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Connie Atkinson
University of New Orleans

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NEW ORLEANS MUSIC MAGAZINE

Wavelength

ISSUE NO. 45
OCTOBER 1984
$1.50

NEW ORLEANS
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OF NO GHOSTS

R.E.M.
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ELLEN DEGENEDES

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I'm not sure, but I'm almost positive, that all music came from New Orleans.

- Ernie K-Doe, 1979

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THE ADVENTURES OF RECORD RUN by R. King

"She's a Music"
R.E.M. Shot

New and jolting experiences he's not had much time for during the last few years, explains guitarist Peter Buck of R.E.M. Too many motel rooms to inspect in faraway places, too many soundchecks in the middle of nowhere. We caught him in Texas, at the Sheraton-Austin, en route to Europe, Japan and Talane's Mclnally Auditorium, where Buck and associates will deliver an October 2 lecture on the powers of "Pretty Persuasion."

Does R.E.M. maintain a backlog of material?

We always try to keep ahead. We'll have about five or six new ones in the set when we get to New Orleans—brand-new stuff. It helps to work out the kinks on the road, to see what can go wrong with a song, what can go right.

Still down on videos?

I think if we ignore them, they'll go away. I think they're pretty overrated as far as their importance. They just cost too much. Our album cost a tenth of what it costs people to make one video.

How do you feel about the music business?

I actually entered the music business with such negative thoughts that I've been pleasantly surprised. I'm probably the only guy in the whole world who could say that. I read all the stuff about the business, about how everyone was a jerk but I've met tons of good musicians and lots of good business people. We're still enjoying it and that's the main thing.

What about your Flannery O'Connor/William Faulkner connections?

I'm reading Faulkner's Absalom, Absalom right now. I think it's great stuff but it won't match up to them or anything like that. I think you can find your influences in certain places and it doesn't always have to be music. That's why I always try to mention good books and good bands and good records when I do interviews because I have had a lot of kids come up to me and say, "Gosh! I've gone out and bought this record because you said it was good!" or "I've gone out and bought this Flannery O'Connor book because you said so and I really enjoyed it." That's good. Okay, so tell us about some good records.

Husker Du and the Replacements are two of my favorites. The Meat Puppets' new record is really cool. I've been getting a lot of old stuff—bargain-basement hunting, that kind of thing, old soul and blues records. I've been listening to a lot of New Orleans stuff. Ernie K-Doe—I've got about ten singles on him. I've been discovering slowly and surely around the country. I just got the Wild Tchoupitoulas album, which I really like a lot, and the new Neville Brothers album is pretty cool.

Will R.E.M. ever release a live album?

We'll be recording the last three dates of this tour just because the feeling is that if we tour with the next [studio] album, a lot of the stuff that we do now, we won't be doing so we might as well get good live versions of some of the older stuff before it gets thrown away. It's good to have it in the archives in case our playing goes down one day. Oh yeah! Posthumous eight-record set live album!

Do you ever take vacations?

I had three days off and I went down to New Orleans. I went to the World's Fair, saw the DB's, hung out. I saw Alex Chilton playing down in the French Quarter. I like him, he's real cynical. He recognized me and I'm not sure if he recognized what band I was in but he came and sat and talked to me. None of us mentioned Big Star and I think he was happy about that.

I think he wants to get into it a little bit more. I told him, "If you feel like touring or anything, give me a call and I'll try to help." The band he's with now, the drummer kinda sucks but when they do blues stuff or soul stuff, it's really fun. They're called the Scores and they play at Papa Joe's Original Music Hall. Four sets a day for tips. They play covers, they don't do any originals. Some of the covers are really cool. They also do "Whipping Post" and Little Feat. It's pretty weird.

R.E.M. does its share of weird covers...

We do them intermittently—one or two a night. We do some Velvets songs, a Troggs song or two. A lot of them are totally unrehearsed, like "Smoking In The Boys Room." We were playing Detroit and thought, "Let's play a song by a Detroit band." We couldn't think of one. The old Motown stuff was too complicated for us.

Know any ghost stories?

I don't have one, unfortunately. I don't know any fictional ones and I certainly haven't had any happen to me in real life. I'm keeping my ears open but I don't really believe in ghosts.

—Bunny Matthews

DeGeneres Not Degenerate

Comedienne Ellen DeGeneres, cable television network Showtime's choice for Funniest Person in America, returns home after New Orleans triumphantly. She is booked for two appearances, the first on October 16 in Jackson Square as part of the Showtime six-teen-city tour and again on November 3 for a special show at Le Petit Theatre. An overnight sensation (or it so seems) surely the last several years as amateur comedienne are to be overlooked, her Showtime win has gotten far more than just a foot in the door; one might say she's been hurtled head first into that mythical realm of success. Being Showtime's Number 1 includes not merely a title and statuette, but the sixteencity tour and a mini-special currently being aired in bits and pieces on Showtime. And there is more—the pièce de la résistance includes numerous bookings across the country such as at Carolines, the club in New York, film and TV offers, both The Dave Letterman and The Tonight shows have called, and special appearances such as co-hostessing with Joan Rivers at a recent celebrity tennis benefit. WHW!

It's not all roses however—She has encountered her first negative review (in Boulder, Colorado—what do they know?). Working for a large corporation like Showtime is not always easy and she feels that this is the hardest she has ever worked. Creatively, one of the biggest problems besides staying funny is working at a job tradi-

tionally reserved for men. Says Ellen: "The men in the audience are looking to see if you're pretty and the women are looking at the men to see if they think you're pretty and no one is concentrating on what you have to say. To me, I'm just a person on stage telling jokes. I'm not a feminist but a comedienne."

Along those lines, Ellen also feels that most women comics are in a rut anyway. They all seem to rely on typical female problems. Ellen, on the other hand, uses material centering on life
Elementary rock video in Jefferson Parish.

Savage 'Drop-Out'

A new type of public service announcement can be seen on Cox Cable, channel 10 these days, utilizing the talents of semi-local, semi-heavy metal band "Gypsy Savage." It's a rock video entitled "Never Drop Out!" and was produced by and for the Jefferson Parish School Board. The concept was conceived by Cindy Robison and husband Jim who works in the situations everyone encounters. Her is not a cynical, nasty outlook. Instead, she's occasionally resigned, sometimes sarcastic, but rarely negative. Her humor, in her words, "is on the wacky side."

One of the problems of telling people what she does for a living: "There are very few people who say 'Oh that's great! Most people, if you tell them you're a comedienne, they don't believe you, they look at you like you're some kind of a nut—or they don't understand: 'Er, you tell jokes for a living?' Or they look at you like you're a wise guy, like you just spray-painted graffiti on their children.'"

She is still ecstatic, however, about her recent honor. "Things happened so fast. I'm treated really well. That just doesn't happen to somebody." Ellen is anxious to share all with New Orleans. "I want to give a really fun, fun show. I can't wait to come home."

Has she finally achieved her life long ambition? "A lot of people dream of being a star. They stand in front of the mirror and pretend to be a rock star, but how many people stand in front of the mirror and pretend to be a comedienne?"  
—Allison Brandin

You can go places if you choose. You gotta get your diploma with your name written on it. It's your ticket, with this you'll never lose. Never drop out, never drop out of school. You've gotta sharpen your mind, it's your best tool, don't 'cha be no fool, never drop out, never drop out of school.

The video was filmed in late July at Homedale Elementary in Jefferson Parish and features a classroom scene filled with over thirty real Jefferson Parish high schoolers, an actress hired to play the teacher and the band set up at the rear of the room. There's a short rebellion scene, and then the video moves out the front doors of the school with students and cheerleaders dancing around the band, with teach looking on. The PSA video will debut on WWL, Channel 4's locally produced "Video Trax" in the near future.

Showtime's second annual "Funniest Person in America" search settles in New Orleans October 14 through 17, looking for the successor to DeGeneres. Presently, if you have cable TV, you can view an entertaining promotional spot announcing the upcoming dates on their coast to coast, twenty-stop search. If you'd like to audition to compete, an outdoor location will be announced later this month where the Showtime Funniest Person in America producers will be taking applications and screening contestants. A video taping of the final batch of comedians will take place on October 16, when DeGeneres will host the event and demonstrate to the audience why she is The Funniest Person in America. If you are unable to audition in person, but would like to pursue the contest, write for the rules and an official entry form at the following address: Showtime's Funniest Person in America P.O. Box 800, Madison Square Station, New York, New York 10159. A video tape will be requested of your routine. The last day they'll accept entries will be December 31. The national winner will be announced next April.

—Carol Gniady

Ellen's a fun girl.
REMEMBER THESE?

ANIMALS: In the beginning... new issue... Ward Records / ARMSTRONG, Louis: Best of Verne / ARMSTRONG, Louis: Jolly Rollin'... Frankie & Johnnie / BEACH BOYS: Surf 'N USA... rare / CANDY: orig. s/t, music by Byrds, Steenerson, D. Grusin / BEEFHEART: Clear Spot... out-of-print... Beef / CHARLES, Ray: Vol. II, orig. circa 1959 / CHECKER, CHUBBY: Let's Twist Again... orig. Parlophone Records / CLASH: s/t, LP, rare promo copy containing bonus 45 / DARIN, BOBBY: Mack the Knife... orig. issue / DAVE CLARK FIVE: Having a Wild Weekend... rare / DAVIS, SPENCER: Has A Wave... featuring Stevie Winwood / DEVIL AT 4 O'CLOCK: orig. s/t, long out-of-print... rare / DORSEY, LEE: Working in the Coal Mine... the orig. on Arby Records / DOCTOR JOHN: Drunken Beenagers... N.O.'s own / DOCTOR ZIVAGA: orig. s/t, 1st pressing... EASY STAR: orig. s/t, music by Hendrix, Byrds, many more / FOUNTAIN, PETE: French Quarter out-of-print... on Coral Records / FOUNTAIN, PETE: Rampart St. Parade... orig. on Coral / GAYE, MARVIN: Easy.../Taimi Terrell, orig. pressing / GEILS BAND: Jealous... Orig. issue on ATCO Records / GEMERATION X: Valley of the Dolls... 1st press on AM Records / GOLDFINGER: orig. issue of Boss s/t, collector's item... HAMPTON, LIONEL: Al Malibu... out-of-print... HARD DAYS NIGHT: George Martin & Orchestra... orig. / HARRISON, GEORGE: Music Dialogue... a must for Beatle fans / HERMAN'S HERMITS: On Tour... rare live performance... HURT, AL: Ewan Boy... Orig. issue on Vantage Records... very rare / HOMER: orig. s/t, features early Led Zeppelin, Cream / JAN & DEAN: Drag City... orig. issue, contains Dead Man's Curve... LATEEF, YUSEF: This is orig. on Riverside Records / KINGSMEN: In Person... featuring Louie, Louie... Wand Records / MAYALL, JOHNNY: Blue's Breakers... featuring early Clapton, McVie... McCARTNEY, PAUL: McCartney... 1st pressing on Apple... MERMAN, ETHEL: Call Me Madam... circa 1940's very rare / METERS: New Directions... N.O.'s own, orig. issue promo... METERS: Rejuvenation...out-of-print... for N.O. music... MANY MORE...

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The Last Parade

A double blow was dealt to the "over a century old" tradition of Black New Orleans brass bands this September. Jazz funerals were held for Chester Jones who passed away on September 5 and Herman E. Sherman who followed on September 10, 1984.

Ralph "3 Knocks" Chester Jones, Sr., was born in Cut Off, La. on March 3, 1913, and at an early age moved to New Orleans. While a teenager he began to play the drums and during his career he performed with the Silver Leaf Brass Band, George Williams, the Eureka Brass Band, the Onward Brass Band, and many others. He also toured Japan and recorded with George Lewis and Kid Sheik Colar.

Clarinetist Michael White once said, "Chester's drumming reminded me of being on the street. I could always hear the parade drumming in his performance. It reminded me of the second line." This "parade drumming" is also clearly evident in the music of two of his sons; Benny Jones plays bass drum with the Dirty Dozen Brass Band and Michael Jones plays bass drum with Tuba Fats and the ChosenFew.

Herman Sherman died at the age of 61. He played alto and tenor saxophone and was the leader of the Young Tuxedo Brass Band since 1971/72. Herman once told me, "I don't allow any of the rock 'n roll or modern stuff in my band. I've got all good people who are interested in playing traditional New Orleans music."

The Young Tuxedo Brass Band has been together over 50 years under the leadership of Herman Sherman. They have performed at the White House for President Jimmy Carter, the Berlin Jazz Festival, the Smithsonian Institution, and the Playboy Jazz Festival.

Both Herman Sherman and Chester Jones literally performed with hundreds of different New Orleans groups. In this city it is easy for a good musician to put together a band as long as they have a job and on any given day a variety of different musicians may play with them. This is one way that New Orleans traditional jazz musicians are sometimes likened to a family.

Similarly you could say, this family just lost two of its fathers. Both Chester and Herman will be greatly missed by family and friends and by the thousands who enjoyed their music.

-Jerry Brock
A s the dust begins to settle from the stampede of college students, the phoenix city, New Orleans rises to accommodate the upcoming occasions of October 1984.

Jackson Brewery, one of the largest riverfront developments (along with the Louisiana World Exposition) will officially open this month on October 27 and boasts of over sixty different specialty shopping, dining and entertainment experiences. In its first phase of development, the Jax Brewery extends for 22 acres along Decatur Street to the Mississippi River and stretches between St. Peter and Bienville streets. The center of the building has been cored out and a 100-foot-high glass atrium has been installed. With six levels to the complex, 65% will offer the best of New Orleans and Louisiana cuisine as well as a number of boutiques. In 19th century atmosphere amid the omnipresence of the hi-tech glass atrium. Two of the many restaurants hosted in the facility are "Visko's," located on the fourth level, and "Goulet's" (off Antoine's) restaurant on the fifth level and accompanying lounge on the sixth level. The third level is called "Jax Fest"—a take off of "Jazz Fest," and is dubbed as a celebration in Louisiana cooking, with various independent operators serving up New Orleans favorites like crawfish etouffee, red beans and rice, jambalaya, to name a few. There's an outdoor pedestrian promenade along the riverside on the second level, and it's here that you'll find live entertainment, strolling musicians and street performers. Of course, the festive atmosphere will be evident throughout the complex. Push-cart merchants will be selling their wares and our local craftsmen should benefit in that the duration afforded each of these merchants will be from two weeks to two months at a time; constant turn-over and new merchandise circulating on a frequent basis, some merchandise seasonal like Mardi Gras masks.

A ten-day celebration and grand opening begins at 10:30 am, on October 27 with an opening line (second-line) parade and at high noon the dedication ceremony will take place at Decatur Street and St. Peter. The many entertainers to be included will be announced throughout this month. The Jackson Brewery will not only be offering patrons a sampling of the great Louisiana cuisine and crafts, but it is also meant to be a home for entertainment. The final development, involving two other phases of offices, luxury apartments and a riverside park expansion, should be completed in about ten years. The city's bandages from a much needed face-lift are finally starting to unravel, let's hope the operation is a success.

13-Q will celebrate its one year anniversary on Halloween. Over the past year 13-Q has provided music and live interviews from the likes of Modern English, INXS, Wire Train, Eddie Money and The Stray Cats as they've passed through the city on their tours. On-air "concert specials" from Duran, Duran, Big Country, R.E.M., Elvis Costello, to name a few, and has proudly included music and interviews from some of the Crescent City's finest like The Cold, The Models and Lenny Zenith and Pop Combo. 13-Q brought the first traveling video show to New Orleans, hosted several model hunts, Jimmy's New Music Showcases... they've sponsored high school oriented programs like "school reporters," and the "Prep Football Report," exposing the names, the games and the fames of your school. Countless thousands of concert tickets, albums and dollar bills have floated through the air-waves into the hands of listeners. In the years to come, not only will 13-Q be cutting new truths, but will continue to bite the bullet to provide New Orleans with extraordinary radio broadcasting, in AM stereo. Happy Birthday.

WWOZ, situated atop Tipitina's on Napoleon Avenue, will finally be able to move into its new home at the Jazz Complex's Kitchen Building in Armstrong Park on October 27th. There will be a motorcade procession with a float of a 15-foot-tall antique radio, blarring the blues and jazz of WWOZ as they move through the streets of the city, lead by a 90.7 member brass band (the .7 will be a seven-year-old grand marshal). Armstrong Park will host a house-warming, welcoming party and when the parade enters the park there will be an official switch on ceremony, at which time the old facility will pull the plug, and the broadcasts will continue, from then on, at the new facility. The celebration will continue with more live performers, jazz films and refreshments until 10 pm.

This Halloween there are two new options for horror fanatics. The New Orleans Wax Museum opened its doors at 327 Bourbon Street in early July and houses its own "Horrorville" on the third floor. Displayed in wax figures imported from England and France are crimes of passion, taken from fact and folklore, indigenous to New Orleans. Notable natives caught in the act and preserved in wax like Johann Gravois can be seen murdering his lover, as well as Ms. Kitty Lyons leaning over her boyfriend's body, to spit in his eye. Other local favorites exhibited include Marie Laveau frozen in voodoo dance, Joe the Whopper lavishing some affection on his mate. More famous freaks include Dracula and Franky, the kindly Dr. Jekyll and counterpart, a still-wet scene from E.A. Poe's "Muder in the Rue Morgue" and many more.

The New Orleans Wax Museum also houses a fine commemoration in wax to New Orleans' red light district on the second floor with call girl queens, mistresses to senators, madames and shady characters. The first floor has a few more readily recognizable figures in its Mardi Gras showcase. Past kings in some original carnival costumes include Rex Harrison, Bing Crosby, Johnny Carson and revellers like FDR, Charles de Gaulle, Louis Armstrong with trumpet in hand and, of course, Michael Jackson. Soon to join the troupe is a wax figure of the king himself, Elvis Presley.

Then there are those figures who will leap out at you from the dark. Comforting, isn't it? At what's dubbed as "the best little horror house in New Orleans," La Masquerade offers the twist of the knife for the real fright-seekers at heart. Located at 917 Conti Street, it can be spotted from Bourbon Street by the marquee-burdened, and occupied, house in front next door to the Shilstone Testing Laboratories. The plot thickens. La Masquerade involves a complete theatrical production, using special effects, black lighting, strobe lights, mood music and nine to fifteen live performers. The performers are non-professionals in ghoulishly made up faces, dressed to kill and strategically positioned throughout the dark chambers of the building. A person could get lost inside... feeling through pitch black corridors that wind and slope through various staged scenes of horror, hosted by mad scientists, monsters and princes charming himself, the Texas Chain Saw Murderer! La Masquerade is presently prepping up for Halloween with some special attractions... one out of the bag is a room dedicated to roach haters and the insect world. Don't go stoned, and don't go alone!
On Tour...

Quiet Riot, the reigning kings of heavy metal, don't appear ready to pass on their crowns just yet. Their Covertin Critical album is climbing up the charts and they're out on the road right now, presenting a collection of new fist-pumping anthems and tracks from last year's triple platinum Metal Health LP. After covering cities in the West and South in October, the band heads East.

Top of the Charts

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<td>Born in the USA</td>
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<td>Bruce Springsteen</td>
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<td>Right By You</td>
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<td>Instincts</td>
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<td>Heart Best City</td>
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<td>Eddie &amp; The Cruisers</td>
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<td>Light of the World</td>
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Personal Favorites


In the Studio...

Chicago's Streeterville Studios has been playing host to several projects for Alligator Records. Blues great James Cotton is at work on a new album, which he is co-producing with Alligator president Bruce Iglauer. Streeterville engineer Justin Niebank is at the controls. Sound Seals is also cutting tracks at the studio, as is Clifton Chenier, the 1984 Grammy-winning "King of Zydeco." Other projects underway at Streeterville include the Clancy Brothers and Xanadu for Horizon Records and Loves for Cash Records. Legendary rock conceptualist John Cale is at Unique Recording in New York. He's producing his own new album for Z Records. Engineering is being handled by Jay Burnett, with assistance from Jeff Neiblum and Kennan Keating. Unique also has Evelyn King, cutting tracks for her upcoming RCA release. Carl Sturken and Even Rogers are producing this one, with engineering expertise from Bob Ross, Frank Helle, Chris and Tom Lord-Alge. Daniel Van Patten's Advanced Media Systems was the site of some recent recording by LA hardcore kingpins Agent Orange. Van Patten produced and Steve Anderson engineered. The duo also worked on a 6-song EP for Bachelors, while Van Patten handled some mixes for SSQ with engineer John St. James. Hollywood's Capitol Records Studios has had its usual share of artists in residence recently, including Jermaine Jackson who recorded string tracks for his second Arista album in between "Victory" tour dates with The Jacksons, Jermaine produced the sessions with K.C. and engineers Hugh Davies and David Cole. Dianne Warwick was also at Capitol, working on a special project for Aaron Spelling Productions with producers Burt Bacharach and Carole Bayer Sager. Finally, Buffy Saint Marie is at work on a project of her own for Gypsy Boy Music. She is co-producing with Jack Nitzsche.

Hottest Videos

New videos added to WTBS' "Night Tracks":

1. I Want To Live In America - Bobby & The Midnighters (CBS)
2. The Lucky One - Laura Branigan (Atlantic)
3. Rescue Me - Duke Jupiter (Morocco)
4. I've Been Watching You - (Jamie's Girl) (RCA)
5. Torture - The Jacksons (Epic)
6. Dr. Beat - The Miami Sound Machine (Epic)
7. Surrender Your Heart - Missing Persons (Capitol)
8. Together In Electric Dreams - Giorgio Moroder/Phil Oakey (Epic)
9. You, Me & Him - Mute (Epic)
10. Raised On The Radio - The Raynas (Melrose Film)
11. Some Guys Have All The Luck - Rod Stewart (Warner Bros.)
12. Better Be Good To Me - Tina Turner (Capitol)
13. Eat Your Heart Out - Xavion (Asylum/Mercury)
14. Let's Go Crazy - Prince & The Revolution (Warner Bros.)
15. Right By Your Side - Eurythmics (RCA)
16. Lucky Star - Madonna (Warner Bros.)

Larry Darnell
Gets Along

Fall, 1949—The Brownskin Models, a singing, dancing, comedy troupe, makes a stop in New Orleans to play local theatre. Frank Pania, talent entrepreneur and owner of the infamous nightclub, the Dew Drop Inn, spots one of the entertainers in the chorus with a particularly angelic voice, and promptly hires him for $75 a week to sing at his club. The youngster causes an immediate sensation, upstaging many of the big-name recording artists performing at the Dew Drop.

Fred Mendelson, the owner of Regal Records of Newark, New Jersey, stops by the Dew Drop to see what the big fuss is all about. Convinced the singer is a potential record seller, Mendelson rushes him into the studio to complete a session. Unsure of what songs to put on the market, he releases two ballads simultaneously (then an unheard-of practice) to see what would happen. Surprisingly both songs rise to the top of the national rhythm and blues charts by the end of 1949. The songs were "For You My Love" and "I'll Get Along Somehow," of course sung by Larry Darnell. Darnell remained a popular attraction in New Orleans until the mid-Fifties when he returned to his home in Ohio.

Reagansonics

Two politicians stopped by the Fair on Labor Day; the lesser of those, George Bush, addressed who knows how many over by the United States Pavilion. Out on the river, boats gushed red, white and blue water as the Vice-President spoke of Olympics (the U.S. Invitational), a value or two, the obvious choice in November, and blind trust. A bit later, across the way at the Amphitheater, Elvis Costello off-handedly remarked, "Oh God, what have we done" and when he changes the song's last line from 'There's already one spaceman in the White House, what do you want another one for?' to "What do you want the same one for?" everybody got the message, whether they agreed with it or not. In making such statements, Costello is, as one writer has said, not simply bringing the bad news, but trying to make sense of it.

This is precisely what Gil Scott-Heron is up to on his new 12" single, "Re-Ron," a hip-hop message that, along with its complement "B-Movie," stands as the cleverest anti-Reagan material yet. This kind of protest-commentary is Scott-Heron's strength, and through the Seventies, when few bothered to listen, he was working out his politics in a succession of sound jazz-protests. With "Re-Ron," global political urgency has finally caught up to the urgency of his message, which doesn't say much for sociopolitical priorities.

If we can measure just how dangerous and downright embarrassing a president is by pop culture's collective responses to his politics, then perhaps we should thank Reagan for inspiring, among other works, the Clash's "Sandinista!" (1980), less an attack
on the president than on imperialist American foreign policy which Reagan’s camp would exacerbate anyway, Springsteen’s *Nebraska* (1983), songs about folks suffering from the kind of social-Darwinism that Reagan and Co. posit, and Costello’s “Shipbuilding” and “Pills and Soap” (from 1983’s *Punch the Clock*), two staggering anti-Thatcher/Falklands songs that translate perfectly into anti-Reagan/Grenada material.

Like Costello, Scott-Heron in “Re-Ron” makes no distinction between Thatcher’s UK and Reagan’s U.S. (after all, fascism is fascism); nor is he able to distinguish the talking heads themselves: “In the dead of night, of night, we’ve seen it all / Boy George in drag or was Maggie Thatcher Ray-Gun in drag? / Maggie and Jiggs, what a gig they got!” No question though that Scott-Heron is less interested in an all-out attack on the man—or woman, as it may be—than on trying to figure out this guy’s appeal. But because he understands Reagan as well as, or better than, any political analyst, Scott-Heron realizes that there is, finally, little there to understand. We can no more explain Reagan’s popularity than we can that of “Roy Rogers and Buck Rogers/Rutherford B. Hayes and Gabby Hayes/Marlon Perkins and Carl Perkins.” We should be, in other words, no more baffled by Reagan’s immense appeal as president than by an *Air Supply* platinum album or an eight-year run of *Three’s Company*.

Scott-Heron makes the technique of theatrical illusion, by now too commonplace in referring to the president, work beautifully, presenting Reagan as the fourth banana of B-moviedom that he was. But if Reagan was a hoot on the big screen, he is a hero of the small one—to the extent that “through it all we close our eyes / to the recent damages, banging on the war drums / Cosmetic set changes, the minimal shuffle of the cast of characters / Attila the Haig transformed into peanuts, called Schultz up on Capitol Hill.”

Village Voice television critic Tom Carson writes of Reagan as failed movie actor who moves to television as a final pitch for stardom: “Most of TV’s peculiarities after all were developed as ways of providing reassurance. Reagan is the first president to understand that so long as you have the right, comfortable manner, you can say pretty much whatever you want. The most verbally bellissimo president in recent memory also speaks with the softest, most easily modulated voice—even when he’s calling Russia an evil empire, he doesn’t shout, but only takes on the firm regretful tone of Marcus Welby telling a recalciarant patient to shape up.” The Reagan people understand their man is a TV star, and they market him as skillfully as they might a new breath mint. Reagan is the least intimidating of any recent president, and though he commands respect, it is the kind that one might be likely to afford Lee Majors or Forrest Tucker or Chrissie Brinkley.

When Scott-Heron calls for no “Re-Ron, the late late show/A black and white flick from ages ago,” he risks a scathing attack on the masses whose uneasiness with ambiguity and fondness for the absolute, the “black and white,” defines the myopic vision of reality that characterizes political mannikins and those who elect them: “It’s a Re-Ron, a time machine, stuck in reverse and filming / Those scenes twenty years gone with the point of a gun / The hell with reality places everyone.” Scott-Heron knows these words potentially alienate, but the tension between artist and audience that appears inevitable never quite forms. His acerbic satire is masked by the skillful use of cinematic metaphor and the equation (or blurring of) figures from pop culture and politics, an equation that allows the singer to suggest on what level our democratic, electoral process operates. He asks: “Would we take Fritz with our grits? / We’d take Fritz the Cat / Would we take Jesse Jackson? / Hell, we’d take Michael Jackson.”

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My Interview With Andre

Andre Ledoux, native of France, is the Executive Chef of the Fairmont Hotel and oversees a large kitchen which supplies the Sazerac Restaurant, Bailey's, the Blue Room and innumerable banquets. Chef Ledoux arrived in New York in 1965 after more than a decade spent in the kitchens of Paris. His American career began as a sous chef at Cote Basque and he subsequently was employed by the Hotel Pierre, Le Georges Rey Restaurant, the St. Regis Hotel, two branches of the Sheraton chain, the Cricket Club in Miami and the Marina City Club in Marina del Rey, California. In 1981, he moved with his wife and two children to New Orleans and joined the staff of the Fairmont.

On a Monday morning, amidst periodic interruptions from his sous chefs and deliverymen bearing receipts for cases of orange juice, Chef Ledoux kindly consented to the following interview. Like a true Frenchman, Chef Ledoux possesses ample quantities of wit, temper and of course, joie de vivre.

When did you start cooking?

I was born in a hotel. My father had a small hotel at the time. Even though I'm a country person from North Normandy, in the northwest of France, it's pretty similar as far as weather goes. I lived on the East Coast for about 20 years. I decided, "The farm—to hell with it, we're going to go into the hotel business."

So they bought something that we call a small auberge. I was born in it and somehow, it gets to you. Even though I had in mind, in the beginning, that I would like to become an airplane mechanic. But I found that I liked the food so much and I was good at it even though I was a small little guy. I was always fooling around with it, helping my mom or her mechanic. But I found that I liked the food so much and I was good at it even though I was a small little guy.

That's the right life for me.

Then I went after that to a friend of my mom's who had a bigger auberge and I felt, myself, that I really liked it and I had the discipline for it, which was fantastic. Then I stopped by a butcher shop, because I felt it was very important to know how to detail all the meat. And from there, I went into the hotel business. I was more seriously employed by the city of Paris at Ecole Hoteliere Versailles. It was a real nice place. I stayed almost four years there before I went into the army. They had all the tools for the really big party—about ten years after they had refined. We served the President of the Republic and some reception for de Gaulle way before he was even President. Things like this were routine so we had good people. And of course, fantastic exposure in the press.

Why did you come to America?

Because it was a great opportunity to expose myself to such a large country and bigger hotels. American people do not limit you on anything. You can become creative at something. Go ahead, they'll give you all the tools.

Now in Europe, they're very conservative. The chances are that the chef has got to be a little older and the chances are that you're going to have to go strictly under his rules. Not too much chance for your own ability or flair.

But in America, it's not so. They don't look at if you're young or you're old. Certain places are conservative but they don't stop young people with brilliant ideas. They try it. If it doesn't work, they tell you. Give you plenty of chances and this is why I believe the country is so successful.

What's happening in France now—are the restaurants suffering?

No, I wouldn't say they suffered but I would say they did what was needed. You see a lot of younger chefs—27 years old, 30 years old. Before, a chef was beginning to be a chef at 40 years old. They saw a lot of new creation because they gave a little bit of freedom to their own places. They said, "Now I'm doing what I please."

What were your first impressions of New Orleans?

I love New Orleans. I'll tell you why I love New Orleans. I'm from Normandy, in the northwest of France. It's pretty similar as far as fish and I like seafood.

Plus people here are much more warm. I lived on the East Coast for about ten years. I live in the East Coast, don't get me wrong. I love New York, I think it's the greatest thing in the world but they are not as warm as the people here.
And people love food here. That's what makes our industry. Every little thing that you do, they're thankfull for it because they love food. They carry you all the way.

Do New Orleanians have more sophisticated palates?

They have palates—-they have good palates. If you really want to do the New Orleans public, it's the test of your dish. I don't care what you're going to do, you're not going to fool them. They have good, good palates. Their palates have been educated since they were small and they grow up with it. Some other parts of America are not so sophisticated as far as palates. They like to have a big steak or a big slice of roast beef. They're perfectly happy with it. Now in New Orleans, they grow up with good food. You've got a lot of mixtures such as French, Italian, Spanish, German—you get just about everything.

Not many American kids have tasted a crawfish...

But here they do and they love it. And they have many which ways of cooking them. Some ways may be too spicy, comparatively, for the rest of the states but still, they love everything good and sizzling and it's better than eating plain food, as far as I'm concerned. I'm not saying for your health but I'm talking about enjoying yourself.

How does a new dish get on the menu?

Last week, I was looking for a new idea. It was quite busy around here, I take everything, I go home with my little radio in my car just like a kid and I work. There, you can do something.

When I put my ideas together and I see all my sous chefs, then we work on the product. We try it a couple of times. Maybe it's a funny idea, maybe it's just not what I thought it would be. Then we work on the product until it comes to the test of presentation, when we determine if we'll accept it. Then we have the management approve, see if they like it. I try to be as open as possible because I figure the more people involved, the better the ideas that are going to come. Then we start to reduce, to reduce, to reduce and boom! This is the one! Everybody agree?

It doesn't have to be my idea. My concern is that the people be happy with it. If I've got four people happy with it, the chances are I've got a good product. I'm concerned that it's going to be a winner.

I try to understand the public. I try to understand what they're looking for, what they like basically. If I know already the direction then it's easy to be creative. To tell you the truth, the first year I was in Louisiana, I knew a few basic dishes they were going to like but other than that, I was just fishing. Now I know anything you do with seafood, they go crazy. If you go to California, you can do no wrong with salmon, you can do no wrong with swordfish. If you go to Miami, you look on all the menus and they've got vein Francis.

Why do chefs move so much?

Now you come to the good question. As you said before, chefs have a tendency to be artists. Well, I don't want to go that far but they are, at least in that part, the same thing. They are people who get bored very quickly. When a place has gotten to be in a pattern for a while and there's no modifications anymore in that pattern, if you have a good chef, you have him bored. He's just coming to work. And if he's just coming to work, you don't want the chef you want. You want the guy to come every day aggressive and smiling and thinking what the hell he's going to try to play with today.

Does the Fairmont have best-sellers on the menu?

Right now, we have extreme success with—and it's been on the menu for two or three years and it's still the winner—poisson Veronique. The quail (le duo de caille Bourbon Street) will probably take over. I don't follow it every day—what you call the abstracts. We were looking about two weeks ago and it was one of the first times in a long time when we had such a balance as far as sales. We sell almost equally just about everything on the menu, which I consider as a compliment for myself. Usually, you'll sell 300 portions of this thing and 100 portions of another thing. But we are coming so close, it really pleases me.

Is it true that chefs have bad tempers?

I tell you what—it's the pressure that you've got all day long. Your nerves have got to give sometimes. So how do you relax?

I don't relax. And on top of that, I've got a pinched nerve in my neck. So everything bothers me.
Mistreating Music

There have been some personnel changes though everyone is satisfied with the current line up. Clifford is an especially talented harmonica player and when his voice quivers and shakes it's not hard to hear the strong Presley influence. A perfect model of Fifties virility, dark, stocky, and a bit of a panther, Clifford epitomises the band's spirit. The mixture of a folksy attitude, and again in the lyrics. The songs are all very moving, the lyrics inspired. A perfect model of music to stand the test of time.

The Mistreaters, perfect models of Fifties virility: 'If you give 'em an honest product, they're gonna dance.'

Gene Vincent and the Blue Caps are also idols. Mainly a cover band and perhaps criticized for it, Clifford explained their position, "It's like George Thorogood said, 'Why write songs when Chuck Berry already wrote them all?' It's not exactly the way I feel but there's just some songs that you've really got to feel good playing. And if people like dancing to it, why not do it? We're not the Blasters or the Loser Brothers yet, though that's our goal, but when you slip in a song you've written that's got a good beat and people keep dancing, then you say that's a good original."

They do have a few originals such as "Like A Hound Dog Loves Its Bones" and "Bring It To Me" both of which are good songs. As Clifford continued "If you give 'em an honest product, they're gonna dance; when some bands do originals the dance floor clears."

And people definitely dance; on a weekend they draw a big crowd, a lot of collegiates, few of whom sit. A bit concerned about being stereotyped a Fifties or fraternity band, they don't need to worry. The band does classics from many different periods, there is a promise of more originals and each is a solid musician, which allows for two tightly performed sets. After a lengthy break, the back line and Clifford are close to receiving diplomas though they wouldn't think twice about leaving school for music if the right opportunity came along. And there is no doubt about how much about their own music, perfectly stated by Stern and Clifford: "We play music that's gonna stand the test of time, American Music."

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Mod'n

12" Singles:
Paul Haig - Big Blue World
Les Disques du Crepuscule TW 123

I never like anything by Paul Haig until I've heard it at least ten times—then I love it. This is DANCE music with a big drum machine sound and plenty of neat synthesizers. Sounds too familiar? As familiar as 90% of the bands coming out today. This, fortunately, is different. There is some thought behind the music and optimum effect is achieved through the mix. The B-side, "Ghost Rider," is a rockabilly song that outdoes anything from those old compilation albums and puts the rest of them to shame.

The real treats of this song are the players on it, a kind of who's who of modern Scottish bands—Alan Rankine (ex-Associates), Malcolm Ross (ex-Orange Juice/new Aztec Camera), David McMurray (ex-Orange Juice), and Tony Phillips.

The Mighty Walt - Weekends
Beggars Banquet BESG 117 T

After the Big Gujar guitar sound of the earlier LP and singles, Pete Wylie went through a Motown stage. This produced the single "Hope" a phenomenal and touching soulful ballad. On "Weekends" and the LP A Word To The Wise Guy he has gone back to the guitar sound but not completely given up on the soul sound. At times it works (very well) and sometimes it sounds like a war between two bands playing on the same stage with a common lead singer/guitar player. Wylie still writes excellent songs but needs to direct the band in which way to face the audience.

The Associates - Waiting For The Loveboat WEA YZ 16 T

Mr. Mackenzie, the only Associate at last count, has 1. Gone disco, 2. Proved once again his obsession with movie and TV theme music, 3. Is interested in making money, 4. Needs to get back together with Alan Rankine. Every time I hear this I like it or I hate it. The Associates' older material was so interesting and innovative it makes this sound band. Listening to it on its own two feet it sounds all right. But that's it. Any song about the Loveboat cannot be serious. This is a record for people and Martin Roshenthen produced to boot.

Lester Square - The Plug
Cherry Red T 4 T

Lester Square used to be the guitar player in The Monochrome Set. A lot of the uniqueness of the band was attributed to his playing style. He has lost it.

The Armoury Show - Castles in Spain Particule YZ 4 6079

This is it. Perhaps the best LP of the year. Ian Astbury, formerly of the Southern Death Cult, leads this guitar, bass and drum group. The songs are all very moving, which proves disco is not the only thing you should dance to. They are hard guitar anthems highlighted by the very intense voice of Astbury. If there ever was a band to bridge the gap between good heavy metal (if it does exist) and "dark" bands like Bauhaus this is it. Don't expect punk, these people are too intelligent for that. Remember that we have gone from an Indian nation to a Coca-Cola nation—a message found again and again in the lyrics.

The mixture of a folksy attitude, and again in the lyrics. The songs are all very moving, the lyrics inspired. A perfect model of music to stand the test of time.

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Allison Brandin

NEW BANDS

Everything But The Girl - Eden Bianco Y Negro EYN-2

This Beatnik / Cafe / Jazz music for the Eighties. If you liked "The Paris Match" on the Style Council album, done by Tracey Thorn and Ben Watt (the core of EBTG), you'll like this. Thorn and Watt both have "alternative acoustic" albums on Cherry Red that were great. The mixture of a folksy attitude with very pronounced jazz overtones make this a mellow but "up!" collection of songs. The music at times sounds like a Fifties jazz session with Thorn's voice sounding, at times, like Lenny Zenith.

Fiction Factory - Throw The Warped Wheel Out CBS 25964

Very English, almost MTV sounding. Interesting but no sense of direction. "Ghost of Love" is good but it sounds like a very restrained ABC (first LP). The whole album reeks of restraint as if they were playing with guns pointed at their heads. Pop music made by a band with a heart condition. The only saving grace is the free single included in the album—"Rise & Fall." This is the best pop radio song I have heard all year. At its head sounds like Bowie (before EMI's 17 million) but then it heads in its own direction—catchy hook and good lyrics. I figured I paid nine dollars to get one song. It was worth it.

14 Wavelength / October 1984
The Spiders
WITCHCRAFT
Imperial 5366

Well, October means that it's going to be Halloween again soon, so the editor says "do you think you can do a Halloween-type record? It doesn't have to be that rare, just something to do with Halloween." With those outlines I began rummaging through everything from 78s to eight-track tapes to find something suitable.

Of course, I can't do "Morgus the Magnificent" because that was covered a couple of years ago. So what else? I thought about Eddie Bo's "You Got Your Mojo Workin'" but that doesn't exactly fit. What about Betty Harris' "Mojo Hannah?" No, same reason. I considered Lil' Snook's "Cheeky," and Aaron Neville's "Ape Man," but I guess I'll wait until it's Audubon Zoo month. I nearly wrote up Roger and the Gypsies' "Pass The Hatchet," but somehow that just missed too.

Then I found it. "Witchcraft" by the Spiders! Of course it's not the rarest of New Orleans records, but it is still a sought-after collector's item.

The Spiders, led by Chuck and Chick Carbo (see WL26), were New Orleans' most successful male vocal group. "Witchcraft" was a substantial hit, climbing to number seven during its eleven-week stay in Billboard's 1955 R&B charts. It even made an impression on Elvis Presley, who had a number 32 hit to it in 1963. Our version here is far superior, however, being one of the classic doo wop records of the Fifties.

REVIEWS

At the Amphitheatre
Rockin on the River at the Fair
August 31, 1984

The World's Fair Amphitheatre played host to six New Orleans bands for seven hours on Friday, August 31st. The "jam session" began at 8 pm with The Radiators playing their familiar New Orleans rock, including a new rendition of the disco hit "Shake Your Booty Down To The Ground" and an R&B styled Costa song "Pump It Up." Woodenhead followed with some of their newer tunes with fresh vocals from Robinson and Comisky. Lenny Zenith and Pop Combo took to the stage for what was one of their last performances before taking a sabbatical into the studio. Lenny and company presented an interesting version of Madonna's "Burning Up" as well as some of their other more noted covers like "La Bamba" and "Ride Your Pony," plus originals. See you next September? The antics of New Orleans' visual version of The Village People, Vince Vance and The Villains safe-guarded against boredom with colorful costume changes and choreography integrated with a mix of Fifties covers. Welcome back! After another set change, Deacon John stepped out with his band and continued with some very well done Chuck Berry songs like "Sweet Little 16," "Roll Over Beethoven," and one "... Hall, hail rock & roll..." Deacon John also included in the set the recent Jackson/Jagger catastrophe "State of Shock" and closed with a befitting "Many Rivers to Cross" while ships passed on THE river the the background.

FINALLY, the headliner, The Cold graced the stage to the delight of a small gathering of fans, at the wee hour of 2 am. It seems as if the supposed main attraction could have been promoted to the middle of the set, seeing that the majority of the audience had come to see them. The Cold performed new songs with lyrics still aimed at the high school scene, as well as a few old favorites. By the time they were well into their set, a number of patrons were seen leaving with parents shaking their heads looking at their watches. Considering that this event was put together in short strides and it was Labor Day weekend, the crowd was thinly enthusiastic.

—Carol Ginady

SONNET FOR MUZAK

Something stops. But what? Not the carpeted elevator. My heart. And scars again, plunging, a roller-coaster. Not in pain, where I want to be, but in terror, a lead balloon. Why? Because suddenly a sad fiddle has crawled out of the walls. That's when my lately sunlight-dazzled hair and skin begin to prickle as I am empty beat were going up under my coat. It's true! They're playing "You'll Never Know" on the muzak! They said it! Those computers, wordlessly confirming what I knew, daring, that you won't, not ever, impeccable melody falling like rain beyond my poor lyric.

—Everette Maddox
NEW ORLEANS
AIN'T AFRAID
OF NO GHOSTS

BY BUNNY MATTHEWS

We ain't afraid of no ghosts in New Orleans. We take 'em for granted. Ghosts are as much a part of the landscape as oak trees, streets that require four-wheel-drive vehicles to maneuver the potholes and century-old shutters painted dark green.

New Orleans has got all kinds of ghosts. The ghost of Buddy Bolden, "inventor of jazz," regularly shows up at French Quarter nightclubs and sits in with the band.

The ghost of Professor Longhair appeared to the Radiators as they played at the 1980 Jazz Festival. Fess was up in the clouds and he was wearing a turban.

The Devil, before he taught Guitar Slim how to bend a note, lived on St. Charles Avenue in a fine mansion. He had a French girlfriend and his girlfriend had a handsome Creole lover, who occupied her time during the six days a week when the Devil was away on business. One night, Satan came home unexpectedly and discovered his girlfriend and her paramour together.

Instead of flipping out, the Devil told the Creole boy to keep the girl plus a million pounds of gold. There was one condition: the couple must always be known Monsieur and Madame L. The boy agreed and when he told his lover the following evening about his pact with the Devil, she was furious, realizing that the "L" stood for Lucifer. Amidst a grand dinner, the French girl strangled her Creole beau with a napkin.

The Devil, obviously amused, murdered his former girlfriend and dragged both bodies to the roof of the mansion, where he ate their remains, all but the skins, which he fed to the neighborhood cats. But because the Devil had forgotten never to do one's work by the light of the full moon, his head was bound to the gable of the roof, cemented there by the flesh of the mortals.

For years afterward, the ghosts of the girl, the boy and the Devil haunted the premises. The husband of the daughter of General P.G.T. Beauregard attempted to live in the house, as did a succession of others, until it was finally torn down in 1930. There are people today who will point out a house near State Street and St. Charles as the Devil's Mansion but they are wrong. The Devil has moved to a new neighborhood.

Anyone researching ghosts in New Orleans will soon learn that all ghost stories of local origin have similar, recurring elements. If a ghost story concerns a 19th-century Creole woman, she is always the most beautiful Creole woman in the history of New Orleans. She often has a lover who is American and therefore, despised by Creole society as a money-hording capitalist and totally ineligible for the hand of any Creole girl, no matter how homely.

One variation of this situation is the story of the "ghost dinners," which were held every Mardi Gras night until the late 1940's at a Royal Street restaurant. As the story goes, a young American visitor to the ball of Comus was awestruck by a Creole belle seated opposite him in a
Escorted by her Creole fiance, it should be added. The eyes of the American boy and the Creole girl met during the *tableaux* and ZAP! They both headed for the lobby, where the Creole girl explained to the American boy that she was now disgraced for leaving her fiance to meet a man she didn't even know—an American man! Since she was ruined, the boy persuaded her to accompany him to a Royal Street restaurant, where they were served the most sumptuous meal ever prepared in New Orleans. A bit before dawn, they finished dessert and headed for St. Louis Cathedral, where a non-Creole priest married them.

All seemed blissful but because she was so beautiful and so young and so Creole and because this was the 19th-century, the girl died a few months later. Her distraught American husband consoled himself by going to the same Royal Street restaurant each Mardi Gras night and ordering the same meal—for two. When the young man died, he left a considerable amount of money to the restaurant on the stipulation that dinner would be served each Mardi Gras, in perpetuity, to the “ghost lovers.”

Robert Tallant first reported the story in 1947, noting: “There are always flowers on the table and decorations in carnival colors. Then, silently and seriously, a waiter slowly serves the fine foods and wine of an elaborate dinner for two. No one even seems to remember the name of the couple, or they won’t tell you if they do, but the ritual continues year after year. It has become one of the traditions of Mardi Gras.”

Apparently, ghosts have a special affinity for Royal Street. There was once a young New Orleans man who had a Creole lover—a black Creole lover. She wanted to marry him but he refused because well, she was black and this was the 19th-century. In modern times, one imagines the same sort of problem would still exist. However, the young man decided to give her a chance and told her that if she sat on the roof of a building in the 700 block of Royal Street, totally naked, for the entire evening, he might reconsider. The called his bluff, ripped off her clothes and climbed to the top of the roof. Unfortunately, it was a December night and she froze to death. Henceforth, a naked girl has haunted the building’s room, usually in December.

Ridiculous, right? I thought so until photographer Alice Quarles Hargrave and I went to the site to take a photograph. Now Alice has a Nikon camera which she calls her “right arm.” It has performed flawlessly in America, Europe and Africa—every day for three years. The afternoon we attempted to shoot the naked girl on the roof, the camera refused to cock. The film *would not* advance. Puzzled, we walked to the K&B Camera Center. Another customer was already there with his own Nikon camera, which had the exact same problem as Alice’s. Ghosts or faulty Japanese craftsmanship? Are you joking? The Japanese have no word in their
Constance: Who's singing in the attic?

Royal: A House Accursed?

The building at 1140 Royal Street is often referred to as a “haunted house” because on the same site once stood the home of the notorious Madame Delphine Lalaurie, who excused herself from the polite company of Governor Claiborne, congressman Daniel Clarke and philanthropist John McDonough to head upstairs to an attic full of chained slaves, sequestered for the purpose of satisfying her sadistic urges. Madame, a relative of the Queen of France, tried everything on her slaves: starvation, mutilation by knife, whip-beatings. Before Freud, the New Orleans writer Henry C. Castellanos pegged Madame Lalaurie thusly: “There is a class of females, few in numbers it is true, the idiosyncrasies of whose natures are at times so strange and illogical as to defy the test of close analysis . . .”

On April 10, 1834, Madame Lalaurie’s home was set afire by one of the tortured slaves. Neighbors, assisting in the rescue of the priceless Lalaurie furnishings, smashed through a locked door and discovered seven chained slaves. The slaves told the story of their incredible plight and a mob of angry citizens proceeded to destroy what was left of the Lalaurie house. Madame Lalaurie, aided by the mayor, escaped to France.

A new building, supposedly haunted by the ghosts of the slaves and in particular, a young slave girl Madame Lalaurie forced to jump from the roof, was erected at 1140 Royal. Castellanos, writing in 1895, had his doubts about the “haunted” appellation: “If several of its occupants, with whom I have often conversed, are to be believed, there is nothing therein to haunt its inhabitants save ghastly memories of a bygone generation. No spirits wander through its wide halls and open corridors, but in lieu thereof there rests a curse—a malediction—that follows everyone.
who has ever attempted to make it a permanent habitation. As a school for young ladies; as a private boarding house; as a private residence; as a factory; as a commercial house and place of traffic, all these have been tried, but every venture has proved a ruinous failure. A year or two ago, it was the receptacle of the scum of Sicilian immigrants, and the fumes of the malodorous filth which emanated from its interior proclaimed it what it really is, A HOUSE ACCURSED."

Jack Stewart, head of Red Hot Peppers Land & Exploration, tells the story of Jelly Roll Morton's hexed home:

"Jelly Roll Morton always said his house was haunted. Somebody put a hex on it, and it drove the whole family crazy. He said that was why he moved out at an early age, even though some people said it was because there was much more going on uptown than in the uptight Creole neighborhood where he grew up."

"When we bought the house at 1443 Frenchmen Street in 1970, it had everything going for it: an 1830's Creole cottage with lots of history hidden under dropceilings and inside an enclosed secret staircase that still hasn't been opened up. But then everything started going wrong and it hasn't stopped yet. Early on, everybody said it was that ghost. Now I believe it's true. He's probably madder now than ever 'cause he must have gotten trapped somehow in the stairway when they closed it up in the 1950's."

The Saenger Theatre, where Stewart has performed with the New Leviathan Oriental Foxtrot Orchestra, is haunted by the ghost of Julian Saenger, after whom the theatre is named.

"Julian Saenger finished himself off in his apartment on Bourbon Street when he found out that Paramount had gone bankrupt," Stewart explains. "He had traded all his owner-
Hackberry Ramblers (past & present): Front row: Crawford Vincent, Eddie Shuler, Minus Broussard, Luderin Darbone.

Guest of honor Eddie Shuler and Cleveland "Sugar Bee" Crochet.
HALF A CENTURY OF HACKBERRY RAMBLING

BY RICO

Approaching Crawford Vincent's hunting camp way down in Cameron parish on a particular September Sunday can be a feast for the senses. Eyes absorb the severe beauty of the coastal prairie marshes dotted with scrub trees, mouths water at the succulent scent of smoking andouille and blistering chicken breasts, and the ears no doubt will be tickled by the half-Texas-swing-half-traditional-Cajun arrangements of "Black Bayou Rag" or "Te Petite Te Meun." Congratulations, you've just arrived at the fifty-first reunion of the world's oldest Cajun-influenced combo, The Hackberry Ramblers.

The Ramblers gained enormous popularity in the mid- and late 1930s by combining the infectious melodies of traditional Cajun music with the mushrooming popularity of Texas Swing to produce a jumping hybrid dance-hall style of playing that could be termed "Cajun Swing." Musicologist John Broven believes they almost singlehandedly "made Cajun music a listenable commodity beyond the confines of rural Louisiana."

Leading the band on fiddle was Luderin Darbone, then in his early twenties, and practicing every day to learn the popular hillbilly tunes of the time. Darbone joined forces with his Hackberry neighbor Edwin Dubon, who was an accomplished accordion and guitar player with a formidable repertoire of traditional Cajun standards. The original Rambler trio was rounded out with Lennis Sonnier on second guitar and the group soon found themselves playing regularly at South Louisiana dancehalls and on radio station KFDM in Beaumont, Texas.

The Hackberry Ramblers were the first group in this area to break the traditional Cajun ensemble mold of accordion/fiddle/triangle (and sometimes, guitar) but this was not done without a bit of trepidation on their part, as Darbone recalls: "We didn't know if the people would like us or not, because in those days we were sort of replacing the accordion bands. We started with just the three of us, two guitars and a fiddle. We had no sound system, nobody had amplifiers then. We played our first dance in Basile, and the people liked us, so they asked us to come back after. We started to spread out and play all over, in maybe eighty or ninety dancehalls."

After moving to Crowley in 1935 the Ramblers made their first recordings in August of that year for the Blue Bird label, a subsidiary of RCA Victor. "We made five records at our first session," Darbone recalls, "some of 'em were just hillbilly numbers. We'd make $25 for each two-song record, and that was a lot of money in those days. When we started playing dances we were lucky to make a dollar a piece! At least by playing music we'd have a little income. [Because of the Depression] there were no jobs, you couldn't buy a job!" Perhaps more important than the session wages, however, was the rapidly growing importance of records on the jukebox and music filling the juke joints in establishing a widespread commercial audience for local bands after Prohibition. You can bet the owners of these roadhouses didn't complain as their beer drinking clientele dropped coin after coin into the newfangled music machines.

The year 1936 was a busy one for the band according to Darbone: "The Montgomery Ward [department store] in Lafayette hired us to play from the store three times a week at 10 a.m. We ended up playing there a year. In this time Montgomery Ward changed our name to the Riverside Ramblers because that was the brand of tires that they sold. RCA also called us to do more recordings and from then on we'd do four Cajun songs as the Hackberry Ramblers and two hillbilly or swing songs as the Riverside Ramblers per session." Darbone and Sonnier also accompanied Joe Werner on his well-known hit "Wondering" [later covered by Webb Pierce] in this year.

Their Blue Bird contract fell through in the late Thirties with the approach of World War II and Darbone suffered a personal setback: "My dad was killed in an accident in 1939, so I temporarily quit playing for about a year. We reorganized in 1942 when I moved to Hackberry and that's when Crawford Vincent joined and Minos Broussard joined. Not long after that the war started and Crawford and those guys went into the service. Ed Dubon rejoined us, along with Eddie Shuler and in 1946 we started playing the Silver Star Club in Lake Charles. We had expanded to a seven-piece band with horns, piano, drums, steel guitar, bass fiddle. We had a regular Bob Wills type band."

The Ramblers kept this weekend date for ten years during which time they recorded the "Silver Star Stomp" for DelUXe, in tribute to their favorite venue. After leaving the Silver Star in 1956 they played sporadically in East Texas and were approached by Chris Strachwitz of Arhoolie Records in 1963 to record an album. The result was the delightful Luderin Darbone's Hackberry Ramblers Louisiana Cajun Music (Arhoolie F5003). The record traverses an amazing range of styles and time periods from the traditional Cajun duets and waltzes to the modern upbeat rags and swing numbers. Edwin Dubon displays an exceptional versatility in his vocals and playing. Considering Mr. Dubon was born in 1910 in Broussard, Louisiana, and exposed to every type of indigenous music from the local black pre-Zydeco bands to the old time white brass bands, it comes as no surprise that his contribution to this album is so rooted in tradition and unaffected integrity. In addition, a large portion of the record was recorded by Strachwitz in Darbone's living room with one microphone, and it sounds great!

Throughout the years a number of other local players have passed through the Ramblers' ranks such as Whit Whitlow, a fine multi-instrumentalist and steel guitar hot shot, and Minos Broussard on fiddle or guitar. At the annual reunion barbeque this year both were present to join in the everybody-on-the-front-porch jam session. As Mr. Broussard's left hand scaled the fret-board his right foot stomped the floorboards causing the amplifier's reverb unit to splash out an unpredictable flourish of psychedelic squawks atop the well worn melody of "Jolie Blon." Those of us fortunate enough to have our portable tape recorders can boast of another historic musical moment preserved in magnetism, spontaneous and expressive, as all good rural music should be. Let's all hope that the current generation of young Cajun music makers, both purist and hybrid, will approach the next fifty years of their art with a comparable fervor.

October 1984 / Wavelength 21
Roy Hayes is Behind The Wheel

I'm gonna be a wheel someday,
I'm gonna be somebody
I'm gonna be a real gone cat,
Then I won't want you!

Perfect music for tearing up your girlfriend's picture, cursing your boss, or just toe-tapping acceleration on the freeway. Everybody knows rock 'n' roll's greatest ambition/revenge song, but who did it?

Joker's Wild. Is Behind freeway. Everybody knows rock 'n' roll's or an expert. If you guessed Roy Hayes you just won the Louisiana two versions - Dave Bartholomew.

Among rockabilly fanatics Roy Hayes has himself. performer. Fortunately, his songs speak for themselves. Despite his Cajun background, Hayes was an expert. His tunes so much he recorded five of them.

Moving to Baton Rouge in 1953, Hayes began living in Baton Rouge. Legendary honky-tonk pianist Moon Mullican recorded Hayes' perfect music, where basic songs never go out of style. Hayes' tunes so much he recorded five of them.

Somebody like Little Richard and Fats Domino. Some of his records were the faster type of hillbilly songs... but I felt that they could be done with that kind of rock style.

Inspiration hit Hayes while working for a drug wholesaler.

"One day I was working and I believed it came about that we were kind of mad at the bosses or something. Somebody said, 'That's okay. I'm gonna be a wheel someday.' And I said to myself, 'That's sure make a good song.' "

In early 1957 Hayes sent a rough vocal tape of his songs to Dave Bartholomew, then the hottest black producer/writer in the country. Bartholomew's response was immediate: "I HEARD YOUR TUNES AND I WANT YOU TO GET IN TOUCH WITH ME AS SOON AS POSS-

SIBLE. YOU CAN CALL ME COLLECT..."

Hayes went down to New Orleans on a Saturday morning, May 11, 1957, and spent about six hours with Bartholomew's great studio band recording four songs: "Wheel," "You Better Go Home," "Rock 'n' Roll Rocks," and "I-50791." On the same day he signed a five-year contract with Imperial Records (for a 3% royalty) and contracts with Travis Music, Inc., which split writers royalties on each song evenly with Bartholomew.

Any hopes Roy Hayes had for rock-'n' roll stardom were dashed when he received a letter from Imperial's Lew Chudd (May 31) saying the recordings had been canned for off-time singing, but a later letter promised "to use the tunes with another artist in the very, very near future."

Dave Bartholomew picks up the story: "I set up the recording studio because I liked the material so much. I said, 'This has got to be a hit.' "

Bobby Mitchell [one of the top hillbilly guitar in a riff Mitchell says was inspired by someone asking for a piece of gum—sounding roughly like "Dentyne chewing gum, Den-tyne chewing gum." On the flipside is Hayes' swamp pop weeper "You Better Go Home." Mitchell sang both sides of the record on "American Bandstand" in early 1958 when the record broke out around Philadelphia.

Ernest McLean played some nifty guitar figures on Fats Domino's streamlined version of the song which made for perfect cruising in the summer of 1959.

Hayes' song became a self-fulfilling prophecy as his royalties enabled him to buy a cherry-red Dodge Dart and supplemented his income nicely.

Despite a recording session with local Sonora Records and songs recorded by Bobby Mitchell, Joe Jones, and Shirley & Lee, Hayes only had one song actually released in the next several years—the plaintive ballad "Congratulations to You" by Tibby Edwards on Jip.

In the early Seventies Roy again showed his talent in songs recorded by two great musicians living in Baton Rouge. Legendary honky-tonk pianist Moon Mullican recorded Hayes' perfect song about Cajun hospitality, "The Cajun Coffee Song," for Bill Hall's Hall-Way Records out of Beaumont, Texas.

Mechanic and blues great Slim Harpo liked Hayes' tunes so much he recorded five of them. One of the two issued tracks, "You Can't Make It," is blues pure and simple:

A man needs a woman.
A woman needs a man.
A ship needs a captain.
And I hope you understand.
You can't make it.
You can't make it on your own.

Unfortunately Hayes never received any royalties for the songs, and, worse, never even received any writer's credit until the recent Rhino collection The Original King Bee. Hayes got a surprise this year when Bobby Mitchell dug up the original acetate demo from which he learned "I'm Gonna Be a Wheel Someday" and "You Better Go Home." If you guessed Fats Domino, give yourself

©Excellorec Music

"The Music's Hot" is classic tale of a rock 'n' roller with "one foot in the grave" bargaining with St. Peter for a little more hellish rocking. Hayes didn't know that he had written Slim Harpo's epilogue: "It was his last session. He recorded this on a Saturday and Sunday and he died that Thursday the week after that [January 31, 1970]. He had a heart attack."

He said, 'Leave your blue suede shoes here on earth,
All you gonna need is six feet of dirt.'
St. Peter showed me my tombstone.
He said, 'Dig this, cut, this time you're really gone.'

He said, 'Son, where you going?'

"Where the music's hot."

©Excellorec Music

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"Where the music's hot."

©Excellorec Music
THE $499 SALE

SELECTED CBS ALBUMS & TAPES
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CONCERTS

Oct.2
Jefferson Starship: The Cold, Gulf Coast Coliseum.
RE: the d Ba, McAllister Auditorium, Tulane.

Oct.3
Zubin Mehta and The New York Philharmonic; last heard of having a devil of a time with their Indian hotel accommodations; simulcast on Channel 12 WYES-TV and WWNO-FM 90.

Oct.4
Love Treater (right out of the John Deere Showrooms in Athens, GA, home also of the biggest Boudoirs on the Hare) and Final Academy, Jimmy's.

Oct.6
The Family Tree of Jazz, beginning at 1. Lafayette Square Kidd Jordan and his 10-year-old son Marlin Jordan; Ellis Marsalis and his 7-year-old son, Jason Marsalis; Alvin Battle and members of the Battle family; Ellis Marsalis; James Moore and the Urbanites, Tyler's.

Oct.7
Johnny Winter, a thamaturgical guitarist if there ever was one, Steamer President.

Feel the Line Against Crime, well, one supposes that's one thing you can do about it; Armstrong Park from 11 a.m. until 5 and free, participants in this musical vigilantism include Sam and Dave, the Neville Brothers, The Shells, the Scott Dellaneous Band, the Downbeats Stompers, etc.

Music for a Quiet Hour, Christ Church Cathedral, 2519 St. Charles, 4 p.m. Free.

Cino De Vieus Carre, a fund-raiser for the New Orleans Institute for Performing Arts, 8 p.m. at 501 Bourbon Street (will this be the new 501 Club?)

Oct.11
Twisted Sister, which must be how Charlotte and Anne Bronte often referred to Emily when she wouldn't come off those mores; UNO Lakefront Arena.

Oct.12
A Tribute to Sidney Bechet, paid to the master of the soprano sax and cajun clarinet, the idol of French music halls, and the man whose brother fixed Bunk Johnson's dentures, by the Creole Jazz Band, with French clarinetist Jacques Gauthé, Kendall Oram Room of the Tulane University Center.

Oct.13
The Crusaders, streamer President.

Rod Stewart, who once (I saw) broke his hand on Royal Street and asked me (of all people) for advice; he was going with a girl and her manager to Antoine's and fortunately Teo's Jeweler's were still there, this being back in old-circle-days, he is very tall and very pale, but you can still see why the dianes go for him.

Oct.17 and 18
Julie Newton, streamer President.

Oct.18
Ratt and Billy Squier, UNO Lakefront Arena.

Oct.20
Uncle Stan and Auntie Vera, Jimmy's.

Oct.21
Steve Masakowski and Mars; John Grabberth, multi-media performance, Longue Vue Gardens, 7 Bamboo Road, 5 p.m.

Al Bietto, Snug Harbor, 11 p.m.

Kenny Rogers, Superdome.

Oct.24
Joe King Carrasco, Jimmy's.

Oct.26
Stephanie Sieberth; Masakowski and Mars with Dave Liebman, Snug Harbor, 10 p.m.

Oct.28
Stephanie Sieberth; Masakowski and Mars with Dave Liebman, Snug Harbor, 10 p.m.

Oct.29
Andy Prinze Reedee, if you think (with my combination of reputation and inside

SYMPHONY

Oct.9 and 10
Young People's Concert, conducted by Andrew Massey, Theatre for the Performing Arts, 9:45 a.m. and 11 a.m.

Oct.13
Galas Concert, Philippe Entremont, Jean-Pierre Rampal, Orpheum, 8 p.m.

Oct.16, 17, 18
Subscription No. 5, Philippe Entremont and Nadja Salerno-Sonnenberg, Orpheum, 8 p.m.

Oct.24
Special Concert for Opening Ceremonies, celebrating the opening of Dixon Hall Music School at Tulane, 7 p.m., information at 982-6627.

Oct.30, 31
Subscription Concert No. 6, Philippe Entremont: Martin Haselbock, Orpheum, 8 p.m.

FESTIVALS

Oct.4-7
La. Cattle Festival and Fair, Downtown Corneaux Park, Abbeville. Information from Anna Pierce, 607 Loire St., Abbeville 70510; 318-693-4984.

Oct.6 and 7
Children's Hospital Celebration, 200 Henry Clay Ave., information from Larry Libell at 359-9511, Saturday: Celebration, the Saturday Morning Shows, the Radiohead Brothers and a Lip-Sync Contest with the Lubes Brothers, sponsored by WQUE. Sunday: The Lues Bros., the Newsboys, the Bobby Ellis Quintet with Bobby Stephens, Nothing Personal and Irma Thomas.

Oct.7, 14, 21, 28
Angola Prison Rodee, If you think (with my combination of reputation and inside
knowledge that I'm going to make a fool of myself by using words that are too difficult for the audience to understand.

Oct. 9-14  
**Carnival of the Animals** Presented by the Louisiana Philharmonic Orchestra, 7 p.m. at Thalia Mara Hall, 3901 Canal St., 504-522-5000.

Oct. 10-14  
**Tulane's Fall Festival** Various events celebrating the fall season, including a visit to the campus by the late-20th century American poet, William Carlos Williams, and a performance of his play, "The Log Lady." Information from the Tulane University Office of Student Affairs, 504-861-2000.

Oct. 12-16  
**Carnival of Mardi Gras** Various events celebrating the traditional Mardi Gras celebrations, including a parade down Canal Street and a performance by the New Orleans Jazz Orchestra. Information from the New Orleans Jazz Orchestra, 504-949-7366.

Oct. 13 and 14  
**Paisiello's `Il Giardino della Ninfa`** Presented by the New Orleans Opera, 7:30 p.m. at the New Orleans Opera House, 2401 Canal St., 504-949-7366.

Oct. 14-16  
**Carnival of the Animals** Presented by the Louisiana Philharmonic Orchestra, 7 p.m. at Thalia Mara Hall, 3901 Canal St., 504-522-5000.

Oct. 16-19  
**Carnival of Mardi Gras** Various events celebrating the traditional Mardi Gras celebrations, including a parade down Canal Street and a performance by the New Orleans Jazz Orchestra. Information from the New Orleans Jazz Orchestra, 504-949-7366.

Oct. 17-20  
**Paisiello's `Il Giardino della Ninfa`** Presented by the New Orleans Opera, 7:30 p.m. at the New Orleans Opera House, 2401 Canal St., 504-949-7366.

Oct. 19-21  
**Carnival of Mardi Gras** Various events celebrating the traditional Mardi Gras celebrations, including a parade down Canal Street and a performance by the New Orleans Jazz Orchestra. Information from the New Orleans Jazz Orchestra, 504-949-7366.

Oct. 20-22  
**Paisiello's `Il Giardino della Ninfa`** Presented by the New Orleans Opera, 7:30 p.m. at the New Orleans Opera House, 2401 Canal St., 504-949-7366.

Oct. 22-27  
**Carnival of Mardi Gras** Various events celebrating the traditional Mardi Gras celebrations, including a parade down Canal Street and a performance by the New Orleans Jazz Orchestra. Information from the New Orleans Jazz Orchestra, 504-949-7366.

Oct. 24-27  
**Paisiello's `Il Giardino della Ninfa`** Presented by the New Orleans Opera, 7:30 p.m. at the New Orleans Opera House, 2401 Canal St., 504-949-7366.

Oct. 27-30  
**Carnival of Mardi Gras** Various events celebrating the traditional Mardi Gras celebrations, including a parade down Canal Street and a performance by the New Orleans Jazz Orchestra. Information from the New Orleans Jazz Orchestra, 504-949-7366.

**SONNY OSKOS & HIS OSSIDDI BAND**

**FRIDAY OCTOBER 19 - 10 PM**

**JIMMY'S**

8200 WILLOW ST. • 866-9549
things like what we are now eating and drinking, and of course, enjoying. Actually, these are food and drink of the valetudinarians, prisoners of nature, if not Nature. What they do not understand is this food source so-called vegetables: -2, pastries, jellies, and jams—confers on the human soul. If there is a great taste for food, we are just making its inge­nious healthful. That is my theory. I am on the road to health, and have never felt so healthy. I have enjoyed nearly everything, even offensives the unpalatable and unmeaningful, still I believe that you enjoy life, too, don’t you?" He offers me lunch, and I sit down to have a boy.—Moulinets Below by James Pudry

**TV**

**Music City Schedule** Wed.17: Pure Light Baptist Church Choir and The Famous Harmonic Resonators (of Gospel), 6:30 p.m. Wed.24: The Followers of Christ and The Heavenly Stars (best of Gospel), 6:30 p.m. Wed.31: The Alvin Bates Group, 6:30 p.m.

**RUNNING**

Greater New Orleans Runners Associ­ation information at 340-7223.
Sun.7: Magic on the Mississippi: a 2 mile race. Start at the foot of the River­gate, followed by a party on the steamer Pres­i­dent.
Wed.10: Columbus Day Race, Audubon Park, 2 miles, 6:15 p.m.
Sun.21: Hot Pink 5K. Prynia entrance to Audubon Park. Fri.26: Witch’s Moonlight Run, 3.1 miles, Marriott Hotel on Canal, 8:00.

**New Orleans Track Clubs** Information at 428-6685.
Sun.7: First 10K in New Orleans: The Great Rivertown Road Race, 8 p.m., Williams Boulevard in Kenner.
Sun.21: Apple Race, 1 mile and 8K at the Whole Food Company on Esplanade.

**FOOTBALL**


**RANDOM DIVERSIONS**

Sun.7 **Skit** (The Signifly! Monkey Hill, Audubon Zoo, 10 a.m. until 5 p.m. Monkey Hill is appropriately the highest elevation on the city’s natural landscape at 27 1/2”, and 42 tons of crushed ice will give it the appearance of a tropical Jungfrau. The bringing skis, not mentioned in conjunction to Ace Bandages, will be ad­mitted free to the Zoo, and will even be ex­cused for the intraport, and there are prizes, etc.

Sun.13, 20 and Sun. 14, 21 **Octoberfest at the Zoo** strolling musicians in lederhosen (not Hans and Rudi who used to make the rounds at Kolb’s?), beer garden music, educational events and slide shows and lecture on the German Heritage in South Louisiana, even at this tip of the Cape d’Alemane, etc.

Tues. 16 **Ellen DeGeneres** currently reigning “Funniest Person in America 1984” (she’ll try yet over Marshall McBride’s Funniest Woman In The World moniker, nor is the title the sort that begins Bob Gouc­coke’s long reign, the latter hunt will be in Jackson Square for Showtime’s Funniest Person In America contest: call Cox Cable at 525-4868 for dates.

Sun. 28 **Autumn in Armstrong Park**, the WWOZ Hogwash, in which a motocycle led by a huge rotly built around a WB bus by the 90.7 piece (the previous piece was a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio. By the 90.7 piece (the rectangular piece in a 1950s cadre from 0-11). The station is old standing grounds, around 1 and 2, and has been using it as a studio.
ART


THEATRE


CINEMA


JOHNSON, MUGNLER, HERE) ALBERT BLEBSATD whose

ship in his lovely Saenger Amusement Company for Paramount stock and now it was worthless.

"After that, he came to permanently reside at the Saenger and for a while was doomed to helplessly watch it slowly decline. When they put the Saenger-Orleans in, it really didn't affect his daily route through the theatre. He would walk from his big room—later the screening room—behind the old projection booth, down through the aisle into the wall of the platform under the Saenger-Orleans screen, seemed to disappear for a short while, then pop out on the Rampart balcony that overlooked the Saenger. From then on, he made his way to the offices in the Rampart Street wing.

"Mr. Shelby, a Saenger employee, talked to him the most but so did others. Some said he occasionally played the theatre's pipe organ but most people said that was just hearsay, which probably was true since Mr. Saenger wasn't a musician. He'd comment on the movies and get curious when they showed junk. He also could get mad about and the only thing for him to get mad about now is the new management who messed-up the special effects lighting when they put in the new board. He'd comment on the movies and get mad about and the

...Does the haunted house at 1447 Constance drive women crazy?

A Great Name in New Orleans Seafood

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"A change is gonna come," Sam Cooke once sang, perhaps envisioning revolver-wielding Bertha Franklin, who would later blow him away in a motel room.

Hatchetman, our Aesthetics and Ethics Editor, was recently exposing more or less the same sentiment, perplexed and bothered espousing more or less the same

sentiment, perplexed and bothered espousing more or less the same Ethics Editor, was recently a compiler of lists, which he digs

like Martin Luther, he is a

Wavelength's

"It's

And

entitled:

another epistle affixed to

Musicians With Blurry Problems," were not surprised the other day when, as our limousine pulled up

often be preferable to public

Guccione? Tighten up and toughen Rolling
to have any of these articles

reviewed and/or returned. We

weirder, the better. Do not expect

make no promises. Considering

are you ever going to handle

up!

If you can't take shit from us, how
can't sell beer in local bars, forget

can buy an ad in our magazine and

say whatever you want to say. Get

it.

Or else, marry rich. Then you

oughta be of no interest to anyone under 65 but anyway ...

Joseph Kim is the New Orleans Symphony's acting Concertmaster for the current season and the lovely Catherine Lord, direct from the land of Prince Harry, is the Associate Concertmaster. This will be of no interest to anyone under 65 but anyway...

Charlie Hanson, who you'll recall from the Normals, is a member of the Vels, Polygram recording artists, David Brewton, a.k.a. David Normal, has a new 45 out and he sent us a copy and we haven't played it yet and we're positive it's a masterpiece but if he doesn't stop bugging us about it, we'll never mention the thing!

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