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Ernie K-Doe, 1979

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THIS IS REAL STUPID, TEASING LIKE THIS, BUT STAY TUNED, NEXT MONTH I'LL GET A BIG SURPRISE, RANDED... AS SOON AS YOU FIGURE OUT WHAT IT IS YOU'LL BE THE FIRST TO KNOW.

COVER ART BY SKIP BOLEN

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The New Orleans Jazz and Heritage Foundation is now in the midst of its inaugural "An Education in Jazz" Series. The series began January 15 with a performance by Dizzy Gillespie with the Dirty Dozen Brass Band in a concert at the Orpheum that was opened by the Preservation Hall Jazz Band. Earlier that day, Gillespie held a workshop at Booker T. Washington High School hosted by Ellis Marsalis.

The series will continue February 27 with an Orpheum concert by the Count Basie Orchestra under the direction of trumpeter Thad Jones, George Wein and the Newport All-Stars, and the local group Hot Strings. Workshops that day will be given earlier that day. Freddie Green, guitarist for the Basie Orchestra, will be at John F. Kennedy High School for a workshop hosted by Ellis Marsalis. George Wein will be at Loyola University for a workshop primarily on the business of music, hosted by Loyola faculty member John Mahoney, and Thad Jones will be at UNO, with UNO music faculty member Rick Montalto.

"We see this as audience development," he said, "with an eye toward exposing younger kids, especially those who are already interested in music, to something they're not likely to hear on the pop radio stations, and perhaps influencing them to want to play jazz. This is especially exciting for us, because it's our first opportunity to do something away from the festival itself, and during this time of year."

The workshops are informal concerts and symposiums, often with question and answer periods built in. They are a chance to have closer than usual contact with jazz performers and learn a little about how they approach their art. All workshops are free, and open to all and sundry.

The third and final concert in the series will feature pianist McCoy Tyner, trumpeter Freddie Hubbard, and tenor saxophonist Joe Henderson. Also on the program will be the New Orleans Saxophone Quartet (Tony Dagradi, Earl Tubington, Fred Kemp and Roger Lewis), and the New Orleans Jazz Couriers. This event will take place at the Orpheum on March 13.

Workshops surrounding this concert will include an appearance at McMain High School by the Preservation Hall Jazz Band hosted by Ellis Marsalis, a session with Joe Henderson at Xavier University hosted by Earl Tubington, and a visit with McCoy Tyner at Southern University of New Orleans hosted by Kidd Jordan. Check your local listings for times and dates for the March workshops.

By the way, students are being offered a 20% discount on some seats at the Orpheum concerts on the day of the shows.

-- Jerry Karp

The Gregg Allman Band played to a good-sized crowd last month at the 601 Club. Many in the audience, especially those who crowded in front of the stage, were long-term Allman fans who throughout the night requested the band to play the old Allman Brothers tunes. Allman and his very good band, however, mixed it up, keeping everyone happy. A high point in the night was Allman playing an acoustic "Melissa" with his guitarist who played delicate phrasings around Allman's husky voice. For an encore the band played the most requested song of the night, "Whipping Post," which was to no one's surprise but everyone's satisfaction.

-- Nick Marinello
Publications

- **DREAM BONES** is a XEROX COLLECTION of cartoonist Michael Dougan's hilariously macabre work. Dougan's work appears in The Weekly, The Market News and The Rocket, among others (Dream Bones contains three strips that first saw light in his "Little Death" comic in The Rocket), and his style is wonderfully unique and fresh (as well as downright weird). Available for $3 at Art in Form, 2237 2nd Ave., Seattle, WA 98121.

- **GRIND** is a "SEATTLE SKATE/HARDCORE ZINE" and is a thick xerox number stuffed to the brim with info. There's an in-depth report of the halfpipe/ freestyle competition at Des Moines Waterland Festival, a pictorial report on the Vancouver NSA competition, plus interviews with D.O.A., 7 Seconds and Rancid from Fallout Records. This freewheelin' zine is also dotted with record and video reviews, a reader's poll, editorial, bitsa gossip and lotsa pictures. Available for 74¢ from 1150 16th Ave. E., Seattle, WA 98112.

- **WEDNESDAY WEEK** AT LONG LAST, a fan club has emerged for those infectious pop rockers from L.A., Wednesday Week. Issue One (destined to be a collector's item) is a veritable photo journal, documenting every incarnation of the band (a three piece striving to become a four piece) and an in-depth report of the band's recent Southwestern Tour. There are reams of pies, anecdotes and reviews about in the pages of Ink Disease. Available for $2 from 4563 Marmion Way, Los Angeles, CA 90065.

- **INK DISEASE** PUNK AND HARDCORE DREAMS are alive, well and thrashing about in the pages of Ink Disease. Issue Nine's pages are packed with oodles of info: lengthy interviews with the likes of Raw Power, Circle Jerks and Mad Parade, record reviews and "Ups & Downs, Ins & Outs" list, tons of photos and even a poetry page. This is a very well-stuffed zine, printed up with the kind of ink that quickly rubs off on your hands. And that's the way we like it. Available for $2 from 4563 Marmion Way, Los Angeles, CA 90065.

- **DRIVEL** "NOT JUST A FANZINE, IT'S A FANZINE!" This mag, spit out from the confines of Delta, B.C., is a cute little xerox. Issue Four had seven big pages of cartoons, a "scorecard" for a recent Black Flag gig and a right-to-the-point interview with Uncle Bonsai. But the highlight of the Drivel has to be an interview with cartoon legend Ed "Big Daddy" Roth, creator of "Rat Fink" and auto art atrocities that once adorned stickers swapped by school kids everywhere. The Drivel loses points for the blatant chauvinism in their letter column, which isn't funny, even as a joke. (7922 Crawford Dr., Delta, B.C. V4C 6X6, Canada).

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Curley Moore, Ex-Clown, Dies In New Orleans

June "Curley" Moore, perhaps best known for his stint with Huey "Piano" Smith and the Clowns, died December 14, in New Orleans. He was in his early fifties. Moore, who possessed a unique, gritty voice, sang with various R&B groups during his youth. He joined the Clowns in 1960 as a replace-

ment for Bobby Marchan, who left the group to pursue his number one hit, "Something On Your Mind." Moore sang on most of the group's later material, including the hit "Pop-Eye," and virtually all of their recordings for Imperial.

Moore's first solo recordings were released on the Teem label ("Tried So Hard"/"They Gonna Do What They Wanna Do") in 1962. He also waxed a duet with Huey Smith, "Huey and Curley At The Mardi Gras"/"Second Line," the following year.

After leaving the Clowns around 1964, Moore went out on his own and scored in New Orleans with the Hot Line label. He later switched to Instant, making "Sophísticated Sissy," a local hit in the late Sixties. Isolated singles also appeared on NOLA, Scram and Sansu, during the Sixties. During the last decade, Moore worked sporadically, occasionally joining Huey "Piano" Smith on his rare public performances. His last trip into the studio was in 1978 as a "Clown," helping Smith on his Charly album, Rockin' and Jivin'.

---

At The River

At the riverboat landing near Jax Brewery, Kenyatta Beazley (left), 9 years old, lets loose on his trumpet. Mr. Beazley, who makes a big sound with his small frame, can be heard often on Jackson Square with his dad.
The Nighthawks Mardi Gras Dates and Appearances

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World Beat From The Bees

African, Caribbean, rock 'n' roll, let's not classify it—let's just enjoy it.

To enjoy most American and English reggae bands, one must suspend certain criteria from criticism or it's useless to even bother listening. Most often these bands refuse, and rightly so, to merely imitate Jamaican reggae. They tend to introduce in varying degrees their own rock 'n roll influences which, no matter how interesting, leave the band subject to accusations that they don't sound "authentic."

So rather than handicap a band by calling it a reggae band, let's opt for the newest designation of world beat, a name which recognizes influences from Africa, the Caribbean and rock 'n roll. This way we can enjoy what's being offered instead of worrying about why it doesn't sound like "real reggae." And with this in mind, let's look at two recent releases by American bands, the Killer Bees from Shreveport, Louisiana, and the San Francisco-based Rhyth-O-Matics.

The Bees are a well-loved band that always pack the house when they play New Orleans, and their blend of reggae covers and world beat-style originals always results in a crowded dance floor. They're rhythm-driven by drummer Chuck Norcom and percussionist Michael E. Johnson, and all music comes from just two musicians, Malcolm Welbourne on guitar and Stan Hoffman, one of the world's leading keyboard players and producers. Their latest record, "World Of The Bees," is now available in town.

The Bees have a number of tracks that they've been working on, including "Yard Style Home," "Groovin'" which features none other than Cyril Neville, and more. Already mixed and ready for pressing is a reggae version of the Young Rascals' "Groovin'" which features none other than Cyril Neville. It's time we stop being scared of Killer Bees and start listening to their records.

NOW THE Rhyth-O-Matics (besides having great taste in names) is one of the San Francisco bands that, along with the Looters, have been labelled as World Beat. Their latest record, "Walking In The Shadow," is now available in town. The band evolved from a London-based band that drew influences from the heavy African and Caribbean music scene there. They have an obvious affinity for ska, both the original Jamaican style and the faster British ska revival style, but also show the influence of their musical friends and collaborators from South Africa, Nigeria and Zaire.

Besides bass, drums, keyboards and guitars, the band's sound is filled with a killer horn section that can kick when necessary or lay down mellow, full background. Plenty of percussion, too, including talking drum by Nigerian drummer Joni Haastrup. There's something familiar in each song on "Walking In The Shadow"...a ska beat...or Congolese guitars...or a highlife beat...but this is just the foundation on which the Rhyth-O-Matics build an overall sound that is theirs alone.

This sound is predominant throughout the record, so that even though the rhythms change from song to song, the music holds together well, from the beginning of side A to the end of side B. "Walking In The Shadow" is like a little musical journey around Africa and the Caribbean and is highly recommended to those who like to travel.
Triumph Joe Higgs, Alligator (AL 40094). Don't take lightly the comment that Higgs has been around the Jamaica music scene for many years; he's a heavyweight beyond compare. A streetwise Rastafarian who became one of Cossone Dodd's first stars all the way back in the late Fifties, he used his yard in his Kingston ghetto, Trenchtown, as a vocal training school that drew aspiring young singers like the Wailers, the Wailing Souls and countless others in the early Sixties. If you like your reggae simple, with the instruments leaving plenty of space for outstanding vocal leads and harmonies, check Triumph. It will please anyone who loved reggae music ten years ago, with the added attraction of a crisp, clear production. Higgs has only put out a few albums during his long career, and this is the only one easily available, so listen to Triumph and weep that you can't hear more. Actually, I would be happy with a whole disc of two songs, "Sound of the City" and "Creation." A+

Rally Round Ras Michael & The Sons of Negus, Shanachie SH-34027. There's no denying that Ras Michael is one of the most important singers inspired by Jah Rastafari. His singles and albums, dating back to 1967, have all been based lyrically on Rasta nyahbinghi chants and reasonings. Musically, his records range from the simplest accompaniment of the nyahbinghi drum ensemble (bass, funde and repeater) to electric lineups including synthesizer and horns. He's never scored international success with his music and part of the reason has been the varying, sometimes terrible, sound quality of the recordings. As an introduction to this crucial musician, Shanachie has cleaned up the quality on ten excellent cuts that present an overview of Ras Michael's styles of music. This music is the roots of reggae and at the same time a style that developed right alongside reggae. Highly recommended for those with an interest in roots. A

Market Place Bunny Wailer, Shanachie. The market place is where different cultures meet and blend, and from which new forms arise. Bunny Wailers musical Market Place captures the spirit of an international market, showing influences from Africa, other Caribbean islands and New York City. Bunny has taken a chance with this disc. Secure in his reputation as a rootsman, he's experimenting on Market Place with all kinds of rhythms that often take him far from the reggae beat. If classified as a reggae album this one would rate a low C, but think of it as world beat and enjoy. Featuring Sly and Robbie on drums and bass. B

Country Living Gladiators, Heartbeat (HB 36). Rating a Gladiators album as merely good or bad must be preceded by the acknowledgment that the Gladiators are one of those groups of Jamaica. A Gladiators cut can always be identified by the raw, unique blending of high voices, the conscious lyrics sung in often inexpressible patois and the simple but solid backup instrumentation. This particular batch of songs is not Albert Griffiths and the band's ultimate set, however. Those who want to be introduced to this great band would do better to check their previous release, Symbol of Reality. But if you already have this one you've probably been waiting for their next one, and you certainly won't be disappointed by most of the songs on Country Living. B

Fleeing From The City Yabby You, Shanachie 43026. Spiritual, personal songs to Jah, skilled back-up musicians, and many good songs, like "Stranger To My Bredrin" and "Praise Jahoviah." But somehow I'm bored with this record. C

Working Wonders Judy Mowatt, Shanachie 34028. Believe me, I want to like Judy Mowatt's records. Her 1977 release, Black Woman, was a landmark effort that in my opinion has never been equaled by any female reggae artist, including Mowatt's latter records. Her appearance in the video Rastafari: Conversations Concerning Woman show her to be a thoughtful and articulate speaker, and her lyrics on Working Wonders reflect this. However, the music on this record is sappy, way too light and pop sounding for my taste. I don't understand why she doesn't team up her lyrics with music that is equally serious in nature.

Last but not least, Caribbean Show recommendations for this month are aimed at a fine Frankie Paul 12" single called "Inferiority Complex." The music is dance hall all the way, but the lyrics are right on the money. "It's not the color of your skin... not the clothes you wear... the contour of your nose... the texture of your hair... that make you a man." And you thought he just sang grinding songs.

not spend any time on the ones destined to become frisbees. A few of these records came out nearly a year ago but most are recent releases. What follows is my Caribbean consumer guide, with a tip of the hat to Robert Christgau.

Travel With Love Justin Hinds and the Dominoes, NightHawk 309. The Wailers band plays on this album, providing a crisp familiar reggae sound that couldn't make anybody feel no way. Add to this eight excellent mid-tempo grooves written by Justin Hinds with harmonies by the Dominoes. Need I say more? I could go on and on about Justin Hinds and the Dominoes' string of hits back in the Sixties, or about their two classic island albums from the mid-Seventies, but instead I'll just say that if you like the Wailers, you'll want this record. B+
Mamou At Carnival Time

Mamou, the band plays the traditional Cajun melodies of Mamou the town, but with an Eighties twist.

Mamou, Louisiana, located in Evangeline Parish, is a small town laid out on a square mile of prairie. Considered by many to be the capital of Cajun music, Mamou is a town that minds its traditions. Like New Orleans, their most noted tradition is Mardi Gras. The Cajun Mardi Gras is a sister to its own Fat Tuesday celebration, but a distant one. While the folks in New Orleans are strolling their feet on the streets to Dixieland or getting funky with the Nevilles, the people in Mamou are doing it to a different beat, and the day is filled with the sounds of the accordion and fiddle.

Music is an integral part of the culture and heritage of Mamou, but there’s something brewing there that the traditionalists may not have expected.

There are three young musicians in the town who have begun to raise eyebrows, flare nostrils and win smiles by playing the traditional Cajun songs in a different way.

Steve LaFleur and Heavy plays the drums. They call themselves, simply, Mamou and what they've heard all their lives and reared themselves, simply, Mamou and what they knew they were going to play the Cajun bands had no drummer at all. Now even the traditional bands have drums and I play pretty much the traditional rhythms. Except that I’m hitting them hard and sometimes play them lick-for-lick — that's how we kinda get the rock ‘n’ roll feel.”

If it’s Mamou’s fidelity to their culture that makes their music honest, then it’s their ‘rock ‘n’ roll feel’ that makes their music truly original.

“We were an oddball generation come up in a weird place,” says LaFleur. “It’s very conservative in Mamou. We were born in the center of Cajunville and growing up we were rebellious, we were too cool — we wanted to be rock ‘n’ roll. We wanted to be different from the older people in the town,” says LaFleur and Aguillard about nine years ago. “We were playing metal, psychedelic, confusing music. It was heavy duty for Mamou. But when I went out into the rest of the world I realized that being a rock ‘n’ roll was different at all — that being a Cajun was what made me different. You have to leave home to really appreciate where you come from.”

Occasionally, the band will rewrite the words to one of the songs. “There’s a song that is about an Indian on a stump,” says Heavy, “and we changed it so that it was about the Cajuns coming down from Canada — an Indian on a stump wasn’t that interesting.” Heavy has recently rewritten the words to a Cajun standard, “The Pine Grove Blues” and the song will soon be released as “Hurricane,” the “A” side of a forthcoming 45.

Mamou is the real thing and they play the old songs with reverence. The whole idea is to take these beautiful melodies and bring them to where people can relate to them today,” says Aguillard. “We’re taking the old Cajun tunes and hopping them up to the max,” adds LaFleur.

“T’they’re classic songs,” says Heavy. “They’re about love gone bad, suicide, teenage alcoholism.” Of the three it is only Heavy who has lost the Cajun dialect and, oddly enough, he is the only one who speaks French fluently. “I know what I’m saying when I’m singing because I sit down and learn what I’m saying,” says LaFleur. Both his parents speak French and LaFleur will listen to the old records with his mother. “She tells me the words I don’t know and I write them down in a way that I can read them.”

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Reality Soldier Dies

The Minutemen's swansong is their fiercest anti-war statement yet.

It was either late Sunday or early Monday morning, December 22, 1985, when Dennis Dale Boon, 27, was killed in an automobile accident in Arizona. A lifetime resident of San Pedro, California, D. Boon was the singer, guitarist and founding member of the Minutemen.

On the cover of the last Minutemen album, 3-Way Tie (For Last), Boon painted the trio mounted on plaques. Beneath the head of Boon are the words "Singer/Activist." His activities included anti-war songs that reacted to the U.S. involvement in Central America. "Do you have to see the body bags before you make a stand?" asked Boon in "The Cheereaders," "Just a little bit too late."

The last album features "Just Another Soldier," in which Boon may have written his epitaph.

His life so short, no chance to even start
And the ones he left behind the world he'll never see,
But no one could deny that the soldier died with pride.

Boon wrote a lifetime's worth of songs. Most of them, like the best moments in life, were very short. The music community will suffer without him. Maybe partying will help.

The Minutemen's swansong is their fiercest anti-war statement yet. Titles include "Political Nightmare," "The Price of Paradise" and "Just Another Soldier," and lines that slip off the turntable and slap you in the face constantly remind you of the young men who die for causes they don't understand. The six covers included on the album are also anti-war statements, the best known of which is Creedence Clearwater Revival's "Have You Ever Seen the Rain?" "Courage" and "The Big Stick" are the musical highlights to the album, while Mike Watt's triple overdrubbed bass in the cover of Blue Oyster Cult's "The Red and the Black" is one of the great bass solos in rock. 3-Way Tie (For Last) is not full of laughs but a journal of strongly assertive anti-war sympathizers who have lost the innocence that made "Double Nickles on the Dime" such a treat.

Art in the Dark, The Icons, Press.

Two years ago, Art in the Dark was the first in a long line of REM impersonators. Their 1984 Mitch Easter-produced EP, Something Else, epitomized the monochromatic Athens sound with its supercharged folk rock music. Today, the quartet has found its own sound, a seductive blend of acoustic folk and James Gang production, while vocalist Jack Harrison has finished doing Michael Stipe impressions. There is a vague theme of "searching" that underlies much of the album. For instance, in "Numbers," which is the first perfect pop song of the year, Harrison sings "Leave the king in his despair, lead us to love." If you can find a copy of this record, pick it up.

Black Flag, The Process of Wearing Out, SST.

This $6.98 instrumental EP is Black Flag's way of answering the censorship "crunch" of the 1980s. Guitarist Greg Ginn contends that "even though this record may communicate certain feelings, emotions and ideas to some, [he] has faith that cop-types with their strictly linear minds and stick-to-the-rules mentality don't have the ability to decipher the intuitive contents of this record." On the other hand, who wants to buy a Black Flag record that doesn't contain the dynamic presence of Henry Rollins? For true fans only.

Circle Jerks, Wonderful, Combat Core.

Since their inception in 1979, when ex-Black Flag member Keith Morris and Red Kross guitarist Greg Hetson founded the group, Circle Jerks have had the best sense of humor in the hardcore scene. Three records and numerous bassists later, they made a hilarious cameo in Repo Man in which they played a schmaltzy nightclub rendition of their underground hit, "When the Shit Hits the Fan." Last spring, Circle Jerks conducted a nationwide search for a new bassist. The winner of the "Why I Should Play Bass With the Jerks in 25 Words of Less" was none other than Repo Man co-star, Zander Schloss, who played Otto's nerdy companion. Wonderful contains the same wonderful sense of humor and hard punk sound that I hoped it would. On the title cut, in which the Jerks are assisted on the chorus by the Las Palmas/La Canada Children's choir, vocalist Keith Morris sings "It's a beautiful world we live in so give your brother a smile, turn to a stranger and give him a pat on the back." Wonderful is a classic.

Full Time Men, Coyote.

Somehow Keith Streng of the Fleshtones and REM's Peter Buck found the time to put together this engaging three-song EP. The two guitarists, from two of the hardest working bands below the commercial mainstream, sound like they had a lot of fun recording this disc and Streng can do a pretty good Robert Plant when he has the right material.

Luxury Condos Coming to Your Neighborhood. Soon, Coyote.
This is a compilation of up-and-coming bands on the up-and-coming Coyote label. Southern twang, producer Don Dixon and dB members are all over this deal. The highlights are The Wygals' "Sleep With the Angels," an instant college radio hit with guitar embellishments by dB Gene Holder; the Trypes' "A Plan Revised" which continues the ethereal atmosphere of their 1985 EP "The Explorer's Hold"; Deep Six's catchy "Stay Right Here" and Syd Straw's twelve-tissue "Listening to Elvis," with credible Memphis instrumentation by the Del-Lords.

Maximum America, Substance Over Fashion, New America Wildlife. This is a powerful three-song EP from a Wayne, New Jersey, quartet who claim that the bands who work for weekend gigs and gas money are more important than the pretentious pop-fasion models with the heavy MTV exposure. Don't they get MTV in New Jersey? "March of Drums" angrily recounts the Kennedy assassination. With vocals by Max "the Teutonic Rage" Huber.

The Rave-Ups, Town Country, Fun Stuff Records. The Rave-Ups are Molly Ringwald's favorite band and it is from this association that they are trying to sneak away. But lead vocalist Jimmy Podrasky is in love with Moll's older sister. He and his buddies work all day in the A&M mail room where men like Herb Alpert take a patronizing interest in the band's progression. Then, in 1985, Jimmy and his band release a truly fine record containing airy cowpunk sung with nasal inflections that would embarrass Bob Dylan. Yet when they cover Dylan's "You Ain't Goin' Nowhere," it works like magic. Alpert slaps his forehead in disbelief and Moll's sister listens with hearts in her eyes. The soap opera continues.

Saccharine Trust, Worldbroken, SST. Worldbroken is a completely improvisational album that was recorded live in front of a quiet crowd at McCabe's Guitar Shop in Santa Monica, California. The lyrics, recited by Jack "Joaquin" Brewer, are totally bizarre versions of bedroom wall confessions and endless traffic jams. Whether the group had trouble getting to the gig or if Brewer had to take a dump was not mentioned to the press guide. Nevertheless, Joe Biza plays a mean discordant guitar and the rhythm section of drummer Tony Cicero and Minutemen bassist Mike Watt follow Biza and Brewer in a restrained manner of free form. This is a unique album. I thought only Frank Sinatra made instant records.

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on rock

You Want Rock? Stan’s Got It

Looking more like a patron than an owner, the former deep sea diver’s not in over his head this time.

It may not be L.A.’s Gazzarri’s on the Strip, but Stan’s Hard Rock Cafe is the only gig in town for heavy metal bands looking for the break bands like Ratt and Van Halen found at Gazzarri’s.

While Stan’s may not be a frequent stop for record company execs searching for a fresh new sound, it is the place for local rock bands to begin winning over a strong local audience that appreciates screeching guitars and a thunderous breakdown.

In business since August 15, the Lakefront lounge missed the large summer crowd that harvests in West End Park around the clock. Instead, the doors at Stan’s opened for the first time just as neighboring Augie’s de Lago was shutting down for winter. And although times are admittedly difficult for the owners of Stan’s Hard Rock Cafe, if they can hold out until April, Stan’s may one day become New Orleans’ premier showcase for the hard rock music community.

Stan’s is like a lot of clubs — two bars and scattered pool tables. The difference begins with its large stage and those who have performed on it. Except for Jimmy’s Music Club, there are few other places in New Orleans where live music can be heard almost nightly. And what Jimmy’s is to the Uptown and college crowds, Stan’s is rapidly becoming to the rockers of Metairie and the Lakefront.

Besides homegrown bands, like Lillian Axe and Razor White, the Lakefront’s own Hard Rock Cafe has hosted a half dozen national acts in its six short months of existence.

Already, Zebra has thrice filled the club to capacity — about 1,000 screaming fans. Robin Trower’s November draw was just as high, according to Stan Jenkins, the club’s co-owner and general manager.

Molly Hatchet, the Romantics and Black ‘N Blue have also performed at Stan’s. And Jenkins is working on bringing Y&T to the Crescent City in the weeks ahead.

Although no dates were set for February at presstime, Jenkins said he hopes to include 15-20 local and regional bands in his club’s calendar each month, plus one national act per week. What he had hoped to do was to draw crowds during the usually quiet holiday season. Jenkins was unhappy to find that few nationally recognized bands tour in December and January. So, the schedule should begin picking up again this month.

Sitting in his small office, looking more like a patron than the club’s owner, Jenkins recalls his first six months in business, the on-going struggle to survive and his plans for Stan’s future in the New Orleans rock scene.

The Romantics didn’t draw a sold-out crowd, but bar sales were among the highest ever plus the show brought in a large number of first-time patrons — both things Jenkins hopes to repeat by bringing in a limited number of bands with a wider appeal.

Jenkins and his partner, Steve Martin (‘He’s a wild and crazy guy, too.’) are planning continuous music on Sunday afternoons this summer and hope to someday open a cafe thus, the name, Hard Rock Cafe.
Jenkins said he would also like to enlarge the club and purchase a house PA, but he concedes: “We took on a real large project” and improvements are ongoing depending upon cash flow.

A couple of immediate additions required to accommodate national acts were a larger stage and a narrow pier joining the dressing room with the stage.

“National acts don’t like to walk through the crowd,” Jenkins said. “But they love the pier,” he said. (So if it looks like your favorite musician is creeping out the window to a waiting speedboat, relax and quit watching Miami Vice. He’s only walking along the outside of the building to his dressing room.)

A guitar player with high hopes but the realism that few musicians can make it big, Jenkins sympathizes with local musicians. “I like to help them out any way I can,” he said, of area bands.

Reflecting upon some of his greatest concerns with live music and the club scene in New Orleans, Jenkins has the following ideas:

On cover charges: “People are just spoiled in this city. There are so many places to go and so much to do. I tried with no cover then everyone came in and no one spent money.”

(Stan charges $3-$4 admission for a local act. The admission includes one free drink.)

But still “so many [potential patrons] don’t even get that far.” People see the admission sign and they turn away, he said, although the cover charge, basically, assures a one-drink minimum.

On the West End Park locale: “Most places were either too small or too expensive. [And although] the location hurts a lot (during winter months), everyone thrives off of each other (in summer).”

On offering live entertainment: “It’s something that goes in cycles. We are seeing rock clubs coming and going. I think they are coming back.”

On the regular crowd: “If they go out, they come here... but they don’t go out.”

On his goals: “To make a living and help rock ‘n’ roll.”

On what it takes to be successful: “You have to be lucky and smart and tightfisted and you may be one in 100 to make good.”

Clearly Stan Jenkins is interested in offering New Orleans hard rock fans a comfortable place to sit back and enjoy the music they like best.

But as a new business on the vast New Orleans club scene, Jenkins’ immediate concern is drawing new people to his club.

His invitation: “It’s a nice place, our bartenders are courteous and nice. Just come in and check it out.”

---

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Spielberg Tells Tales

From an excellent book to an overproduced melodrama, The Color Purple suffers from a heavy directorial hand.

The Color Purple has been transformed from a profound work of literature by Alice Walker into a Disneyesque melodrama directed by Stephen Spielberg. The life story of Celie, in the book described in her semi-literate, heartfelt letters to God, becomes a travesty of over-dramatized plays that attempt to pull on your heartstrings. Spielberg is of course a master at making record-breaking movies of the extra-terrestrial or special effects kind, but The Color Purple marks his debut in handling a realistic, down to earth drama. Reading the book, one has sympathy with Celie's plight, tormented from its beginning by violence and rape. In the movie version it's as if she — or someone, Stephen — is telling tall tales.

The many hardships and beatings of body and spirit that Celie (played by Whoopi Goldberg) experiences are exaggerated by the schmaltzy musical score and obvious, overdone visuals. For example, when Celie at 14 gives birth to her daughter, it is implied by the dark and stormy night and her father's overacted impatience that her joy in bearing the child will not last long. Then enter the melodramatic appearance of the wicked father's large hands snatching the tiny newborn away, underscored by more ridiculous music, amplifying the pain of the moment three or four or ten times more than necessary. Such embellishments rob the story of credibility, and strip Celie of the simplicity with which her brave and painful story was written.

For example, when Celie at last manages to write the letter to God that she knew of him, is intercut with a Shug Avery's presence makes the second part of the movie unbearable. Alice Walker, who was project consultant on the film, approved a Dutchman named Menno Meyjes to write the screenplay, because the two voice-over narrations were written, as in the book, addressed to God, and connected the sometimes choppy scenes. The translation was very literal from the book to screen, despite the cleaning up of Celie's frank language. But the omission of language when necessary was the script's success. For example, when Shug performs in public a song she wrote for Celie, Whoopi Goldberg's smile expresses the pride that Celie writes of in the book. "First time somebody made something and name it after me." In the movie, no words were necessary. Goldberg's ability to wear her heart on her face is her great charm and strength.

The only reason to see The Color Purple are the fine performances by Whoopi Goldberg, who should be given an award for her face; Margaret Avery, who is superb as the wisecracking preacher's daughter, in The Color Purple. What could have been a character of great depth becomes instead a fumbling caricature of a bitter, spoiled man who is a tyrant at home, and lighthearted in love. Whoopi Goldberg's smile expresses her ability to wear her heart on her face is her great charm and strength.

The Redford romance, the more real and potent love affair, is with Africa. The movie reads like a love poem to the country itself. Before their affair begins, Denys Finch Hatton (Redford) takes the Baroness Karen Blixen (Streep) on safari. After days of bushwalks, hunting, painfully romantic evenings without a touch between them, and closer looks at animal behavior, he says in retrospect that he showed her these things, "Because I thought you would understand." Indeed the backdrop for their slow-brewing love affair is the love of the place, and what was shared with the other Europeans in Africa — their belonging to their adopted home. It is not so much the inevitable separation of the lovers but Karen's eventual separation from Africa which was the tear jerker. Although hardly living like a native of Africa, it would be difficult to imagine the Barones returning to her European lifestyle. When her English friend Barkley was ailing and asked if he would go home to do his dying, she stated simply, "I am home." Two and a half hours was not too long to look at this carefully molded story and beautifully photographed images, but I am getting weary of watching Meryl Streep for any amount of time. Not that she isn't a capable actress. She is attractive in her own odd, trademark simplicity, and she can change her accent and her hair color, both with professional ease. But if she seems to want to see a good movie, you are going to have to see a Meryl Streep movie. She certainly is not typecast, just cast. I'd be grateful to see another actress in Hollywood be given an equal chance at the meaty roles. Kate Nelligan, an actress of great accomplishment who played the role of Susan Traherne in David Hare's stage productions of Plenty, had the ability but not the star status to sell the movie version. So Streep got it. Nelligan would have been equally as great as Karen Blixen, enough of Streep's versatile hands and changing nationalities. Her conversational Danish accent in Out of Africa makes you forget she ever spoke American, but the voice-over narrations make her sound like a 45 played on 33 rpm. You want to wind up the Victrola before she fades over the edge.

Directed by Sydney Pollack, Lakeside Theatre.

Wetherby

Featured at the Prytania in early January was the masterwork Wetherby, written and directed by British playwright and theatre director David Hare. A Showcase for Vanessa Redgrave, who plays a single, middle-aged schoolteacher in the small Yorkshire town of the title, its mystery is the backbone of the movie, but it is a mystery that can only be speculated upon and not solved. A strange, intense young man known to Jean (Redgrave) for less than 24 hours, chooses her to be the audience to his anicile. He abruptly shoots a gun in his mouth while she serves tea. The story of Jean's putting pieces together with what little she knows of him, is intercut with
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Second Line .................................................. Stop, Inc.
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Go To The Mardi Gras ................................. Professor Longhair
Big Chief .......................................................... Professor Longhair
Mardi Gras Rap ............................................. Jones/Taylor
Mardi Gras Mambo ........................................... The Meters
Olympia Special ........................................... Olympia Brass Band

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Mardi Gras Rap ............................................. Jones/Taylor Experience
ALBUMS & CASSETTES
Mardi Gras In New Orleans .................................. Various Artists
Best of New Orleans Jazz ..................................... Various Artists
Rock n' Roll Gumbo ......................................... Professor Longhair
Mardi Gras Time ............................................. Olympia Brass Band/Bayou Renegades
Crawfish Fiesta .............................................. Professor Longhair
Soul Queen ...................................................... Irma Thomas
My Toot-Toot To You .............................. Rockin' Sidney
Neville-Ization ................................................ Neville Brothers
My Feet Can't Fail Me Now .............................. Dirty Dozen Brass Band

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Red Gets A Jazz Record

Alvin "Red" Tyler
Heritage Rounder 2044

A

van "Red" Tyler's new album Heritage may help throw some light into a couple of undeservedly obscure corners. Not only does this album present some of New Orleans' musical history. Specifically, there's Tyler, whose prowess as a jazz tenor saxophonist has been showcased in red. More generally, this record, with its breaks, could get enough exposure on jazz radio nationally to fill in some blanks for fans across the country still laboring under the misconception that progressive jazz and R&B are a relatively recent development. The playing is assured, and the original compositions are engaging, making it evident that Tyler has earned his frequent flyer pin in the post-bop stakes.

There are six originals: four by Tyler and one by drummer Johnny Vidacovich. Red Tyler is, of course, best known to many New Orleans music fans as a member of Dave Bartholomew's great R&B band of the Fifties, from which came most of the components of the studio band at Cosimo Matassa's that supplied the drive for most of the great New Orleans hits of the day. In the studio, Tyler played baritone. But even in those days, the reedman thought of himself as a jazz player.

"Even when I played with Dave," he says, "there were a lot of young guys in that band like Earl Palmer, Salvador Doucette, Earnest McLean and myself. We would talk about changing stock arrangements from Dizzy Gillespie's band and things like that. I was always playing kind of hip things within the band. But, other than that, I was always jammed and I always played jazz. A lot of times I played R&B in clubs because we played shows and backed up singers, but most of the time if there were any extra jobs, I was always jamming. I never played R&B in clubs, as such." As the studio scene faded away, Tyler took to the day job as a liquor salesman that allowed him to avoid having to scuffle for gigs and get himself to concentrate on jazz for the most part.

"I think I've enjoyed playing more because I have to do it for a living," Tyler reflects. "It's at one time, I was working on Bourbon Street six nights a week, for two years straight. It got to the stage where I'd walk in, the open spots, grab a drink and get immediately tired mentally. Now, I'm playing maybe two or three nights a week, and I'm eager. I'm waiting to get to the job."

This mixture of experience and relaxed enthusiasm are evident on Heritage, and the leader has the sidemen to make it work. The rhythm section is composed of the accomplished and oft-requested trio of bass player Jim Singleton, pianist David Torkanowsky, and drummer Johnny Vidacovich. Veteran trumpeter Clyde Kerr, Jr., provides a refreshing counterpoint to the leader's sound, and there is one wonderful vocal contribution each from Germaine Bazzle and Johnny Adams.

The record opens with the loping, straight-ahead "Confusion," then the heat is turned up with two numbers on which Tyler was given the freedom and space to stretch out. One of the most interesting of Tyler's solos on the record. Next, Johnny Adams comes close to stealing the whole show with a beautiful, understated rendition of the Cahn-Heusen standard "I'll Only Miss Her When I Think Of Her," with the introspective tenor saxophone reading between the lines of the lyric. Vidalacovich's jazz booth "New Day" closes out the side with another lively solo from Tyler and a chance for Torkanowsky to stretch out.

"New Orleans Cakewalk," which opens side 2, really has more of a Latin feel than a Crescent City sound. Both the title track and "No Relation" are mainstream swingers both of which give Kerr's trumpet a chance to be heard. Between these two we get Germaine Bazzle's unique treatment of Billy Strayhorn's "Lush Life." Amazingly, this is Ms. Bazzle's first recording, and both horns sit out to avoid having to scuffle for gigs, and get immediately tired mentally.

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Red Tyler: A chance to do a jazz album his way.

Johnny Adams
The Tan Canary
Charly 1058

Well, this one's a bit of everything, then isn't it? The 15 tunes presented cover nearly 25 years of Johnny's up-and-down career. But The Tan Canary (sorry Charly you've got the wrong bird) has a style that amazingly varies little over the time span.

Most of this one originates from the 'big hits' waxed on SSS in the late Sixties — "Reconsider Me," "Release Me," and "I Can't Be All Bad," etc. Also here are a couple of his early R&B hits "I Won't Cry" and "Losing Battle," which say self-

Looking for something on here for everyone, hits, flip sides, unreleased master works, shucks, even country music. Typically scrambled liner notes on this one, I mean even Miss Verra from across the street knows more about Johnny than Charly Records, I think. But what the hell, I bought this so you should too.

— Almost Slim

Mink Deville
Italian Shoes
Polygram

It think it's great that Mink Deville is selling so many copies of this album to our NARAL allies. I have listened to the record and was unimpressed except for the title cut. A very sincere form of flattery seems to exist on this track and Wilson Turbin is its object. "Italian Shoes" is an unashamed lift from the Wild Magnolias' 1975 Mardi Gras hit, "New Suit," which appears on every New Orleanian's copy of Mardi Gras New Orleans. In fact, it is so unashamed, that Deville must have done it on purpose. "New Suit" is one of those funky synchronized tunes that has bored its way into the soul of every New Orleans music lover.

— St. George Bryan
noon, on certain days as Mardi Gras approaches, Lawrence Square is filled with eager faces crowding and jostling for strategic positions near the Camp Street sidewalk. All hope that they will survive the “shakeup” and become, for that night, anyway, fiery acolytes to the carnival gods of the old Mediterranean Pantheon, who, one by one, make their annual visits to New Orleans, the westernmost polis of their ancient world and center of their cult. Every year on the verge of Lent the old gods return to remind all good Mediterraneans of the pagan antecedents of our great civic holiday and, indeed, of our whole unique culture.

The flambeaux are a curious survivor of the Nineteenth Century. Little else of our traditional society or culture has survived the progress of the last 100 years as unadulterated in form as the flambeaux carriers, whose appearance remains very much the same as when they first took to the streets.

The survival of this Nineteenth Century anachronism has excited unflattering comment from observers who view the spectacle of black men donning white robes and lighting the processions of their former masters as somehow subversive of black pride; and, a strange reminder of slavery in a region where abolition of that institution dates back little more than a century.

The flambeaux carriers themselves, claiming that without them there wouldn’t be any Carnival, or anyways, not one worth seeing. One flambeau carrier, a veteran of nearly 40 years with the “lights,” when asked if he’d seen a certain nouveau parade, replies, “Parade? Why’d I want to go see a parade with no lights? That ain’t nothin’ worth going to see!” Many New Orleanians old and young agree.

A flambeau, basically, a two gallon tin receptacle atop a wood pole with a feed pipe leading to two or four patented burners located along a horizontal T-bar with a shiny reflecting panel (weight: approximately 20 pounds; fuel: naphtha) fixed behind it. A man named Charles Richardson first designed and manufactured lights of this pattern sometime in the 1870s or 80s (the exact date of their appearance is a mystery but some Carnival historians have claimed that Momus was the first Carnival monarch to rely on the flambeau during his initial visit to New Orleans on December 31, 1872. A print of Comus in 1883 clearly shows flambeaux in the procession. Richardson’s son, grandson, and his son-in-law supervised the operations of the flambeaux until 1976 when Anthony Montelaro, husband of a great-granddaughter of the original Richardson, retired. Incidentally, the last batch of ten flambeaux were manufactured by the Montelaros for Comus in 1965.
at an approximate cost of $300 apiece.

Originally the flambeau inventory totaled some 800: 400 four-burners owned by Comus and 400 two-burners owned by Proteus. Now only some 80 two-burners remain in service. Many others have apparently been cannibalized for parts. The flambeaux are said to be all stored on the Comus side of the den shared by Comus, Proteus, and Momus.

Only six krewes continue to use the "lights": Sparta uses 30; Comus, Momus, Proteus, Hermes, and Babylon all use 80. Probably more organizations would incorporate a token display of the flambeaux, but the New Orleans Fire Department restricts the transit of the lights to the vicinity of Napoleon and Magazine, not wanting to see a third great fire burn down half the city.

The main reasons for the reduction in the number of flambeaux are economic and technologic. As time passed and costs increased the resources of the krewes were stretched thinner and thinner, and the use of 400 flambeaux increasingly hard to bear. The technologic solution to the problem of inexpensive parade lighting is the electric light. Thus displaced as the primary functional source of illumination, the flambeaux became a decorative, or ritualistic, component of the parade. The adaptation of the electric light to the parade resulted in a subtle alteration in the appearance of the painted, gold foil flecked papier-mache floats which we now view beneath the harsh glare of electric lights instead of the soft, dancing flame of the flambeaux.

At some point in the past a number of flambeaux were manufactured and sold by the Richardsons to Mobile's Order of Myths and Knights of Revelry; these two krewes continue to preserve the tradition of the lights in their own Carnival processions.

The current flambeaux supervisor is Frank Lazard, an elderly black man who started out as a mule handler - one of the great lost Carnival crafts (like perhaps papier-mache work will be if float builders don't stop importing plastic props from Spain or Morocco or wherever) - and became a flambeau serviceman in 1948 assisting the Richardsons and Montelarios until he took charge himself in 1976.

Lazard and other old timers say that close police supervision has made the scene on Lawrence Square tame when compared to the good old days on Calliope and Rousseau Streets, when up to 2,000 mean, longshore types would show up at mid-morning anticipating the glory and fame. Nowadays the police see that unsuccessful applicants are cleared out of Lawrence Square and the only real trouble is the jostling and shoving for a better position in line.

When the shapeup is completed a truck arrives with the filled lights standing upright. The lights and flares are issued, the files organized, the fuel lines are opened, and the flambeaux ignited, a truly magnificent spectacle!

The lure of change thrown into the street by parade onlookers has brought an end to the tradition of stationing the flambeaux alongside the floats. Unfortunately, this makes the proper appreciation of the lights' effect just about impossible. Veterans say that the flambeaux are best seen through the smoky red haze produced by the flares as they precede the float, the effect being a dramatic, hellish glow.

Comus, Momus, and Proteus, anachronisms themselves with their Nineteenth Century appearance and unswerving fidelity to tradition, constitute the only environment in which the flambeaux could have survived the passing years. As long as these three krewes maintain their commitment to tradition and ability to resist the banalization of Mardi Gras, the tradition of the flambeaux - maybe our last visible link with the Carnivals of the Nineteenth Century, so much of our social and cultural history and the cult of the old gods - will continue as living reminders of the social heritage that all New Orleanians share.
SLIDELL BLUES

A sprawling town on the north shore of Lake Pontchartrain is home for two musicians who made their mark on New Orleans music.

By Rick Coleman

EDDIE LANG

"I'm Just All Disgusted With This World!"

It says something about New Orleans blues when the city's one Delta blues legend, Guitar Slim, was from Greenwood, Mississippi. New Orleans blues is for dancing. Eddie Lang, Guitar Slim's sergeant-at-arms, was the master of both traditions.

Born January 15, 1936, in New Orleans, the young Eddie Langlots grew up on North Frazier Street aspiring to be the black T-Bone Walker. In his teens he joined an all-white country band to play the untamed frontier of suburbia — West we go!

David Lastie recalls that Lang sang hillbilly tunes with Jessie Hill & the Housecroppers in a redneck bar in St. Bernard in 1951. "We'd work from 4 to 8 and make $0 a night — big money!"

Switching to blues, Lang and Lastie joined the touring band of local promoter Percy Stovall in mid-1952. The band, including Huey Smith on piano, Calvin Keyes on tenor, Ewell Dixon on bass, and Oscar Moore on drums, began backing up Guitar Slim.

"Eddie was the warm-up for Slim and really set the pace," says David. "A lot of people used to think that Eddie was Guitar Slim's son. Eddie would play the guitar behind his head and back and through his legs just like Slim. There was such a difference, cause Eddie was about 4 feet 10, and Slim was about 5' 10". Then on the last show they would both come out and play the finale. Oh, man! The band was smokin'!"

The highpoint of each show and one of the classic images in New Orleans R&B was described by the late Percy Stovall to Almost Slim: "Well him [Slim] and Little Eddie got up there and they both had 50 feet of wire on their guitars and started playing all over the club. Then Little Eddie got on Slim's shoulders and they walked out the front door of the club!"

While raising hell in Nashville at Grady's, the group recorded Slim's gospel blues classic "Feelin' Sad" and Lang's rocking "My Baby Left Me" in a split session for Jim Bullete, the first man to record B.B. King.

In late 1953 Eddie Lang reluctantly agreed to fill in with Floyd Lambert's band for Slim, who had wrecked his car in his excitement over his hit. "The Things That I Used To Do." "A lot of people was tellin' me that Slim was a tall man," remembered Lang, "and I was trying to get them to believe that I was Slim and I was a short man. We played places like Enterprise and Bessemer, Alabama. We kept security guards by the bandstand. I saw how a guy gets when he gets to be big."

In 1954 Lang got married and moved to his wife's hometown of Slidell, though he continued doing one-nighters with Percy Stovall, with Dave Dixon and Alvin Robinson, backing up people like Ray..."
Records, the song received heavy airplay on WWL. Lang had had a stroke and at age 43 wouldn't play the blues again.

This here's a mean sad world.
And it's gettin' sadder every day.

Despite his illness, Lang lived comfortably with his family in Slidell. Although he walked with the aid of a walker, you should have seen him stomp his foot and yell along when Terry Patterson and I played him his Guitar Slim-influenced shouter "Hallelu­jah," a song he hadn't heard in 30 years. On March 10, 1985, a final stroke quieted the music within Eddie Langlois.

Eddie's a blues man," reflected Eddie's brother-in-law and former bass player Johnny Hart before Eddie's death. "He'd sit around and write lonesome songs, you know, like country and western. But he never did have the blues, 'cause he was always happy. I don't know why he always sang the blues."

SKIP EASTERNLING
Who Put The Blues In His Blue-Eyed Soul?

A lot of white Louisiana singers have been audibly mistaken for blacks over the years — Boby Charles, Frankie Ford, Joe Barry, Jimmie Davis (before he was a governor) ... Joe Banashak told me that fans would literally bet on the color of Skip Easterling's skin before his shows. But, like Eddie Lang, Easterling was interested in music, not labels.

Born July 1, 1945, in New Orleans, James "Skip" Easterling's mother moved to the city when he was 10 to work as a soul artist for two reasons. Radio stations were more responsive to New Orleans music. Two, the years of all-night gigging and exposure to his idols like Aaron Neville, K-Doce, and Eddie Bo had given Easterling a raw-edged soulful voice to match the fever Eddie Lang had given him.

The all-star band at Papa Joe's included Joe "I'm a Fool to Care" Barry, blues guitarist Joey Lang, sax player Johnny Penino, bassist Earl Stanley, and drummer Little Joe Lambert, the latter two of "Pass the Hakey" fame. Also there was "Joss Martinez," a musician whose parole terms from Angola Prison on marijuana possession charges precluded him singing for his supper. Easterling recalls, "When I heard him sing 'Holy One,' [a 1954 Louisi­anna hit] I said, 'You know what? I'm willing to bet your name is Freddy Fender.' He said, 'You're right, man.'"

"Ladies and gentlemen, Mr. Soul!"

In 1967 Joe Banashak began promoting Easterling as a soul artist for two reasons. One, the local black radio stations were more responsive to New Orleans music. Two, the years of all-night gigging and exposure to his idols like Aaron Neville, K-Doce, and Eddie Bo had given Easterling a raw-edged soulful voice to match the fever Eddie Lang had given him for R&B.

Eddie Bo produced the superb gospel-soul ballad "The Grass Looks Greener," which made number three locally. "We rehearsed it and rehashed it, and Eddie must have had a hundred horns in that studio, I mean just rows of horns. Shelley Pope broke it regionally, and it did get me some personal appearances, mostly in black nightclubs."

In June 1971 Huey Smith's ingenious reworking of Muddy Waters' "I'm Your Hoochie Coochie Man."
Man” (with the magnum-funk bass line from King Floyd’s “Groove Me,” the flute of Tex Lurzsa, and Skip’s soaring vocals) became a number one hit on Banashak’s Instant label, beating out Junior Knight’s monster hit “Mr. Big Stuff” on WBOK.

“Shelley Pope got on that thing and he played it until I got sick of hearing it just right quick. I made number one on all the soul stations in the deep South. I made a lot of money off that record as far as personal appearances in strictly black clubs.” Playing clubs across the South for Percy Stovall in which he was the only white in the house, Easterling had trouble only in Sorrento, Louisiana, where the local constabulary suspected him of being a “Yankee instigator.”

Despite some fine blues-funk sides written by Huey Smith, Skip couldn’t manage a follow-up hit and went home to Slidell to “kill termites,” only to answer the call when his friend Freddy Fender, now a major star, needed a keyboard player and warm-up act in 1978.

Easterling’s association with Fender’s “Bayou Country” band ended tragically on September 14, 1981, when the band’s bus went out of control on Interstate 10 south of Slidell, killing the driver and drummer Joe Lambert, a close friend of Easterling.

It has only been in the last year or so that Skip has returned to performing locally, only to be met with trouble only in Sorrento, Louisiana, where the local constabulary suspected him of being a “Yankee instigator.”

“Wish you weren’t so sure of yourself, then that’s soul feelin’.”

**DISCOGRAPHIES**

**Skip Easterling**

(Thanks to Ray Topping’s *N.O. R&B Listings*)

- **1982**
  - Angel of Mine/You Think You’re Smart (as “James Easterling with the BlueNotes”) — Reno 133
- **1963**
  - Don’t Let Him (Come Between Us)/Sugar Blocks — ALON 9012
- **1964**
  - Little Wonderful Girl/Shiny Gold Ring — ALON 9017
- **1965**
  - Run Along Mama/All for You — ALON 9030
- **1967**
  - The Grass Looks Greener/Keep the Fire Burning — ALON 9033
  - Just One More Time/He’s Got the Whole World in His Hands — ALON 9034
- **1968**
  - What Do You Suppose/Why Did You Choose Me — ALON 9038
  - Pennsylvania Coal Yard Blues/Bandita Woman — ALON 9039
- **1971**
  - I’m Your Hoochie Koochie Man/Ooh Pah Doo — Instant 3309
  - Too Weak to Break the Chains/I’m Your Man — Instant 3311
  - I Don’t Know/If I Ever Get Back — Instant 3312
- **1972**
  - CoCo Coo Over You/Travelin’ Mood — Instant 3315
  - Odeo Odeo Odeo/Walking on Edges — Instant 3320

**Eddie Lang**

(Compiled by Terry Pattison & Rick Coleman)

- **1952**
  - My Baby Left Me/Darling You Know I Love You (as “Little Eddie”) — Bullet 348
- **1956**
  - Come on Home/I’m All Alone — RPM 466
  - I’m Beggin’ With Tears/You Got to Crawl Before You Walk — RPM 476
- **1959**
  - Easy Rockin’/On My Way — Ron 320
  - Troubles/Troubles/She’s Mine, All Mine — Ron 324
- **1966**
  - The Love I Have for You/Something Within Me — Seven B 7006
- **1967**
  - The Sad One/Souling You — Seven B 7014
  - Food Stamp Blues (Pt. 1)/(Pt. 2) — SuperDome 904/Jewel 541
- **1974**
  - Mean Sad World/Bringing Back Those Old Days — SuperDome 305
  - (The first release of “Hallelujah,” recorded 2/19/54) — Savoy 2255
- **1984**
  - Nashville Jumpin’ R&B from Bullet 1946-53 — Krazy Kat 783
  - Blues from La. to L.A. — P-Vine 724

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In the analysis of James Booker's work reveals a deft synthesis of many styles transformed into a breathtaking and personal music.

Sitting at the bar in Snug Harbor recently, I asked the barmaid if she'd ever heard James Booker there, back in the days when it was the Faubourg.

"Yeah," she sniffed, "but I don't much care for stride pianists."

"Well I wouldn't call him a stride player," I snorted.

"What would you call him then?"

"Booker... is Booker!"

That inarticulate riposte prompted this analysis of the work of a man I'd listened to more than any other recorded pianist, yet heard in the flesh only once (hence my badgering of anyone who may have heard him live). As regular readers of this periodical surely know, James Booker was a magnificent musician. And while it is blasphemy in some circles to do so, I would place him in the same class as jazzman Art Tatum. There are many similarities. Both were unfathomable virtuosos, both visually impaired. Both were content on occasion to embellish rather than improvise. Both utilized a very personalized stride style at times. Both had an affinity for paraphrasing classical music, a result of their training. Most importantly, both took a number of styles - Booker, traditional jazz, gospel and boogie-woogie; Tatum, every style of pre-1930s jazz piano - and transformed them into something personal and breathtaking.

Booker was the New Orleans pianist who best synthesized the traditional jazz and R&B schools. How did he accomplish this? Above all, with an ingenious left hand.

First, let's look at his predecessors. The typical ragtime/traditional jazz piano left hand alternated a bass note and a chord, like so:

Jelly Roll Morton, who more than anyone bridged ragtime and traditional jazz, was more rhythmically sophisticated, throwing in trombone-like eighth-note octaves and staggering the oom-pah beat:
Jumping ahead twenty or thirty years, a typical rhythm-and-blues pianist might do something like this:

It's a deft combination of traditional jazz and R&B. With his hard accents on the third and seventh beats, the ragtime bass oom-pah feel is preserved, while the eight beats-to-the-bar of R&B and/or boogie is fulfilled as well. Crucially, there's almost always a bass line going within this style, adding a strong, unique foundation to it.

Essentially, Booker played with his left hand what many pianists needed both hands to execute. By doing so, he followed Jelly Roll's dictum that 'The piano should sound like a whole band.' (Booker was more influenced by Morton than many people realize; on the back of Junco Partner, his LP on the British Island label, he describes himself— with a bragadoccio Morton would've loved— as a reincarnation of 'Morton, Mozart and W.C. Handy, all resurrected in the form of 'Little Chopin' in Living Color'.)

Of course, Booker had many variations within this mode. In his recording of Longhair's 'Bald Head' on the Classified album, he uses what was for him a common device:

Local pianist Amusa Miller says Booker would often use this left-hand roll to roll into a fat four-note chord— a technical impossibility for almost anyone else.

And on the singular 'Pixie' (off the Island LP) he uses a rhythm which is unique in his recorded work as far as I know:

While in this mode, Booker would often use different voicings for the same chord within the same piece. When he accompanied his singing, both hands would shift down the keyboard, with the right hand maybe just playing octaves of the chord, so as not to interfere with vocal line. When soloing, the left hand would hop up and cover the ground previously covered by the right, yet still provide a bass line. According to veteran Bookerphiles, Booker never played anything approaching the up-tempo stride piano immortalized by James P. Johnson or Fats Waller. His version of this style was usually saved for relaxed renditions of pop tunes like 'Until the Real Thing Comes Along' or 'Sunny Side of the Street.'

Booker's right hand was an odd mixture of blues, the 'rolls' that have been part of every New Orleans pianist's repertoire since Gottschalk, and European extravagance. Like Tatum, he was at times positively verbose. His right-hand filigree could be incessant, with masterfully textured layers of arpeggios slowly ascending or descending the keyboard.

Yet, at other times he fell back on a few simple devices. One that he used over and over again was the tritone interval, played thusly:

Mac Rebennack postulated in an interview last summer that this was a remnant from Booker's days in the Fifties when he toyed with bebop piano. Rebennack was of course a student of Booker's, and though his music shows more of Longhair's influence, some of his figures, such as this bass line from 'Big Mac,' sound very Booker-derived:

It is the contention of many Booker-watchers that no album has ever captured him in top form. While I find it hard to believe anything could surpass his version of Toussaint's 'Life' on the Piano Prince from New Orleans LP, perhaps the release of even more posthumous albums will push Booker's reputation beyond that of New Orleanians and assorted musicians and critics around the world, and permit him to join the revered Crescent City pantheon of Armstrong, Morton and Longhair.
CONCERTS
Jilin
Friday, inlostridewiththe Newportardi
of Thad Jones and Festival producer/pianist George Wein steps
Thursday, Ticketmaster.
Baton Rouge ; if t admit
forget the cheap wisecracks.

LIVE MUSIC
FRENCH QUARTER, MARIGNY & CBD

The seemingly immortal John Lee Hooker (who boom boom boom boom put you in his house) on Sunday, 2 at the Storyville Jazz Hall.

Art Café, 608 Bourbon, 523-3535. Open stage daily from 3 p.m. to 4 a.m. but look for jazz, too, including jazz legend Wardell Gray. Ask for information. All that jazz, but then my Illinois friends tell me that a half a hour of them would never let me live it down. but you have to like someone and if you do, they're the people who are the best ones. So, ask for tickets. Ask for information. All that jazz, but then my Illinois friends tell me that a half a hour of them would never let me live it down. but you have to like someone and if you do, they're the people who are the best ones. So, ask for tickets. Ask for information. All that jazz, but then my Illinois friends tell me that a half a hour of them would never let me live it down. but you have to like someone and if you do, they're the people who are the best ones. So, ask for tickets. Ask for information. All that jazz, but then my Illinois friends tell me that a half a hour of them would never let me live it down. but you have to like someone and if you do, they're the people who are the best ones. So, ask for tickets. Ask for information.

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Bayou Blue, 3032 Prytania, 499-7146. Coverted to a jam goin' room.

Thursdays 7 to 10, for the first eleven days of February as well, nightly.
Thursday, 11
23rd Annual Bourbon Street Awards, held this year on Bourbon Street but at Burgundy and St. Ann which probably won’t make Bourbon Street any better, to be emceed by Black Allman and Ricky Graham who both know snazzy threads and a good deal when they see them (and they’ve seen plenty, baah-bah-aah!). There will be celebrity judges, and there are four categories: Fantasy, Male, Female and Group. Winners get silver cups as well as plenty ofarty remarks from the always-dignified crowd, and anything can enter—yes, even you—just by registering in person at Cafe Louisiana in Exile where the awards are passed out like in their case, or by phoning (for the faint of heart) 523-8967. The gentlemen, and we do mean gentlemens, at Wood Enterprises, is presenting the Awards, is providing matching monies of a sort—$5 for each contestant to be given by the bar to Father Bob Powell’s Project Lazarus, residence for indigent PWA’s, which is all the more about the best course there is. So get on that stage, wouldja?

Saturday, 22 & Sunday, 23
Louisiana Black Heritage Festival, with events simply all over the map all day each day. At the New Orleans Museum of Art: a Black Film Festival, from 10:15 a.m. to 4:45 p.m. on Saturday, from the same time in the morning to 2:30 p.m. on Sunday. The Dooby Chase Collection of Afro-American Art on show both days, a concept of Black Cultural Magic from 2:45 to 4 p.m. on Sunday. At the Louisiana State Museum: a walking tour of Vieux Carre Black History at 10 a.m. both days, securities and times and a Jazz Funeral procession on Saturday, an iron works exhibit both days plus an exhibit on Louisiana’s Black inventors and inventions. At Audubon Zoo: a Black History Walk of Fame, jazz, a recreation of the French Market As She Was (and other Historical Moments), a Gospel Test and Creole Food Fest. Call for the Zoo’s musical lineup at 861-2537.

Monday, 24
The Burn’s Rush at the Maple Leaf, with R.K. Barclay, Romeo Rick, Peter Faub and a host of New Orleans Street entertainers and comedians/anns. 8:30 p.m. 52.

VIDEO
Music City. Cable Channel 2. repeats on Wednesdays. Music 12th Annual Black and Gold Gala, 6:00 p.m. 52.

The Storyville Sessions, 2:00 p.m. 52: The Improvisational Arts Quartet.

NO-TI, Cox Cable Channel (6, Thursdays at 6:30), sponsored by Waveline and following Channel 2, despite the nebulousity reserved to preserve on-the-air spontaneity, the basic format of this very magazine. To be featured, among other things, will be interviews with Avenon Neville, Mason Ruffner, Johnny J and the Hitmen, and the Circle Jerks.

NOVAC. Sat. 22: NOVAC and the CAD are co-sponsoring a fundraising/grant-writing workshop for film and video production, also coming up scripting and advanced editing workshops, as well as continuing programs and courses in video production and editing, for information contact Rhonda Faison, 524-8492.

St. Bernard Report, with Mary Serpas and Bill Estroff. Channel 19. Group W. interviews with local and national acts, 6 p.m. Monday-Friday.

WYES. Channel 12. PBS. Sun. 2: Great Performances: Einstein On The Beach. The Changing Image of Opera, documenting the Robert Wilson/Philip Glass opera, presented to those who...
THEATRE

Bayou Diner Theatre, Bayou Pizza, 4040 Tulane Avenue, 244-1444. Through April 6; Chapter II, a Neil Simon play about Shirley Strack.

Broadway Theatre, 595-9202. Acting Theatre presents The One Dollar Opera, a play by Bob Borsodi about John Gay's scandalous operatic version of The Beggar's Opera.

CINEMA

Loyola Film Bell's Institute, 895-3158. Mon.3: Rio Bravo, Howard Hawks' 1959 western and last great film (please don't mention Hatari, El Dorado, Man's Favorite Sport, etc.), scripted by Jules Furthman, starring John Wayne, Dean Martin and the late and lamented Ricky Nelson typecast to perfection as the irksome moustachioed villain. It's a famous and bloody story of blood spattering into a glass of beer, and Angie Dickinson is wonderful as 'Feathers.' Mon.1: A Face in the Crowd, a recent picture directed as a friend of mine and I were wondering whether Jean-Luc Godard seen in the cold light of the eighties has the quality of a film five years later, wasn't just a flashy minor talent. He said yes, except for this film, while I had to hedge since this is an exciting debut, but not a great film (I do think Godard made some but not having reason any of them for fifteen years one does wonder; he is not an authorblocked. He's the sort of the Quasimodo reverberates across the years, but the film seems to me not to be upon. Tues.25. Le Dernier, one of the greatest discoveries of recent tangoing was Jean Pierre Melville's stunningly funny 1955 Bob Le Flic. This later film with Alain Delon is less amusing and a sort of apocalyptic doppelganger piece,895-9202. Through Thurs. 13. Colonel Red, a film by tribute. It's about the same Austro-Hungarian homopolitical who inspired John Osborne's play A Patriot For Me, with the forgetful, downcasted Klaus Maria Brandauer in the title role. Fri. 21 Through Thurs. 27. Subway, a perfectly ghastly bit of trivia I recently found through in New York, directed by Luc Besson with Isabelle Adjani and Christophe Lambert flashing their bad teeth as, respectively, an unshaven, bony-boned Francis Bacon and a possibly Kennedy gentlief hiding in the Metro who has robbed her, Michel Galabru gives a good solid performance as a police inspector who has died it all, but the film is mainly recommended to those who avoided the overly valid and gimmicky Deux. From Fri.28 Through March 6. Always, a film by Henry Jaglom in which the director and his servile Patricia Townsend stay two very much like Henry Jaglom and his ex-wife.

ART

A Gallery for Film Photography, 5432 Magazine, 895-1111. Through February; Mardi Gras, performances at Tom Ladousa.


Bienville Gallery, 1800 Magazine, 895-5389. For Call for February shows. B吁p鹘 Gallery, 315 Baronne, 492-1071. Through Feb 25: Landscape and Cityscape Group Show, containing, among other things, a sculpture by Doug MacNeil, with oil paintings by people and dogs walking each other within Feininger-like spaces we've long admired.

Brayton Community College Art Gallery, 515 City Park Ave., 436-4116. From Thurs 20: a student show of commercial art.


Jesup Art Folk Art Gallery, 831 St. Peter, 524-1173. Through the month, works by gallery artists.

New Orleans New Music Collection, 533 Royal, 524-4652. Through the day of Spring. The Mozartian Klown: 1985 and D cousin, a show of first-class relics of the one great legacy of the Anglo-Saxon races in the city; cups, gowns, sceptres, tiaras, parade sheets lithographs, float woodwork, etc.

Le Musée Minuex, 508 Pelican Ave., Algiers. From Thursday, through a particular show of watercolors by Charles Pietz. From Sat.22: watercolors, pencils and oils by Tony Green of Venice.

Louisiana State Museum, on Jackson Square and elsewhere. Facing the Elements with Exagacious: The site, new to the Printers' costume collection, paintings and photos, decorative arts and furniture and a generous amount of Newcomb pottery and Woodard work. All the Mint: Mardi Gras in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.


Rosedale Baker Gallery, 822 St. Peter, 524-7772. From Fri.7: paintings, drawings and collages by Mary Bado and Randall Henry.


Newcomb College Art Gallery, Tulane campus. Through Sun.10: an exhibition of tacit work in memory of Associate Professor Harold E. Carney, including works by Mr. Carney, Norman Bookby, Pat Trivigne, John Clemmer, Adrian Dackter, James Steg, Jeanne Usborne, Gene Koss, Suzanne Jensen and others.

SYMPHONY

Saturday, 7
Classical concert, conducted by Kazanlak, with Joseph Kim, violonist in works by Bruch and Mussorgsky, and re Beethoven overture, "Fidelio.

Monday, 3-Friday, 7
A Festival of Contemporary Music, sponsored by Tulane and the Symposium, held at Tulane. New compositions, performances, lectures, among them conductors Mazzola Shokhida and composer Jacob Druckman, exact particulars from the Symposium at 524-0494.

Friday, 14 & Saturday, 15
Love That New Orleans Jazz, with Pete Fountain and new Massey conducting; a Supperbop concert.

Saturday, 22
Discovery Concert, for young people at 10:30 a.m., conducted by Andrew Massey, including among Young Person's Guide to the Orchestra; discs $5.

Discovery Series, Wynon Marsalis with the Symphoynies in selections from his latest release, Hot House Blues.

Tuesday, 25 & Wednesday, 26
Classical Concert, conducted by Andrew Massey, with vocalist Young Uke, in works by Rachmaninoff and Prokofiev.

All concerts are at 8 p.m. at the Orpheum Theater, 129 University Plaza, unless otherwise noted; information and tickets at 524-0404 or 525-0340.

"The instruments are put away, the trucks file past, the call hits the grill, the bartender wanders off to bed with his wife, the sirens blare in the distance, the howling birds. But it never really ends." —Eld Valver
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I'm Mardi Gras time, that time of year when New Orleanians settle in for some mysticism, lots of revelry, and... politics. Two short important music business notices, a bit of frantic gossip, then we must excuse ourselves to hit the streets. Local music business folks were very concerned to hear Congressman Bob Livingston had co-sponsored HR3521, a bill that would endanger BMI and ASCAP. New Orleans musicians, and those everywhere, rely heavily on these two performing rights organizations to protect their rights. Congressman Livingston's office states that they are just now hearing the composers' viewpoint and will keep an open mind in deciding how to vote. If you make your living in music, be sure that Congressman Livingston knows your views.

On Thursday, February 20, Councillor Lambert Boissiere will propose an ordinance to the New Orleans City Council to suspend the collection of the five percent amusement tax on all events and amusements taking place since the start of 1986. This proposal, which should be referred to as Calendar Number 12,389, would also repeal all ordinances conflicting with the suspension of the tax on live entertainment thus resulting in the de facto abolition of the amusement tax. Boissiere's proposal is the only equitable answer to the piecemeal exemptions granted to the Superdome, facilities with more than 1,000 seats, and certain jazz clubs on Bourbon Street, while neighborhood clubs are still subject to the tax. Supporters of local live music, owners and patrons alike, should write their councilman immediately to make known their approval of Councillor Boissiere's ordinance.

Dash Rip Rock has signed a contract with 688 Records based in Atlanta. The contract calls for a compilation album to be followed by a solo album within the year. Both will be distributed by Landslide Records nationally. Way to rip, boys... Rocket Recording is now a 16-track studio... The New Orleans Center for Creative Arts will hold their auditions for the next school year on Tuesday, February 25, 6 p.m. at NOCCA, 6048 Perrier Street... Willie Jefferson, from International Ozark Sounds in London, is looking for former VIK and RCA recording artist Joe Clay to bring him to Europe. Anyone with information, drop us a line to the WL office... WQUE AM has changed its format to Satellite Music Network's Heart and Soul format... Spencer Bohren departed January 28 for a Scandinavian tour. Wonder how he got the Air Stream on the Concorde?... The Epic/CMJ album Birds is out with the Radiators' track "This Wagon's Gonna Roll" included. If you want a copy, call 488-0493 and have the crawdaddies in hand... Some additions to last month's hand guide: To book Miss Irma Thomas, call 504/245-1719; to book the tan canary, Mr. Johnny Adams himself, call 944-2369... Mason Ruffner's record on CBS was cited by the New York Daily News as one of the 10 Best Albums of 1985. Get yours before those New Yorkers do to Mason what they did to redfish—up the price... Art Neville became a movie star for a part in Nothing But the Truth, starring Dennis Quaid. Art played a convict, then took Mr. Quaid to the studio for some serious music playing... The Storyville Stompers were in Washington in January for the congressional Mardi Gras. This was their fourth trip to the city Carnival week filming various New Orleans musical groups for the Cutting Edge... Their second trip to the city Carnival week filming various New Orleans musical groups for the Cutting Edge... Their second trip to the city Carnival week filming various New Orleans musical groups for the Cutting Edge. Yes, it happened. It was a long time ago... See ya at Jackson and Dryades 9 a.m. on the eleventh.
RED n' IRMA

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COMING SOON:
-JOHNNY ADAMS
-DIRTY DOZEN
BRASS BAND

METRONOME

PLEASANT AT MAGAZINE / NEW ORLEANS / 504 897-5015
Please note our starting times:
9 p.m. Weekdays, 10 p.m. Weekends

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<th>Sunday</th>
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<tr>
<td>House of Caves</td>
<td>JUKEBOX NIGHT</td>
<td>TAJ MAHAL with special guest R.L. BURNSIDE</td>
<td>ROOMFUL OF BLUES with special guest EARL KING and special guest MASON RUFFNER and the BLUES ROCKERS</td>
<td>DIRTY DOZEN BRASS BAND with special guest THE CHOSEN FEW BRASS BAND</td>
<td>NIGHTHAWKS with special guest JOHN MOONEY'S BLUESIANA BAND</td>
<td>FABULOUS THUNDERBIRDS</td>
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<td>CARIBBEAN CARNIVAL</td>
<td>$1 Dixie Longnecks 50¢ Drafts</td>
<td>9 p.m.</td>
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<td>THE SAMBA DEVILS</td>
<td>JAVA</td>
<td>8 p.m.</td>
<td>Tickets at Metronome</td>
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<td>9 THE NEVille BROTHERS with special guest SNOOKS EAGLIN BAND</td>
<td>10 p.m.</td>
<td>11 MARCIA BALL</td>
<td>9 p.m.</td>
<td>CLOSED GONE FISHIN'</td>
<td>CLOSED GONE FISHIN'</td>
<td>10 p.m.</td>
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<td>14 UNCLE STAN and AUNTIE VERA with special guest BAS CLAS</td>
<td>10 p.m.</td>
<td>Tickets at Metronome</td>
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<td>16 CLOSED</td>
<td>JUKEBOX NIGHT</td>
<td>$1 Dixie Longnecks 50¢ Drafts</td>
<td>9 p.m.</td>
<td>THE STEVE MORSE BAND</td>
<td>9 p.m.</td>
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<td>17 CLOSED</td>
<td>18 PFISTER SISTERS</td>
<td>9 p.m.</td>
<td>Tickets at Metronome</td>
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<td>19 THE MISTREATERS</td>
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<td>21 ROCKIN' DOPSIE and the TWISTERS</td>
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<td>22 CLIFTON CHENIER and his RED HOT LOUISIANA BAND</td>
<td>10 p.m.</td>
<td>Tickets at Metronome</td>
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<td>JUKEBOX NIGHT</td>
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<td>OMAR AND THE HOWLERS (Austin, TX)</td>
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<td>24 CLOSED</td>
<td>CONTINENTAL DRIFTERS</td>
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<td>25 CLOSED</td>
<td>26 OMAR AND THE HOWLERS (Austin, TX)</td>
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<td>LENNY ZENITH BAND</td>
<td>9 p.m.</td>
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<td>28 BUDDY GUY AND JR. WELLS</td>
<td>10 p.m.</td>
<td>Tickets at Metronome</td>
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