and with little bands around grammar school. I even played with some of the older fellows in the neighborhood that I mentioned."

Education was a prerequisite in the Stewart household, and he attended both Dillard and Alabama State, where he studied journalism and music. Interestingly enough, Stewart's uncle was the renowned Black historian, Marcus B. Christian (see August's WL), and together they assisted Lyle Saxton in researching Gumbo Ya-Ya, under a writer's project for the WPA. It was Stewart who donated
found time to freelance with the likes of Kid Clayton. I broke up my band and took a job playing with Harold DeJean at the Opera House on Bourbon Street for $8 a night. That place closed down after a year so I got a job playing with George Miller and the Mid-Riffs at the Robin Hood, on Jackson and Simon Bolivar. That was a good band; they used to play the Cullodia before Professor Longhair got started. They were more of an R&B band, they used to even back up female impersonators.

"Cousin Joe came by the Robin Hood while he was on his vacation. He was playing at the Famous Door with Alton and Ted Purnel. We got to be pretty good friends so when he went back to the Famous Door he invited me to sit in one night. I stopped by and sang a few songs and the owner heard me. He told Cousin Joe to bring me back the next night. I was hired to sing and play drums for $75 a week, which was a lot of money back in the Forties. We played there for six years. We'd have probably been there longer but we played a job at the Kentucky Derby and got back late so the boss got mad and gave us our notice."

In the interim, Stewart waxed his first record, "Space In Your Heart," a lugubrious city blues, for the Flip label in 1948. "I'd been working with the group and was planning to move north to get a job in an automobile factory. I talked him into staying. I told him, 'You take care of the music, I'll take care of the business.'"

"So we got together and rehearsed for a month. We had Warren Hebrad on tenor, August "Dimes" Dupont on alto and baritone, Edward Santino on piano, Stewart Davis on bass, Frank Mitchell on trumpet. Edgar on guitar and banjo and of course I sang and played drums. We decided to keep The Gondoliers as the name because it was already out there. Edgar came up with the name The Gondoliers, because he's been to Venice during the War and saw some real gondoliers.

I had to put out some money to get the band off the ground. I bought new uniforms, a P.A. and music stands for the whole group, but we really sounded great after that month of rehearsal. Our first job was back at the Hideaway where Fats [Domino] got started. That first night we had every musician in the city come out to see us play, the place was packed. We were a hit right from the beginning."

"From there we went to the Candlelight Club for a couple of weeks and then we started to play over at the Stable Club, on the beach over in Biloxi. We worked there as much as six nights a week for three years. When we were off from there we'd come back to New Orleans and play at the Dew Drop for Frank Pania."

"The Gondoliers were often hired to play behind visiting artists booked by the Dew Drop, including Johnny Ace, Ray Charles, Little Richard and Arthur Prysock to name but a few. They also regularly worked at sessions at Cosimo's studio backing a number of stars in the making. "The Gondoliers never got the credit they deserved," emphasizes Stewart. "We picked a lot of guys up and made them great. We did the "Honey Hush" session with Big Joe Turner back when he was doing nothing but singing around the Dew Drop. Then the record comes out and pow, Joe's a big star."

"We did one of Ray Charles' first things for Atlantic, the Guitar Slim tune 'Feeling Sad.' We did a lot of stuff for Specialty too. Man, I think Edgar must have played on everything. Little Richard cut down here. Of course we did a few things on our own too. Everyday Bumps Blackwell [specialty producer] came to town he called us up."

THE GONDOLIERS stayed extremely busy during the Fifties. Percy Stovall often booked the group, as did Larry Lawrence out of Mobile, Alabama. At one point they worked 96 consecutive weeks at the Keyhole Club in San Antonio, followed by 28 weeks at the Piccadilly Club in Pensacola, Florida. While in New Orleans, they worked at the Dream Room and the Famous Door on Bourbon Street when they weren't installed at the Dew Drop. They also went on the road backing Smiley Lewis, Gatenton Brown and Earl King for a number of weeks around 1955.
"We spent more than five years at Natal's working six nights a week," continues Stewart. "The father of the guy who owned Natal's owned the original Canal-Villere. We made plenty of money there and so did Natal's. But they sold the place around 1964 and made it part of the bowling alley that was next door.

After we left Natal's we took a job at a white club over in Mobile. We were supposed to play for three months, but after a couple of weeks George Wallace had come to Mobile to hold a rally. Well the owner got nervous about violence, so he paid us off and we came home. After that we played out at the Safari for a couple of weeks. But after the Safari that was it, we just broke up. We had no more work. I guess I was lucky. I stayed in music but Edgar, he put the guitar away and go a day job with the T.C.A.

Edgar Blanchard is obviously one of the musicians that Stewart refers to as underrated. "Edgar was one of the top musicians in the country," emphasizes Stewart. "A guy like George Benson couldn't even hold the light for Edgar to stand under. He was a great player and arranger. Edgar could do it all.

"But that Old Comiskey did him in. Poor Edgar drank himself to death. I had to have him put in the hospital more than once. I tried to get him down at Preservation Hall after I started playing there but it wasn't any use. He passed in 1972 of cirrhosis of the liver."

STEWART'S CAREER MANAGED to go full circle, oddly returning to playing the kind of music he grew up with as he explains. "I was walking down Rampart Street one afternoon in 1965 and ran into Joe Robichaux and he told me that old man George Lewis wanted me to give him a call. So I did and he said he had a few jobs for me to play over in Japan!"

"Well we got to Japan and the first job was in a stadium filled with 25,000 people. No rehearsal - nothing - all of a sudden I'm back to playing that old two-beat traditional New Orleans music. I just slid right in. I never forgot how to play it. When I got back I started playing with the Preservation Hall Jazz Band and I've been there ever since."

As a member of the Preservation Hall Band, Stewart plays with the touring ensemble as well as alternating with the band that plays at the hallowed jazz hall on St. Peter Street. "I can't tell you how satisfying it is to play down at Preservation Hall," he says. "Even when I'm not feeling well I go down there because I know I'll feel great when I start playing.

"The people who come to Preservation Hall are really there to hear you play. They enjoy the music as much as I do. Man some nights someone will come up to me and say, 'Man you play a beautiful press roll.' I think that's great.

"I've been around the world playing with the Preservation Hall Band - every continent but Africa. We play all the great music halls: The Kennedy Center, Avery Fischer Hall - just about any place you can name. We've played for presidents, prime ministers and emperors. How else could I have done something like that?"

Stewart is quick to cite Preservation Hall's Alan Jaffe as the major reason New Orleans jazz has remained thriving. "He's done more for traditional jazz than anyone," he points out. "Jaffe's taken guys who were in their sixties and seventies who had quit playing and put them back on the bandstand, put money in their pockets. He's a real American ambassador because he's taken this music everywhere.

"Jaffe's a saint. When a guy like Kid Thomas is sick and can't play he still gets paid. He even helps people in the street who are hungry and don't even play music. He's that kind of guy."

Presently, Stewart sees his place in music as preserving the kind of music long associated with his hometown. "I'm trying to keep close to the old style of playing," he concludes. "A lot of the younger players today are trying to swing the music. They call it dixieland, but I don't like that. All I really need is the snare to carry that two-beat rhythm. I'm a little bit disappointed that there aren't too many younger musicians playing traditional jazz properly. But still it's just like old man river, it'll keep rolling along, even when I'm dead and gone!"
CONCERTS

See Jazz Awareness Article in this issue of Wavelength for special concerts during this Jazz Awareness Month.

Every Evening

The Riverside Ramblers on the Bayou Jean Lafitte Sundays through Thursdays, and Fridays and Saturdays on the Natchez, 6:30 to 8:30 p.m.

Tuesday, 1

Die Rough Colt, UNO Lakefront Arena, 8 p.m., Ticketmaster.

Wednesday, 2

Die, Mississippi Gulf Coast Coliseum, 8 p.m., Ticketmaster.

Thursday, 3

Gene Lovez Jazztet, and the Golden Gate Quartet remind us, "her flesh was too fragile for the dogs to eat." Jimmy's, 10 p.m.

Cory Hart, whose album is particularly titled "Ride like the Wind," is a Rambler, 10 p.m.

Chuck Mangione, whose name in Italian means "big eater," as he usually informs his audiences. Deon Hall, Tulane University. John Hartford with the Mechanical Bulls, Jimmy's.

Saturday, 5

Top Cats on the Natchez" midnight cruise; 10-12 p.m.

Thursday, 10

Johnny Rivers on Ramatelia's at Baton Rouge, aboard the President, 8:30 p.m.

Steel Pulse, Yabby You, The Gladiators, McAllister Auditorium.

Friday, 11

Irma Thomas, Steamer President: 8:30-10:00.

Saturday, 12

Hank Williams, Jr., Mississippi Gulf Coast Coliseum, 8 p.m., 601-388-8222.

Sunday, 13

Melissa Manchester, Saenger, 8 p.m., 868-8181.

Nightfrighters (one of the fastest growing groups in America), Cheap Trick, Mississippi Gulf Coast Coliseum.

Monday, 14

Katia and Marielle flashing, du pianists, Deon Hall, Tulane.

Thursday, 17

Winn, contemporary gospel, Saenger, 7:30 p.m.

Friday, 18 — Sunday, 20

Doug Henning, pulling bouquets from his sleeve, showing props like hand, pulling out props like a trick, etc., Saenger, Ticketmaster, 8:30-10:00.

Sunday, 20

The Cathedral Choir performing Bach, Handel and Heinrich Schutz, Christ Church Cathedral, 2101 St. Charles Avenue, 4 p.m.

Monday, 21

Howard Jones, singer and musician, UNO Lakefront Arena.

Friday, 25

Bling, new for someone who used to be a schoolteacher in England where they get paid to be a schoolteacher. Jimmy's, 10 p.m.

OUTTATOWN

From Saturday, 26

Saturday, 26

Westside Hill Sampler of New Music with Michael Hedge, Liz Story, Doris Angier, Mike Marshall, Deon Hall, and the Mechanics in the same house, 7 p.m.

Guadalcanal Diary, from the best-seller of the same name by Richard Tregaskis, Jimmy's, 10 p.m.

Sunday, 27

Manuel Lopez Romas, Argentinian classical guitarist, at Longue Vue House and Gardens, 5 p.m.

Tuesday, 29

The Replacements, from Minneapolis, Jimmy's, 10 p.m.

November 19

REM, Saenger, Ticketmaster.

LIVE MUSIC

FRENCH QUARTER, MARIGNY & CBD

Andrew Jackson Hotel, 221 Royal St., 529-2603. Saturdays at midnight: the libations of Burt Bacharach. Friday and Saturday nights at 9:30. 529-2603. 

CLUB MARIGNY, 1034 Decatur St., 861-0622. Wednesday and Thursday nights at 9. 529-2603.

Molly's, 820 Chartres, 529-4374. Tuesday and Thursday nights at 9. 529-2603.


Saturday, 26

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November 19

REM, Saenger, Ticketmaster.

Sling, most recently seen as Dr. Frankenstein in The Bride, ordering Quentin Crisp and Geraldine Page about, and trying to make time with Jennifer Beals, at UNO Lakefront Arena, Fri. 23.

John Hartford, the man who gave you Gentle On My Mind and probably more I don't know about, at Jimmy's, Fri. 4.

Bayard's Jazz Alley, 204 Bourbon, 529-2603. Weekends: Jazz Unlimited Group with Rob Johnson.

Blue Room, in the Fairmont Hotel, 529-711. Dinn

ing, drinking, and dancing, Tues. 1. The Same.

Wed. 2 through Thurs. 7:30. Miss Peggy Lee While we last heard from someone who'd seen her, her voice came out of an iron lung between sets (no kidding) but who remains fondly in our memory files. Well, we thought the prettiest lady singer, prettier than Rosemary Clooney, during the Dark Ages of our childhood, and who remains fondly in our memory files while we imagine her singing one of her hits by Lee, Linda and Pat in Pete Kelly's Blues which put her in an array of kites clutched like a gail and sang nonsense words. Wed. 9 through Thurs. 9:30. Robert Goudreau, leading us opening a hospital wing in New Orleans Atlantic City. Wed. 23 through Nov 5. B.J. Sills, with stories about Billy and Sue, and company. Tuesday, 23 through Thurs. 26. Good time, even big.

Friday, 25

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LAKEFRONT

Augie's Delage, West End Park. 282-2665. Rock and roll of various sorts. Call for information.

Nexus, 6200 Eyrslds Field, 289-3440. Fridays and Saturdays, 6 p.m. to 2 a.m. Jack Jones and Philip Manuel, then Jack Tomaskowksy, Julian Gorcs and Chris Seven.

Pilgrims, 6607 Frankaa Ave., 288-5500. Monday-Thursdays, 11 a.m. to midnight. First 3 hours free.

Stan's Hard Rock Cafe, 198 West End Park. 286-6641. Call for information.

MID-CITY

Capp's, 111 N. Carrollton, 484-6554. Fri., Sat., Sun. The Uptown All-Stars. Other groups performing. Call for information.

Casino, 1520 Oretha Castle Haley Blvd., 1520 Oretha Castle Haley Blvd. Other groups performing. Call for information.

DID YOU KNOW

- There were several famous New Orleans chefs who had their namesakes.
- The name of the dish "Maman's Bullion" is derived from the name of the chef.
- The chef was known for his valuable jade collection.
- His army of chefs was puzzled by his new technique.
- The head chef bought a parrot from the zoo.
- The chef was known for his matter-of-fact interpretation of the name of the dish.
- The head chef was known for his creative interpretations of the name of the dish.
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CINEMA

Hosted by the Louisiana Endowment for the Humanities; $5 Advance reservations at 318-232-2123.

Tuesday, Wednesday, Thursday, 29, 30

Andrew Mansey conducts; soprano Ruth Falcon is soloist, along with the Symphony Chorus; works by Verdi, as well as the Sextet for Clarinet, Oboe, Bassoon, and Strings. Capriccio, an opera about opera and a glorious one, too, along with the Four Last Songs and the Serenade for Winds; Orpheum Theatre.

Tickets for the Symphony's performances may be purchased either from the Symphony's office or from the Orpheum's box office.

FESTIVALS

Saturday, Tuesday-Saturday, 1-5

Lehmann, Theatre for the Performing Arts, at 7 p.m. Wagner's Ring is about dirk-der-der in Akte—there's a princess named Elsa and a sorceress named Ortrud and a heideren in a brownball which is usually designed to look like these stationary cubes but it also is there's also a bad man named Turandot and King Henry of a Broth at whose ladies are described as fashions come to a moments: with Johanna Meier and Pauline Tisdale as the ladies bad and good, Siegfried Jerusalem (a naturally vocally literate tenor, like those stationery chanots on the grate), with a grin. Victor Braun as Telramund, Alfred Anderson as the Herald, and Michael Burt as King Henry. Milt Balmann conducts.

Saturday, Tuesday, Thursday, 22, 24, 26

The Pearl Fishers, or Les Pêcheurs de Perles if you really wanna be snotty about it. For them. The Theatre for the Performing Arts, 7:30; this 1863 bit of exoticism by Bizet (the composer who excelled the music of Wagner. What a specialty!); but what a deely profession, it was a froth when first presented, even though it has a lot of hootchy-koo dancing and the tenor gets tied to a stake at one point. Set in 1974; those settings and accompanying bits of unconvincing stage business, and ballets were weaknesses of 19th Century French opera. it also contains a dart for tenor and baritone that is, to put it bluntly, sublimine. The opera's only readable novelty is a character named Christine. Here's a bit of criticism ever published. Tickets for the opera's productions can be had at the New Orleans Opera's office, 520-2299, or frequently at the box office immediately prior to the performance.

THEATRE

Beauparlas's Dinner Theatre, in the Quality Inn, 3900 Tulane Ave., 244-1414. Call for performance times. From Fri., 1:11. Out of The Frying Pan

Minicaffelaye's, 701 S. Claiborne, 888-7000. Call for performance times.

Le Petit Theatre, 616-51; Peter, 523-2081. Fri. through Nov. 3; a Christy-hare of the week, which the Cherry Orchard which were light and comical and were reset and restaged by Joshua Logan in The Cherry Orchard, 1963; the deely profession, it was a froth when first presented, even though it has a lot of hootchy-koo dancing and the tenor gets tied to a stake at one point. Set in 1974; those settings and accompanying bits of unconvincing stage business, and ballets were weaknesses of 19th Century French opera. it also contains a dart for tenor and baritone that is, to put it bluntly, sublimine. The opera's only readable novelty is a character named Christine. Here's a bit of criticism ever published. Tickets for the opera's productions can be had at the New Orleans Opera's office, 520-2299, or frequently at the box office immediately prior to the performance.

ART

A Gallery for Photography, 5425 Magnolia, 391-1902. New photography by Tim Fink, Sandra Russell Clark, Owen Murphy and others.


Arts Council, 527-Arts, a telephone number making a call to any event of local interest: events of some context.

Blingleton Gallery, 1600 Hastings Pkwy, 526-0909. Call for information.

David Gallery, 5056 Magazine, 969-5370, Alan Design.

Delgado Community College Gallery, 615 Park Ave., 318-1, 2nd floor, 431-4114. Thu, thru Sun.; a show of members of the Fine Arts Faculties.

I BUY COLLECTIONS — any amount, any category. Disc jockeys, sell me the records you’re not playing. Pay cash—fair prices. Record Rene makes house calls. 1129 Decatur Street. 524-9444.

BLOCK, the Dutch blues mag. Dutch language but lots of photos as well as worldwide listings of new blues albums in every issue. Send $1 or 3 IRCs for sample copy. Year sub (4 issues) is $8 delivery. Film Wisse, P.O. Box 244, 7600 AE Almelo, The Netherlands.


SOLO BLUES, Spanish quarterly devoted to aficionados of blues and traditions. Written in Spanish. Info Jose Arcos Gil, S4, 28017 Madrid, Spain.

20 ft. x 25 ft. office/studio space, $175/month, 2000 block Magazine St. 524-8262.

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WAVELength Back Issues

WAVELENGTH OCTOBER 1985
British Ace Records boss, Ted Carroll, in town recently, plans a three-LP entitling Specialty In New Orleans containing material recorded here in the Fifties. Also look for Fats Domino: '49 to '53, and a Johnny Allen anthology containing the song, “South to Louisiana”... Saxman David Lushe has recently taped a commercial for Channel 3... Wayne Toups was one of the highlights at the Festsivals Acadiens... Wynton Marsalis was named one of the fifty most eligible bachelors by Mademoiselle Magazine... REM will be coming to the Metro November 19, a PACE concert... Black Top's Hammond Scott was off to Austin recently to supervise a session with pianist Ron Levy. Dropping in to supply the backing were various members of Roomful of Blues and The Fabulous Thunderbirds... Speaking of the T-Birds, they returned to Jimmy's this past month and supplied a typically great performance.

Music City, Cox Cable's award-winning series, begins the "Storyville Sessions" this month. Every Wednesday through December 18 they will be taping new programs at Storyville Jazz Hall from 10 p.m. to midnight. Taping sessions are free to the public and everyone is invited to attend. This month's program includes: 10/2, New Orleans Saxophone Quartet; 10/9, Lee Dorsey, 10/16 The Shepherd Band; 10/23, Bluespecial.

Cyril Neville and Gaynelle Housley have recently tied the wedding knot. Sorry ladies... Benny's Bar, on the corner of Camp and Valerie streets, has been featuring a number of local blues groups including Wayne Bennett and Mighty Sam McLean... Java will return to New Orleans this month after spending the summer in Wisconsin and New York. WTUL's Lonnie Mack, in town recently, plans a series of shows in L.A. and Vegas.

Local hit makers in the national press: Three-page spread in Rolling Stone on Rockin' Sydney entitled "Everyone's Messin' With His Toot." The same issue contains a positive review concerning Jean Knight's new L.P. A short vignette on the musical state of affairs in New Orleans recently appeared in The Record as well, submitted by WL contributor A.S. The art director for that Rolling Stone-owned rag is former Gris Gris staffer Joe Dizney.

Speaking of Rockin' Sydney, it's time for the monthly "Toot Toot" update. Recently in Nashville to purchase a new bus for travelling to personal appearances our man stopped by the Nashville Network for a guest appearance. Meanwhile, his "Toot Toot" is currently at number 4 in the Canadian country charts, while a German version, "Mein Tui Tui," is currently number 14, in West Germany.

Shreveport's A-Train, recently renamed a Miller Rock Network band, has a new six-song EP, River Of People, available that sounds great. Cover contains good shots of Miki Honeycutt's gam, too... The Great Southern Record Company has just purchased the masters for Allen Fontenot's Tole Blom and Other Cajun Honky Tonk Songs, as well as a Justin Wilson album from the now defunct Delta Record label... New Orleans drummer Ricky Sebastian is now with John Scofield's band. Scofield has left Miles Davis. Why? "I'm tired of the music," says John.

Dino Kruse, rock 'n' roll roller and ex-vintage guitar entrepreneur, was recently in L.A. to discuss career opportunities. Apparently a demo tape recorded in Muscle Shoals came to the attention of a recording executive who rushed the 6'5" guitarist to the Beverly Wilshire Hotel for contractual discussions. An update should follow when his press agent knows more... The Chalmette group, The Runner, featuring VJ Mary Serena, has a new record out on the Carrella label... Veteran jazzmen Red Tyler and James Rivers should have new albums out by the end of this month... Good to see Clifton Chenier and his Red Hot Louisiana Band in New Orleans recently, and sounding great to boot. His new club, cleverly dubbed Clifton Chenier's Zydeco Club, should be in business by the time you read this.

Zigaboo Modeliste has pending a $20 million suit currently in Civil Distric Court. The defendants in the petition include Marshall Sehorn, Jerry Wilson, Allen Toussaint and Cosimo Matassa, who are accused of committing copyright infringement concerning the release of a live recording entitled The Meathers At Rosy's. The ubiquitous Joe Jones is handling the case for the ex-Meter.

Famed Chicago soul producer, Bunny Sigler, now residing in the Crescent City... The Preservation Hall Jazz Band is touring the Midwest at present... Johnny Adams and Walter Washington are back at Dorothy's on Orleans Avenue... WWNO's Brad Palmer and WWOZ's Steve Pierce are working on a radio series featuring local jazz players, which they hope will interest National Public Radio. The project, entitled Jazz Town, will consist of live performances and interviews. The duo hopes to produce at least 13 segments (several shows are already completed), with Al Belletto narrating... Kidd Jordan is working with Hamlet Blu's Clarinet Family, which sports no less than eight clarinetists. Jordan, by the way, will be off to Europe early next year.

Lenny Zenith, the man and the band, have recorded an album for nationwide distribution. The collection of songs were recorded and mixed at Studio Solo with David Torkkanowsky producing. See the new band, with Chris Lluckette on drums, Ivan Bolle on WTL radio personality and bass player for King Nino and the Slave Girls, broke his bass-plucking thumb flapping a fellow student in his judo class... Bourbon Street, Las Vegas, is the name of a new club in the gambling town. Entertainment features Big Tiny Little, Ray McKay and the Big Tiny Little Band... Billy Hart is coming to the New Town Energy... A hand-written letter by Paul McCartney has snatched up a $14,000 at a Beatles memorabilia auction in England... The New York Times commented that Alex Chilton's recent mini-album Feudal Tarts made today's soul pretenders... "the British soul boys with their silky haircuts, the white soul singers fronting American rock bands — sour tacts..." The "mini-album" is ranked 22 in college airplay for September... In late November, Tom Waits will be in New Orleans and appear along with John Lurie (Lounge Lizards) in Jim Jarmusch's follow-up film to the independent hit of 1984 Stranger Than Paradise. The film is tentatively titled Down By Law... Waits also recorded the Kurt Weil song, "What Keeps Mankind Alive" from The Threepenny Opera for the Weil tribute album to which New Orleans recorders are also contributing... That's New Orleans native Mike Guadabascio playing on Jonathan Richman's Rockin' and Romance album. It is his third year as a student at Tulane...

Copeland's Cajun & American Cafe is now featuring live jazz during their Sunday brunch at its Veterans Memorial location. The music will be a mixture of traditional, Dixeland and contemporary jazz, played by the Jimmy Maxwell Quartet featuring René Netto on saxophone from noon-3 p.m.

Frankie Ford is headed back to England where he will co-headline a tour with the Animals and the Rolling Stones. Meanwhile, Ex-Sen-Saint engineer Skip Godwin now works for Bard... Luther Kent now does most of the bookings at Storyville. His new LP should be out by the spring... "Erie K-Doe is a big one," says Tony Berger, "across the lake in Mandeville at Ruby's Rendezvous... King Floyd is working around town of late and could possibly be recording soon for David Lewis' reactivated Paul Label..."
LOUISIANA JAZZ FEDERATION PRESENTS
JAZZ AWARENESS MONTH
OCTOBER 1985

KICK-OFF PARTY
Saturday, October 5  7 - 10 p.m.
Nexus - 6200 Elysian Fields
The David Torkanowsky Quartet
Co-Sponsored by Nexus

BIG BANDS
Sunday, October 6  Noon - 6:15 p.m.
Jackson Square
James Moore's Urbanites
Tony Klatka's Warsaw
The Loyola University Jazz Band
Co-Sponsored by the American Federation of Musicians;
Musical Performance Trust Fund and NORD

FUSION
Friday, October 11  11:30 a.m. - 7:15 p.m.
Lafayette Square, 500 St. Charles Ave.
Woodenhead
The New Orleans Stick Band
Kidd Jordan's Electric Band
Co-Sponsored by the Arts Council of New Orleans

PIANO
Saturday, October 12  9 p.m. - 2 a.m.
Snug Harbor, 626 Frenchmen
The Larry Sieberth Quintet
The Michael Pellera Quartet
Co-Sponsored by Snug Harbor

SINGERS
Saturday, October 19  9:30 p.m. - 2 a.m.
Snug Harbor, 626 Frenchmen
Lady BJ
Germaine Bazzle
Johnny Adams
Featuring The Ellis Marsalis Quartet
Co-Sponsored by Snug Harbor

LATIN
Sunday, October 20  7 p.m. - 1:30 a.m.
Storyville, 1104 Decatur
Paky Saavedra's Bandido From Honduras
Edu's Sounds Of Brazil From Brazil
Ensamble Acustico From Guatemala
(First United States Appearance)
Co-Sponsored by Storyville Jazz Hall

INTERNATIONAL JAZZ ARTISTS
Thursday, October 24  9 p.m. - 1 a.m.
CAC, 900 Camp
John Scofield  Mark Cohen
Ricky Sebastian  Yossi Fine
Co-Sponsored by The Contemporary Arts Center

REEDS
Tuesday, October 29
Tylers, 5234 Magazine
The Alvin Batiste Quartet
James Rivers & Red Tyler
with The Red Rivers Band  8 p.m. - 1 a.m.
Co-Sponsored by Tylers

Jazz Awareness Month is jointly supported by grants from The City of New Orleans through The Arts Council of New Orleans, The Louisiana State Arts Council through the Division of the Arts, Office of Program Development, Department of Culture, Recreation and Tourism, The National Endowment for the Arts, The New Orleans Jazz and Heritage Foundation, WWOZ and WWNO.