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Wavelength (January 1986)

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University of New Orleans

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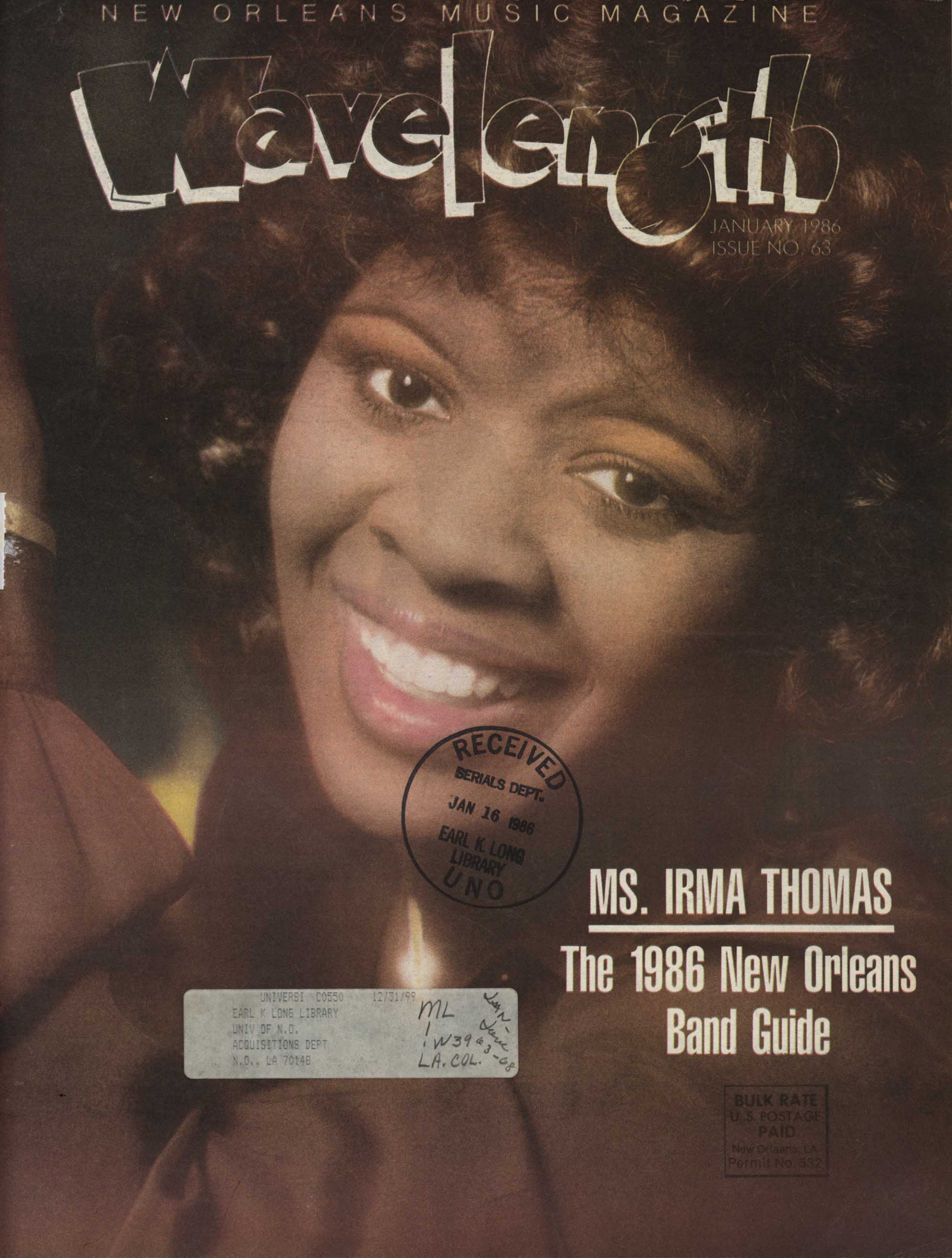
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Wavelength

JANUARY 1986
ISSUE NO. 63



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MS. IRMA THOMAS

The 1986 New Orleans Band Guide

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Wavelength

ISSUE NO. 63 • JANUARY 1986

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

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COVER PHOTOGRAPH OF
IRMA THOMAS BY
RICO

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5

FOR WEEK ENDING OCTOBER 19, 1985


Billboard HOT 100

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	PRODUCER (SONGWRITER)	ARTIST	LABEL & NUMBER DISTRIBUTING LABEL
1	3	4	15	TAKE ON ME	A. TARNEY (P. WAAKTAAR, MAGS. N. HARKET)	A-HA	WARNER BROS. 7-29011
2	4	6	10	SAVING ALL MY LOVE FOR YOU	M. MASSER (M. MASSER, G. GOFFIN)	WHITNEY HOUSTON	ARISTA 1-9381
3	5	10	7	PART-TIME LOVER	S. WONDER (S. WONDER)	STEVIE WONDER	TAMLA 1808/MOTOWN
4	1	3	12	OH SHEILA	READY FOR THE WORLD (M. RILEY, G. STROZIER, G. VALENTINE)	READY FOR THE WORLD	MCA 52636
5	9	13	7	MIAMI VICE THEME	J. HAMMER (J. HAMMER)	JAN HAMMER	MCA 52666
6	6	8	9	LONELY OL' NIGHT	LITTLE BASTARD, D. GEHMAN (J. C. MELLENCAMP)	JOHN COUGAR MELLENCAMP	RIVA 880-984-7/POLYGRAM
7	2						

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Two #1 hits in October. Next?



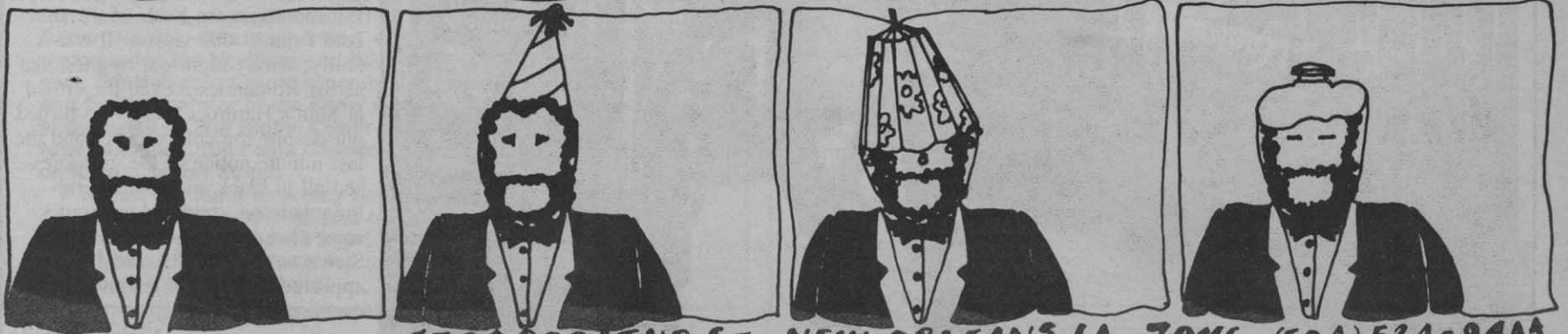
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THE ADVENTURES of RECORDRON by KATE KING

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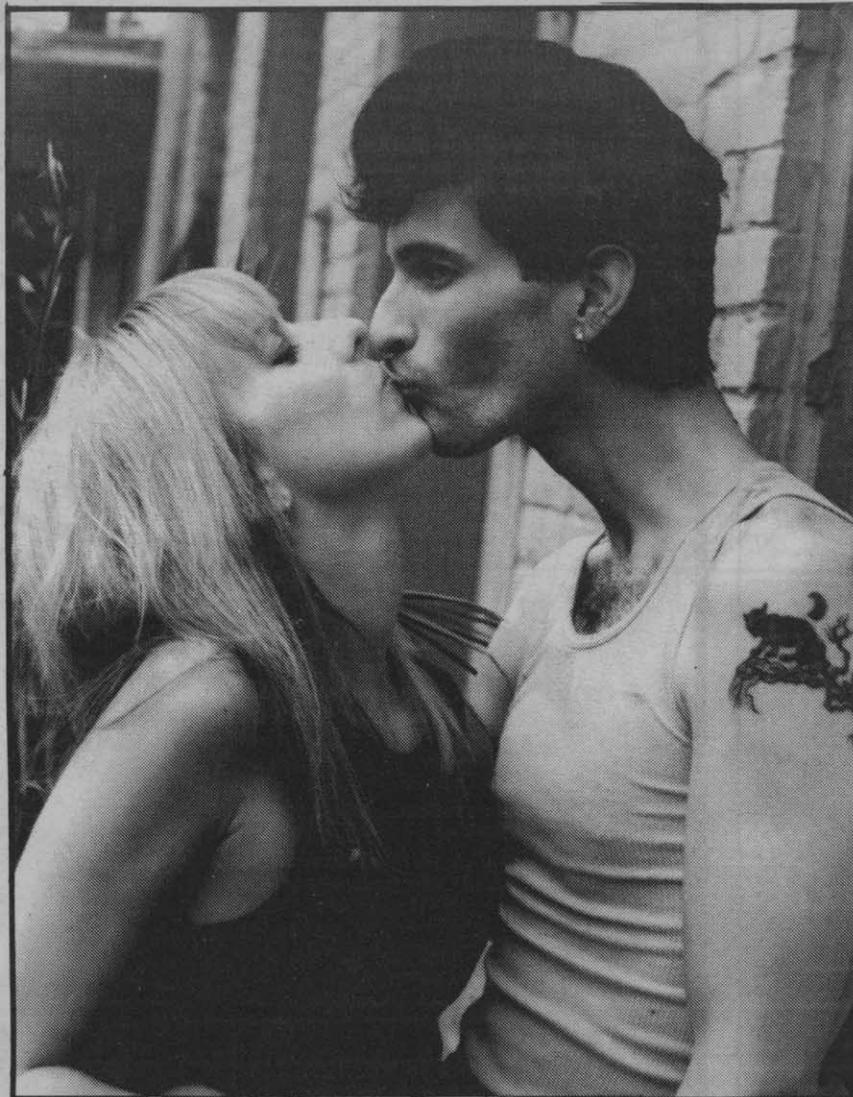
At Home With Willy Deville

Willy Deville, vocalist, songwriter and founding member of Mink Deville, whose latest album *Sporting Life* exceeded sales of over 200,000 in Europe in the first eight weeks after it was released, has been becoming more visible in the states as well, thanks to the magic of the video. Deville has been seen in two videos lately. The second video "I Must Be Dreaming," was directed by Phil Davey, whose credits include Paul McCartney's "Pipes of Peace," KISS' "I Love It Loud," and Laura Branigan's "Solitaire."

Deville has had a special love for New Orleans for many years now. Over a year ago, Willy and his fiancé, Lisa, decided to get married here, and make New Orleans their home. When entering the Deville's gracious apartment in the French Quarter for a short interview, the feeling of permanence is there and you know they're here to stay. He could have stayed in New York to keep position among the musically known, but, even thousands of miles away, the film and music world has sought him out. Now, he can still push ahead — at home.

Were you in any other bands before Mink Deville?

Yeah, when I was about 15, which is about the time I split for New York, there was a band in my hometown with a couple of other guys from school called the Young Savages. That was about 1963, and then I went to New York for years.



Mr. and Mrs. Willy Deville, at home in the French Quarter.

How old are you?

I was 35 on August 25.

How long have you been in New Orleans?

We got married here last August 18 and we moved here just before we got married. I guess we've been here for over a year now. I was in Germany or France and Lisa wanted

us to have a home when we got back to America. She really liked New Orleans a lot. Before we'd gone on that tour, I took her to New Orleans. She had never been here before and I had been coming here for I guess seven years because Michael, my brother, had a hairdressing salon here. Anyway,

when we went back on the road, I asked Lisa to marry me. We thought we'd go to New Orleans, live there, and live happily ever after.

So, in other words, you put your marriage first instead of your work?

Yes, exactly. I turned everything around. I had already gone through the fast lane of the New York lifestyle to the point where it was starting to damage my health. So, I met this new manager, Michael Barnett, and he kind of picked me back up and suggested that I go to Boulder, Colorado, for a while. I went to a few different doctors concerning nutrition and I started getting my teeth more together. I stayed there for about eight months and after the tour, we came here.

Most musicians live in New York, Los Angeles, or London in order to get ahead. Does living in New Orleans make things better or worse?

Better really. It's only a two-and-a-half hour flight to New York anyway.

I hear that you might be getting into films a bit. Tell me about it.

There are three that I look like I might be doing. One is called *Sold Out*. In another, the guy liked me so he made the part much bigger so it sounds pretty definite. In a German production, I'd be playing a no good pool shark type of guy who works for the subway system in New York. Another guy in it is a car mechanic and there's a woman who owns a boutique and is kind of wealthy. None of the characters really need the money but they decide to rob a bank in Berlin. There's a major American film about three ballerinas. One has a drug problem and I would play her boyfriend who's trying to straighten her out. It's a great script.

CARLOS BOLL



MELODY MINEO

Romantics At The Lake

The Romantics blew into town last month on the heels of the first cold front of this season. It was a chilly, windy night out by the Lake as the Romantics rocked the crowd at Stan's Hardrock Cafe who turned out despite the cold weather and the last minute notice of the gig. Dressed all in black and sporting billowy hairdos, the band inspired somewhat of a fashion event at Stan's as their wildly clad fans appeared dressed for a romantic evening.

— Nick Marinello

You've also done quite a few film scores, haven't you?

I had just got thrown off a record label and I had no money so I didn't know what I was going to do. I was in New York in the Chelsea Hotel and the phone rang. It was Jack Nikzche and he told me about the film *Cruising*, which I eventually did the music for. After that, I did some stuff for a George C. Scott film called *Hardcore*. Then there was *The Pope of Greenwich Village*, and then a song was selected for *Breathless* a Richard Gere film. I didn't write that one, though. There was a documentary about strippers that used a couple of my songs. Now, Tri-star films has called me on the phone last week and they want some songs so I have

to get back to them.

Who came up with the name Mink Deville?

I did. We were sitting around one night and realized that we had to come up with a name for the band and stick to it. Anyway, we thought, what could be cooler than a mink Cadillac?

Tell me about your album.

The single is called "Italian Shoes" and the album is called *Sporting Life*. It's released now but I'm going back to Atlantic so a lot won't be done with it right away. (*Sporting Life* is on Polydor.)

Do you have any plans for Mink Deville in the near future?

I think Mink Deville after this record is going to close down and Willy Deville is going to go on. If

the drummer's off or something happens, people don't remember that. They just think Willy Deville wasn't good. I keep changing the rhythm section anyway. I've changed it about four times in the last three years. I'm going to keep the keyboard player, the horn player, and my guitar player. I'm just going to take on the signature pieces. Since I'm coming up with most of the ideas, I figured I might as well do it myself.

Has New Orleans influenced your music?

I've always been a fan of the singers in New Orleans. There are some really great singers here. And people like Mac Rebennack have a really unique voice, so much that other people have tried to copy it. I think my style of singing is more influenced by Ben E. King, Chuck Jackson, Sam Cooke, and a little bit by Jackie Wilson. I'm also a big fan of Aaron Neville. He has such a soulful voice. I've always loved New Orleans music.

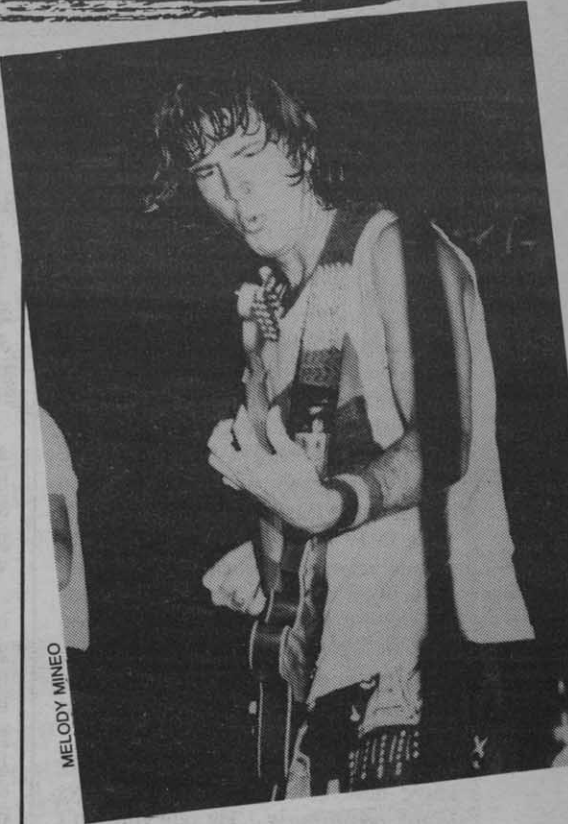
Since your wife, Lisa, is a painter, will she be showing any of her work in New Orleans?

Her mother has a lot of her work stored in California so it will have to be sent for soon. When we get enough of her paintings here we'd like to show them somewhere. It's hard to find a gallery to show them without having a huge resumé. But, I'm sure it will work out since her work is so good. I call her work realism but she calls it ism-ism. Anyway, I think New Orleans would be a good place for her to work. I see more street art here than in New York.

You are definitely a colorful couple. I have to ask the obvious. Lisa has pink hair and you both have gold on your front teeth. How did you come up with the idea of gold teeth?

I never really had great teeth. I needed a lot of dental work and I thought that gold teeth looked like a million bucks when I first saw them down here. Well, I eventually got three. It's common here but not really in Europe or any place else. Lisa liked them so she got one. We were actually going to get wedding teeth but we thought that wedding rings were more romantic.

— Conover Farnsdon



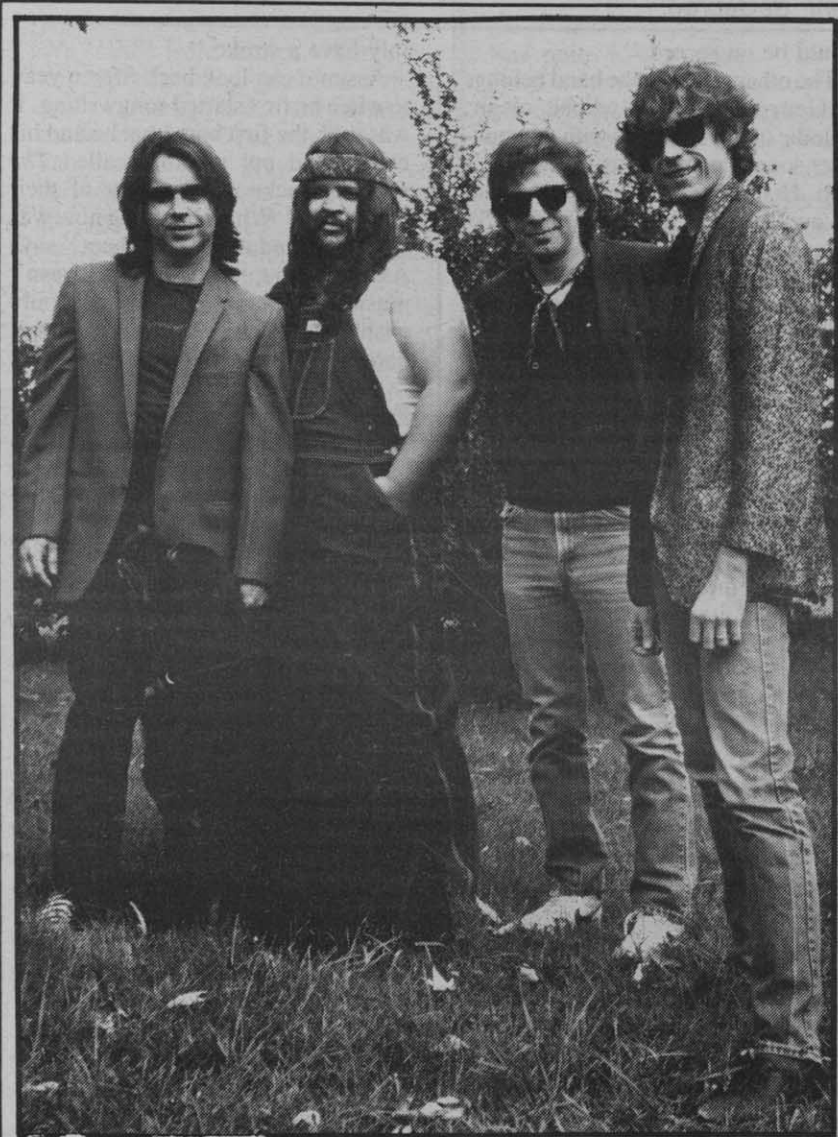
MELODY MINEO

"King" Carrasco & Las Nuevas Coronas

Joe "King" Carrasco and las nuevas Coronas (the new Crowns) played back-to-back Friday and Saturday night gigs at Jimmy's last month. The "newness" of the band has a lot to do with the loss of Kris Cummings, whose style of playing the Farfisa organ became a definitive part of the Crowns' sound. There have been two additions to the band, also. Accordionist/keyboardist Marcello Guana and guitarist Bobby Balderama have joined on and lend greatly to the revved-up Tex-Mex sounds heard at Jimmy's.

Carrasco still acts like someone's fraternity brother and his party continues to be a rollicking, trashy set with Joe bringing enough guitar cord to jump off the stage, make his way out the front door (while still playing) and jam a bit on the sidewalk outside.

—N.M.



Ever wonder what happens to New Orleans musicians when they leave home to try to make it in the big time? Will Rigby's *Wipe Me*, Mommy is dB's drummer Will Rigby's solo project, a collection of New Orleans musicians put together to tour behind his solo album *Side Kick Phenomenon* on Egon Records, released this summer. Pictured from left to right, they are: Drummer Jim Ford, dB's manager and former owner of Ford's Place; guitar Gilbert Nestor, dB's sound man and former sound man and tour manager for the Neville's; and bass Jeff Beninato, New Orleans own, the Newsboys most recently and now the dB's bass player; and finally, the star of the show wearing iridescent leopard skin and shades — Will Rigby. Lower left is Chuck Ford, also a former New Orleanian, full name Charles da Tchoupitoulas, who grew up on Annunciation Street.

P.S. Jeff Beninato fans may have spotted his smiling face in a double truck Miller beer ad just out this month in *Spin* and *National Lampoon*. The dB's got the modeling job when somebody from J. Walter Thompson saw their picture and thought they looked like a real band!

Live Music Livens Block Party

"This used to be skid row," read the copy on the flyers that announced the block party on Julia Row. Even under a bright blue afternoon sky the corner of Julia and Camp still seemed a bit gritty, but overall the day was a success for the Arts Council, the DDD, and all the independent organizers who put a lot of work in to make the happening.

Highlights of the day were a red hot set by Dash Rip Rock and, a

special treat, a band from Acadiana called Mamou. Playing a rocking, sometimes raunchy, sometimes folksy, sometimes psychedelic, always unexpected synthesis of sounds, Mamou captivated the audience.

Various projects of installation art, including a rocket that appeared to have nosedived into the side of a building, rounded off the party making it a good day to catch some unusual sights and sounds.

—N.M.

Musical Youth

A tradition of music weaves through the backgrounds of Force of Habit and Exit 209.

Frank and Freddie Assunto were local boys who made it big. Frank played trumpet, his brother Freddie trombone and together they organized the Dukes of Dixieland in the early Fifties. With a few breaks the boys were ready to leave town and beat it out to Las Vegas where the gigs were tasty ones. They began to tour extensively bouncing their band and often their families across the country's highways in Vista Cruiser station wagons. Over the following two-and-a-half decades they brought the sounds of New Orleans to the rest of the United States.

"My daddy told me you have to leave here to really make it," says Frank Assunto, Jr. "He said you can't be a prophet in your own town." Frank now has a son of his own. He also has a band of his own, **Force of Habit**. Assunto's son, only three, has his own small drum set. "When he was one he'd play out a beat, using imaginary drum sticks — his left hand like a snare and his right like high hat."

The Assuntos are a musical family and Frank is proud to keep that tradition alive. He is proud of his father and his uncle and the legacy they left. "The Dukes sold more albums than any other jazz band, and were the first jazz band ever to be recorded in stereo," he says. "Dixieland is gone now, not too many cats can blow it out like they did back then — they played with soul."

Assunto has never been interested in playing jazz himself, however. "At

first they had me and Mike [Freddie's son] in striped suits and we were going to play jazz, but we knew it wasn't for us."

Still, Assunto likes to think there is a musical link between his father and himself. "It's not a driving force or anything weird like that," he says. "I just listened to what he had to say when I was growing up."

Like his father, Assunto plays a key role in his band, being one of the group's founders, and writing most of the material they play. Though the band's lineup has been restless in the past with a few personnel changes, Force of Habit seems to have finally settled into a good working arrangement and are now gigging three and four nights a week.

"I can feel what Frank is trying to do," says Kent de George, the band's bassist, who can trace his musical roots to a Norma bass guitar that he got when he was 19. "It was about the cheapest thing you could get," he says.

As a kid, de George listened to a lot of Motown, which has influenced his playing. "I don't play slap and pop funky; more James Brown kind of funky. It's not a current sound you'll hear; it's pretty conservative."

The other half of the rhythm section is Jarmayne Cowen on drums. It's his strong, steady beat that carries the band's aggressive sound. "Jarmayne will throw frills in, but not too much," says Assunto. "You know, we're pretty much a big guitar band, you go to hear it live and it's just like it



Force of Habit: Frank Assunto, Jarmayne Cowen, George Neyrey, Kent deGeorge.

would be on record."

The other guitar in the band belongs to George Neyrey, whose clean, melodic touch contrasts with the raunchier sounds coming out of Assunto's amp. His playing contrasts also with his own musical influence and background. "I was into Alice Cooper when I started playing — 'Eighteen' was the first song I learned." Not having the equipment to create distortion, however, he learned to do without.

Force of Habit believes in giving the audience what they want. They do mostly their own material but will play covers if requested. Especially, they like to do old Stones tunes or something by the Ventures. "The only contemporary songs we do, though," says Neyrey, "are our own."

"I've got 160 tunes and I haven't written my best one yet," says Assunto. "Someday, someone who can do something for us is going to listen to this library of songs I've got and prob-

ably have a stroke."

Assunto can look back fifteen years to when he first started songwriting. It was with the first band that he and his cousin had put together called *The Dukes* in acknowledgement of their own roots. "What I'm doing now was what I wanted to do back then," says Assunto, "but in *The Dukes* I wasn't musician enough to pull it off. I only wish I had saved that name of that band till now."

Exit 209 is a band filled with musicians who have been around. They have played pop, jazz, country, metal and have had to lean and play other people's music note-for-note. Now, however, they feel they're on to something really exciting — their own music.

The musicians in this band are full of good words for each other and the music they make together. And, perhaps, they have a right to brag; after all, they have all paid their dues.

Well, not all. Melanie Scott is easily the youngest of the six members of Exit 209. This is only her second band, the first being a top-40 cover band. But when she takes the stage her voice betrays nothing of the novice. She possesses a rich, deep voice and her presence on stage is usually the focus of attention in the performance.

Scott has had no formal training but she grew up in a musical family. Her father plays both banjo and guitar: "He plays them both upside-down/backwards — the old Jimi Hendrix way," she says. Both her brothers play guitar and her sister Eileen sings with Perfect Strangers, a local band that is also drawing good audiences.

Scott, who is the band's lyricist, has been influenced by the music of the Sixties. She has inherited her older brothers' record collections, which contain a hefty dose of the acid rock of that time.

Her favorite singers have voices with good tone. "It's the texture in a voice that I like," she says. "Jim Morrison, Grace Slick both have really good tone."

But Scott is not living in the musical past, as Exit 209 is a very progressive outing. It's a blending of



Exit 209: Randy Kilburn, Garland Powell, Melanie Scott, Frank Girard, Ron Keller, and Kevin Aucoin.

each musician's background and taste — all the elements are there: pop, jazz, country, metal. It's an integrated sound.

"We're all old friends," says Ron Keller, the band's keyboard player, "so we're together about what we want."

Keller also grew up in a musical family. His dad's a "Great harmonica player," and his sister plays a couple of woodwind instruments. When Keller was young, his sister would sit on the porch with him, teaching him how to sing harmony. "I've been singing all along," Keller says, but it wasn't until he was 15 that he began to play keyboards in a band. "Me and a group of friends used to lip synch to records. When we decided to form a band it was actually 'You're going to play drums, you're going to play guitar.' We started from scratch." From this humble beginning (their first drum was a cardboard box, the cymbal was made out of bound-together coat hangers) the band grew into the very successful act *Image* which Ron led through 13 years. He was able to make a living playing music, but it wasn't his own music.

Being able to play original music was the biggest attraction of Exit 209 for Keller. Another was that he was good friends with almost everyone in the band. Garland Powell, whose jazz and country guitar styles are in ju-

xtaposition with the rock sounds of the band's other guitarist Randy Kilburn, was the sound man for *Image*. Kevin Aucoin, Exit 209's drummer and organizer, was taught his instrument by the drummer of *Image*. The last connection between the two bands is bassist Frank Girard, who roomed for a while with *Image*'s manager and has been friends with Keller for 15 years.

Girard has been playing music for 20 years now. He formed his first band right after Hurricane Betsy. "I was the only kid on the block with electricity so I got to be the leader of the band." His earliest influence was George Girard, a second cousin who, in his short lifetime, made a name for himself locally playing trumpet in the Basin Street Five with Pete Fountain. "The stories they told of George made music seem interesting — he was quite a womanizer," he says. Frank's school pushed him to play the trumpet, but he soon realized that what he wanted to play was guitar. He began playing blues and jazz and joined a review with Bennie Spellman and Irma Thomas. "Lee Dorsey owned the band, and loaned it out to whoever needed us." His career also included a stint in Nashville and three years of a music education degree. "When they told me to cut my waist-length hair I knew this education degree wasn't for me — I wanted to perform." □

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rare record

almost slim

Greetings From House of Shock

Sid Noel and his Outer Spacemen
Flying Saucer
Aladdin 3331

Sid Noel of course is best remembered as the absurd Morgus character on the *House of Shock* television program and for his shenanigans as a T.V. weatherman. This rarity, from 1956, represents his recording debut — there was a Morgus theme record released around 1960.

During the mid-Fifties, there was a certain genre of records called "Flying Saucer records" which were quite popular. Basically, the format of these records consisted of a deejay, in this case Noel, spinning off a preconceived storyline that was interspersed with timely lines from many of the hit records of the day. Here's what I mean:

...driving R&B sax instrumental
NOEL: We interrupt this record to give you a special bulletin. A flying saucer has been reported hovering over the city. These flying saucers are real.



VOCAL GROUP: "So real that my heart can't conceal."

NOEL: That was the Clatters singing their new hit, "Too Real." We switch you now to our reporter downtown.

SINGER: "Come on baby let's go downtown."
etc., etc., etc.

Get the picture? You'll notice that the writer credited on this record is Goodman. Of course that's Dickie Goodman, who to this day still records similarly styled novelties. His other hits include "Watterbladder," "Mr. Jaws," and "The Touchables." Due to the reproduction capabilities of W.L. you may or may not be able to discern the signature of Sid Noel up in the silver section of the label. Pretty neat.

— Almost Slim

reviews

The Dirty Dozen Brass Band

At the Blue Room
December 4, 1985

The Dirty Dozen Brass Band at the Blue Room! I'll admit I had my reservations, thinking that taking them out of their funky New Orleans element of small clubs and street parades would illegitimize their performance no matter how well they played. But that attitude really sells them short.

After almost a year of touring both Europe and the States (including a rave-reviewed date at Carnegie Hall), the Dozen have developed into a fine concert band, completing their versatility and ability to cover any situation with ease. It surely must have come as a challenge to them during their European tour to discover the typical European concert audience was attentive but reserved, responding with polite applause between songs. But they obviously learned to adapt, because, in front of a similar type audience at the Blue Room, the band shined.

The evening was full of surprises, the first being to see the Dozen walk onstage wearing tuxedos with red cummerbunds and bow ties. The second surprise was to see how at ease they looked in this setting; they were in command from the first note. The music was tighter than ever, and the repertoire contained a mixture of Doz-

en standards and typical dixieland standards like "Paul Barbarin's Second Line." Their concert stage presence was a blend of aloofness and intimacy... almost no eye contact with the audience yet connecting with them in the same way they always can in less formal surroundings.

— Gene Scaramuzzo

The James Rivers Quartet

The Dallas Sessions
Spindletop STP-101

Last year James Rivers brought Johnny Vidacovich, James Singleton and David Torkanowsky into the January Sound studio in Dallas, Texas, to record an album full of feel-good music — New Orleans style.

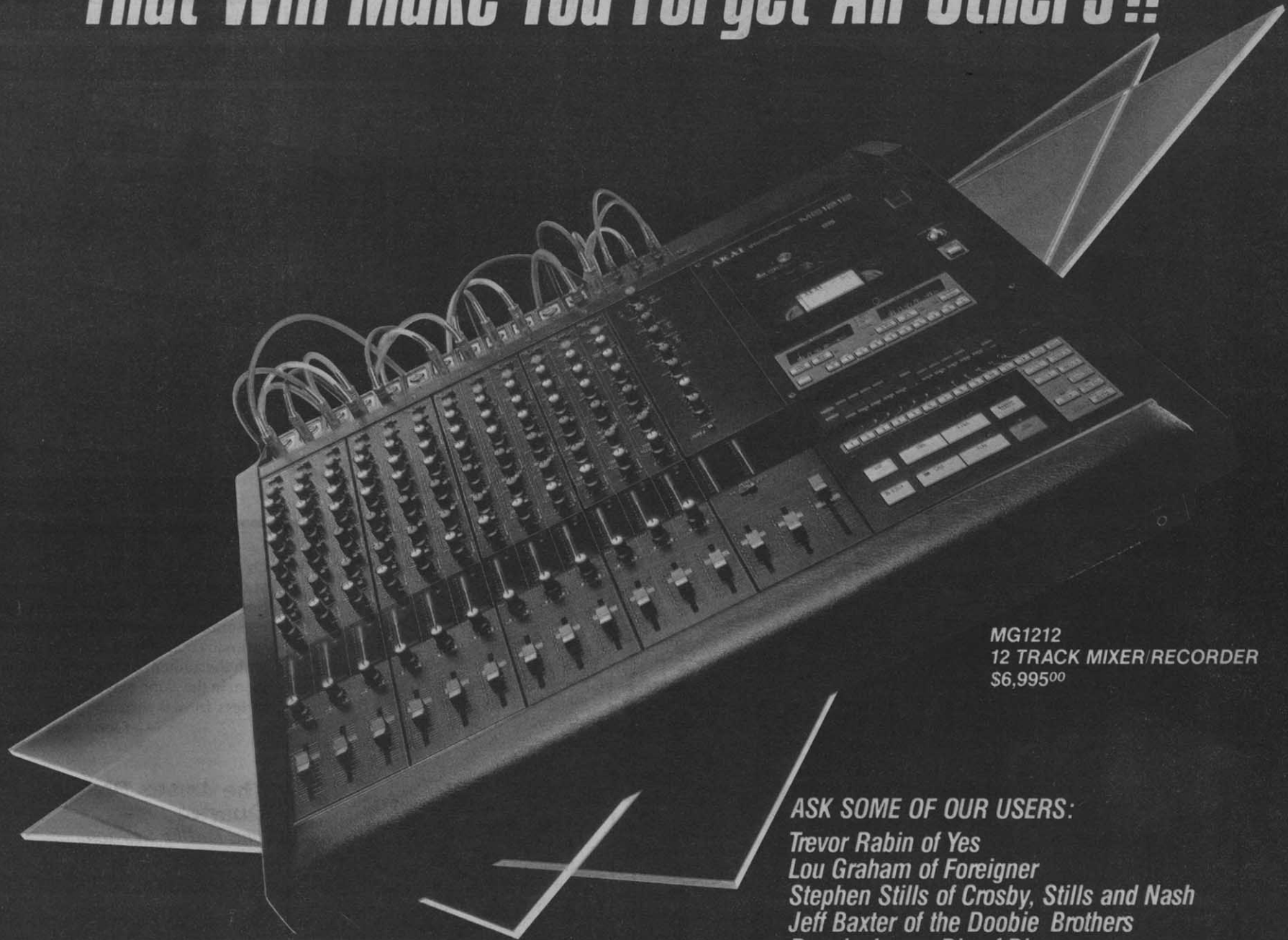
The opening track, a Singleton/Rivers composition entitled "Coming Down," is a bouncy rhythm and blues instrumental introducing the talented session players. Torkanowsky shines on the keyboards. "High Heel Sneakers" features George French on vocals. This short number is already being scratched up on the WTUL copy of this album. The album seems to be designed for parties and except for "Let's Fall in Love All Over Again" which is kind of goeey and suffers from poor production.

James Rivers plays every Friday and Saturday night, at Tyler's Beer Garden.
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A vast array of films, books, and information on Caribbean and African culture never leave the halls of academia.

When it comes down to the bottom line, the truest enjoyment of music comes from the feeling it gives your body and spirit. But when dealing with music of Africa and the Caribbean, from strange cultures with different languages, greater understanding of the culture and people can lead you into other levels of appreciation that can be equally rewarding. Although I never thought of music appreciation as a realm of academia, I had my mind blown this past November at the conference held in New Orleans by the African Studies Association.

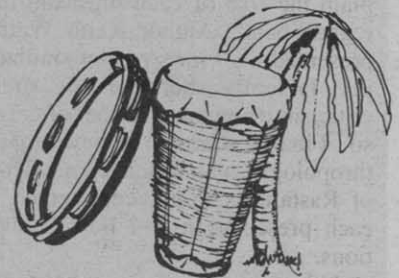
It was a five-day feast of films, videos, book displays and over 200 presentations dealing with Africa, the Caribbean and the Middle East. The presentations were very dry and practically inaccessible to the layman, being basically a forum in which anthropologists and linguists could present findings from their latest research and receive feedback from their peers in the worldwide community of African scholars. But even excluding the presentations, the films and book displays made me aware that those of us with a pop interest in African and Caribbean music are missing out on a vast array of interesting material because it never leaves the halls of academia.

For example, the best film that I've yet seen on N.O. Mardi Gras Indians was shown at the conference. Before reading it here, how many of you had heard of or seen the film, called *Black Indians of New Orleans*, by native New Orleanian Maurice Martinez? Produced in 1976, this film focuses mainly on the Yellow Pocahontas Indian gang and its Big Chief, Allison "Tuddy" Montana, who has attempted to carry on the traditions of his great uncle's Creole Wild West, formed around 1880. Footage of interviews with Chief Montana and some gang members, interspersed with footage of the whole gang on Mardi Gras, from dawn to dusk, make this film authentic and exciting.

How many calypso lovers out there know that a really informative book on calypso was written three years ago by Trinidadian Keith Warner? This book, *Kaiso! The Trinidad Calypso* is an in-depth look at the calypso and the role of the calypsonian in Trinidad and Tobago, focusing on the lyrics rather than the music. I get calls all the time on the *Caribbean Show* from listeners who want to know the meaning of various terms surrounding calypso, like soca, kaiso and mas. Now I can recommend this book to those who want to more fully appreciate calypso. A revised 1985 edition of *Kaiso!* was on display at the conference and is available through Three

Continents Press, 1346 Connecticut Ave. NW, Washington, DC 20036.

Also of note at the conference were a number of other brand new music-related books which are liable to never make it into pop culture book or record shops. (The destination of these books, published by academic press publishing houses, is mainly libraries and universities.) However, all are available through the addresses listed here. *Musicmakers of West Africa* by John Collins (Three Continents Press, 1346 Connecticut Ave. NW, Washington, DC 20036) contains a series of essays on various West African music



styles as well as nine interviews with musical leaders like Kwaa Mensah, Fela and Victor Uwaifo. Less academic in nature is a second new release by John Collins called *African Pop Roots*, available through W. Foulsham & Co., LTD (Yeovil Road, Slough, Berkshire, SL1 4JH). Another excellent book with an academic approach is Dave Coplan's study of the music, culture and liberation struggle in South African townships called *In Township Tonight* (Longman, Inc., Longman Bldg., 95 Church Street, White Plains, NY 10601). Coplan, a musician himself, spent the late 1970s in South African townships, and here he has documented the various styles of music, who among the different classes listens to which styles, the attempted censorship of the lyrics and the attempts to circumvent the censorship and much more.

Aside from the book displays, not much conference time was devoted to music or music-related cultures. However, an excellent and much needed video on Rastafari was shown, as well as a panel discussion entitled *Reggae and the Pan African Tradition*. This panel was brought together by Elliot Lieb who, together with Renee Romano, has directed two excellent videos on Rastafari culture, *Rastafari Voices* (1979) and the recently completed *Rastafari: Conversations Concerning Woman* (1985). The day before the panel discussion Lieb presented the newer video to a small but interested crowd. The video is a highly successful attempt at clearing up misconceptions that have arisen over the self-image

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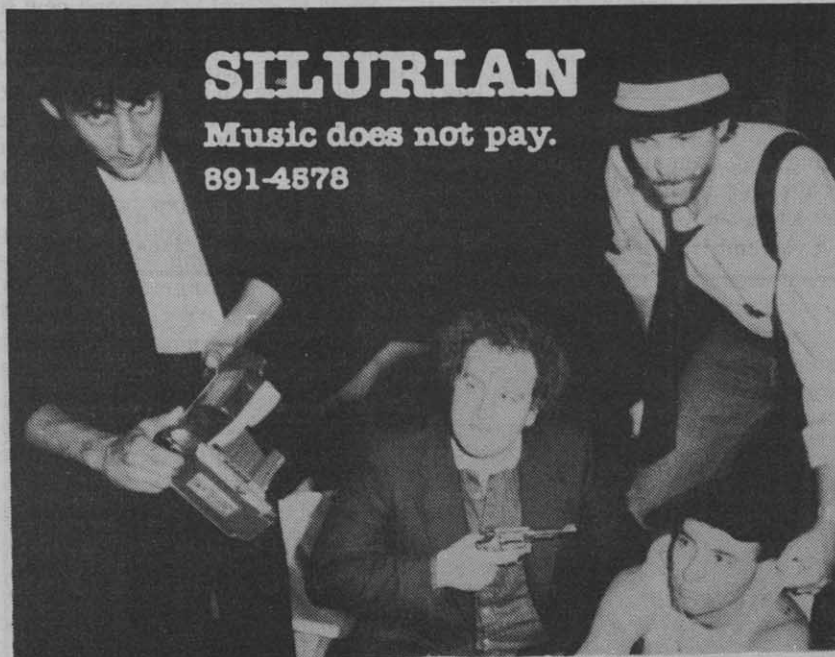
and role of women in Jamaica and within the Rastafari movement. This is accomplished through a series of interviews with Jamaican girls and women and includes a powerful live performance by Judy Mowatt of her crucial song "Black Woman." *Rastafari: Conversations Concerning Woman and Rastafari Voices* are both available through Eye in I Filmworks, 1919 Fern St., San Diego, CA 92102.

Leib also chaired the panel on *Reggae and the Pan African Tradition*. He presented a paper on reggae music which attempted to show that while Jamaican reggae is inseparable from Jamaican culture, the elements which have been picked up internationally have for the most part excluded Jamaican culture. Robert Witmar, another panelist who spent many years in Jamaica, used an interesting tape that he had made of Toots' "Monkey Man" back in 1972 at Harry J's Studio in Kingston to reconstruct and explain the role of each musician in a reggae band. Author Keith Warner presented his views on the similarities, lyrically, between the social criticism of reggae and that of calypso. Finally, Carol Yawney, an anthropologist with intimate knowledge of Rastafari culture, commented on each presentation and fielded questions.

Although none of the panel topics were earth shattering or brand new ideas, the panel's existence at the

ASA conference was significant in that it helped to legitimize, academically, studies into reggae and Rastafari. This lays the groundwork for future study and might even prompt universities to consider bestowing grant money for these purposes.

The Caribbean Show recommendations for January are also related to the ASA conference. A number of the above mentioned scholars accepted invitations to the WWOZ studios and some amazing interviews were conducted. Dave Coplan, author of the South African music book, *In Township Tonight*, brought some hot music representing different styles and presented this along with fascinating insights into South Africa. The show will be rebroadcast on Friday, January 3 at noon. A second *Caribbean Show* special will feature ninety minutes of music and conversation on Rastafari with guest Carol Yawney. Tune in to learn more about the Rasta elders in the House of Nyahbinghi, their thoughts on reggae, repatriation and more. This program will be broadcast on Tuesday, January 7 and Saturday, January 11. And finally, calypso and soca music along with insights into Trinidad and its carnival will be the focus of a third special. Keith Warner, the author of *Kaiso! The Trinidad Calypso* is the guest. Broadcast dates for this show will be Tuesday, January 28 and Saturday, February 1. Tune into WWOZ at 90.7 FM. □

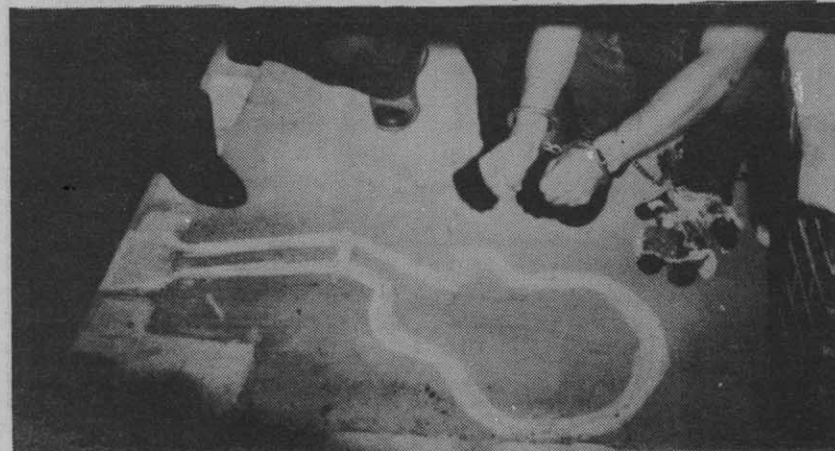


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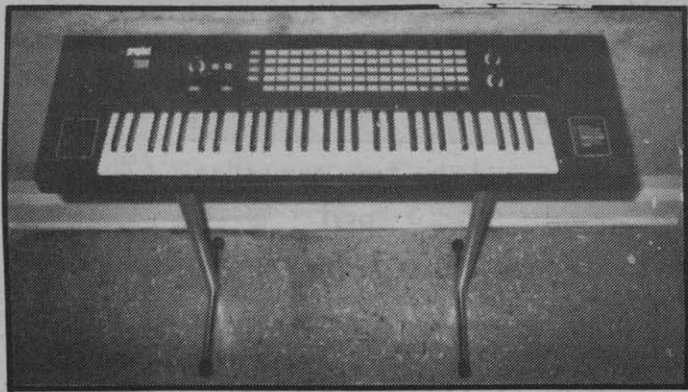


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on rock

gina guccione

Black 'N Blue 'N Hot

Los Angeles-based rock bands try to woo the favor of Crescent City metal lovers.

The night before joining Kiss' Asylum tour in Little Rock, Arkansas, the members of Black 'N Blue leveled the house at Stan's Hard Rock Cafe with five encores of a unique blend of metal and accessibility that warrants the airplay so few rock bands ever receive.

"We could have gone out for a sixth one (encore) but we were too tired," said guitarist Jef Warner, the day after their New Orleans performance.

The Portland, Oregon, turned Los Angeles band, promoting its second album, *Without Love*, for Geffen Records, played three club dates before meeting up with Kiss at its opening show of the tour.

After six weeks on the road with Kiss, scheduled to have ended on New Year's Eve in Atlanta, Black 'N Blue is now headed to the Northwest to begin touring on January 17 as Aerosmith's opening act.

Of its three pre-tour dates, Warner and lead vocalist Jaime St. James agree New Orleans was "the greatest show."

"I think we gained a lot of fans there (at the Stan's gig)," Warner said backstage at Little Rock's Barton Coliseum.

The young group, whose members include Warner, St. James, guitarist Tommy Thayer, bassist Patrick Young and drummer Pete Holmes, has already gained a reputation for its after-show stunts.

A November issue of *Performance*

Magazine has the group holding an indoor barbecue for fans, and eventually local firefighters, in a hotel room after a performance.

That's almost as good as the party the band threw in Tucson, Arizona, after one of their first shows on the Aerosmith tour last year, Warner said. They invited 500 people to a little hotel bash and were subsequently escorted out of town by police.

The lesson to be learned, according to Warner: "Always keep it down to maybe 100 [people]."

Besides Aerosmith, Black 'N Blue has opened for Dio, Billy Squire and Night Ranger. The band has also headlined a number of sold-out performances in 3,000-seat arenas throughout Japan.

Their first album, *Black 'N Blue*, which sold more than 100,000 copies, was delayed six months after signing a record deal to await the heavy metal production expertise of German producer Dieter Dierks, the man behind the metal sounds of The Scorpions and Accept.

Meanwhile, Ratt, another Los Angeles-based rock band and rival for the same musical audience, signed a record contract a month after Black 'N Blue made its deal, but quicker work in the studio put Ratt's first album, *Out of the Cellar*, in the record stores long before Black 'N Blue debuted with its first album.

But looking back, "it was worth the wait," says St. James, although

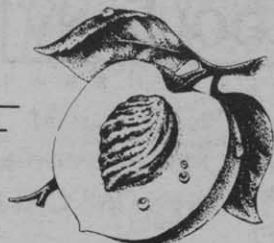
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Black 'N Blue: After the show, the fun begins.

he now admits, "if we could have gotten it [the debut album] out a little sooner it would have been better."

This time, though, Black 'N Blue didn't wait around. The group also changed producers to Bruce Fairbairn, whose past work includes albums with Loverboy and Krokus.

"It's a do or die situation," Warner said of the band's latest effort, *Without Love*.

And after listening to their latest product, one can only speculate that Black 'N Blue could just as easily have been or may still reach the arena rock status of other newcomers to the national music scene, including Ratt.

Ratt, on the other hand, is beyond the "do-or-die" mark when it comes to de-

Their New Orleans appearance, with sounds at UNO's Lakefront Arena — their second in New Orleans — was sluggish at times and lacked the usual

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Flower Power Revisited

Today even well-established bands like R.E.M., Let's Active, and Minutemen are playing some of the great old hippie anthems.

While shopping for Christmas presents at the Salvation Army store, I spied a scratched-up "45" of Scott MacKenzie's 1967 flower-power anthem "San Francisco (Be Sure to Wear Flowers in Your Hair)." I paid the orange-haired lady two bits and sprinted home with the relic. Slapping the record on my stereo, I lit up some cheap incense and waited for the magic. Through the crunch noises, pops and skips, I heard MacKenzie declare:

*All across the nation
Such a strange vibration!*

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People in motion, people in motion

I knew that if I were ever in a guitar-oriented rock band that flirted with the mystical posings of R.E.M., I would persuade the other members to cover "San Francisco."

Finding the right songs to cover can be a trying experience for a young band searching for an original sound, but it is a necessary task. Any fat man with a cigar will tell you that if your band is trying to get gigs, it will need to know some covers so the audience stays around to drink beers. And if you want to make a demo tape for furthering your musical activities (notice that I did not use the term "careers"), cover versions are instantly recognizable and show off your ability to creatively interpret music.

Today, even the well-established bands are playing cover versions. Such examples include R.E.M.'s

enthusiasm several thousand area rockers witnessed only a couple of months earlier at the Mississippi Gulf Coast Coliseum in Biloxi, where Ratt taped its "You're In Love" video.

Besides a demanding non-stop tour schedule since the release of their second album, *Invasion of Your Privacy*, illness in the band may have been, at least in part, responsible for the drag in Ratt's November 24 performance. Drummer Bobby Blotzer was combatting the flu — a repeat performance of his last visit to New Orleans. When opening for Billy Squire last year, the entire band plus members of Squire's entourage rolled into town with food poisoning they contacted two days earlier in Memphis.

Anyone who saw Ratt perform in Biloxi knows vocalist Stephen Pearcy, guitarists Juan Croucier and Warren De Martini, bassist Robbin Crosby and drummer Blotzer are capable of so much more. □

cover of the Velvet Underground's "Pale Blue Eyes," Let's Active's cover of the MC5's "Shakin' Street" and the Minutemen's cover of Stephenwolf's "Hey Lawdy Mama." These established bands are introducing their younger audiences to the great songs by groups only remembered during the oldies shows and by rock historians.

On their new album *Visions of Excess* (Celluloid), the Golden Palominos, though not really a group but a collection of respected rock figures like Michael Stipe, Richard Thomp-



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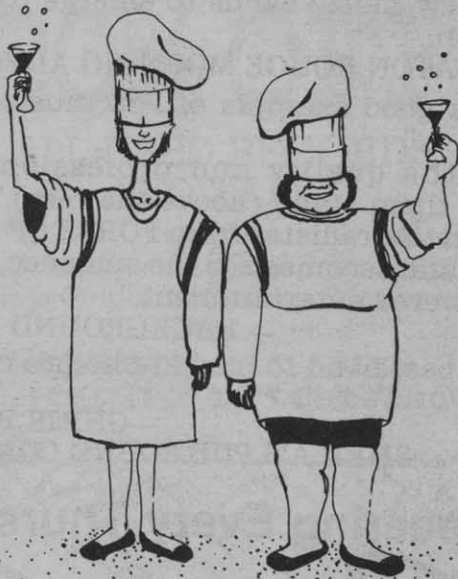
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son, John Lydon and Bill Lasswell reintroduce their respective audiences to Moby Grape's "Omaha," a top-40 hit in 1967. The Grape is another great band that no one ever talks about these days, but if you play their first record, you would think Mitch Easter was producing when he was nine years old.

R.E.M.'s cover of "So You Want to be a Rock 'n' Roll Star" was a top-30 hit from the Byrds' masterpiece, *Younger Than Yesterday*. This is one of the five greatest albums ever made. It reeks of mystical folk rock. Songs like "The Girl With No Name" and "Renaissance Fair" makes the Athens and Austin sounds sound like rebounds. Also made in 1967, Love's *Forever Changes* lightly blends obscure lyrics with beautiful guitars and strings.

There are plenty of Sixties classics that can be transposed to today's now sounds. Other tunes to cover: the Beatles' "If I Needed Someone," Buffalo Springfield's "Hung Upside Down," the Hollies' "Look Through Any Window," Traffic's "Paper Sun," the Move's "I Can Hear the Grass Grow," Jefferson Airplane's "3/5 Mile in 10 Seconds," The Turtles' "Outside Chance" and Jimi Hendrix's "Bold as Love."

If you are looking for a soundtrack to the dark, rainy days of January through March, the Arms of Someone

New, a Chicago guitar/synthesizer duo, has what you need. *Susan Sleepwalking* is an ethereal mood piece that will complement the weather. "St. Catherine," the best cut, is a modern psychedelic ballad with the Zen-like phrase "Everything turns around you" repeated softly. "With Louise" is a nice instrumental to have on during deep conversations. *Susan Sleepwalking* is available from Invisible Hand Productions, P.O. Box 2081, Station A, Champaign, IL 61820.

Fetchin Bones, an eccentric funky-rock band from Charlotte, North Carolina, has released their debut album, *Cabin Flounder* (DB Recs). Led by the howling female vocals of Hope Nicholls, Fetchin Bones can pierce the ears at times, but on "Plus Seven," "Asteroids" and "Spinning," a tongue-in-cheek country hootenanny, the band can be a lot of fun. R.E.M. producer Don Dixon engineered the album recorded in Easter's famous Drive-In Studio. Dixon does a great job polishing this raw but talented band.

Look for the new Minutemen album, *3-Way Tie for Last* (SST). This may very well be their best effort yet. This sixteen-song album features five covers and some strong cuts like "Courage," a Gun Club-like rocker. "What Is Is?" sounds like a Jonathan Richman number while "Stories" reminds me of the Guess Who. □

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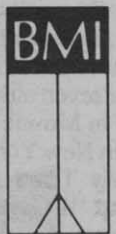
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Wherever there's music, there's BMI.



Irma Thomas

The queen of New Orleans soul takes time to discuss her life and success — her new record, her family, and her latest bowling scores.

She lives in New Orleans East and the house isn't hard to find: "Look for the mailbox with all the garbage growing up around it. I planted it a couple years ago and I don't remember what it's called, but it won't die." I'm invited into a pleasant sunken living room, decorated with posters and photographs of Ms. Thomas. There is also an oil portrait of her husband, Emile Jackson. Ms. Thomas is wearing a comfortable-looking tangerine house suit, and has at least one and sometimes three grandchildren climbing on her at all time. What follows is more of a visit than an interview — Ms. Thomas doesn't mind talking. She laughs easily.

What about the new record?

It's on the Rounder label and there are four new songs and six or seven older ones, including two that I first recorded in Muscle Shoals in the Sixties, and one I recorded in New York around that time: "Gonna Cry Till My Tears Run Dry," "Yours Till Tomorrow" and "I Gave You Everything." They didn't get promoted well then, but they're good songs. That doesn't necessarily mean they'll be hits now, but they stand a second chance.

I'm kinda spoiled. I came up during the times when people tailored songs for you, and I may have passed over some good material, not hearing me doing it. I was so accustomed to songs being tailored for me — "It's Raining," "Ruler of My Heart," and all those were written especially for me.

I'm not one to grab onto a gimmick song. I look for a storyline, and stuff that people can relate to in terms of everyday living. So maybe I've passed over an instant hit because it's gimmicky. I've always liked a ballad or a good up-tempo song with a message. You can put all the turns and tricks in it, but it's got to say something when you're singing it. I don't hear gimmicks. I don't know if that's good or bad.

A good song is like a good book — if the first

chapter don't grab you, you put the book down and forget it. It's the same way with a song. If the first sixteen bars don't grab you, you can forget the other sixteen. You've lost the audience by then. In fact, if you don't grab 'em by the first eight bars, you can forget it. They're not gonna wait for something strong down the line to come up.

What about the current music scene in New Orleans?

The small clubs here in town don't call me much anymore — maybe my prices have gotten too high for them — but I can't survive on what I used to. No one can. I do pretty well playing private parties and making short trips out of town, and I still get to work a lot of carnival balls. I put on a good show, with a top-notch band. We do two full sets — an hour for the first set and forty-five minutes to an hour for the second. I don't know many big artists that will give

you that time. They charge you seventeen, eighteen dollars a ticket for five or six songs. That's asinine.

What about New York?

I don't know why New York always feels like they're doing you a favor. I get calls from them every once in a while, but they generally want to pay less than I can get at home. I'm not going to drag eight musicians up there to pay them less than they can make here. The last offer I got, they were going to pay a reasonable fee, and they were going to fly everyone round trip, and that was the best offer I'd had in a while, but I was already booked. They asked me to cancel out, but I said "No, I don't do that because these people have been feeding me for twenty years before New York ever thought about me."

Is it different playing for audiences outside of New Orleans?

I have been fortunate that even when I moved out



to California it was almost like playing to audiences here. The people I played to knew me, and of course I got a partial reception because the people in the audience were partial. The only audience that kind of shook me was the audience I played to when I went overseas in 1966. Those people do their bookwork on you. When you get there they can call off every song you've ever recorded in your entire life, and they will ask you for it! And you probably don't remember the words.

I hear you like to bowl. . .

Yea, I like to bowl. That's about the only outside recreation I do, now. I used to play golf, but I don't have the time anymore. I bowl on Tuesday mornings and Wednesday nights. I had a *great* Wednesday night last week — I had a 615 series: I bowled a 191, a 222 and a 202. I've been doing it twenty some years. My regular bowling house is Mid-City, over there by Tulane and Carrollton.

What about the Saints?

I still think the Saints need to change their name. They could keep their colors and emblems and all that — just change the name. They should call themselves the Alligators or something. When they first named that team I said it wasn't gonna work. They need a more aggressive name.

You've always done a lot of charity work. . .

I do it — I can't say no. I look at it this way: We're all gifted with something, be it a singing voice or whatever. And I live in this city and this city's been good to me. So the only way I know to do something for this city is to help those organizations that help the city. And who knows — I might need 'em myself. This business is feast or famine. I always live with the attitude that you meet the same people coming down that you met going up, so I try not to burn any bridges. My friends of yesterday are still my friends — those that were *really* my friends. I still go to the same church I was baptized in when I was fifteen.

How do you feel about fame?

There are people who will meet me on the streets and are in awe of me, but I'm just as in awe of them being in awe of me. They get excited to meet Irma Thomas and I'm looking at them and thinking "What's wrong with these people?" I've never gotten used to that.

I never could understand how entertainers, when they get the national recognition, forget who they are and where they come from — to the point where people can't get to them and *talk*. That's one thing I admired as a kid growing up about Pearl Bailey. She seemed to be so easy to talk to — and I never met the woman in my life. But I always felt that if I ever got to meet her, that I could go up and talk to her without her having some prima donna attitude. But so many of the superstars have this attitude of "I'm me, don't touch me," with a hundred bodyguards — it's a bunch of crap. People aren't gonna run up to me and snatch something off me. I think I've earned that respect from my people, my audience — the New Orleans people.

In fact, I played a show down in Chalmette, The Strutter's Fair, and when I got there they had six or seven policemen waiting for me. I said, "What are you guys waiting on?" They said, "Waiting on you." I said, "No, you're not. Nobody's gonna bother me. Y'all want to enjoy the show, fine. Come in and enjoy the show. But we don't need this." You have a bunch of bodyguards, you're just trying to draw more attention to you.

There's a time and a place for being a *star*, and that's on stage. Offstage, I'm Irma, I'm Emile Jackson's wife. I'm Andre, Tim and Jimmy's mama, and all the grandkids' grandma. I'm a person. If all the entertainers were that way it would give the younger people a different attitude about worship. I don't want young people to worship me. If I can show them something by being a living example, then I've accomplished something. I don't want them to think more of me than they think of themselves.

What's Mr. Jackson doing these days?

Well, among other things, he's running his bar. We got a little bar down at 2655 Gravier Street. It's called The Lion's Den, but the name isn't on it — just the numbers. We like people to find out about it by word of mouth. That way we don't have to deal with an element you sometimes find in bars. It's a friendly little place. On Mondays I cook up some red beans or white beans or butter beans and send 'em down there around four-thirty. I put three kinds of meat in my beans. They eat good.

What advice would you give to musicians starting out?

A lot of young groups tend to shy away from what they call nostalgia music — music from the Fifties and Sixties and even some Seventies stuff. I have no qualms with singing the old music as well as the new, and this is what I tell them: mix your show, put in a little old, a little new, even put in some of your own material if you want, but have a *variety*, so you reach all ranges of audiences. Usually bands who do that are the ones that work a lot. Most of them don't want to listen. They say, "We got our own thing." I say, "Fine, do your own thing and starve to death." It isn't your own thing that's gonna get you out there. You gotta play what they want to hear, and *then* do something you want to play and sing. Mix it up.

If you're an entertainer, then entertain. That's what show business is all about. You're entertaining a public. You are a product. You have to sell you. And the only way to sell you is to do what they want to hear. People ask me, "Do you ever get tired of singing your old songs?" The day I get tired of singing my old songs I better hang it up, because that's what they are buying. They're buying Irma Thomas and they expect Irma Thomas to sing something Irma Thomas did.

Being an entertainer is a glamorous life, but it's not a great life. I love what I do — not necessarily everything that happens to me when I'm doing what I'm doing, but I enjoy singing. I don't think it's fair to sing *at* people. You sing *to* people. As long as they want to hear the old songs, I'll do them. □

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DIANA ROSENBERG

From Bats To Booker: A Musician's Walk to New Orleans

Every year, in Cleveland, or London, or Ithaca, a musician will pack up his belongings, say goodbye to his friends and family, and follow his musical dream to New Orleans. Amasa Miller was one of these.

It's a November afternoon and the sun is out, but it isn't doing much good. Maybe five people brave the cool on the Gazebo's patio, huddling around drinks and telling themselves it's too early for winter in New Orleans. Amasa Miller is playing the piano, his strawberry blonde beard making him look more like a wizened gnome than an accomplished musician. His tip glass is empty, his fingers are cold, and he has another set to go before he can leave to pick up his daughter at school. He decides to play a whole set of James Booker pieces. Why not? No one is listening anyway...

Five years ago, Amasa Miller had never heard of James Booker, and 11 years ago he was a biologist on his way to study bats in Africa. It's a long way from bats to Booker, and it's even farther from Montclair, New Jersey, where Miller grew up, to his

present home in the Ninth Ward. He's a little jealous of musicians who get to grow up in New Orleans: "The way music is timed is the most important thing about its feel. Kids in New Orleans grow up surrounded by that distinctive rhythm—they can't miss it! It's in the parade music. That doesn't happen anywhere else."

The high school kid from Montclair who liked to play folk guitar had to depend on New York for his early musical direction. At the Cafe à Go Go in Greenwich Village (which then served no alcohol), Miller and friends heard the Jim Queskin Jug Band, a group that took jug music beyond washboard novelty. It was Amasa's introduction to traditional jazz.

His interest in traditional music continued, and at Antioch College in Yellow Springs, Ohio, Miller formed a band of his own. The co-op system at

By Brent Haywood

Antioch, which encouraged students to spend half their time on campus and half their time working different jobs around the country, made it possible for the band to spend six months together in Boston. Miller worked at the Mt. Auburn cemetery during the day, and spent evenings as a part of the then active Cambridge folk scene. One night at the Unicorn, his Panacea Jug Band took turns at the open mike with Livingston Taylor, Loudon Wainwright, and James Taylor. Miller's guitar work at the time was heavily influenced by the fingerpicking styles of the Rev. Gary Davis and Mississippi John Hurt.

Piano lessons had begun, against Miller's wishes, at age seven. "My first teacher wasn't very good. She'd let me get away with things—I'd learn my lessons by ear. I still don't read too well." A change in teachers got Amasa interested, and the lessons

continued into high school. His only departure from classical piano was to learn two ragtime pieces. An uncle, Vern Miller, had been a piano player for the silent movie houses, and the older Vern had taught Miller's father, who passed them along to his son.

At Antioch, Miller first heard recordings of blues players Jimmy Yancy and Otis Spann. "Both records were solo piano. I was fascinated — I'd never heard anything like it. Some of it I couldn't get, but I tried to learn every song. This was before little cassette players; I'd play the song on a record player and then run across campus to an auditorium where there was a piano, and try to figure it out."

In 1969, Miller left Antioch to spend six months traveling in Central America, even forming a jug band that stayed together for three months in Panama. A low draft number brought him back to the States and to Cornell University, where he began to specialize in biology. On the way from Panama to Ithaca, he stopped in New Orleans.

"It was a great week. My first day in town I went into a place called Andy's on Bourbon Street. It was a kind of hippy-dippy place, but they had a piano and I asked if I could play it. They didn't mind, but only half the keys worked. So I fixed the piano for them, and David Paquette, who was the piano player at Pat O'Brien's then, heard me play and offered to put me up. I stayed at his place the whole week. I also met Roosevelt Sykes — I couldn't help but meet him. He was playing a club on Bourbon and I was the only one in the audience."

In the early Seventies, upstate New York was full of young musicians playing old-time music. Inspired by the playing of Walt Koken, Miller began to learn traditional fiddle styles. He also continued to play the guitar, working out some of the fingerpicking pieces recorded by Bahamian Joseph Spence. While at Cornell, he sat in with several groups that featured old-time music, and worked in a trio called the Angel Band. The latter was his first piano gig.

Miller had heard of Dr. John while he was still at

Antioch, but he hadn't thought much of him. "I'd always thought of him as a kind of voodoo acid rocker. Then I went to a blues festival in Michigan and he was playing solo piano! I'd had no idea. I bought the Gumbo album and began to scrounge around for anything by Professor Longhair. I finally found an old Atlantic recording, but it was frustrating. His left hand was obscured by the band."

Miller also found a Meters record and began listening to the music of Allen Toussaint. "I should have gone to New Orleans right then, but I'm basically a pretty conservative person. I still thought of myself as a biologist who played a little music."

The biologist got his degree and accepted the job that involved going to Africa to study bats. He had four months before he had to leave, so the musician played jazz. "At the same time that I was listening and trying to learn from Fess, I was listening to Thelonious Monk and Charlie Parker." He put together a band — "My only pure jazz band" — and they played one gig. Then the biologist went to Africa.

When that job was finished, Miller traveled in Europe, finally settling in a commune in Belgium. He continued to play fiddle and guitar, working for the commune as a pastry chef, gardener and carpenter. "My development as a piano player was on hold."

In early 1976, Amasa returned to Ithaca to study butterflies, but shortly after his return a cousin took him away from biology for good. The cousin has a country swing band and needed a piano player. Miller jumped at the chance, and spent the next five years touring the Northeast with Cobble Mountain Band. He was still listening to Professor Longhair — "I'd try to fit Longhair licks into country music" — and to the music of blues pianist Meade Luz Lewis. "Lewis had the same kind of relationship to Jimmy Yancy that Booker had to Fess; both younger men added enormous technique to a great form." Cobble Mountain Band recorded two albums, only one of

which was released.

Finally, in 1980, ten years after his first visit, Miller returned to New Orleans. He met Jerry Brock, who took him to the Glass House to hear the Dirty Dozen, and to the Faubourg (now Snug Harbor) to hear James Booker.

"That was it. I'd never heard anything like him. *Nobody's* ever heard anything like Booker. I knew I needed to move to New Orleans, to learn from this man, and just looking at him made me scared — I was afraid he was going to die soon. I'd missed Fess, and I didn't want to miss Booker."

Miller bought the three Booker albums he could find and returned to Ithaca to settle his affairs. "I spent that whole winter trying to learn Booker — it's the heaviest woodshedding I've ever done. I'd try to learn one tune at a time, slowing passages down to 1/4 speed, and I still couldn't figure out how he was doing it. At 1/4 speed he still sounds clean. No slurs, no sloppy notes."

The transition from Ithaca to New Orleans wasn't easy. "There are *so many* great piano players in this town. Sometimes you wonder if you belong here."

Miller seems to belong. In the past three years he's played regularly with blues guitarists Spencer Bohren and John Mooney, and he's the piano-playing big brother to the popular Pfister Sisters. Recently he worked with Leigh Harris — just voice and piano — and he's looking forward to playing more mainstream jazz. In the meantime he's still slowing James Booker down to 1/4 speed, learning...

On "Tico Tico" his fingers look like they're about to tangle, but they never do. Still, he's only partly satisfied with himself — it's close, but it's not right. He finishes with Booker's arrangement of "Sunny Side of the Street," singing a little under his breath, oblivious to the cold and the fading afternoon light. At the end, he's startled by applause — all five people are on their feet! And there's even a little green in the tip glass. □

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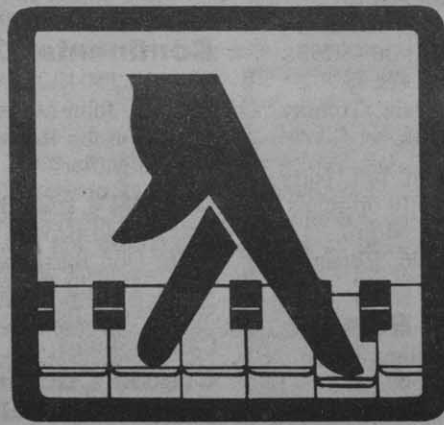
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**NEW ORLEANS
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GUIDE**

compiled by
CHARLOTTE LANCASTER

Bands

A Train Louisiana Rock-n-Soul. Bruce Flett (318) 865-9006. Miki Honeycutt, vocals; John Howe, saxophone; Buddy Flett, guitar and songwriter; Bruce Flett, bass; Paul Griffith, drums; David Egan, keyboards and songwriter.

Kenny Acosta & House Reckers Rockin' R&B. Pal Productions, (504) 383-0966. Kenny Acosta, Joe Micheli, Jeff Johnson.

Actuality Terrace Folk rock. Randy, (504) 885-8036. Kevin McCulloch, vocals; Dickie Cyanide, guitar; Mike Honeyman Scott, bass guitar; Barry Bonnacarre, drums.

Allegra New Orleans string band, ragtime, '20s and '30s popular and jazz. (504) 522-9649. Anna Fessenden, Rick Mulcahy, Jack Werner.

The Anonymous Art-pop, original scores only. (504) 947-6559 or (504) 361-0458. Jon, Anne, Joe, Renard.

Astral Project Variations on contemporary jazz. New Orleans Talent Exchange, (504) 944-2369. Tony Dagradi, David Torkanowsky, Jim Singleton, Johnny Vidacovich, Mark Sanders.

Atchafalaya Cajun country, rock. P.O. Box 91002, Lafayette, LA 70508-1002. Chris Foreman, (318) 235-2471. California Arnold, Chris Foreman, Larry Menard, Charlie Rees, David Varisco.

Val Barbara Orchestra Big band, jazz, top 40. Barbara Coppersmith & Associates, (504) 891-0614

Marcia Ball R&B. Tom Orden, (512) 476-8195.

Danny Barker and his Jazzhounds Swing, N.O. jazz, blues. (504) 283-7672. Blue Lu Barker, vocals.

Dave Bartholomew All facets of N.O. music — traditional jazz, R&B, "historic" and contemporary big band. (504) 947-7944.

Bas Clas New music. Steve, (318) 984-7550.

The Batiste Brothers R&B. Omni Attractions, (504) 838-9791.

Alvin Batiste Quartet Contemporary jazz. La. Jazz Network, (504) 522-4786. Alvin Batiste, clarinet; Elton Heron, bass; Herman Jackson, drums.

Eddie Bayard & His Bourbon Street Five Dixieland jazz. Barbara Coppersmith & Associate, (504) 891-0614.

Bayou Boys Country/western. Barbara Coppersmith & Associates, 891-0614.

Bayou Renegade Mardi Gras Indians playing R&B. Olympia Productions, (504) 283-7854.

Germaine Bazzle Contem-

porary jazz singer. Bright Moments, (504) 821-5336.

Beausoleil Traditional to avant-garde cajun music, southern swing. Beth Fein, (318) 269-9793. Michael Doucet, Errol Verret, David Doucet, Billy Ware, Tommy Alesi, Tommy Comeaux.

Blind Date Rock 'n' roll, party music, new wave (mostly originals, copy songs on request). Ron Rhythm, (504) 643-8406. Ronan, Geika, Randy, Turbo Tim.

Blue Eyed Soul Revue '60s and '70s soul, rhythm and blues. Michael Vice, (504) 873-8730. "Sleepy" Brunet, Gary Rook, Joey Dugel, Anthony Waguespack, Pershing Wells, Michael Vice, "Grump" Levron.

Blue Light Special Original rock, funk, R&B covers. (504) 334-0555, (504) 344-7419, (504) 766-4757. Dave Crawford, Richard Falton, Bob Ourso, Bud George, Cindy Davis, Jim Bajon, Phil Tucker.

Gatemouth Brown R&B, blues. Omni Attractions, (504) 838-9791.

The Bongo Quartet Progressive electric jazz/rock. Jeff, (504) 861-2638. Rick Margitza, sax; Mike Peller, keyboards; Jim Singleton, bass; Jeff Boudreaux, drums.

Ray Bonneville Blues and R&B. Guitar, vocals, harmonica in the rack. Ray, (504) 945-4065.

Ray Bonneville Band Blues and R&B. Ray, (504) 945-4065. Ray Bonneville, Snakebite Jacobs, Tom Berghan, J. J. Juliano.

Brian's Band Soft swinging jazz. Brian O'Connell, (504) 561-0664. Brian O'Connell, Frank Fields, Emory Thompson, Amy Sharpe.

The Brothers Top 40, '50s and '60s, New Orleans music. Barbara Coppersmith & Associates, (504) 891-0614.

Chris Burke and his New Orleans Music New Orleans/traditional jazz. Chris Burke, (504) 943-4273. Lloyd Washington, vocals; Chris Burke, clarinet; Freddy Lonzo, trombone; Wendel Brunious, trumpet; Justin Adams, guitar; Barry Martin, drums.

R. L. Burnside with Jon Nerenberg Delta blues. New Orleans Talent Exchange, (504) 944-2369.

The Bus Cookies Rock, jazz, fusion. (504) 587-7563 or (504) 891-9952. George Sartin, Jack Cruz, Lisa Mednick, Paul Henehan.

The Business Top 40/Funk. Kingland Talent Agency, (318) 445-8484.

Clifton Chenier Zydeco. (318) 232-7076.

Chocolate Milk R&B. Barbara Coppersmith & Associates, (504) 891-0614.

The Classifieds New Wave

dance. Raymond Whittlesey, (504) 345-3262, (504) 345-7577. Joseph Messina, Nick Gebbia, Frank Savoy, Chris Zimmer, Pat Catania.

Continental Drifters John Magnie, (504) 283-0878. Tommy Malone, John Magnie, Daemon Shea, Vernon Rome, Johnny Allen, Holden Miller.

Country Fever Country, variety. Harold Brown, (504) 347-5916. Don Barrilleaux, lead guitar, organ; Harold Brown, bass; Gail Scully, vocalist, rhythm guitar; Joe Carroll, drums.

Creole Cookin Band Featuring Tomato New Orleans style R&B, oldies, top 40. (504) 443-4172. Debbie Saladino, Vic Saladino, Paul Boudreaux, George Miller, Stanley Stephens.

Creole Rice Jazz Band Traditional jazz. (504) 283-5715. Amy Sharpe, Eric Glaser, E. Elly, Wallace Davenport, Fred Lonzo, Jacques Gauthé.

Cruisers Pop and original pop. Atlantic Entertainment, (504) 581-2661.

Rafael Cruz Quintet Latin jazz. New Orleans Talent Exchange, (504) 944-2369. Rafael, drums; Mark Sanders, Steve Ruth, John Croakin, Ivan Bod.

Bobby Cure & the Summertime Blues Oldies, R&B. Omni Attractions, (504) 838-9791.

Bruce Daigrepoint and the Bourre Cajun Band Cajun/zydeco. Bruce, (504) 835-7104. Bruce Daigrepoint, vocals, accordion; Waylon Thibodaux, fiddle; Sharon Leger, bass; Jamie Breaux, drums; Sue Martin, triangle.

Dash Riprock Original new south ballads, rockabilly, roots rock. Shepard Samuels (manager), (504) 866-8755; Kelly Keller (agent), (504) 523-2719. Bill Davis, lead vocals, guitar; Fred LeBlanc, drums; Hokey Hickel, bass.

The Dealers Funk, top 40. Barbara Coppersmith & Associates, (504) 891-0614.

David Doucet (solo), Cajun folk songs, flat picking. D. Doucet, (504) 891-9698.

The Del-Mons Rock, pop, R&B. Olympia Productions, (504) 283-7854.

Dirty Dozen Brass Band Jazz. Omni Attractions, (504) 838-9791.

The Dixi-Kups R&B, oldies. Omni Attractions, (504) 838-9791.

Fats Domino R&B, rock 'n' roll. New Orleans Booking Agency, (504) 488-3105.

Lee Dorsey R&B. Omni Attractions, (504) 838-9791.

Dukes of Dixieland New Orleans jazz. (504) 525-5595. Frank Trapani, trumpet; Phamous Lambert, piano, vocals; Michael Sizer, clarinet, tenor sax; Danny Rubio, tuba; Duke Barker, drums; Harry Watters, trombone.

Snooks Eaglin Blues, R&B. New Orleans Talent Exchange, (504) 944-2369. Snooks, George Porter, Zig Modeliste.

Chuck Easterling & the New Orleans Swingaphonic Orchestra. Omni Attractions, (504) 838-9791.

Lars Edegrin New Orleans ragtime. (504) 486-9072.

Jim Elledge Songwriter, artist. Barbara Coppersmith & Associates, (504) 891-0614.

The Esplanade Ensemble Chamber music. Barbara Coppersmith & Associates, (504) 891-0614.

Euphoria Big band, top 40. Barbara Coppersmith & Associates, (504) 891-0614.

Exit 209 Original progressive pop. (504) 652-2079. Kevin Aucoin, Frank Girard, Ron Keller, Randy Kilburn, Garland Powell, Melanie Scott.

Exuma Reggae, island music. Atlantic Entertainment, (504) 581-2661.

FM Band Pop, rhythm & blues. Topaz Production, (504) 282-4810. Roy Cooper, Lewis Sloom, Lionel Davis, Avist Martin, Joseph Maize, Glen Harris, June Harris, Dwayne Nelson.

Fashion Victim Glamour/punk/funk, psychedelic rock. John Swank, (504) 282-2720. John Swank, guitar, vocals; David Roy, lead vocals; Larry Arson, bass; Chuck Gwartney, guitars, vocals; Cherry Cola, drums, vocals.

Filé Cajun/zydeco. (318) 896-5927.

File 4 New pop. Steve, (504) 464-6895. Frank Jenkins, Jim Lockwood, Ron Keller, Steve Matthews.

Final Academy Timeless. Gone World Productions, (504) 861-3368. Hampton, Dysmonde Alberte Rose, Skul, Edward Green III, Thomas Oz.

Flight Techno R&B. Kent, (504) 899-4045. Kent Courtney, James Thomas, Karl Haley, Johnny Cooper.

Flint Revels Original, straight-ahead, danceable, hard pop rock 'n' roll. Mik, (504) 362-9830, (504) 362-5860; Flint, (504) 394-2329. Flint Revels, vocals; Mik English, keyboards; Rik English, drums; Kenny Heggelund, bass, backing vocals; Michael J. Bouvier, guitars.

Flite Top 40, variety. Barbara Coppersmith & Associates, (504) 891-0614.

Footloose Top 40/funk. Kingland Talent Agency, (318) 445-8484.

Force of Habit Original power pop ballads (MTVish), '60s covers. Joe Fincher, (504) 246-0602. Frank Assunto, George Neyrey, Kent DeGeorge, Jarmyn Cowen.

Stephen Foster's Big Band Big band. Barbara Coppersmith & Associates, 891-0614.

Four for Nothing New — “you’ve never heard anything like it!” Scott Randolph Designs, Ltd., Randy Roschelle, (504) 581-7773. Todd C., Doug Hebert, Brian Rini, Norman Nail.

Frankie Ford '50s and '60s rock 'n' roll. Ken Keene, (504) 392-4615. Frankie Ford, singer/pianist.

Pete Fountain Jazz, nine pieces. Benny, (504) 524-6255.

John Fred & the Playboys Rock 'n' roll, original songs, '50s and '60s classics. John Fred Music, 887 Hedgewood Dr., Baton Rouge, LA 70815, (504) 272-1047.

French Ticklers Rock 'n' roll. Ida Hawn, (504) 947-1617. Ken Cipnis, L. J. Gonzales, Mike Perry, L. J. Cass.

Future Image Originals (keyboard-oriented powerful pop), a few covers. Marjorie Peer, (504) 367-2363. Eddie Powers, Eric Werner, Nathan Gurley, Brian Foley, James Leslie.

Scott Goudeau Jazz. Scott Goudeau, (504) 832-0082. Scott Goudeau, Tony Dagradi, Mike Pelera, Jim Markway, Noel Kendrick, Marc Sanders, Jay Griggs.

Gulf Stream “Hurricane Jazz.” Greg Alevizos, (504) 488-7438. Greg Alevizos, keyboards; James Cabiran, drums; Tim Green, saxophone; Tom Fitzpatrick, saxophone; Blendell Montgomery, bass; Michael Robinson, percussion.

Gumbeaux Cajun. Barbara Coppersmith & Associates, (504) 891-0614.

Gypsy Savage Rock 'n' roll. Barbara Coppersmith & Associates, (504) 891-0614.

The Heat Top 40/funk. Kingsland Talent Agency, (318) 445-8484.

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The High Rollers Blues, R&B, soul. Benny Maygarden, (504) 899-9416; Pete Jenkins, (504) 245-4138. Benny Maygarden, harmonica, vocals; Pete Jenkins, guitar, vocals; Johnny Excelllo, bass; Greg Allen, drums.

Hot Ice Band Standard New Orleans music, top 40, R&B, '50s and '60s, pop jazz, top 40 country. A.J.S. Entertainment, Inc., (504) 949-8457; Emile Smith/Cynthia Bland, 283-6357. Emile Smith, drums; Emmanuel Morris, bass; Joe Lemeux, lead guitar; Kurt Brunus, trumpet, keyboards; Cynthia Bland, lead vocals; Bruce Pierre, lead vocals; Ed Mathews, keyboards.

Hot Strings Swinging string

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The HouseRockers Blues, R&B, jazz. Ned Addy, (601) 693-2668 or (601) 485-2390. Robbie Rivers, Dudley Tardo, Burr Ferguson, Ned Addy, Tom Rovinsky.

Hunter Variety dance band (rock, top 40, oldies, country, R&B, standards). A. L. Levy, (504) 340-6272. A. L. Levy, guitar, sax; Barney Smith, guitar; Norman Millet, bass; Dana Smith, keyboards, trumpet; Stan Duggan, drums; Sallie Norris, vocals. (All members sing.)

Impulse Seven Rock, seven pieces. Barbara Coppersmith & Associates, (504) 891-0614.

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Jasmine Jazz. Pat Jolly, (504) 522-4786. Tony Dagradi, Patrice Fisher, Arlee Leonard, Noel Kendrick, Edu Alves, Jorge Mabarak.

Java Island hot; reggazzmafunk (reggae, jazz, funk). David Hecht, (504) 522-1913. Lynnea Godfriaux, lead vocals, flute, percussion; John Croarkin, saxes, flute, vocals; David Hecht, guitars, vocals; Steve Ruth, keys, vocals; Todd Waech, percussion, marimba, vocals; Tim Pleger, drums; David Davenport, bass.

Jay-B Contemporary. Barbara Coppersmith & Associates, (504) 891-0614.

Jazz Masters/Royal Brass Band Traditional New Orleans jazz and R&B. Teddy Riley, (504) 899-8667. Teddy Riley, trumpet, cornet; Wendell Eugene, trombone; Laurence Cotten, piano; Charles Gabriel, clarinet, tenor sax; Leon Joyce, drums; Walter Payton, bass.

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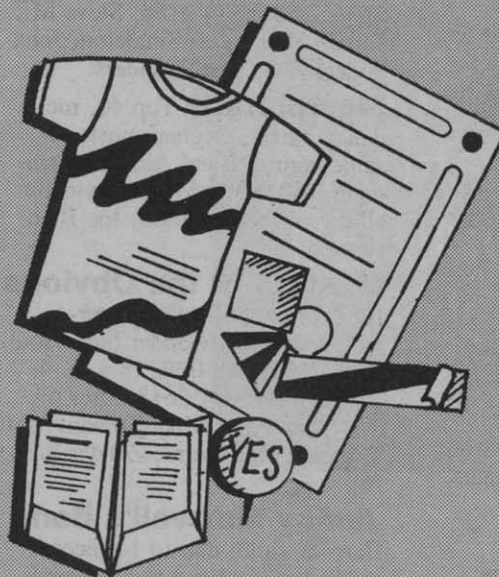
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King Floyd R&B. (504) 466-5422.

Earl King R&B. New Orleans Talent Exchange, (504) 944-2369.

Jean Knight R&B. Omni Attractions, (504) 838-9791.

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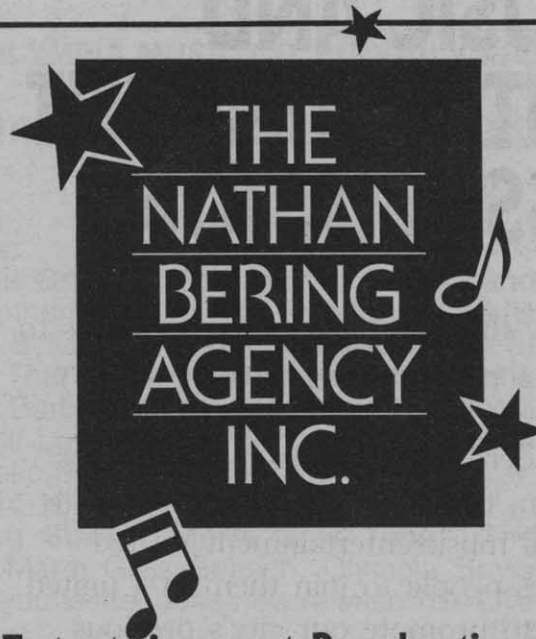
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Trace Top 40. Barbara Coppersmith & Associates, (504) 891-0614.

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The Uptights Well polished original and cover power pop. Shepard Samuels, (504) 866-8755. Carolyn Odell, lead vocals, guitar; Alan Hill, guitar; John Odell, bass; Web Burrell, drums.

The Uptown Allstars Reggae, funk. (504) 899-5071. Cyril Neville, Willie Green, Daryl Johnson, George Sartin, J.D. Hill, Charles Moore.

Vic Trix & His Beatnix Surf, soul, rock 'n' roll, '60s & '50s pop & R&B. Vic, (504) 899-5290. Vic Trix, guitar; Doctor of Rock, bass; Mr. L.A., drums.

Ernie Vincent and Lace Tux Trio Plus One R&B, jazz. Pie Productions, (504) 482-2472, (504) 283-4746.

Vital Functions Power funk. (504) 464-5775. David Jennings, Eric Padua, David Padua.

Vital Signs Kick-A** rock 'n' roll. Mojo Productions, (504) 341-8657. Mina Landry, vocals; Chris Riche, guitar, David Newman, guitar, Steve Giovengo, bass; Joe Toups, drums.

Voices of Winter The kind of original new music that they just don't make anymore. David, (504) 288-9283; John, (504) 454-0736. John Hondroulis, David Sussman, Trey Roig, Courtney Whalen.

Von Vedig Heavy metal. Jeff Von Vedig, lead vocals; Jay Bosto, bass guitars, vocals; Spagetti Eddie Randal, drums, Bif Bosto, vocals.

Vortex Top 40/funk. Kingsland Talent Agency, (318) 445-8484.

Warren & The Hoges Uptown polka orchestra. Front Door Booking & Sales, (504) 837-4749. Warren H., accordion, pogo cello; Darrel "The Hope," guitars; Mel Vino, bass; Rob "J.C." S., keys; Johnny "Meatloaf," percussion.

Walter Washington R&B. New Orleans Talent Exchange, (504) 944-2369.

Shad Weathersby Rock 'n' roll singer/songwriter. White Oak Prod., (504) 734-0732.

Wild Bush Beat New wave (original), rasta rock. Charles, (504) 455-5159, (504) 832-1002. Berthallume, Charles Tassin, Neal Laney, Sam Bavido, Mike Belleau, Kevin Corcoran.

Wild Wood Acoustic/electric rock 'n' roll. (504) 895-6249, (504) 895-6624. Rick Boyle, Bob Rosanese.

Carolyn Craft Williams Classic, gospel, R&B, contemporary jazz. Pie Productions, (504) 482-2472, (504) 283-4746.

Tim Williams and Natchez C&W, blues, bluegrass. (504)

835-8149, (504) 866-7970. Tim Williams, Pat Copas, Mike Bacon, Dennis Elliot, Steve Amedee.

Windsor Top 40, rock, 5-piece. Musicians Exchange, (504) 523-2773. Kevin Petit.

George Wood Lead guitarist, commercials, jingles. P.O. Box 3041, New Orleans, LA 70177, (504) 277-3985.

The X-Offenders '60s acid rock, original covers, folk rock, permanent wave. Chuck Swanson, (504) 899-8010. Chuck Swanson, Guy Wall, John Straub, Kent Davis.

X-Statics Pop rock, late '60s. Musicians Exchange, (504) 523-2773. John Rustand.

Your Fathers Moustache Jazz. Barbara Coppersmith & Associates, (504) 891-0614.

Chester Zardis Jazz Band Traditional New Orleans jazz. Michael White, (504) 895-7109, (504) 861-1182. Chester Zardis, Louis Nelson, Danny Barker, Michael White, Greg Stafford, Stanley Stephens.

The Lenny Zenith Band Funky, fun-rock, party music. (504) 866-2684, (504) 833-5907. Lenny Zenith, Chris Luckette, Shawn Power, Paul Clement, Eric Kolb.

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Rates: On request

Credits: Greater St. Stephen Baptist Church, Rev. Paul S. Morten; 1st Baptist Church, Vacherie, La.; Avondale Community Choir; T. C. Hawkins.

Composers Recording Studio

2919 Lafitte Ave., New Orleans, LA 70119. (504) 486-4691

Tracks: 16

Owners: Patrice Fisher, Steve Masakowski, Jimmy Robinson, Denise Villere

Engineers: Scott Goudeau, Mike Polopolus, Steve Masakowski
Recorders: Tascam

Mixers: Tascam, Sony PCM, Digital

Outboard Extras: Lexicon Digital delay, Roland Digital delay, Urei compressor, Yamaha stereo equalizer

Instruments: Yamaha 6 foot grand piano, Linn drum machine, Yamaha DX7 synthesizer, Prophet 600 synthesizer

Rates: Set up time, \$15/hr.; Session time, \$35/hr.

Credits: Flora Purim, Dino Kruse, Java, Woodenhead, Sounds of Brazil, Mars, Larry Sieberth, Ellis Marsalis, Edward Frank, Tony Dagradi, Ramsey McLean.

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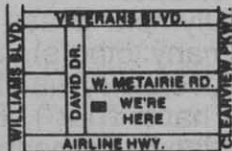


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Tracks: 24, 16
 Owner: Tracy Borges, president
 Engineers: Bob Lawrence, Camile Boudoin, Terry Bickle
 Recorders: Ampex, Scully
 Mixers: API
 Outboard Extras: AKG acoustical reverb chambers, U-87 mikes, EV, Senheiser, and RCA mikes, DBX and Dolby noise reduction, MXR delays, Yamaha 39 echo position digital echo reverb, Aphex, Noiz gates, PCM digital delays.

Instruments: DX7, Prophet 10, Prophet 5, electric baby grand piano, electric Linn drums, Kawai piano, Fender Rhodes, electric clavinet, Hammond organ with Leslies, Ludwig drums.

Rates: 24-track, \$110/hr.; 16-track, \$105/hr; package studio time available on request.

Credits: Sammy Davis, Jr., Walter Orange of the Commodores, Martha Raye, Sha-Na-Na, Doug Kershaw, Al Hirt, Pete Fountain, Ronnie Kole, The Cold, Mountain, Rush, Jean Knight, King Floyd, Dick Stabile, Norman Hug, Earl King.

Pace Recording Service

2504 Bayou Rd., New Orleans, LA 70119. (504) 944-5940

Tracks: 24
 Owner: Glen Himmaugh
 Engineers: Robert Stennitt, John Himmaugh
 Recorder: MCI
 Mixer: Neotek

Outboard Extras: 6 noise gates, digital recording, Neuman microphones, digital reverb, New Orleans' only recording truck.

Instruments: Steinway grand piano, Hammond B-3, Yamaha DX-7, Yamaha drums, assorted other synthesizers and keyboards.

Rates: \$65/hr. includes engineer.
 Credits: Adam Ant, Neville Brothers (last two albums), Olympia Brass Band, Ellis Marsalis, over 40 hours of international broadcast video.

Rokit Recording

(504) 466-8974

Tracks: 8
 Owner: Steve Matthews
 Recorder: TEAC-80-8
 Outboard Extras: Digital reverb, digital echo, parametric equalizer
 Instruments: Keyboards, drums, drum machine.

Studio musicians available.

Rosemont Recording Studio

220 N. Tonti St., New Orleans, LA 70119. (504) 821-8611

Tracks: 16
 Owner: Al Taylor
 Engineers: Al Taylor, Zapata Norflect
 Mixers/Recorders: Neotek console, 3M-M56 2-inch 16-track recorder w/auto-locator, Tascam 25-2.
 Outboard Extras: Biamp limiter, stereo reverb.

Instruments: Juneau 106 synthesizer, Drumulator drum machine, drums, bass, guitar amps, Shure and EV microphones.

Rates: On request
 Credits: James Cleveland, Sammy

Berface, Muhammed Ali, Jesse Jackson.

Sea-Saint Studio

3809 Clematis Ave., New Orleans, LA. (504) 949-8386.

Tracks: 2/24
 Owners: Allen Toussaint, Marshall Schorn
 Manager: Mary Ledbetter
 Engineers: Clarence and Reggie Toussaint

Recorders: MCI 24x24, Studer 24/24, both with locators.

Mixer: Harrison 32/32
 Outboard Extras: Lexicon Digital Reverb 2/24, Lexicon Prime Time 93, The Plate, ADNR Vocal Stresser, 949 H910 Eventside Harmonizer.

Instruments: "Quite a few keyboards," concert grand, Fender Rhodes, Moog, Hammond organ, clavinet.

Rates: \$80/hr.
 Credits: Nightranger, Climaxx, New Edition, Carol Channing, Neil Sedaka, Air Supply, Meters, Paul McCartney, the Wild Tchoupitoulas, Professor Longhair, Earl King.

Stonee's Studio

2333 Michigan, Metairie, LA 70003. (504) 467-3655

Tracks: 8 (expanding to 16)
 Owner: Stonee
 Engineer: Stonee
 Recorder: Tascam console & recorder, DBX noise reduction, TEAC analog 2-track.

Mixers: Tascam 8-channel, Kelsey 12-channel
 Outboard Extras: Digital & analog echo stereo and reverb, chorus, flanging parametric & graphic EQ's, compressor limiter doubling, JBL studio monitors, Speco echo car monitors, Crown, MacIntosh & Marantz amps, Kentwood duplicating cassette decks.

Instruments: Ludwig drums, Gretsch Baldwin acoustic-electric piano, Trilogy polyphonic synthesizer, Les Paul custom guitar, Epiphone bass, Washburn acoustic guitar, various percussion instruments.

Rates: \$20/hr.

Studio Solo

P.O. Box 230, Slidell, LA 70459. (504) 643-5952

Tracks: 24
 Owner: Morrow Solo
 Engineer: David Farrell
 Recorders: Studer, MCI, Otari
 Mixer: MCI-Sony
 Outboard Extras: Lexicon 224, 200, PCM 42, Super Prime Time
 Instruments: DX7, Roland gear, Pearl drums, Hi-watt and Musicman amps.
 Rates: \$61.25/hr, 1st 8 hrs.; \$50/hr. thereafter.

Credits: Dealer representative for Ampex and Scotch products. Lords of the New Church, Adam Ant, Gatemouth Brown, Irma Thomas, Johnny Adams, the Cold, Apt. B.

Ultrasonic Recording Studio

7210 Washington, New Orleans, LA 70125. (504) 486-4873

Tracks: 24
 Owner: Jay Gallagher
 Engineers: Scott Goudeau, Jay Gallagher
 Recorders: MCI 24 track; MCI and Otari 2-tracks, 2 Sony PCM F-1 digital 2-tracks
 Mixer: MCI
 Outboard Extras: Yamaha digital reverb, 2 live echo chambers, Key-pex gates, Urei, Gain Brain and Easy-Rider limiters, Lexicon Prime-Time and PCM-41 digital relays, EXR aural exciter, Urei 565 filter set.
 Instruments: Kawai grand piano, Ludwig drums, Yamaha CX5M music computer, Fender Precision bass, Fender Twin and Deluxe guitar amps, others available on request.
 Rates: On request
 Credits: Windjammer, Luther Kent and Trick Bag, Popeye's, Doug Kershaw and Fats Domino (Toot-Toot), The Damiens, Tony Dagredi, New Orleans Sax Quartet, Little Queenie and the Percolators, Pfister Sisters, Cousin Joe, Jefferson for Mayork, WWL (We've Got It), Radiofone, The Flirtations, Kid Sheik, Murphy

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Nathan Bering Agency
 1001 Howard Ave., Suite 3706, New Orleans, LA 70113. (504) 522-3435

New Orleans Booking Agency
 P.O. Box 19004, New Orleans, LA 70119. Judy Gernshacher, (504) 488-3105.

New Orleans Talent Exchange
 628 Frenchmen St., New Orleans, LA 70116. New Orleans roots music. Jason Patterson, (504) 944-2369.

NO Productions
 5811 Tchoupitoulas St., New Orleans, LA 70115. Concert promotion, management. Greg Eveline or Lance Slom, (504) 897-5357 or (504) 394-8089.

Olympia Productions
 5335 St. Anthony Ave., New Orleans, LA 70122. Milton Battiste, (504) 283-7854, (504) 288-7409.

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cally dynamic, and to-the-point-great rock
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CONCERTS

Wednesday, 1

National Park Service Folk Life Program, French Market; a celebration of black musical traditions with brass bands, spiritual singers and those Indians. Catch them while you can; the program, since it is sponsored by the government, includes annotation if not erudition.

Friday, 3

Clifton Chenier, Storyville Lounge.

Tuesday, 7 to Sunday, 19

Dream Girls, Tom Eyen's lugubrious musical, a far cry from such happier works as *The Neon Woman* and *Women Behind Bars*, both created for that ultimate-dream-girl Divine; Ticketmaster.

Friday, 10 and Sunday, 12

Up With People, surfacing again in the increasingly *ancien-regime* political-economic-emotional climate existing in a country where even Democrats are swinging as far to the right and abandoning as many disenfranchised groups as they dare; Orpheum Theatre, 7:30 p.m.

Saturday, 11

The Thompson Twins, another of those swellegant English groups that look many times better than they taste. UNO Lakefront Arena.

Monday, 13

Trevor Pinnock, harpsichordist, and **The English Concert**, Dixon Hall, Tulane, 8 p.m.
Preservation Hall Jazz Band; **Ellis Marsalis**, McMain Jr. High School, 10 a.m.

Tuesday, 14

Dizzy Gillespie, Earl Turbinton, Xavier University, time TBA.

Wednesday, 15

Dizzy Gillespie, star of stage, screen and outer space, **The Dirty Dozen Brass Band**, **Preservation Hall Jazz Band**, Orpheum Theatre, 8 p.m.; part of a three concert series sponsored by the Jazz and Heritage Foundation, for which other concerts see elsewhere.

Thursday, 16

Missing Children Benefit, sponsored by Channel 8 and the Kenner J.C.'s with **Frankie Ford**, **Aaron Neville**, **Bobby Cure** and **the Summertime Blues**, **the Dixi-Kups**, **The Rebels**; Storyville Jazz Hall, 10 p.m. \$10 donation.

Saturday, 18

A-Train, Storyville Lounge.

Sunday, 19

Lover Boy; **The Hooters**, Mississippi Gulf Coast Coliseum; TicketMaster.

Thursday, 23

George Winston, Saenger, 8 p.m. TicketMaster.

Friday, 24

Jimmy Buffett and the Coral Reefer Band; **the Neville Brothers**, and others; the Rivergate, 11 p.m.

Grand reopening of Tipitina's (it had to happen sooner or later, if only as a sign of a truly depressed economy), at 501 Napoleon; promised participation by 'more stars than there are in heaven' and to be broadcast 'live' on WWOZ.

Friday, 24-Sunday, 26

Big Twist and the Mellow Fellows, Storyville Lounge.

Friday, 24

Delbert McClinton, 601 Tchoupitoulas Club.

Saturday, 25

Frank Sinatra, one of the only singers that matters (it sure doesn't matter that he consort(s)/ed with mobsters, etc.) to use the slightly altered tag line of band that no longer matters; UNO Lakefront Arena, and we guess, worth casting a dilated eye on even now when his style is only a shadowy, raveled-velvet reminder of what it once was.



CRAIG DIETZ

Aaron Neville pumping up in preparation for the Missing Children Benefit, where he will be joined by a host of others including the Dixi-Kups and Frankie Ford, Thursday 16 at the Storyville Jazz Hall.

Super Bowl of Comedy, with among others, **Miss America** (is she funny, asks my partner in crime in this department? don't really know, there were plenty of Vanessa Williams 'gags' including the famous Duck Call...), **Dick Butkus**, **Bubba Smith**, **Henny Youngman**, undisputed despot of never-stale-but-ancient one-liners (especially now that Jack E. Leonard is gone), and **Yackoff Smirnoff** (does he leave you breathless?); Saenger, 8:30 p.m.

Nancy Wilson, Nexus Uptown, 9 and 11 p.m. (tentative)

Saturday, 25

The Neville Brothers, 601 Tchoupitoulas Club.

Friday, 31

Mitch Ryder, a show we don't intend to miss after the shocking disclosures (unparalleled since Rousseau's *Confessions* or Harriette Wilson's *Memoirs*) made on his *How I Spent My Vacation* record that appeared in the more-relaxed pre-AIDS sexual atmosphere of four or five years ago; at any rate it gives us some pleasure to announce that the Man In The See-Through Shirt is back and we've got him; 601 Tchoupitoulas Club.

Friday, 31

WWOZ Benefit with Marc and Ann Savoy and **Michel Doucet**, Storyville Lounge.

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Artist Cafe, 608 Iberville, 523-9358. Open stage daily from 3 p.m. to 4 a.m., but look for jazz, blues, C&W, bluegrass, Japanese *koto* music, Viennese waltzes, clog dancing and what have you; the French Ticklers appear here often, and not in a vending machine in the men's room either.

Bayard's Jazz Alley, 701 Bourbon, 524-9200. Wed.-Sundays: Jazz Unlimited Group with Diana Boylston.

Blue Room, in the Fairmont Hotel, 529-7111. Dancing, dining, chic and eclat. Through Jan.7: Billy Daniels, the man who originated *That Old Black Magic* and (incidentally) was blacklisted from showbiz for the longest time... Wed.8 through Tues.21: Lou Rawls. Wed.22 through Feb.4: always-smiling-bluesman Joe Williams. Reservations.

Bonaparte's Retreat, 1007 Decatur, 561-9473. Fred McDowell daily 4-7 and 10:30-12:30 p.m.

Brew House, Jackson Brewery, Decatur St., 525-9843. New Orleans Home Grown, Fridays and Sundays 1-5 (jazz brunch) and Saturdays 7:30-11:30.

Cosimo's, 1201 Burgundy, 561-9018. Call for January events.

Creole Queen, Poydras Street Wharf, 524-0814. Nightly, with boarding at 7:30. Andrew Hall's Society Jazz Band.

Dream Palace, 534 Frenchmen, 943-6860. Fri.3 and Sat.4: The Radiators. Sat.11, Fri.24 and

Sat.25: Multiple Places. No doubt other things manifesting themselves throughout the month.

Fairmont Court, in the Fairmont Hotel, 529-7111. Mon.-Sat., from 9. Ginny Cheardy.

Famous Door, 339 Bourbon, 522-7626. Music every day: Oliver and the Rockets from noon. Thomas Jefferson and His Creole Jazz Band from 7 p.m. AMFM from midnight until almost light.

Feelings, 2600 Chartres, 945-2222. Thurs.: Lady BJ. Kennys Ard and Butler switch off the other nights on piano from 7:30 1/2

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

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

Gazebo, 1018 Decatur, 522-0862. Saturdays and Sundays, 11 a.m. to 1 p.m., The Pfister Sisters dispensing what Molly Keane calls in one of her novels, "savage playfulness and honeyed spite." With Amasa Miller at the jump-steady spinet. 1 to 6 p.m., John Royan's New Orleans Rhythm. Weekdays: Assorted ragtime piano players noon to 4 p.m.

Hilton Hotel, Poydras at the river. In the French Garden: Sandy Hancock Cash Plus More.

Hotel Meridien, 614 Canal, 525-6500. Sat.: Creole Rice Jazz Band. Sun.: Hot 4 + 1. Thurs.: Joe Lastie, Jr. Wed.: New Orleans Classic Jazz Orchestra. Fri.: Raspberry Ragtimers. Tues: The La. Repertory Jazz Ensemble.

Hyatt Hotel, 561-1234. Sundays, 10 a.m.-2 p.m., Chuck Credo and the Basin Street Six in the Courtyard Restaurant. Fridays, 4-8 p.m. in the Mint Julep Lounge, Bobby Cure and the Summertime Blues.

Landmark Hotel, 541 Bourbon, 524-7611. Mondays-Thursdays, 5 to 9, and Saturdays and Sundays from noon to 4. Bob Sloane. Monday-Wednesdays, 9 until 2 a.m. and Fridays-Sundays, 4 until 9 p.m., Mike Bunis. Thursdays-Sundays, 9 p.m. to 2 a.m., the Bobby Ellis Quartet.

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

Mahogany Hall, 309 Bourbon, 525-5595. The Dukes of Dixieland, every night from 9 p.m.

Maxwell's, 400 Burgundy, 522-0879. Call for listings.

Old Absinthe House, 400 Bourbon. Wednesdays-Mondays: Bryan Lee and the Jumpstreet Five, 9:30 to 2:30. Tuesdays: Mason Ruffner and the Blues Rockers, beginning at the same time but ending thirty minutes earlier.

Old Opera House, 601 Bourbon, 522-3265. Tuesday and Wednesday and Saturday: Chocolate Milk. Thursdays, Fridays and Sundays: the Opera House Band with the BT Connection.

Preservation Hall, 726 St. Peter, 523-8939. Sun.: Harold Dejan and the Olympia Brass Band. Mon. and Thurs: Kid Thomas Valentine. Tues. and Fri.: Kid Sheik Colar. Wed. and Sat.: The Humphrey Brothers. N.B.: Sat.9, 1-5 p.m.: Lars

Edegran, Bill Russell and the original New Orleans Ragtime Orchestra.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. In the Mystick Den, Tues.-Sat.: Bobby Lonerio, 10 til.

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

Seaport Cafe and Bar, Thurs.-Fri., 9 p.m.-1 a.m. and Saturdays from 10 p.m. until 1 a.m., Sally Townes. Sat., 3-6 p.m. and Sun., 4 to 7 p.m., Sally Townes with Diane and Zelda.

601 Tchoupitoulas Club, guess where?, 524-7907. Fri.24: Delbert McClinton. Sat.25: the Neville Brothers. Fri.31: Mitch Ryder.

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

Snug Harbor, 626 Frenchmen, 949-0696. Thurs.2: Chris Lacinak. Fri.3: Ellis Marsalis and Germaine Bazzle. Sat.4: Guest night with saxists Victor Goins and Morlin Jordan. Sun.5: Crazy Rick Allen Trio. Mon.6: Jimmy Ballero's Renegades. Tues.7: The Chapman Stick Band.

Wed.8: The David Torkanowsky Trio. Thurs.9: the Mike Peller Quartet followed by a jam session. Fri.10: the Damon Short Quintet. Sat.11: Ellis Marsalis and Germaine Bazzle. Sun.12: Li'l Queenie and Amasa Miller—LQ always reminds us of what Cary Grant tells that old Hepburn woman in *Bringing Up Baby* to the effect that in moments of quiet he is "strangely drawn to her but, well, there haven't been any quiet moments." Mon.13: Spencer Bohren. Thurs.14: Blue Lunch, courtesy no doubt of the Blue Runner canning works. Wed.15: the Willie Tee Trio. Thurs.16: Jay Griggs, Steve Masakowski and Vidacovich. Fri.17: The Pfister Sisters. Sat.18: Ellis Marsalis and Germaine Bazzle. Sun.19: Angelle Troclair and Mike Peller. Mon.20: Ninth Ward Millionaires. Tues.21: Focal Point Trio featuring Jim Carter, Elton Heron and Darryl Lavigne. Wed.22: David Torkanowsky Trio. Thurs.23: Earl Turbinton Trio. Fri.24: Woodenhead. Sat.25: Ellis Marsalis and Germaine Bazzle. Sun.26: Joel Simpson moves the imaginary ballroom from Bebo to Broadway. Mon.27: R.L. Burnside. Tues.28: The Chapman Stick Band. Wed.29: the James Moore Trio. Thurs.30: the Mike Peller Quartet followed by a jam session. Fri.31: Edu and the Sounds of Brazil.

Storyville, 1100 Decatur, 525-8199. Live jazz. Call for information.

Town Hall Theatre Pub, 642 North Rampart, 581-9705. Fridays and Saturdays, the Nasty Girls, including that incomparable mix of lard and second-hand-sable Miss Boobie, 10:30 p.m. and 12:30 a.m.

Tropical Isle, 738 Toulouse, 523-9492. Fridays-Saturdays, 10 to 2 a.m., Peter Williams.

Windsor Court Grill Room, 300 Gravier. Tuesdays-Saturdays, 7:30-11:30: Joel Simpson with Richard Payne.

► LAKEFRONT

Luigi's, 6321 Elysian Fields, 283-1592. Call for January listings.

Nexus, 6200 Elysian Fields, 288-3440. Fridays: George French and Philip Manuel. Saturday: Philip Manuel.

Privateers, 6207 Franklin Ave., 288-5550. New music. Sat.18: On The Verge.

Stan's Hard Rock Cafe, 1928 West End Park, 288-0044. Thurs.2 and Fri.3: Winterkat (is that like Summersquash?). Call for the remainder of January's lineup.

► METAIRIE

Copeland's Cafe, 701 Veterans Blvd. Sunday: the Jimmy Maxwell Trio, featuring Rene Netto and Bob Tassin, from noon to 3.

Docks, 3624 Florida Ave., Kenner, 468-9964. Country music nightly; Wednesdays: male strippers, for ladies only, 8 to 10.

Godfather Lounge, 3012 N. Arnoult. Thursdays, Fridays: the ever-dapper Tommy Ridgely, still unable to get over that girl from Kukamonga. Wed., Sat., Sun.: Magic.

Landmark Hotel, 2601 Severn Ave., 888-9500. Tuesdays through Thursdays at 9, and Fridays and Saturdays at 10, the Creole Cookin' Jazz Band.

Showboat, 3712 Hessmer Ave., 887-9682. Call for January lineup.

► MID-CITY

Capp's, 111 N. Carrollton, 484-6554. Call for January listings.

Chinatown, 1717 Canal St., 525-7937. Fridays: Vietnamese music from 9. Other nights: Voi nhung chung dac sac do cac nghe si thoi danh tu San Francisco, Los Angeles, Houston...ve trinh dien, Voi cac loai thus pham kho dac sac. Co ban va cho muon bang nhac, video tape, cassette.

Dorothy's Medallion, 3232 Orleans Ave. R&B. Sundays: Johnny Adams with Walter Washington and the House Band.

Parkview Tavern, 910 N. Carrollton, 482-2680. Fri.24: Ninth Ward Millionaires.

► N.O. EAST

Beau Geste, 7011 Read Blvd., 242-9710. Fri.-Sat., 10-3, The Spice of Life.

The Club, 1701 St. Bernard, 947-9334. Jazz workshops every Sunday from 7 to 11.

Faces, 8833 West Judge Perez, Chalmette, 279-3223. Call for music details for January.

► WEST BANK

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

1801 Club, 1801 Stumpf Blvd., 367-9670. Wednesdays through Saturdays: Janet Lynn and Ya Ya.

Fat Cats, 505 Gretna Blvd., 362-0598. Call for January listings.

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

► UPTOWN

Benny's Bar, 938 Valence, 895-9405. Wednesdays: JD and the Jammers. Call for the rest of the month.

Carrollton Station, 8140 Willow, 865-9190. Mostly blues or blues-related. Call for January's listings.

Glass House, 2519 South Saratoga, 895-9279. Mondays: The Chosen Few with Tuba Fats or perhaps the Dirty Dozen. Call for certain.

Jimmy's, 8200 Willow, 866-9549. Thurs.2: The Rogues. Fri.3: Lenny Zenith Band, Reality Patio and Multiple Places. Sat.4: Dino Kruse Band and Four For Nothing. Thurs.9: Slip Risk. Fri.10: Reality Patio and Four For Nothing. Sat.11: tba. Thurs.16: Four For Nothing. Fri.17: Radiators. Sat.18: Java. Thurs.23: The Mistreaters. Fri.24: Uncle Stan and Auntie Vera. Sat.25: tba. Thurs.30: Multiple Places. Fri.31: Ozark Mountain Daredevils.

Madigan's, 800 S. Carrollton, 866-9455. Call for January's listings.

Maple Leaf, 8316 Oak, 866-9359. Tuesdays: The Ninth Ward Millionaires. Wednesdays: J Monque'D. Thursdays: Laissez Faire. Fri.3: tba. Sat.4: File Cajun Band. Mon.6: Swamp Thing (shouldn't that be thang?). Fri.10: Java. Sat.11: Marcia Ball. Sundays 12 and 19: Ray Bonneville Blues Band. Mon.13: Tony Brown Reggae Show. Fri.17: Killer Bees. Sat.18: Beausoleil. Mon.20: a comedy/variety show for more details of which see Concert listings. Fri.24: Radiators. Sat.25: Java. Sun.26: Ray Bonneville and R.L. Burnside. Mon.27: Masquerade. Fri.31: The Radiators.

Nexus Uptown, 1700 Louisiana Ave. Fridays and Saturdays at 10:30, Parnell, Black and Tyler. Sat.25: Nancy Wilson (tentative).

Penny Post, 5110 Danneel. Sundays: Always open mike. Check the board as you go in.

Pontchartrain Hotel, 2031 St. Charles Ave., 524-0581. Piano bar in the Bayou Lounge nightly from 5: Tom McDermott, Mondays-Fridays until 8, and Mondays-Wednesdays 9 to midnight. Carl Franklin, Thursdays-Saturdays, 8 to midnight.

Tipitina's, 501 Napoleon. Reopening January 24.

Tyler's, 5234 Magazine, 891-4989. Modern jazz. Tuesdays: Snooks Eaglin. Wednesdays: Ellis Marsalis and Germaine Bazzle. Thursdays: Leslie Smith and Willie Tee. Fridays and Saturdays: James Rivers.

RANDOM DIVERSIONS

Wednesday, 1

Sugar Bowl Football Classic, Superdome, 7:10 p.m.

Sunday, 12

New Orleans and the History of Communication, a lecture by Buddy Stall at The Playhouse, Longue Vue Gardens, 3 p.m. in the Playhouse. 488-5488.

Saturday, 18

Perfect 10 Tour, and you probably thought this was Bo Derek taking her Vegas act on the road; the 1984 Olympic Gymnastic Team, with Mary Lou Retton, Bar Conner, Julianne McNamara, Peter Vidmar and Kathy Johnson; Superdome, 7:30 p.m.

Sunday, 20

Bum's Rush, a comedy variety show at the Maple Leaf, 8:30 p.m.

Sunday, 26

Super Bowl XX, need one say more? Superdome, 4 p.m.

The Jefferson Performing Arts Society offers a variety of programs in the performing arts, including ballet, chorus, symphonic music, etc. Call 834-JPAS for information.

THEATRE

Bayou Dinner Theatre, Bayou Plaza, 4040 Tulane Avenue., 244-1444. Through Feb.9: *Forty Carats*.

Bonaparte Dinner Theatre, 1221 Airline Highway, 244-1444. From Fri.10: *A Bad Year For Tomatoes*, and while the play is an unknown quantity to us, the title is pretty grand and singularly lacking in hyperbole.

C.A.C., 900 Camp, 523-1216. Through Sun.19: *My Name Is Alice*, a revue of some twenty satirical sketches about women, with Susan Bayer, Lisa Carballo, Arlee Leonard, Wanda Rouzan and Janet Shea; directed by Carl Walker. **Le Petit Theatre**, 616 St. Peter. Fri.17 through Sun.26: *The Gin Game*, a two character play in which the titular reference is not bibulous, okay? **Rose Dinner Theatre**, 201 Robert Street, Gretna, 367-5400. Through January, *A Chorus Line*, which is to our niggling, captious and arthritic-anchoretic turn of mind, one of the most fatuously overrated of all Broadway successes.

Theatre Marigny, 616 Frenchmen, 944-2653. Through Feb.1: *The Killing of Sister George*, Frank Marcus' wonderfully nasty comedy about a bulldagger who loses, first her job on a BBC soap opera as a cheery bicycling country nurse, and then her rather ditzzy lover to the fashionable viper from the network who lets the axe fall; directed by Richard Chaney, with Sheran Schreiber, Julie Walden, Trudy Thompson and Wanda Jones; performances at 8:30 Thursdays through Saturdays.

Toulouse Theatre, 613 Toulouse. From Thurs.16, Vernel Bagneris' *Stagger Lee*.

CINEMA

Loyola Film Buff's Institute, 895-3196. Mon.6: *The Fury*, only a diehard apologist for Brian DePalma could like this film about psychic soulmates (Amy Irving and Andrew Stevens) and the search for them by Arabs, John Cassavetes and Kirk Douglas as Stevens' father; nonsensically violent, though I always thought Kirk Douglas deserved the Jean Hersholt Humanitarian Award for blowing away J. Patrick McNamara, former leader of the Energy Theatre Company which was, not so long ago, housed in the Prytania; with Charles Durning, Carrie Snodgrass who gets her head smashed in. Tues.7: *The Shout*, an absolutely dismal film by Jerzy Skolimowski, from a Robert Graves story, about a man who can kill just by screaming; with Susannah York and Alan Bates as the gentleman with this dubious gift. Wed.8: *El Angel Exterminador*, Bunuel's wonderful 1963 bit of crackpot Mexican Gothic (his version of *Wuthering Heights*, entitled *Abismos de Pasion*, is Mexican Gothic done straight), about unexplainable occurrences after a post-opera supper at 1109 Calle de La Providencia: the guests are unable to leave the drawing room, sheep and bears wander through the house.



Olympic champ Mary Lou Retton struts her stuff in the 'Vidal Sassoon Perfect 10 Tour' coming to a Superdome near you, along with the rest of the 1984 Olympics Gymnastic Team, Saturday 18.

crowds gather outside—equally unable to break in, suicidal liebestods occur, disembodied hands scamper through the room...one of the screen's great satiric parables. With Silvia Pinal as 'the Valkyrie,' Claudio Brook as the major-domo, Augusto Benedico as the host, Jacqueline Andere, Enrique Rambal, Jose Baviera and on the soundtrack, a "sonata of Paradise." Wed.15: *Le Mepri*, Godard's 1963 film, from Alberto Moravia, about a film company making Homer's *Odyssey*, with one of the great casts: Bardot, Fritz Lang, Jack Palance, Michel Piccoli. Films are in Bobet Hall, usually at 7 and 9, save for weekends when they are at 7:30 only. By admission or season subscription.

Prytania, 5339 Prytania, 895-4513. Fri.3 through Thurs.9: *Wetherby*, a film directed and written by David Hare, and including a much-praised performance by Vanessa Redgrave, about mysterious doings at a dinner party and the havoc of various sorts wreaked by an 'extra man.' Fri.17 through Thurs.23: *The Coca-Cola Kid*, a film about a traveler in Coca-Cola in Australia, directed by the peripatetic (if not conspicuously talented Dusan Makavejev), with Eric Roberts who isn't just cute and from Biloxi, but can really act, too. Fri.24 through Feb.6: *Quiet Earth*, a film from New Zealand, directed by Geoff Murphy, about post-apocalyptic doings after-the-ball-is-over which sounds suspiciously in summary like that old Harry Belafonte movie about the last three people on earth, *The World, The Flesh and The Devil*.

ART

A Gallery for Fine Photography, 5432 Magazine, 891-1002. Through January, an exhibit of work by 'gallery artists,' which could mean (at this place) anyone from Lisette Model and James Van Der Zee to David Richmond.

Academy Gallery, 5256 Magazine, 899-8111. Sat.4 through Wed.29: the First Annual Photography Invitational Show.

Arthur Roger Gallery, 3005 Magazine, 895-5287. Sat.4 through Thurs.30: sculptures by that elderly, reclusive marvel Clyde Connell.

Bienville Gallery, 1800 Hastings Place, 525-5889. Call for January shows.

Duplantier Gallery, 818 Baronne, 524-1071. Sat.4 through Tues.28: hand-painted furniture by Luscious Lois Simbach.

Galerie Simonne Stern, 518 Julia, 529-1118. Sat.4 through Wed.29: paintings by Richard Johnson.

Gasperi Folk Art Gallery, 831 St. Peter, 524-9373. Through January, works by gallery artists.

Historic New Orleans Collection, 533 Royal, 523-4662. Through the first day of Spring, *The Mistick Krewe: 130 Years of Comus*, a show of first-class-relics of the one great legacy of the

Anglo-Saxon races to the city.

Le Mieux Galleries, 508 Pelican Ave., Algiers Pernt, 361-1735. From Thurs.9 to Sat.11: a portfolio show of watercolors by Charles Pfitzer.

Louisiana State Museum, on Jackson Square and elsewhere. Facing the Elements with Elegance: outerwear and wraps from the Presbytere's costume collection; paintings and photos, decorative arts and furniture and a generous amount of Newcomb pottery and Woodward work. At the Mint: *Mardi Gras in New Orleans* and *New Orleans Jazz*, two large and self-explanatory exhibits.

Mario Villa Gallery, 3908 Magazine, 895-8731. Sat.4 through Sun.26: sculptures by Andy Masisse.

New Orleans Museum of Art, City Park, 488-2631. Through Sun.12: *Profile of a Connoisseur: The Muriel Bultman Francis Collection*, which includes fine examples by artists from Ingres to Redon to Magritte; *Selections from the Campbell Museum Collection*—that is, the Campbell Soup Museum, so count on lots of antique tureens, gravy boats, platters, deep bowls, etc etc. *First Painters of the King*, an exhibition of pictures by men who held this lucrative title—really that of artistic overseer or shop steward—from Charles LeBrun, the first Academician, to Mignard (who did a famous portrait of Moliere which is surprisingly sexy), to Coppel (who did the grandiose chapel ceiling at Versailles) to Boucher, whose literally peaches-and-cream sporting goddesses epitomize a certain kind of royal, if not exquisite, taste. Group tours for the deaf the fourth Sunday of every month.

Posselt-Baker Gallery, 822 St. Peter. Contemporary paintings, prints, drawings and sculpture by, among others, Noel Rockmore, Malaika Favorite, Takeshi Yamada, Jim Sohr, Stephen Cappelli, Lenore Fried, Adolph Kronengold.

Tilden-Foley, 4119 Magazine, 897-5300. From Sat.18: monotypes by Adrienne Anderson.

UNO Lakefront Fine Arts Gallery, 286-6493. Through Thurs.23: works in mixed media by Rita DeWitt.

SYMPHONY

Friday, Saturday, 3,4

Hooray for Hollywood, a Superpops concert conducted by Joseph Turrin, with Annette Sanders as vocalist, concentrating on film music. 8 p.m.

Tuesday, Wednesday, 7,8

Subscription Concert 7, Philippe Entremont conducts Brahms' first and Beethoven's fourth. 8 p.m.

Saturday, 11

Basically Beethoven #1, same program as Jan.7 and 8.

Saturday, 18

Symphony's Annual Salute to N.O. City Employees, Andrew Massey conducts, Dvorak, Rossini and Schwantner's *New Morning for the World* and *Daybreak for Freedom*, with Marc Morial narrating. 8 p.m.

Tuesday, Wednesday, Thursday, 21, 22, 23

Subscription Concert 8, Philippe Entremont conducts, with the participation of the Symphony Chorus, in Stravinsky's *La Baiser de la Fee*, Mendelssohn's *A Midsummer Night's Dream*, and the world premiere of Deborah Dratte!'s *The Tell-Tale Heart* (d'apres E.A. Poe), newly commissioned by the Symphony.

Tuesday, 28

Open Rehearsal, 9:45 a.m.

Tuesday, Wednesday, Thursday, 28, 29, 30

Subscription Concert 9, conducted by Kazimierz Kord, with violinist Joseph Kim as soloist, in works by Bruch, Sibelius and Mussorgsky.

All performances at the Orpheum Theatre; tickets from Ticketmaster or at the Orpheum's box office. Telephone information 525-0500 or 524-0404.

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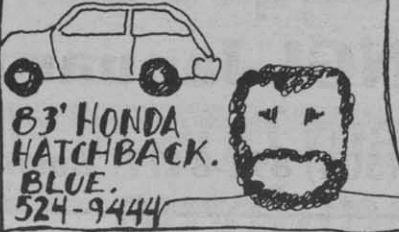
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