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Issue 49

Connie Atkinson
University of New Orleans

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ISSUE NO. 49 • NOVEMBER 1984

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

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Irma Thomas Signs With Rounder

Irma Thomas, who for decades has been one of New Orleans' favorite entertainers, has signed a new recording pact with Rounder Records, of Cambridge, Massachusetts. The 43-year-old songwriter first recorded for the Ron label in 1959, and had a hit immediately with "You Can Have My Husband," which reached the lower portion of the national R&B charts. A number of local hits followed in the early Sixties on the Minit label, including "It's Rain- ing," "I Did My Part," and "Ruler Of My Heart" among others. Recordwise, Ms. Thomas' biggest year was 1964, when four of her singles crashed the Billboard Hot 100, including "Wish Someone Would Care," which peaked at Number 17. Although she never repeated her chart success, she continued a string of excellent records which appeared on Chess, Canyon, Roker, RCS and Sansu.

In signing with Rounder, Ms. Thomas will wax her first album since the Safe With Me effort, recorded in 1980. Preliminary plans call for the session to take place in February, with a possible release date as early as the 1985 Jazz and Heritage Festival.

Almost Slim

---

Ripping The Rock

Dash Riprock was Ellic MacClampett's Hollywood stud boyfriend on the Beverly Hillbillies. Dash Riprock is also a high energy rockabilly trio out of Baton Rouge who approach their work with youthful enthusiasm and an emphasis on having fun. Consider their version of Johnny Cash's "Get Rhythm," a study in garage dynamics: starts out fairly straight Cash-style, towards the middle they bring it way down low, real cool, and just when you expect a fade out, they're blasting at you full volume à la Jason and The Scorchers. Add a handful of respectable originals and you just might find a prescription for some serious post-adolescent rug cutting. Keep an eye out for Clarke Marry, Big Bill Davis and Honky Ned Hickel next time you're scanning the club calendars... tell 'em Jethro sent ya.

---

Dash Riprock—serious rug cutting.
Double Treble

Those eyeglasses! That baby face! That soon-to-be-distended upper lip! It's gotta be Wynton! NO! It's Marlon! AND Wynton!

Marlon Jordan (Kent's little brother) joined the New Orleans Symphony on October 9 at the Theatre For The Performing Arts in one of a series of Young People's Concerts for area public school students. The World's Most Famous And Well-Publicized Jazz Musician, Wynton Marsalis, stopped by to wish his ill buddy good luck and pose for a few quick photos.

Marlon practically brought the house down with his inspired trumpet solo, as his fellow students called him back onstage with deafening applause. Looks like the stage could be set for another world-class musician to emerge from the N.O.C.C.A. building... all he needs now is some new glasses.

Marlon Jordan and Wynton Marsalis—N.O.C.C.A. grads are bad.

"SHAKA"

The debut LP from Bobby Ellis

DA 102
Also available on CHROME cassette (DA 102c)

Coming Soon

Burning Spear drummer Nelson Miller turns producer with The Two Ton Machine debut album "CHINATOWN."

This great dance record features five new vocalists and a thunderous rhythm section. Enjoy the reggae versions of "Guitar Man," "Broken Hearted Melody," and much more.

Distributing by IMPORTANT, CITY HALL and GREAT BAY RECORD DISTRIBUTORS

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- rico

Marlon Jordan and Wynton Marsalis—N.O.C.C.A. grads are bad.
**A Hit By Accident**

**FALL 1970—**King Floyd, an employee of the United States Postal Service, is stopped by WYLD deejay Harrison Verrett, on his way to work. Verrett informs Floyd that he intends to play his new single, recorded two months previously in Jackson, Mississippi, the very next day on the radio. (Floyd had had no luck leasing the single to a major company and finally the two sides were released on the tiny Chimneyville label, which was associated with the Jackson Studio.) Floyd tunes in the next morning but to his horror and amazement, Verrett is airing the wrong side of the single! He immediately informs the deejay of his error, but it is told that the side being played is the one everyone goes for. As Verrett plays the B-side of his record, Floyd returns to work, resigned to his song dying on the vine. But a strange thing happens. The record gathers steam and crosses over on the New Orleans stations. Atlantic becomes interested in the single for the national market and it promptly shoots to number one in the R&B charts and number six in the pop charts, selling more than a million copies by Christmas. The record, of course, is the funky "Groove Me," which has served as the high-water mark for Floyd's colorful career.

—Almost Slim

**Ballad Meets Funk**

Scott Detweiler and his band, Organized Noise, appear on stage with a certain playful defiance. This may be due to an anticipated animosity towards the sight of Detweiler's acoustic guitar by those conditioned to the vapid clammering of Quiet Riot and Ratt. Ironically, Detweiler and Organized Noise (Billy Schell on drums) are more than capable of unleashing emotionally charged music, albeit in a civilized manner.

Admittedly an acoustic guitar is not unique and has seen a recent rebirth of popularity due to bands like Big Country and Aztec Camera, but these groups—Eighties pop meets early Sixties rock—are a far cry from Detweiler and O.N., who are more like ballad meets funk. Inevitable comparisons to the already famous will be made, though on any given song the trio only faintly resembles the likes of Crosby, Stills, and Nash all the way to Don McLean. And since they do only original songs, it makes it easier to write and then communicate the complexities of his music when everyone understands the jargon.

Detweiler has studied jazz, but not unique and has seen a recent rebirth of popularity due to bands like Big Country and Aztec Camera, but these groups—Eighties pop meets early Sixties rock—are a far cry from Detweiler and O.N., who are more like ballad meets funk. Inevitable comparisons to the already famous will be made, though on any given song the trio only faintly resembles the likes of Crosby, Stills, and Nash all the way to Don McLean. And since they do only original songs, it makes it easier to write and then communicate the complexities of his music when everyone understands the jargon.

Clements (or Organized), a recent graduate of Rummel High School and now a psychology major at U.N.O., has had a wealth of experience despite his tender age. Some of his mentors include Tim Aucorn and Gary Parker (of Boys Town/Pop Combo) and a stint of stage time with the band Mirrors. Incredibly deft at his trade already, Clements was skeptical at doing ballads feeling that his "heart is in Metown." But he has managed a successful marriage of the two styles, each clearly identifiable.

Drummer Billy Schell seems the skilled interplay is due in part to everyone's musical academic training. Says Scott, "We all speak the same language." Noting that some of the best songwriters were untrained, he compares music to cooking. "Someone who learns cooking at home learns the hard way, while someone who has gone to chef school knows all the shortcuts." It makes it easier to write and then communicate the complexities of his music when everyone understands the jargon.
refinement of the others. Schell is also a student at U.N.O. though his musical education comes from two years of study with New Orleans Symphony percussionist David DeGroot, and the popular though short-lived Moderns. Schell was also unsure about playing Detweiler's music at first because of the constant changes in rhythms and dynamics and the overall complexity of the music. "It's not all 1-2-3-4 count, it was a challenge; but now that I know it works my attitude has definitely changed." Though Scott is the essential writer, Schell has a talent for arrangement and is particularly fond of sharp endings and beginnings so that if the middle is a bit weak you nonetheless go out with a bang."

Instrumental dexterity is only one characteristic of their music. Detweiler has a superbly powerful voice, controlled and delicate at times. His lyrics are written in a poetical Renaissance style, absorbed with sad observances of our world along with an occasional woeful love song. The tunes are not all serious—some of the lyrics are absurdist or nonsensical — nor is the delivery plaintive or preachy, just speculative, making one wonder why such thoughts are lurking deep in the mind of this candidate for school girl idol.

NOTE: Scott Detweiler and Organized Noise will be appearing as the opening act for Arlo Guthrie at the Saenger, Thursday, November 15.
Outcry
Of Conscience
And Rhythms

With the release of the new Mutabaruka album, Outcry, there is once again something significant and controversial to discuss about reggae music. Probably everyone even slightly interested in Caribbean music for culture knows Mutabaruka, the Jamaican writer of patois poetry who teamed up with Earl "Chinna" Smith's High Times Players band to spread his message of revolutionary politics through records and live tours. Although he has published three books and several 45s, he's best known in New Orleans for his first album, Check It, and for his mind-blowing performance at Tipitina's a year ago. It was almost unbelievable that the friendly, open-minded person who walked around and met people at Tip's before the show was the same man who later that evening pulled no punches on stage, expressing opinions on the world situation, race relations, Jamaican and American culture. While some were offended by his thought naïve views on American culture and politics, there was less disagreement on his poems delivered at racist and social issues. Most of what he performed that night was from the Check It album; the remainder, and more, now appear on Outcry.

Without doubt Mutabaruka is a finger-pointer, and this directness offends or scares many people. I've had people say to me that this is too negative an approach, that a better method would be to express the positive aspects of situations and work from there. But I don't see one approach as being better than the other; we need leaders taking both approaches. People must be aware and told to look around them before they can start doing anything about situations either in the world or in their own community. In addition, I don't feel that Mutabaruka merely says how bad everything is. His ideas for social change in Jamaica are aptly expressed, and whether or not one agrees with the ideas, the point is to awaken minds.

From a musical standpoint the new album and single also. The High Times Players, with their jazz-influenced, show band style, are perfect as a backdrop for Mutabaruka's poems. Although not one of the harder bands in Jamaica, they are comfortable playing all types of music, and Mutabaruka takes them through their paces on the new album. I will always highly recommend an album like this one, which, in the classic Caribbean style, has great rhythms with conscious lyrics.

The majority of rage that is making it to New Orleans record stores can be attributed to Janine, designed specifically for American audiences, and that ranges from boring, with their reputation of thick, stock topics, to downright terrible. Some exceptions to these categories are the excellent cuts on domestic labels Heartbeat and Island/Mango Heartbeat Records, which consistently release quality material, and three new records worth mentioning. One is an album called Pressure Drop by another Jamaican poet named Oku Onuora. Musically, Oku Onuora follows the same pattern as Mutabaruka in that both have competent, versatile backup bands (in this case a band called AK that can move from rockers style to dance hall style and even to jazz). Comparisons of the poetry and delivery are therefore inevitable. The liner notes of Oku Onuora are too repetitious and loud for my taste. But this album has a few fine cuts; also, it is worth hearing. More inna dance hall style is Sugar Minott's Slice of the Cake. Plenty of great musicians on this one, along with some above average Minott compositions. Best of all, this one contains a couple of shortened versions of 12" from last year, "Inna Dance Hall Style" and the water pumper "Level Vibes," a long time favorite on WWOZ's Caribbean Show. Another interesting thing about this release is that Mikey Dread, album entitled Check the Way. I don't find anything totally unique about this record, but Mikey Dread's vocal style has always added an odd touch to his dance tunes and this record is no exception. And check the oddness of the way the brass section kicks in and wails on "Roots and Culture."

New records by Linton Kwesi Johnson, Aswad and Bob Marley (a compilation called Legend) are being distributed by Island Records, but from their new releases, one record stands out from the rest and is another that is highly recommended. The album is History, Mystery, Prophecy by one of the true geniuses of Jamaican musical history, Lee "Scratch" Perry. After a few miscible rip-off albums bearing his name, this album came out past few years, here finally is some music worthy of carrying his name. The album has wide, upsetting versions of Bob Marley tunes like 'Hammer/' and "Nice Time/' as well as a few punk cut called 'Funky Joe.' all of which are excellent. Judging from the incredible amount of requests calls into Elisa Apapah during her Best in Reggae show on WWOZ, the real star cut on this album is "Bedlam." a Lee Perry parody into the world of porn.

African pop music is becoming more and more popular in America, and consequently, many African discs are showing up in New Orleans record stores. New juju music is available by King Sunny Ade on the Island released album "elonkoy." Sunny Ade is at least thirty or forty Nigerian discs that are difficult to obtain, but it's lucky for us that the three easily available Island releases of his music are high quality and in some ways better than the Nigerian drums. A typical Nigerian KSA disc will contain three or four songs which take a musical idea and jam on it for 15 or 20 minutes. While this is great for setting a mood (some, like Searching for my Love, are wonderful), it doesn't fit into the American preference for quick, instant gratification. The Island albums, on the contrary,Juju Music, Synchro System and now "Ara", take musical ideas that encompass at least a dozen Nigerian albums and incorporate them into short, excellent songs. Nigerian juju music is especially pleasing to the ears of New Orleanians because of the talking drums which add a percussive bass sound that gives the music that bus and drums punch that characterizes our own R&B/funk leanings. And Sunny Adé in particular, among juju artists has incorporated second-line bass lines and studio production techniques that carry the music even closer to New Orleans styles. For the ultimate in New Orleans style juju, check a 12" version of "Ja Funmi" called the "Wax Version" which is available at several stores in town. Also, a juju album is available on a brand new Shanachie release by the Lijadu Sisters called Double Trouble. This one is a mix of styles, from Afrobeat to Jazz, but in all it is a coherent bottom-heavy rhythm section that is truly rhythmic. And again, the New Orleans second-line can be heard on a cut called "Chawo Mi."

The Caribbean Show's best suggestions for this month were two readily available 12" singles that offer almost 20 minutes each of music that really cooks. For a slow simmer, listen to "Magic Boombab/Sun and Rain" by Brikanda, a band from Ghana that plays an updated brand of hi-life that is sure to get you moving. The other dance record is Inna gumbo style... Afro-Caribbean disco by Mama Duhongo. Plenty of horns, strings, group vocals, and a heavy disco rhythm section on the A-side of this one, called "Abele Dance." "Abele Dance Dub" on the B-side has some nice production effects on it, and is actually a lot darker than side A.
On Tour...

U2 was hailed as "The Next Who" in the wake of the 1982 album, War, and American tour. Now this Irish band has returned with a Brian Eno produced LP, Unforgettable Fire, and extensive American roadwork. On record, U2's sound appears to have dropped a few decibels and become a bit spacier (due to Eno's influence, no doubt). But on stage, U2 continues to fuel their attack with aggressive guitar and booming rhythm grooves.

In the Studio...

Thomas Dolby stopped by Criteria Studios in Miami recently to add some synthesizer tracks to George Clinton's upcoming Capitol. Recently, working neighboring the sessions were Richard Acror and Stan Lambert. At Control Center in Hollywood, CA, Naked Prey are at work on a new mini album. The disc is to be released on Down There Records, a label which has been inactive since 1982 but which is being reactivated by Steve Wynn of the Dream Syndicate. It will be distributed by another Los Angeles indie, Enigma Records. At work on the record in a virtual Who's Who of LA underground bands, Dan Stuart of Green on Red is producing while Paul B. Cutler of 45 Grave is engineering. Former Bow Wow Wow vocalist Anabella Lwin is at New York's Greene Street Records working on a solo album for RCA. John Robbie is producing. Rod Hui is engineering, with assistance from Erika Klein. Greene Street also recently hosted producer Don Was, who cut an album for EMI artist David Basley. Rod Hui and Joe Arnold were at the board for the new song The B-52's is working on for RCA. John Robbie is producing. Rod Hui is engineering, with assistance from Erika Klein. Greene Street also recently hosted producer Don Was, who cut an album for EMI artist David Basley. Rod Hui and Joe Arnold were at the board. Ardent Recording in Memphis, TN, was the scene of some sessions with Lou Rawls, who is at work on his new album. Joe Hardy engineered. Henry Bush assisted. Unique Recording in New York is hosting several major projects. Popp Svengool Malcolm McLaren is producing his Madonna Butterfly EP for Chrysalis Records. Co-producing with McLaren is Robbie Killigore. Michael Hossman and Tom Londr are engineering, with assistance from Jeff Neiblum. Meanwhile, in another room at Unique, Fred Schroeder of the B-52's is completing some recording for his Warner Bros. solo album. Ted Currier is producing the record. Steve Pecorella and Bob Rossa are engineering. Claudia Engelhart is assistant engineer. Former Patti Smith Band guitarist Lenny Kaye was at New York's Screamer Sound recently working on a project with Go Amani for Nippon Columbia.

Hottest Videos

New videos added to MTV:

"I'm Leaving You" Scorpions (Mercury)
"Who Wears the Shoes" Elton John (Geffen)
"Out of Touch" Hall & Oates (RCA)
"Lap of Luxury" Jethro Tull (Chrysalis)
"Smokin' Out!" Steve Perry (Columbia)
"No More Lonely Nights" Paul McCartney (Columbia)
"All I Want is Everything" Aztec Cameras (Warner Bros.)
"Long Blond Animal" Golden Earring (Polygram)
"Into the Fire" Dokken (Elektra)
"Eve of Destruction" Red Rockers (Columbia)
"Kiss Me Red" Dreams (Columbia)
"Once in a Lifetime" Talking Heads (Warner Bros.)

Heavy rotation on MTV:

"Infatuation" Rod Stewart (Warner Bros.)
"Drive" Cars (Elektra)
"Blue Jean" David Bowie (EMI)
"Sexy Girl" Glenn Frey (MCA)
"Missing You" John Waite (EMI)
"You Better Be Good to Me" Tina Turner (Capitol)
"Going Insane" Lindsay Buckingham (Elektra)
"Lights Out" Peter Wolf (EMI)

Critics' Choice

Iain Blair Watches Tina Turner Strut Her Stuff

Simply put, Tina Turner is a phenomenon. At somewhere around the half century mark, she looks better, moves better and sings better than most kids half her age. And now with a long overdue Number One LP and single, she has also gained mainstream acceptance as a solo artist who effortlessly straddles the worlds of R&B and rock and roll. Looking suitably provocative in black leather, and greeted by an adoring sold-out house, Tina swept onto the stage at LA's Beverly Theater and proceeded to give an inspired, high-energy performance of her greatest hits that dispelled any lingering suspicions that she might be slowing down. With hardly a pause for air, she belted out such old favorites as "River Deep, Mountain High" and "Nutbush City Limits," sandwiched between newer cuts like "Private Dancer," the catchy "I Can't Stand the Rain," and her current mega-hit, "What's Love Got to do with It." But while Tina was in top form, her band and tacky stage set were strangely out of tune with her performance. Why she chose to appear alongside some amateur-looking pictures of leopards with eyes that lift up is a mystery, and the band, while competent, was pedestrian and dull. Tina is still at her explosive best when she has someone to play off, and the partly keyboardist was sadly no substitute for either the famous Ikettes or last year's long-legged back-up singers. But Tina brought the show to a volcanic climax with her own version of ZZ Top's "Legs," and versions of two songs that highlight both her R&B roots and rock and roll instincts -- a searing "Let's Stay Together" and equally ferocious " Proud Mary." With Turner's band and stage design, this would have been one of the best gigs of the year — as it was, it was still a personal triumph for an artist who, in her own words, "has only just started."
Kenny Rogers vs. The Garage Disease

I

last month's broadcast of the Country Music Awards television show is reflective of the current condition of country music, then country music needs a priest, fast. Fifty-five minutes of Kenny Rogers, Alabama, and Lionel Ritchie; five minutes of Bill Monroe, Floyd Tillman, and Waylon Jennings.

Fortunately, there remains a growing number of large and small record companies that have continued to provide us with classic (and often downright weird) releases in country and rockabilly.

Let's crank the quartz-locked Victrola and give 'em a spin.

First up is Rounder Records, whose Special Series follows up their landmark Ernest Tubb release Honky Tonk Classics (SS14) with another great collection of oldies called Burn The Honky Tonk Down (SS15) by George Jones. Jones' recording career took him from Pappy Daily's Starday label in the mid-'Fifties, on to Mercury, United Artists, and then back to Daily's Musicor label from 1965 to 1971.

The songs on this reissue were mostly rescued from the Musicor vaults by way of a lawsuit that Rounder won with MCA, I think, but that's not really important.

What is important is that classic sides like "Feeling Single-Seeing Double" and "A Good Year For The Roses" have been given quarter with lesser known gems like the malevolent title waltz and possibly the world's only musically photographic study in pathos, "Developing My Pictures." A knockout collection.

Regular listeners of The Prairie Home Companion radio show will want to scoop up on Riders In The Sky's new Live album (Rounder 0166). The Riders are a crackjack acoustic trio that sings some of the wackiest Western ditties in three-part harmony, and enacts some of the funnest cowboy skits ever performed in the annals of recorded country music. Dr. Woody Paul (a.k.a. "El Caballero of the Lost Mind") is the main instrumentalist on Bob Wills-type swing fiddle. Ranger Doug ("The Idol Of American Youth") and Too Slim (who "rides drag in the roundup") fill out on rhythm guitar and upright bass. Together they construct a relaxed, yet precise reenactment of the old Twenties and Thirties style of entertaining radio broadcasts that dominated the airwaves in pre-video days. "The Yodel Blues" features dead-on harmony yodeling (easier said than done), When The Bloom Is On The Sage" shares billing with "Cowboy Song" as epitomal country music. "After You've Gone!" is more like Wild West bop and side one concludes with the hilarious "Varmint Dancing" that finds Too Slim on all fours with his "tap rising!"

Side two is more, much more, of the same cowpunching insanity from these brilliant nostalgists; and the crystal-clear production only adds to the fun. Weird, but beautiful.

S

peaking of weirdos, those great folks at Rhino Records (who gave us The Best Of Louie Louie and The World's Worst Records) have come up with another hot biscuit in the form of a Sun's Greatest Hits picture disc.

But it's not exactly a picture disc, it's a 12-inch authentic reproduction of the original yellow Sun Records label, artfully sandwiched between two sheets of clear vinyl.

Electromechanically etched onto the surface of said vinyl sandwich are the hottest sides of Sun's hottest rock'n'rollers, minus Elvis the P. Jerry Lee Lewis ("Great Balls of Fire"). "Whole Lotta Shakin' Goin' On"), Carl Perkins ("Honey Don't," "Blue Suede Shoes"), Warren Smith ("All Shook Up") and others.

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Side two is more, much more, of the same cowpunching insanity from these brilliant nostalgists; and the crystal-clear production only adds to the fun. Weird, but beautiful.
problem is that they aren't really any of the three, they just sort of homogenously skim over the surface of the genre and it all comes out sounding real safe, perfectly executed, with not a hair out of place. Leon Medien has certainly achieved a "perfect" production with this one, but I wouldn't touch it with Pere-Pere's ten-foot pirogue pole. I have relatives who love this kind of stuff, though.

**Bad Records**

Speaking of bad records, a lot of bad records pass through the *Wavelength* office and after listening to enough of them you begin to get used to hearing certain tendencies and trends in them. And some of them aren't really bad records at all; they just have one or two bad things about them. One such trend is what I call the "Vocalist Who Can't Sing Syndrome." "Devil's Daughter" (King Pin 007) by Fast Floyd and The Famous Firebirds must be a case in point. Floyd and the boys choose a pretty hokey blues-tinged mid-sixties' garage rocker with a handful of British and American late-wave shockabilly, with a handful of... er, "things." The "things" include "Paralysed" by The Famous Firebirds, who may have been dipping a little too often into the legendary stardust when he cut this one, and an unforgivable bad Linley cover of "Folsom Prison Blues" by The Gizzards. Old Yankee stuff includes The Trashmen's original "Surfin' Bird," Young Yankee stuff includes an excellent Gun Club cut, "Jack On Fire," and Panther Burn's "Dateless Night." My own permanently warped sensibilities are especially fond of The Sonics' "Psycho," The Meteor's "Radioactive Kid," and an especially hyperactive version of "Red Headed Woman" by Jim Dickinson with The Cramps. Legend has it that they were locked into Sam Phillips' studio all night by a time-lock device on the studio door and this cut is what emerged the next morning. If all that isn't enough to make you go out and spend ten dollars on an import record of important "bad" music, take note/it's pressed on pink vinyl!
CONCERTS

The KAPPA Ram ones presents Nov. 7

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524-SAIL (concert line) 566-6777 (office) 587-0740 (wharf)

Riverboat PRESIDENT CONCERTS

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Winter
Nov. 1

Bonnie
Raitt
Nov. 4

The Ramones
Nov. 7

John Cafferty & the Beaver Brown Band — Nov. 10

Patrick Moraz & Bill Bruford
(Keyboard Player for Moody Blues (Drummer for King Crimson & formerly of YES)
(Formerly of Genesis & YES)

Acoustic Music for Piano & Drums — Nov. 13

Producers
Nov. 21

KASHIF
Nov. 23

CAROL GNIADY

FLIP CITY

Musical Migration

I n the never-ending quest for live music, few stones remain unturned by music lovers and bands in New Orleans. The trend-setters have developed patterns and tell-tale traces leading to the newest finds. The city's new musical spots noted this month indicate a certain amount of migration, and we've followed the faithful to some new and promising locations.

Privateers Lounge, located on Franklin Avenue in the Gentilly/Lakefront area regularly draws the obvious crowd from the UNO campus, but also lures patrons who've been frequenting the Uptown music clubs. Right around the corner it's not. The music is composed of bands who've cut a niche in the Uptown market and have ventured to Privateers because it's been receptive to many different bands, and provides another financially beneficial outlet. Privateers used to be The Loop. After a brief recess period to renovate, it reopened under new management and the new name in September. The local bands who were quick to jump on the wagon have gained more exposure by playing to a new, more diverse crowd. New Orleans bands carry them fans from their particular neighborhoods. Thus, the parking lot in front of the establishment on Peters and the Lakefront can be seen taking a breathing and talking while leaning against the unlucky, conveniently parked cars. Certain cross-cultural influence is bound to take place. For example, at the end of an evening at Privateers, traffic seemed to flow Uptown, insinuating that we may not recognize the new faces that are being shown leaving via caravan to make their way across the interstate.

More exciting news is the November 9 opening of a new establishment on the West Bank called The Arches. The Arches music club is located at 7437 Lapalco in Harvey, and can be spotted by its namesake red brick architectural detail across the front of the building. It used to be a bingo hall, but Harvey businessman and owner, Pete Vicari had the foresight and desire to convert the building to a 1,000 peak-capacity concert hall. Vicari's been in the nightclub business for well over ten years, providing the West Bank/Harvey area with clubs in the past like The Big Apple and Gatsby's Disco. Why the West Bank? Pete explained that he's a native of Harvey, has lived there all of his life, likes Harvey and saw the need for an establishment to serve that community. However, mutually agreed, the GNO Mississippi River Bridge will not deter East Bankers also from enjoying the new facility.

Working in the organization are the talents of Sherman Bernard consulting sound and lighting operations and the veteran booking agent Ed White, handling the promotion — but in this instance not the booking — for the club. But The Arches is not Ole Man River's; it's a brand, spanning new building. Barely a year old, the facility is very large, has been renovated extensively and is acoustically compatible with a sloping cathedral ceiling.

The Arches will draw upon many national recording acts that are suitable to its size, and will afford local musicians its opening band status. Already tapped for the first month is celebrated New Orleanian Fats Domino for November 17. The Sheiks may enjoy regular gigging status on Wednesday nights, but at the time of this writing their position and confirmation of the proposal was still tentative. Seeking to take the ball and run with it after The Beat Palace dropped the pliskin, The Arches will fill the need of the lack of a facility of its size and nature. Other assets include a big, well-lit parking lot and plenty of open-mindedness. The Arches will entertain weekday, weekend, and Monday nights. For example, at the point the parking lot in front of The Arches will fill the need of the lack of a facility of its size and nature. Other assets include a big, well-lit parking lot and plenty of open-mindedness. The Arches will entertain weekday, weekend, and Monday nights.}

Last is a rejuvenation of an old favorite that started the punk movement rolling in New Orleans — Andy Capp's. Andy Capp's has been spruced up, renamed The Pen Club, after the first letter of the last names of the three operators: Gary Perron, Donald Ellis and Jimmy Negrotto. The Pen Club is in an effort to upgrade and attract more customers. It's a precarious situation. Not much has been changed in the club's physical structure; however it has been cleaned top to bottom and new neon lighting has been installed at great expense. Contrary to rumors that it had been turned into a dinner theatre, The Pen Club still features some avant garde music, and still caters to a new wave crowd, however ever down a bit. No live music, however a few more mainstream tunes have been added to the musical repertoire, spurred by New Orleans' quintessential j. e., Wayne Landry, a long-standing fixture at Andy Capp's, as many veterans stubbornly still call the high. The Upstairs is unchanged, the erasure of chalked messages on the walls and ceiling. The Pen Club is still a good place to dance; you just may not recognize the new faces that it's attracting.
This is somewhat of a changeup for this column but an enjoyable recess from the usual R&B offerings. Louis was one of those "Eye-talian" boys from New Orleans who had a lot of soul. On this four-song EP Prima really is at his wildest. He's positively in the Wynonie Harris mood on "Jump, Jive and Wail," with another local boy Sam Butera blowing some knocked out sax. Even the neopolitan "Buona Sera" takes an unexpected shift in gear thanks to Butera's playing. "The Lip" offers a great male-female vocal jousting with Prima and Smith trading barbs. I'm sure that Prima's inspiration for the song was one, or many, trumpeters he encountered on Bourbon Street, when he was coming up. This is one part of a three-part album and I wish I had the other two EPs that comprised this "album." I'm sure if I looked hard enough I could probably find them on some three-plays-for-a-quarter jukebox that still resides in Mid-City or the Irish Channel.

- Almost Slim

The Dozen
Strut Their Stuff

Dirty Dozen Brass Band
My Feet Can't Fail Me Now
Concord Jazz—The George Wein Collection—5005

What a superb release! It's so great to hear these guys doing so much more with the traditional strains of New Orleans jazz than recreating stuff from the turn-of-the-century, or watering it down so that it's palatable only for tourists. Here we honestly have a group of young musicians who are carving out their own brand of jazz. Of course it borrows from the styles of yesteryear, but on this album they flaunt what a unique prospect they really are.

If you've not heard the Dozen in action, or even if you're a regular Monday night second liner at The Glasshouse, you won't be able to fault this release. Things kick off on the A side with one of the group's signatures "Blackbird Special," which is a great one song sampler of the Dozen's style. Kirk Joseph's tuba walks like an electric funk bass, while the horn section builds to an early crescendo and then blows away everything in sight. Each of the horns takes a brief solo before slipping back into the rhythm section and constructs another series of extended crescendos (I think James Brown would have called it "taking it to the bridge").

As suggested, funk comes into play, even on the traditional numbers like "I Ate Up the Apple Tree" and "St. James Infirmary," but it fits so well that only die-hard jazz fans might find things objectionable. But the Dozen don't just leave their mark on New Orleans, they also give an enjoyable kick in the pants to Ellington's "Caravan," a natural tour-de-force, and even Charlie Parker's "Bongo Beep," and Thelonious Monk's "Blue Monk." I can think of no other album that can take as many bites of the musical pie as the Dozen do and not look bloated and awkward.

Of course the Dozen's ace, "Feet," puts the cap on the album, but at that point it wouldn't have surprised me if they'd have snuck in the "Star Spangled Banner" because I'd have dug that too.

Don't miss out on this, it truly deserves a listen. Let's hope this release adds more fuel to the city's jazz revival and that we don't have to wait so long for the next Dirty Dozen outing.

- Almost Slim
Blues In Gayland

The 12th Annual San Francisco Blues Festival
September 7-8, 1984

The San Francisco Blues Festival is the oldest annual blues event in the United States. Louisiana artists, including Clifton Chenier, Irma Thomas, Queen Ida and Boogie Jake, have performed at the festival over the years but never in as heavy a concentration as was presented on the second afternoon of the 12th annual edition, thanks to Bon Ton West, a new Santa Cruz-based talent agency that specializes in performers from Louisiana and Texas. The Dirty Dozen Brass Band, Mason Ruffner and the Blues Rockers, Katie Webster, Clarence Garlow, Buckwheat and the Golden Eagles comprised the first Bon Ton West tour, which began August 30 in Austin and ended September 17 in Santa Barbara. Joining them at the blues festival was Texas songbird Marcia Ball, who was not part of that group's subtleties, but his loose rhythms didn't mesh with the driving intensity of their music. Closing out his long, exhausting tour, Ball, who was making her second appearance, brought to mind George Thorogood, though he possessed none of Thorogood's abilities as an entertainer.

The Dirty Dozen returned, with the Eagles continuing to frolic in front of them, to close out the show. After performing two selections, which featured the dirty mutt trumpet of leader Gregory Davis and the screaming tenor saxophone of Kevin Harris, the Dirty Dozen marched off the stage playing "Saints," the Eagles and much of the audience following behind. It was a fitting ending to a great day of music, yet it was unfortunate that the festival chose to utilize the Dozen as a novelty act, rather than allowing them to fully showcase their magnificent and innovative fusion of traditional jazz and bop.

The previous day's line-up featured Little Milton, James Cotton, Valerie Wellington and Eddy Clearwater (both from Chicago), the Nighthawks from D.C., Robert Lowery from Santa Cruz, Sonny Rhodes from Oakland, Bob Hall and Dave Peabody from England and Toru Oki from Japan.

—Lee Hildebrand
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Little Richard—
Make A Joyful NOISE!

BY RICK COLEMAN

Charles White
The Life and Times of Little Richard—
The Quasar of Rock
Harmony Books. $15.95.

A picture shows the Beatles in 1962—mere punks—huddled around Little Richard to bathe in his aura and touch his hands. Even without his crowning pompadour, King Richard's huge head dominates the scene. With the slit eyes and grin of a Cheshire cat he receives his rightful homage.

Little Richard has always said he was the greatest—rather loudly. After reading this book you won't doubt it.

Charles "Dr. Rock" White has practiced his British restraint on Richard's evangelistic rhetoric and supplemented it with countless interviews with the people who knew him best to tell an endlessly fascinating story. We learn Richard's original name—"Ricardo" (Little Ricardo? Little Ricky?); his childhood nicknames—"Bro," "War Hawk" (for his singing), and "Princess Lavonne" (!); how Peacock Record owner Don Robey beat up Richard's original manager; how Little Richard grabbed the piano away from the session player (Melvin Dowden or Huey Williams) and injected some gospel shouting. But it was his original session that provided the breakthrough: "Tutti Frutti." Fats Domino's "Ain't That A Shame," Fats Domino's "Ain't That A Shame," and Chuck Berry's "Maybelline." Fats Domino's "Ain't That A Shame," and Chuck Berry's "Maybelline." Little Richard singlehandedly invented hard rock 'n' roll.

At Richard's first New Orleans sessions (September 13 & 14, 1955) he sang nothing but hard novelty songs with an unusually high-pitched voice. On "Chicken Little Baby" Richard grabbed the piano away from the session player (Melvin Dowden or Huey Smith) and injected some gospel shouting. It was the obscene novelty Richard claims producer Bumps Blackwell heard him singing during a break at the Dew Drop Inn and had Richard sing and play during the last 15 minutes of the session that provided the breakthrough:

"I'd been singing "Tutti Frutti" for years, but it never struck me as a song you'd record. I didn't go to New Orleans to record no 'Tutti Frutti.' Sure, it used to crack the crowds up.
when I sang it in the clubs, with those risqué lyrics: 'Tutti Frutti, good booty! If it don't fit, don't force it. You can grease it, make it easy...' The significance of the change was that 'Tutti Frutti,' with its lyrics famed by New Orleans writer Dorothy Labostrie, was now a nonsensical novelty on which Richard could let all of his inhibitions go because he wasn't taking it or himself seriously. He had always been an exhibitionist and now he became the focal point for everyone to let their inhibitions out through the sheer intensity and humor of his music. The results of such relaxing of self-consciousness is a communal feeling that is rock 'n' roll at its best.

Little Richard best expressed this feeling in an interview with David Dalton for Rolling Stone in 1970 describing a childhood memory of a man who sold vegetables:

"There used to be a man comin' around singin', beatin' a washboard: 'Bam-a-lam-bam! You shall be free in the morning.'"

You shall be free and he'd beat the thing, you know. I'd follow him around, goin' 'Bam-a-lam-bam! You shall be free.' Then the vegetable man would come by. He would draw the people out and he would sing'sings in a high gospel voice:

\textit{Black eyed peas}

\textit{And a barrel of beans}

\textit{Grogger man comin' with a cart of greens, Honey.}

and people would all come to the door, and the man would be ridin' down the street with a horse, a wagon, and singin' and everybody would come to the door, and he'd keep singin'...

It was really somethin'. Everybody be singin'. We would be washin' in the back yard, just singin' and we sound like a big choir, and we never practiced. It was a big choir like it fifty voices all over the neighborhood, and that's what I came from..."

Another important part of Richard's childhood which he talked to Dalton about is strangely not mentioned in White's book at all. After being kicked out of his house by his father at age 13 for his bizarre lifestyle, Richard was taken in by Ann Johnson (of "Miss Ann" fame) and her husband Johnny, a well-to-do white couple who owned the Tick Tock club in Macon, Georgia, where Richard began to perform:

"So they adopted me and bought me a brand new car, and I went to school, and she was just like my mother for many years... I think they had a lot to do with me loving people today: I know there is love in every race. That is very unreal in Georgia, it was real, though, because they didn't get nothing out of it, period, and they didn't have to do it, and they did. They really put me together in a big way, and I can't forget it, it's a beautiful thing... I think they had a lot to do with me being Little Richard..."

Some of the most insightful comments on Richard in 	extit{The Quasar of Rock} come from Bill House, his lead guitar player in the Seventies, who was astounded by Richard's performing energy:

"He seemed extraordinarily together. Extraordinarily moral. He really is a moral human being, the most Christ-like character I ever met by a long way. He just is what he is and nothing more. I've known him about ten years and he was always an incredibly kind human being, and that's pretty unusual for a person that important."

So what was the result of Richard's manic-like rocking? Saxophone player H.B. Barnum, who performed with Richard in the Fifties:

"Richard opened the door. He brought the races together. When I first went on the road there were many segregated audiences. With Richard, although they still had the audiences segregated in the building, they were there together. And most times, before the end of the night, they would all be mixed together... His records weren't boy-meets-girl-girl-meets-boy things, they were fun records, all fun, and they had a lot to say sociologically in our country and the world. The shot was fired here and heard round the world."

As Little Richard might say, the best way to get oil and vinegar together is to shake 'em up.

Although in his baptized state Richard talks about the homosexuality and drugs connected with rock and calls modern rock "voodoo" and " demonic," he always talks about his old rock 'n' roll in one way:

"Rock music may be just a bunch of noise to some people, but to me it was the music of love. My music brought togetherness, happiness. My music broke barriers that had seemed unbreakable. It drove tunnels through walls that no one had been able to get through. My music did that..."

---

\textit{AWOPBOPALOOBOP AWOPBAMBOOM!}

I had heard that Richard's stage act was really wild, but in the studio that day he was very inhibited... So, here we go over to the Dew Drop...

...and, of course, Richard's like any other man. We walked into the place and, you know, the girls are there and the boys are there and he's at an audience. There's a piano, and that's his ritch. He's on stage bucking to show Lew the piano style. So wow! He starts to go. He hits that piano, dididididi didididididi didididi... and starts to sing "Awop-bop-a-Loo-Mop-a-Good-Goddam -- Tutti Frutti, good booty..." I said, "Wow! That's what I want from you, Richard. That's a hit!" I knew the lyrics were too loud and suggestive to record. It would never have got played on the air. So I got hold of Dorothy Labostrie, who had come over to see how the recording of her song was going. I brought her to the Dew Drop...

...So, I said to her, "Look. You come and write some lyrics to this, coz I can't use the lyrics Richard got." He had some terrible words in here. Well, Richard was embarrassed to sing the song and she was not certain that he wanted to hear it. Time was running out, and I knew it could be a hit. I talked, using every argument I could think of, I asked him if he had a grudge against making money... and finally, I convinced them. Richard turned to the wall and sang the song two or three times and Dorothy listened.

Break time was over and we went back to the studio to finish the session, leaving Dorothy to write the words... Fifteen minutes before the session was to end, the clock comes in and puts these little trite lyrics in front of me. Richard says he ain't got no voice left. I said, "Richard, you've got to sing it." There had been no chance to write an arrangement, so I had to take the chance on Richard playing the piano himself. That wild piano was essential to the success of the song. It was impossible for the other piano players to learn it in the short time we had. I put a microphone between Richard and the piano and another inside the piano, and we started to record. It took three takes, and in fifteen minutes we had it. "Tutti Frutti."

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\textit{Bumps Blackwell from The Life and Times of Little Richard by Charles White.}
Quite often the forgotten spoke in the music industry's wheel is the songwriter. While a recording artist is constantly in the spotlight, a songwriter often stays in the shadows, with little notoriety. But while a recording artist has to keep hustling gigs, keep a band together and make ends meet, a songwriter—a good one anyway—just has to sit home, write music, and wait for the postman to deliver the royalty checks. That's oversimplifying things, but a talented songwriter will always be in demand, as long as there are people making music.

A name that quite often appears on writing credits on classic New Orleans R&B songs is D. Labostrie. Maybe not too many people notice, but D. Labostrie appears as writer or co-writer on such tunes as Little Richard's "Tutti-Frutti," Johnny Adams' "I Won't Cry," Irma Thomas' "Don't Mess With My Man," and Li'l Millet's "Rich Woman."

For the most part, D. Labostrie has been a mystery. There are no records by a D. Labostrie, there's no D. Labostrie in the New Orleans telephone directory and there hasn't been a new song credited to D. Labostrie in nearly two decades. Well, who is D. Labostrie? From Johnny Adams we learn: "That's Dorothy. She lived in the same building I did. She's the one who started me singing R&B." Studio engineer Cosimo Matassa adds, "She was always around the studio trying to get people to do her songs. Whenever someone came from out of town to do a session she was there with an armful of songs." Irma Thomas offers, "Dorothy was a real character, really full of life. She wrote some beautiful songs that really hit home, but I haven't seen or heard from her in at least fifteen years."

No one else around town knew of her whereabouts either. Unlike other New Orleans R&B legends, she didn't hang out in a coffee shop, live in the projects, or drive a cab for a living. After calling every Labostrie in the phone book, the only clue I had to her whereabouts was from a woman...
Dorothy Labostrie was born May 18, 1928, in Rayland, Kentucky. Her father, Amos Labostrie, came from a New Orleans creole family, but moved north to find work not long after his second marriage. After a mining accident, the Labostries moved to Mobile, Alabama, while Dorothy was still a child.

Dorothy left Mobile in 1941 and headed for New Orleans for the first time to look for her father’s relatives. “The first day I came to New Orleans I was out enjoying myself,” she began.

“I was sitting in a bar on Melpomene Street when this fellow came up and started to talk to me. I told him my circumstances and he asked me if I would like to see the city. Well, I said, ‘sure.’ I told him my name and he looked surprised and said, ‘Do you know Amos Labostrie?’ Well, when I told him that was my father, I came to find out he was my stepbrother, Mark. From there I found my father’s sister and his cousins. I got to feel right at home in New Orleans.”

Labostrie took a series of jobs around town, including working as a domestic and as a bartender. But she had higher ambitions for herself, although at the time, she didn’t know exactly where to direct them. “I went out to a lot of clubs to hear music,” she continues. “The Dew Drop, the Tajluana, the Robin Hood, the Blue Eagle—all up and down Rampart Street. All your national celebrities stopped here like Amos Milburn, Bullmoose Jackson and Louis Jordan. But of course, there was a lot of great local musicians, too, like Paul Gayten, Larry Darnell and Roy Brown. I got to know just about everyone who was someone in New Orleans.

“Ever since I was in school I used to love to write poems and sing. I knew that I wanted to do something musically but I wasn’t sure just what it was. I sang in church of course, but never with a band. Some people would think that’s odd because I’ve been told that I have a beautiful voice.”

Labostrie’s break came when Specialty Records, from Hollywood, California, brought Little Richard to Cosimo’s Studio for his first session with that label. “I’ll never forget the date,” says Labostrie. “It was September 3, 1955. I was listening to the radio and an announcement came on that immediately caught my attention. It said that Bumps Blackwell [Specialty’s producer] was looking for songwriters. Well, as soon as I heard where he was gonna be, I decided I was gonna be a songwriter. I was working as a cook for a lady and I told her that I had to quit because I was going to write a record. Well, she probably thought I was crazy, but that’s exactly what I did.

“I practically broke Cosimo’s door down the next day. Little Richard was sitting at the piano and it was the first time I’d ever laid eyes on him. I just asked to hear his voice and I sat down and put ‘Tutti Fruitti’ down on paper in 15 minutes.’”

Although Little Richard has continually stated he in fact wrote the infamous rock ‘n’ roll classic, “Tutti Frutti,” “I’ll tell you exactly how I came to write that. I used to live on Galvez Street and I liked to go down to the drug store and buy ice cream. One day I went in and saw this new flavor, Tutti Frutti. Right away I thought, ‘Boy, that’s a great idea for a song.’ So I kept it in the back of my mind until I got to the studio that day. I also wrote the flip side of ‘Tutti Frutti,’ ‘I’m Just a Lonely Guy,’ and a spiritual, ‘Blessed Mother,’ all in the same day.”

Chart placements and Billboard and Cashbox reviews aside, “Tutti Frutti” hit the record in-
One would have expected Specialty to beat Labostrie's door down to get new material. But except for contributing the rousing "Rich Woman" for Lil' Millet, such was not the case.

"I wouldn't sell off the rights to my songs," points out Labostrie, explaining the situation. "Art Rupe was the owner of Specialty and he wanted to control everything. They wanted more songs, but they wanted to pay me flat $500 for them. I knew better because the first check from BMI for "Tutti Fruitti" was more than that.

"After that, the big companies like Chess, Atlantic and Imperial didn't want to deal with me. They knew I wouldn't sell out, so they didn't want to bother with me. But I just piled up material until I had another chance."

Her next opportunity, on a smaller scale, came in the form of Joe Ruffino, who was looking for material for his local labels, Ric and Ron. "Ruffino had a number of great local artists," explains Labostrie. "I wrote songs for Tommy Ridgely, Chris Kenner, Johnny Adams and Irma Thomas. I'm proud to think that most of these great people are still performing today.

"The first time I had success with Ruffino was 'I Won't Cry' for Johnny Adams. At the time I was going out with a guy that I really liked, but he wanted to break up. I remember like it was just yesterday, we were sitting under a tree and I said, 'I know you're going to leave me, but I won't cry and I won't shed a tear.' Those words were stuck in my mind and I used them in the song.

"I was living in an apartment at the time at 3418 South Robertson. I was waiting to get in the bathroom and I was in a hurry because I had to go to work. There was this guy from down the hall in there singing 'Precious Lord' and he was really something. It was Johnny Adams. He was working as a roofer at the time and singing in spiritual groups at nights. I asked him if he wanted to sing rock 'n' roll, but he said he couldn't because all his friends would get mad at him.

"Eventually I got him to sing a couple of lines from 'I Won't Cry,' and I knew it was just for him. I finally got him to come and talk to Ruffino and we talked him into doing the song. It came out great."

Labostrie was also responsible for supplying Irma Thomas' first hit, the bawdy "Don't Mess With My Man" in 1959. "That was kind of a bold song," she explains, "especially for 1959. I was looking for a young girl with a lot of spirit to sing it and when Irma came along she was just perfect. Irma was just 16 or 17 at the time, but believe me she had a voice."

Labostrie explained that the Ric and Ron sessions generally employed Edgar Blanchard's Glass Soldiers, with Lee Allen and Eddie Bo helping out on occasion. "Edgar was real talented and a guy that I don't think got enough credit. He was a great guitar player and real professional around the studio. He always was coming up with little ideas that were useful."

Eventually the relationship between Labostrie and Ruffino soured. Labostrie says that she was being cheated by Ruffino over writing royalties and claims that to this day she hasn't been paid a cent for "I Won't Cry" and "Don't Mess With My Man."

Labostrie continued to write material in the Sixties, eventually signing an agreement to write material for Cosimo Matassa's White Cliffs Publishing Company. Although she wasn't to write another earth-shaker that compared with "Tutti Fruitti," she claims to have written "hundreds of songs," of which twenty-seven were recorded at least once.

"I get inspired to write songs from different sources," she explains. "I've written a lot of good songs just sitting on the bank fishing. I might hear somebody say something in a conversation that strikes me as interesting or I'll just see something that catches my eye. I don't play an instrument so I just try to sing the lyrics for my songs. I always keep a pad and pencil with me so I don't miss anything. I like to go out and listen to music, all types of music, and I get inspiration from that."

The last record that D. Labostrie's name appeared on was "Mickey Mouse Boarding House," Walter Washington's first single recorded for Al Scramuzzo's Semin label in 1970. But a serious car accident and the death of her mother temporarily put her out of commission, and she eventually moved to New York where she lives today.

Although she is a devout member of the Church Of God In Christ, she doesn't disdain secular music and even went club-hopping to see Johnny Adams and Tommy Ridgely during her New Orleans sojourn. In fact she still writes "rock 'n' roll" songs and reveals she's penned a song called "Outer Space Woman," that's just waiting to be a hit.

She seems to be living quite comfortably on her writing royalties, which come in every few months. From the song "Tutti Fruitti" Labostrie claims she receives on the average of $5,000 every three to six months, although $30,000 was the size of the last big one.

"A lot of people thought I was dead," she laughts, "but as you can see, I'm not. I'm really interested in writing spirituals now and that's what consumes most of my energy. I want to be a great evangelist and record gospel music. That's where I'm at now."

WWOZ-FM, 90.7, will air a show on Dorothy Labostrie, along with Louisiana writer Roy Hayes, on December 1, at 5:30 p.m.
A New York Style pizza is any kind of thin crust pizza. (TRUE or FALSE)

It does not matter whether a pizza is made with imitation mozzarella or real mozzarella cheese. (TRUE or FALSE)

Roll-through ovens (i.e. conveyor belt type ovens) produce golden brown and crispy pies as well as store ovens. (TRUE or FALSE)

Fresh dough does not taste any different than frozen. (TRUE or FALSE)

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Little Richard—
The New Orleans Connection

BY RICK COLEMAN

Most of my hits were cut in New Orleans. Earl Palmer was my drummer—he is probably the greatest session drummer of all time—and Lee Allen was my tenor sax player—he, too, is the greatest and they both have influenced so many musicians.

Through how Little Richard describes his association with New Orleans in The Life and Times of Little Richard: The Quasar of Rock. The session listing at the back shows just how great Richard's debt to New Orleans is. "Tutti Frutti," "Slippin' and Slidin'," "Long Tall Sally," "Rollin' and Tumblin'," "Good Golly Miss Molly," "The Girl Can't Help It," "Send Me Some Lovin'," etc.—all rock 'n' roll standards—were recorded in New Orleans with New Orleans musicians. All have the "New Orleans sound," established by Dave Bartholomew—basically riffing on saxophones, a rock-backbeat, and a wailing tenor solo—along with Memphis' "Sun Records' sound," the most powerful regional creation in Fifties rock 'n' roll. As Earl King says, "When they say 'Little Richard' they got to think about Earl Palmer, Frank Fields, Lee Allen, and Red Tyler. That's got to come to mind."

Unfortunately, the book's author Charles White seems determined to ignore New Orleans' contribution to Little Richard's success. He didn't interview any of the musicians who played on Richard's classics, and it's not as if they're inaccessible—almost all are still performing and Earl Palmer is the secretary-treasurer of the Los Angeles musicians' union!

In order to partially right White's injustice, I interviewed New Orleans musicians talking about Little Richard and his New Orleans connection.

Robert Parker

Famed for his 1966 smash "Barefootin'," Robert Parker was bandleader and tenor saxophone player at the Club Tiajuana in late 1952 when Little Richard first arrived in New Orleans.

I can remember the day when Little Richard came through town with his convertible old Buick and pulling a wagon behind it. Oscar Bolden owned the Tiajuana. He told me, "Robert, they got a new group in town." I'd seen the wagon outside—"Tempo Toppers" on it. They were asleep upstairs in the hotel. And I used to be around there and eat my lunch. He said, "We got a group upstairs—Little Richard & the Tempo Toppers. You ever heard of them?" I said, "No, but they gotta be good, they got a group; I see the name on the van and everything." He said, "Well, they gonna play when you come tonight.

So my boss hired him as an artist—the whole group, man. I think he had a lady playing timbales or something. And Billy Brooks was with him—singing too. And, man, they had one of the best shows you ever wanna see. I mean it was great.

Earl King

One of New Orleans greatest bluesmen and walking archive of New Orleans R&B, Earl got to know Richard well during his residence at the Tiajuana. In his biography Richard says Earl was a really great singer and guitar player and he influenced my style.

When I first met Richard I used to go around to the Tiajuana when they came in with the Tempo Toppers. They also brought a band with them—most acts around there used to come employed by Robert Parker. And they used to give talent shows around there and we used to go, quite naturally, me, Chris Kenner, and K-Doee.

He had this guy, Joe Bell, he played accordion with the house band. And he had another guy on organ called "Baby Face," everybody called him "Face." He was a real articulate piano player.

The Tiajuana was the only black club in town that would run every night. The Dew Drop was more or less a weekend club. So when the Tempo Toppers played there, man, they would pack the house. Every night in the week you couldn't get in.

Richard did all these beautiful ballads that was in his repertoire. He did all the kind of things that Dinah Washington, Sarah Vaughan—he did all this high powered stuff. So when I heard him on the road with "Tutti Frutti," I didn't even recognize the vocal. He was a shouter in the early days, but it was just in a different context.

Ironically enough, Richard didn't play piano then. And I was shocked when I saw Richard playing piano. Richard would maintain his act more on a vocal level in performing. He used to dance with the group and Richard was a wildman.

Richard believed in all the performers wearing makeup. That was his own creation with the Tempo Toppers and typical show business thing.

Richard and them used to work real hard, man. I mean, real hard. I used to wonder how sometimes they could keep up their pace every night, 'cause it was a little more vicious then when entertainers because they had a lot of entertainment. They used to work a lot harder to maintain—outdo the other performers. And, man, it was just rough. You had to be just fantastic. And that's what Richard was.

He brought a whole show when he came. That's what made James [Brown], I think, get the idea for using the Flames, 'cause when Richard had the Tempo Toppers he created that kind of stage imagery. Today when we look at the Boy Georges and the people come out with the certain kind of gimmick or style thing to attract public attention, you know, that's the way they were thinkin', along those lines.

So we used to talk in depth sometimes long into the hours about performing and the music during that time he knew me. Richard did a couple of songs, they wasn't my songs, but they was kinda reminiscent of some of the things I did, like the "Lonely, Lonely Nights" thing. He did a thing pretty close to it that he liked ["Can't Believe You Wanna Leave"]—that was "Lonely, Lonely Nights" with different words.

Richard's just a spiritual person. Even when he was out here performing he was a goodhearted person. In spite of what I've heard him say, he was just a true person to the art and he was sincere. He's one of my favorites.

After leaving New Orleans in 1953 Little Richard again met up with Wilbert Smith (Lee Diamond) from the Tiajuana in Nashville where Smith and drummer Chuck Connors (the only New Orleans musician interviewed by White) were backing up Shirley & Lee in 1954. Smith and Connors formed the nucleus of Richard's new band, the Upsetters.

Lloyd Price

A major star since the number one R&B hit of 1952 and New Orleans classic, "Lolly Miss Clawdy," Lloyd wheeled his black-and-gold Cadillac into Little Richard's hometown in early 1955.

I was in Macon, Georgia, performing at a little theatre on Ninth Street and I didn't know who this was. Back during that time when you seen guys with all the hair Little Richard had on his head, well! And being from New Orleans that sort of scared me, you know. Here's a six-foot dude with—"Hi!"—one of those little light voices. So he told me he was a singer and he played piano. I asked him to come up and play some and he did. I called Art Rupe out in California—Specialty Records. Of course he had all his own natural stuff—"Good Golly Miss Molly," "Tutti Frutti," and all that stuff. And my brother Leo and I wrote "Send Me Some Lovin'" and that was the song that got Little Richard off.

On February 17, 1955, Specialty Records in Los Angeles received a crude audition tape from Little Richard. Specialty owner Art Rupe explained the reason for recording Richard in New Orleans: "Richard had told me he liked Fats Domino's sound [Richard recorded a half dozen Domino songs in his career], and I thought maybe lightning would strike twice if we recorded Richard at & M Studios in New Orleans, like we did Lloyd Price."

Alvin "Red" Tyler

Saxophone player Red Tyler played on Fats Domino's "The Fat Man" in 1949 and in concert sessions since, including every one of Little Richard's New Orleans dates. He is very active today with his own modern jazz group.

They brought in a guy named Little Richard and [Bumps Blackwell said], "I want you guys to record with him." When he brought Little Richard in at that time Richard wore his hair up in the air and a lot of mascara and stuff and we thought he was, you know, quite funny. And we smiled and laughed, but then we got to know Richard and respect him as a fine performer.

Actually, Richard never said much about what to expect and, vice versa, he didn't know what to expect from us. I think once we got into the groove with "Tutti Frutti" it was almost like a happy marriage between song, the artist, and the producer.

With the frenzy and everything in that arrangement, I distinctly remember him saying...
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The Brightest Spot

At the Fair and After
CONCERTS

Nov. 1
Edgar Winter, Steamer President: the perfect performer for the Jour de Toussaints.

Nov. 2
Alabama, Miss. Gulf Coast Colesium.

Nov. 4
Bonnie Raitt, Steamer President.

Ramsay MeLean, Longue Vue Gardens, 7 Bamboo Road.

Through Nov. 6
Jesse Florida, Blue Room, Fairmont Hotel, 9 and 11 nightly.

Nov. 7
Harpischord recital by Jane Clark, of London, England; Rogers Memorial Chapel, Tulane, 12 noon.

The Ramones, perpetrators of Rock 'n' Roll High school and a macabre remake of the Champagne Brothers' 'Time Has Come Toddy'; our favorite paleolithic new wave band, and, on the basis of their Ted Browning festa live albums—not to be missed; Steamer President.

Doug Kershaw, Blue Room, Fairmont Hotel, 9 and 11 nightly.

Nov. 8
Jethro Tull, Tulane Band, Nov. 7.

Something in one of those Elizabethan sonnets has a strange pointy sand i Patti, recently:uttered on TV?

Steamer President.

Patrick Moraz, Bill Rogers Lakefront Arena, President.

John Diamond, Center.

Nov. 18·Dec. 4
Nov. 24
Nov. 27

Nov. 9 and 11 and 14 and 16 and 18 and 21 and 23 and 25 and 27 and 29 and 30

Nov. 12
Sandi Patti, a gospel performance; Saenger Performing Arts Center; 7:30 p.m.

David O'Connor and C. Sanchez, Rogers Memorial Chapel, Tulane, 7:30 p.m.

Nov. 13
Patrick Moraz, Bill Brudor, Steamer President.

Nov. 14
Ronnie James Dio and Dokken, UNO Lakefront Arena.

Nov. 17
Ario Guthrie; David Bromberg, Saenger Performing Arts Center.

Nov. 18
Groover Washington, Jr., Saenger Performing Arts Center; 7:30 p.m.

Nov. 19·Dec. 4
Johnny Desmond, Blue Room, Fairmont Hotel, 9 and 11 nightly.

Nov. 21
The Producers, Steamer President.

Nov. 23
Jeanne Bracken, Contemporary Arts Center.

Nov. 24
Flora Purim, Patrice Fisher, Contemporary Arts Center.

Nov. 27
The Kinks, UNO Lakefront Arena; led by the Noel Coward of rock 'n' roll, Ray Davies, also the father of Chrissie Hynde's child whom is no less an achievement, one supposes.

Piano recital by Louis Bernhardt, Rogers Memorial Chapel, Tulane campus, 12 noon.

CONCERT SERIES

Brown Bag Concerts, Wednesdays, 11:30 a.m. to 1 p.m., 35th and St. Charles Ave., Nov. 7: Baru Gibson and the New Orleans Hot Jazz Orchestra; Nov. 14: Nature. Nov. 21: The Original Camellia Jazz Band; Nov. 28: Noel Kendrick and Co.


French Market Concerts, schedule still nebulous; call for information 522-2621.

RANDOM DIVERSIONS

Thurs. 1
The Mist, a novel by Stephen King done as a radio play—this is one of his better bits of shock-and-dazzle and deals with sinister government experiments and a group of people trapped in a New England supermarket and the end of the world, on WWNO 90-FM at 12:30 a.m., with a cast of 35 and computer synthesized special effects. Headphones will only increase the horror.

Sat. 3
Ellen DeGeneres performing comedy at Le Petit Theatre (why not Le Petit Salon?), 8 p.m., with Barbara Menendez and Ray Ganci, preceding her and Vance DeGeneres as M.G. Information at 522-2061; first Quentin Crisp and now this.

Sun. 11
Computer Editing Workshop, at Teleproductions, the city's most sophisticated and newest post production facility, 4140 Canal Street; Information from NOVAC at the above number.

Horn Island: A Designated Wilderness Area, a lecture and slide show at the Playhouse at Longue Vue Gardens, which is not yet designated a wilderness area. Information at 456-5486.

Tues. 13·Fri. 16
Not Bloody Likely, Tulane Blood Center; hosted (an unfortunate verb choice in the circumstances) its second University Center Blood Drive. In the Pedersen Lounge of the U.C. Information at 856-5708.

Sat. 14
Mama. A lecture on chrysanthemums by Joy Benlow, in the Playhouse at Longue Vue Gardens at 3 p.m. Part of the Specialities in Horticulture series; information at 522-5700.

FESTIVALS

Nov. 2·3
La Pecan Festival, Inc. (inc.), a festival honoring that succulent nut that also is peculiarly sexy (well, listen, some people think figs are sexy and it's so obvious even D.H. Lawrence couldn't miss it) at least to me-mele; the art of roasting them, with the right amount of salt and butter is an art lost lately, save for a handful of elderly uptown ladies who don't do near the amount of roasting they ought, to information from James Crooks, P.O.B. 76, Colfax 71417, or Donna Tyler at 316 627-911 or 627-516.

Nov. 2·4
Louisiana Swamp Festival, at the Bailey, the most intelligent of domestic animals, and certainly also one of the cleanest, the noble pigwineeer-pecary is also one of the edible creatures in which nothing is wasted. 'Some men there are love not a grasping pig,' it says in The Merchant of Venice. But me, I don't want to meet 'em. Information from Mrs. Hope McClelland, P.O.B. 457, Batiste 70515, 318-432-5494.

Nov. 3·4
Vermilion Parish Fair and Festival, Kaplan Fairgrounds, Mill Street; Information from Freddie LeLeare, P.O.B. 55, Kaplan 70546, 318-643-9440.

Nov. 4
Festival de Grand Coteau, Information from Karen W. Bernard, Route 3, Box 332, Arnaudville 70521, 318-251-6491.

OUT OF TOWN CONCERTS


VIDEO

C.A.C. Wed.14: Japanese animation by Kichharo Kawamoto who will be present.

Wed.28: Foreign Correspondence: Central America, curated by Skip Blumberg.

Music City, on Channel 12, Cox Cable, Weds and Thurs at 10:30; Sat at 10 and Monday and at 10:30; Wed.7: Emile K.O. and Oliver and the Rockettes; Wed. 14: Exuma. Wed.21: Teddy Thomas and the Blues Rockers. Wed. 28: Walter Minton and Blue Dagriport and friends.

Tulane, in Der Rathskeller, Tues.20: West Side Story. Tues.27: The Elephant Man.

SYMPHONY

Nov. 20 and 21
Subscription Concert No. 5, James DePristo conducts and Cecile Licad is piano soloist; works by Chopin, Barber, Rimsky-Korsakov, Orpheum, 8 p.m.

Nov. 26
Puccini Festival, Andrew Massary conducts; light classics and popular music. Belle Promenade Mall, 7:35 p.m.

New Orleans Symphony Concerts will be recorded for broadcast on WWNO 90-FM at 8 p.m.

LIVE MUSIC


Beau Geste, 7011 Red Blvd., 242-9710. Fridays and Saturdays; 7:30-9:30; Space of Life.

Blue Room, in the Fairmont Hotel, 529-7711. Through Tues. 6: Jose Feliciano. Wed. 7·Fri. 8·Sat. 9-10; Liquid Lunch. 7:30. Thurs. 12: Tommy James. 9·Sun. 10: Space of Life.

Cathedral, 403 Bourbon, 368-1000. Mondays and Wednesdays—Saturdays, Mississippi South.

Cotton Club, 427 Bourbon, 523-6630. Thursday through Sunday, The Geleray Band at 8; Mondays through Wednesdays: Mike Coolen.

Carrollton Station, 8140 Willow. Live music Saturdays.

The Club, 415 Bienville, Fulton at Julia, World's Fair. 509-5071. Thurs. 1·Sat. 3: Good Times. Thurs. 4·Sun. 5: Recording artist John Rankin. Fri. 8·Sun. 10: Cruising. Also in close of the LWC, call the club for information.

Chinatown, 1717 Canal St., 525-7592.

Nightly (?). Voi nhung chiu trinh dac sac do cang nghe toi danh tu San Francisco,
Las Vegas, Las Vegas...heaven or hell? Yea, aye, the great cities of the world. And what if P.-. Doroth~··... Phil Kaplan. The Neville Brothers and Tom Trickoli's 544 Club, 362..0598. Call Fat Cab, Fridays through Sundays and from 9 to 3 other evenings.

Frou Frou, 505 Gretna Blvd., Gretna, 326-0598. Call for listings.

Menlo Studio, 1100 Sunset, 925-8199. Fridays: The Newcomers, 9 p.m. to 11 p.m. Saturdays and Sundays: Judy Mitchell at the 53rd in the house, 9 to 11 p.m.

Orpheum, Nov. 14, 7:30. The Joy That Kills, a long-hour film about an invalid woman whose husband liberates her from her stylish vulgarian life; from a Kate Chopin story, locally filmed.

Pryztania, 5399 Pryztania, 896-4513. Fri. through Thurs. 8. The Fourth Man, about a paralyzed man who has a fascination with blonde who has aphasia over all the place, Burgess Meredith, Joseph Schildkraut, Stuart Galagher and the always-agonized Fritz Feld, directed by Clarence Brown. Films are shown in Bobet Hall, on the third floor; admission by season subscription only.

Tulane, mostly new films. Thurs. 1. Gaia, Tim. 200, Hebert Hall, 3:30. Fri. 2. The Zone, 8 p.m., McAlister. Sat. 3. Terms of Endearment, B.m.p., McAlister. Tues. 6. An American Day Extravaganza (Blotterade for Bomb? Storm Warning—which I rhaposed on last issues? The Voice of the Tortoise—in which Reagan tells Eleanore Parker, "If I were a woman, I'd wear coffee as a perfume") 9, Dr. Rathskeller. Fri. 9. The Helpmate, 8 p.m., McAlister. Sat. 10. Greystoke, 8 p.m., McAlister. Wed. 14. Breathless, 7:30 p.m., McAlister. Thurs. 15. Le Ultima Cima, 8 p.m., McAlister. Sun. 17. New Cry Wolf, 8 p.m., McAlister. Sat. 17. The Rugby Club, 8 p.m., Village. 11 p.m., McAlister. Mon. 19. When Harry Met Sally, 7:30 p.m., Tremble, 3:30 p.m., Sun. 200, Hebert Hall. Fri. 20. The Tortoise and The Hare, 8 p.m., on the Hudson, B.m.p. and The Hills Have Eyes. midnight, McAlister.
Claiborne, discovers in the nick of time that McNeese Dinner Theatre, a dentist's receptionist who about a trio of implausibly sweet former inhabitants of the Devil's Island penal colony.

Players Dinner Theatre, 1221 Airline Highway, Baton Rouge. From Fri.30: The Singlety Man In Town, who sounds like second cousin to the old Marline DeinchCole Porter: Laughter in the Dark.

Rose Dinner Theatre, 201 Robert St., Gretna. 587-5400. Through Sun.11: I Do! I Do! a musical by Jean de Helco's Play The Four Poster which traces fourteen or fifteen decades in the life of your usual Darty and Jean by: at transpires in their old brass mare's nest. From Thurs.16: The Sunshine Boys, Neil Simon's comedy about an ancient and acerbic team of vaudeville comics who are brought together for an unwelcome reunion.

Seenger, 122 Bayou St. Through Nov.11: Jerry's Girls, a revuefeaturings many numbers by Jerry Herman (obviously) as rendered by Carol Channing, Leslie Uggams, and Andrea McArdie.

Tulane, 865-5631. In the University Theatre, Weehawken 10. Romeo and Juliet, in the Arena Theatre, Mon.26; Angel City.

**ART**

Aaron-Hastings Gallery, 3614 Magazine, 891-4665. Through Nov. 7 works by Pat Jesse, Friday Camp, a sculptor, painter, paper and ceramics. From Sat.10: new works by Jeff Bishop and Alan Gerson, the latter of whose, inspired by certain medical volumes in the past.


Arts Council, 525-ARTS, a telephone number which dispenses information about local art events of some currency.

Bienville Gallery, 1800 Hastings Place, 525-5889. Call the gallery for information.

Contemporary Arts Center, 600 Camp, 525-1216. From Sat.10: Dark Humor, the Southern Reflextion on Laughing to Koko from Crying quite a mouthful with its echoes of Evelyn Waugh's incisive, paper and ceramics. From Sun.16: new works by Jeff Bishop and Alan Gerson, the latter of whose, inspired by certain medical volumes in the past.


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Pascal-Baker Gallery, 531 Toulouse, 524-7245. Call for hours.

Tahra Gallery, 823 Chartres, 525-3055. Through November: New Orleans In The Eyes of the Artist, incorporating work by Morris Henry Hobbs, Mabeth Wright, Charles Richards, the late doublon pioneer H. Alve Sharpe and others from the 19th Century to the present who have cast orbs, jaundiced or enchanted, on The Big Mirtton.


Tulane, Sun.4 through Wed.14: paintings by Gail Nathan.

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Eddie Bo

Prolific New Orleans recording artist and producer Eddie Bo had one significant connection to Little Richard—the song "Slippin' and Slidin'," which was based on Bo's "I'm Wise" on Apollo in late 1955. Although White does not mention Eddie, Richard told an identical story of the song's origin to Rolling Stone in 1970.

Lee Diamond was Richard's basemaster and my close friend. Lee Diamond said, "I have a tune for you Richard that's bad." And when he played it for Richard, Richard just changed it around and put his name on it. But I had the tune out first and I was young so they gave me a little money on the side, which was big money to me. When you go up to $14-15,000, the kid shut up and be quiet.

Frank Fields

Fields has perhaps played more New Orleans sessions (including Little Richard's) than any of the famed studio clique, largely because few could compete with him on his instrument—the upright bass.

When he went into the studio he worked. He was a workaholic. He just believed in getting this thing done and he put his whole soul and mind into his tunes.

Sometimes Art Rupe would call us from Los Angeles and tell us to be in the studio for such and such a time, 'cause we gotta record Little Richard. We'd leave from off the job [Frank had a regular job at the Brass Rail with Paul Gayden's band from 9 to 3 at night] and we'd be in the studio sometimes 3:30, 4 in the morning, and wouldn't get out of the studio till about 9 or 10 o'clock.

Bumps Blackwell was one of the best arrangers and musical directors I ever worked under—other than Dave Bartholomew. Bumps would write the little thing for you and hum it to you and let you know how it goes, particularly with what we call the syncopation and figuration of the tunes.

Little Richard played a common type of piano. There wasn't no gimmicks to his piano playing or nothing like that. You just had to follow him and he'd tell you when it was okay and when it wasn't okay. With that type of music you didn't have to read any music, all you had to do was try to get through to the public—be yourself, you know. That's the only way I looked upon him as being—himself. He was real.

They tell me he's a minister now. To me he was acting like, we say, a self-made country preacher. It looked like he would enjoy what he was doing more than his audience would enjoy it. His music looked like it just went through him—he was just a part of it. And he done everything he could to get that enjoyment out of it.

That's why he was down here—he wanted the New Orleans sound along with his. I think it was about 75% or more of his success.

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HIDDEN MEANING STUDIOS in Warner Robin, Georgia, is soliciting material for a weekly, non-profit radio show devoted to unsigned talent. Any style of music is welcome, although country cannot be used due to format considerations. Copyrights are advised. Interested artists should send a cassette of up to four songs, a brief bio, and pictures if available to: Hidden Meaning Studios, 630 Corinth St., Warner Robins, Georgia 31093.
Reran aet bass, Carlo "Who Dat" rock trio with Lenny Jorns on entrances? Happy Traps? No, you tiling, bases. But when the real doll gets through Africa, so, by law, leads as to where you can get your hands on this little beauty. We detailed a hungry, but unsuspecting public. was the glossy 8 by 10 inch superbly written in a press release, and, consequently, we are regretfully not allowed to give out the Wax: (1) Raw No. 6 is on your local stand and opens with a Mark Allen Toussaint has a couple of real groovy toys that any boy would enjoy, a Bentley and a Rolls! Now that's something! Allen would make a great Santa Claus if he'd hitch up a dozen reindeer to each of those shiny suckers and fly around New Orleans delivering gold-sequined jump suits, diamond rings, and oversized pendants. His two sheds, er, cars are shown parked outside the Fairmont Hotel in this rare photograph by noted British celebrity photographer Irving Watt-Second. (3) Nothing Personal (former members of No Offense, Ma'am) has "tapped" (isn't that what they do to maple trees up north this time of year?) a new lead vocalist, Brian Berthuime, who does an admirable job of imitating Billy Idol and Bryan Ferry. Imagine the tricky costume changes that must require.

Remember the old mustard plasters that grandma used to mail order for her chest cold this time of year? Remember how granddad would stuff half a jar of Vick's salve down his wheezing pipe every New Year's? You don't? Well that's no reason to forget that The Cold and the colds will be around this winter boys and girls, so line up for your flu shots. The Cold, capital "C," was "almost 99% promised" to open for Culture (as in "penicillin") Club until it was discovered that no "girls" are allowed to open for Boys "Yes The Beard Is Real And No You Can't Touch My Kimono" George. He must be from Cleveland...

Multiple Places has been working in the studio lately. Their "first wax effort" is a pair of orange vampire teeth, er, an EP, as yet untitled with instantly exploitative tunes such as "Hair Pie," and "Keep In Time." The latter single will be leased to area drummers on a pro rata basis. Two of the hottest bands on the local scene are The Models and Johnny J. and The Hitmen. Turns out both bands have a lot in common with new members (a Hitman drummer, a Model keyboardist) and recent successful trips to New York City. Also, the Models have promised to never again tear down the Hitmen's Metairie handbills if the Hitmen will set aside one dozen of their upcoming "Hair Pie" promotional panties for dis­cretionary Model usage.

The Waitresses "know what boys like" and by this time you should too. Little boys like little cheap toys and big boys like big Expensive toys like the X800 "Rail" bass guitar from Westone. The Rail looks like a Steinberger with handlebars. Instead of having separate front and back pickups, the Rail has one pickup that slides back and forth on the handlebars. Why make something simple and logical when you can make something complex and ridiculous? An added benefit is that there's more parts to break and the instrument doubles as a chin-up bar for musicians on the road who want to keep those biceps pumped. No longer will an insecure macho heavy metal bassist have to merely feign an attitude of formidable phallic prowess! Now he can show those squealing teens exactly how a real man "plays," back and forth, back and forth, right in the middle of his favorite song! Imagine the video potential! Yeah Christmas All Year! Toys For Everybody!!!

By Bill Plympton
NOVEMBER RELEASES
FROM WARNER/ELEKTRA/ATLANTIC

RAMONES
Too Tough To Die
RAMONES
TOO TOUGH TO
CASSETTE
1-25187
4-25187

RICKIE LEE JONES
The Magazine
RICKIE LEE JONES
CASSETTE
1-25117
4-25117

CHAKA KHAN
I Feel For You
CHAKA KHAN
CASSETTE
1-25162
4-25162

JULIAN LENNON
VALOTTE
Includes
Jesse
Too Late For Goodbyes
80184

GROVER WASHINGTON JR
INSIDE MOVES
Includes
Jet Stream
Snowy Snow
Watching You Watching Me
90318

the Honeydrippers
VOLUME ONE
Includes
Sea Of Love
I Get A Thrill
Rockin' At Midnight
90220

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