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University of New Orleans

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ISSUE NUMBER 50
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—Ernie K-Doe, 1979

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WAVELENGTH
ISSUE NO. 50 • DECEMBER 1984

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December 1984/Wavelength 3
New Digs For 'OZ

On October 28th radio station WWOZ moved into its new studios located within the Jazz Complex at Armstrong Park in the Treme district.

The move began in typical 'OZ style with a parade that left the venerable old studio atop Tipitina's at the corner of Napoleon and Tchoupitoulas streets at 1:00 p.m. The procession included a number of 'OZ volunteers, friends, and a Mardi-Gras-floating replica of an old Zenith radio built by sculptor David Wagner.

Joining the parade at the park gates was the "90.7 Brass Band" which consisted of ninety marching musicians and one determined seven-year-old.

At some time around 3 p.m., engineer Steve Pierce was given the go-ahead from headquarters to activate the turntable and the Neville Brothers' "Fire On The Bayou" became the first official song to be played from the new studios. The day before, Pierce and Co. had spun an unidentified Son Seals cut from Armstrong to

'Fire On The Bayou': Not the first sound broadcast from WWOZ's new studio.

Not upstairs at Tipitina's.
test the new equipment; this mysterious cut will no doubt be an essential answer in some future 'OZ trivia quiz.

As the records twirled away, guests mingled on the downstairs courtyard and quickly drained the well-stocked open bar. Those crafty enough to slip past the towering guards stationed at the studio doors could step upstairs to marvel at the sleek control room architecture and picture window vista; a far cry from the old place, indeed.

A few steps away in Congo Square the WWOZ Rhythm & Blues Revue blasted out an evening's worth of energetic standards and played host to a variety of guest performers including Ernie K-Doe, The Rebirth Brass Band, and Johnny Adams.

The move to Armstrong Park signals the end of an era for WWOZ. A palpable mood of respectability and responsibility emanates from the new surroundings as an eager corps of staff and volunteers looks to the future with pride and enthusiasm.

Cruising for 'OZ: Frankie Ford and two Dixi-Kups.

The Gospel Truth

An historic musical event took place in the New Orleans gospel community last month when Rev. Freddie H. Dunn hosted a "Night of Quartet Reflections" at New Hope Baptist Church. About 900 people gathered to pay homage to the city's traditional gospel quartets of the Forties and Fifties. Trophies and plaques were awarded to several local singers from gospel's "Golden Era," including Rev. Benjamin Maxon, Jr., who founded the original Zion Harmonizers in 1939, and Rev. E.L. Cooper, who revolutionized the local quartet scene, also in 1939, with his "rough-and-tumble" Loving Four Quartet.

Vernon Winslow and Bishop Herman Brown were given special awards for their respective efforts in gospel broadcasting and promotion, and Sherman Washington was recognized for his work as gospel's ambassador to the community-at-large.

Rev. Dunn assembled and rehearsed a representative group of songsters—veterans of such memorable local quartets as the Gloryland Gospel Singers, the Consolators, the Revolators, and the Robinson Humming Four—especially for the occasion. Sartorially resplendent in long-tailed white tuxedos, the "Reflections" group helped include Bill and Rev. Freddie Dunn, Alvin and Edward Thomas, Nolan and Sherman Washington, Allen Butler, Edward Lewis, and John Lee, Jr. They sparked the sympathetic crowd with "the sounds of yesteryears," including a capella renditions of traditional battle songs like "This Heart of Mine," "Working On A Building," "Standing In The Safety Zone," and the Golden Gates classic, "Noah."

The singing was no doubt highlighted by the presence of Edward "Pastor" Thomas, whose powerful baritone voice was resurrected from nearly twenty years of obscurity to climax the "Reflections" programs. Thomas' reputation as the hardest hitting traditional gospel quartet lead singer that new Orleans ever produced as reflected in his early Fifties commercial recordings with the nationally famous Fairfield Four and Skylarks quartets—was reaffirmed in his gripping rendition of "Standing On The Rock."

Accepting a special award for his work with the Fairfield Four, Thomas attributed his artistic success to the fact that he "kept a sharp axe."

Another highlight of the program was an unhealed number by "the sisters," former members of the city's two most popular female quartets, the
Jackson Gospel Singers and the Southern Harps. Led by Clementine Emery, the group sang "Lord I Tried" in memory of Mother Mary Goleman, the Jackson Singers' unforgettable basser (WL42). Emotions peaked when Alma Jackson, namesake founder of the group, who was not expected to participate because of a recent stroke, arrived in time to join Emery in walking the aisle and trading verses. Anyone who has heard Alma Jackson and Clementine Emery bucking leads on the Jackson Singers' Okeh label recordings from 1952 can appreciate the poignancy of this moment.

An overwhelming response to the program has given hope for a renaissance of traditional-style gospel quartet singing in New Orleans. The Zion Harmonizers are already busy listening to old Southern Sons recordings, and a spin-off quartet from the "Reflections" group is in the making. Also, talk of another quartet reunion has begun to circulate. This is all very good news for a music-conscious city that has somehow allowed its venerable tradition of flatfooted four-part soul-saving a cappella harmony to wither on the vine. —Lynn Abbott

Delta Boy Lewis Dies

News has reached New Orleans that native son Harry Lewis, an original member of the world famous Delta Rhythm Boys Quartet, recently succumbed to throat cancer in Far Rockaway, New York. He was buried August 11. As a teenager in the early Thirties, Lewis balanced his training in the staid school quartet of McDonogh 35 High School with the informal harmonizing that rang from the Dryades Street YMCA. He also served in the Elks Club Quartet, Winter Capital Lodge 595, as well as the Straight College Quartette of 1934. When Dillard University opened its doors in 1935, Lewis joined the Choral Club directed by renowned composer and musicologist Frederick Douglas Hall. He was inducted into Hall's select Dillard Quartet in 1936. After a successful goodwill concert tour of South America in 1937, this Dillard Quartet sailed into New York and won a spot in the Broadway production Sing Out The News. They never returned to Dillard; as the Delta Rhythm Boys, they launched a soaring professional career. Appearances in Hellzapoppin' and The Hot Mikado with Bill "Bojangles" Robinson were complemented by plush night club engagements, a CBS radio show, and a Decca label recording contract. Then, in 1942, Lewis left the group to settle in Brooklyn and raise a family. While the Delta Rhythm Boys continued with Hollywood film spots, Las Vegas revues and Scandinavian tours, Harry Lewis got behind a desk at the Anaconda Copper Company's Manhattan office. He leaves his mark in the musical history of New Orleans.

—Lynn Abbott

The Delta Rhythm Boys, direct from Dillard University.

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The Delta Rhythm Boys, direct from Dillard University.
**The Price Is Right**

**SPRING 1952—** Lloyd Price, a 17-year-old singer from Kenner, Louisiana, rushes down to the J&M Studio, after hearing on Okey Dokey's radio broadcast that Art Rupe is holding an audition for his Specialty label there. Rupe, however, is disappointed with everyone he sees, including Price, who is last in line. Shattered by his rejection, Price begins to weep uncontrollably.

Touched by this emotional outburst, Rupe allows the teenager one more chance. Stifling his tears of misery, Price proceeds to deliver an impassioned song he had recently penned. Impressed with the lad's emotional delivery, Rupe reconsidered his initial opinion and decided to record Price a few days later, with Dave Bartholomew producing and none other than Fats Domino on piano.

After the initial single hits the market in New Orleans, it begins to catch on all over the country, Lloyd Price. Eventually rising to number one on the national R&B charts. The song, "Lawdy Miss Clawdy," becomes not only a New Orleans classic, but sells over one million copies and is cited by all of the major record trade papers as the top R&B record of the year.

Price of course went on to even greater success, but today he is an emissary to the Nigerian government and he runs a limousine company in New York City.

---

**FLIP CITY**

**The Fair After**

**OK**, here's how you get there: If you're starting from any point in the city, get on Tchoupitoulas. Coming from Uptown, go all the way down towards the CBD. As you come around that curve by The Warehouse slow down to about 30 mph. Go past the Carmen and Blue Streak Rice factory, over the railroad tracks and just about then you should be able to see the green banner and flags on top of the Federal Fibre Mills building. That's where Jed's Lookout is. Go a bit further where the neutral ground splits Tchoupitoulas. Keep going two or three blocks until you see St. Joseph Street. Turn right. Go up to South Peter and take a left and in the middle of the block on the right is Sheila's. It's between St. Joseph and Julia streets. Of course, if you're coming from Downtown, take a left and in the middle of the block on the right is Sheila's. It's between St. Joseph and Julia streets. Of course, if you're coming from Downtown, take a left and in the middle of the block on the right is Sheila's. It's between St. Joseph and Julia streets.

As you walk inside you can see that not much has changed from when the Fair was open and Sheila's was the only Australian bar in the city. Well, it's still the only Australian bar in the city... the Aussies seem to have taken a liking to our way of life and staked a claim on their little piece of New Orleans. Back in October the first cardboard signs saying "Yes, we'll be open after the Fair" could be seen behind the bar. Good thing, too. Now there's another place for locals to go for live music.

On the first weekend after the Fair Sheila's was still kicking. They had a five-piece band playing covers like Lionel Ritchie and The Pointer Sisters, and people. People actually remembered that Sheila's would still be open. And the curious were out. Sheila's didn't do any advertising... just the handmade signs and their pre-promotion before the Fair ended... and fans reappeared. That's encouraging! Although it wasn't packed like it was with the tourists, and all the activity the Fair generated, Sheila's made a bold statement with that first solo weekend.

Sheila's is going to stay open,
sevent nights a week with live music on at least three or four of those nights. The owners are buying the store next door and they're planning to knock down the wall behind the stage to enlarge. They could possibly fit up to 1,500 people in there for concerts with all that extra space. Sheila's is even checking out a new promoter in town to get them some decent bookings. If they shake their present arrangement that has booked $800-a-night multiple places or Final Academy, or any number of combinations on stage, it could be a gigantic boost to the music industry here. Actually, that's the position they're looking for: a place to feature local bands that aren't too expensive.

'Anyone anywhere in Jed's will be able to see the band.'

but will draw. It's a two-way street that looks very promising.

Now if you'll jump back in your car for a short trip up the street, come see what Jed's Lookout is doing. You might have noticed that Jed's has closed for awhile after the Fair's last weekend. That was to recuperate and clean up. Jed's has had a lot of expansion and they're putting up self-tilting over the store for a stage. The stage will be high enough so that anyone anywhere in Jed's will actually be able to see the band.

A new production/booking company has been put together called Physalta Productions that'll be booking national and local bands in Jed's Lookout and possibly Sheila's also. Its president, Sean McYoung, is a veteran of the film industry. He's worked as an assist acting casting director on some major movie productions and has a family in the music industry. Sean has done some work in the past for Menefee's and Chap's, throwing "Seann's Drink and Dance" parties where he'd pay a cover charge then drink as long as you want for free—or until you drown, whichever comes first. He also

worked up Andy Capp's rather short-lived "Attitude Parties" that used to be on Wednesday nights. Sean has a flair for getting what he wants. He's already lined up some impressive acts—for a new promoter—some of which might be shared with Sheila's: Airplane, Greg Allman, The Fabulous Thunderbirds, The Red Hot Chili Peppers and, possibly, Eartha Kitt for that rustic period between Christmas and New Year's. Right now there's a lot of energy flowing between the two clubs ... not in the least bit rival, but every bit chivalrous. Hurrah! A new music community is happening right in the middle of the World's Fair site.

Now let's beam over to another part of town for a daiquiri or two. Just because the weather's getting cold doesn't mean you have to hibernate . . . especially when there's a band playing. Out in New Orleans East, across from the Lake Forest Plaza, there's Daquiri East. It doesn't look like the other daiquiri places and you won't feel like you're sitting in an ice cream parlor. Daquiri's East is just a trailer sitting in the middle of a parking lot, and they've got a stage set up on their patio. Force of Habit is one of the bands that has played there regularly. Whenever there is a band playing, the parking lot fills up with music fans. When there isn't a band playing, Daiquiri's East quietly operates as a drive through: there's a service window that you can drive right up to order a daiquiri. The bartender hands you a daiquiri through the window, you pay, and leave. Just like Burger King or McDonald's. Hopefully these daiquiri drinkers have enough sense to park it and drink it.

Daquiri's East has a counterpart across the lake called Daquiri's North. Trusting that the cars coming towards you aren't coming directly from Daquiri's East after a full evening, the five mile bridge is a short trip to practically another world. Gard Lewis, one of the owners of the establishment, brought Force of Habit across the lake to a Shidell crowd and they drew a bigger crowd than the Sheiks did—with advertising! Gard has outright stated that the Shidell crowd has been exposed to the few and far between Shidell bands and is a receptive audience to any New Orleans band that makes the effort to perform in their town. At first, Daquiri's North had outdoor concerts close to the canal behind the bar. However, the neighbors, two stacks of apartment buildings, were up to the police a few times and put a stop to that. Even though it's zoned heavy commercial they'll have to fight some red tape before resuming their outdoor concerts. Perhaps it's best with the cold weather coming on... it'll take a couple of months at least before things get straightened out.
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NEW BANDS

ALLISON BRANDIN

Sandra Dee Goes Diablolc

Above an environmental office and down an attic hallway stacked with glass tubes filled with murky water is a practice studio brimming with equipment. While the Swamp Thing sits quietly cultivating, with plans to conquer the world, the band Uncle Stan and Auntie Vera sit in the studio not so quietly preparing to do the same thing.

Actually they are on the move already. Having played their first show as recently as early September, they have already procured prestigious opening spots with the Ramones and the Raybeats, have consistently attracted moderately large crowds that increase with every show, and plans for recording and a two-week tour of the East Coast are possibilities. All right, so it's not quite the world, but it's a beginning.

The band consists of Liverpudlian Sal Cannatella on lead vocals and rhythm guitar; Elizabeth Bennett on saxophone, keyboards, and vocals; John Barr on bass and vocals; former RZA guitarist (and doorman for Andy Capp's and Bruno's) Charlie Wehr on lead guitar and vocals, and Canadian Glen Perroux on drums.

A foster member is manager Elizabeth Fontaine, an integral part of the group.

Several factors contribute to the fast-paced success of the band: a manager offers an objective ear and a fresh perspective; Sal Cannatella was previously a member of the critical and popular successful Waka Waka from which he garnered a respected name and following; high visibility came quickly as a result of a scattering of photos in most of the local print media not to mention flyers everywhere, and, most coveted on the club circuit, the group owns its own P.A. system.

The not-so-youthful band also professes a creed of dedication, commitment, a professionalism, with practice held as often as possible and a weekly band meeting to iron out problems which, according to Ms. Fontaine, has caused the band to form a real bond. Everyone has day jobs because any money made by the band goes right back into the band. Their goal is to live, eat, breathe and pay bills as musicians.

Of course good music is their main goal. As with any self-respecting artists, Aunt and Uncle deny any comparisons to other people's music. When asked to describe theirs, all jump in with "Well it's...possibly, uh...with plenty of...and a lot of..." The music is characterized by a consistent, intense beat marked by gentleman drummer Mr. Perroux and splashed with spicy superb sax solos lovingly supplied by Ms. Bennett. Bass and guitars provide a sure foundation, though Wehr occasionally shakes the house a bit with a few experimental guitar tangents. (I've come up with "tango rock," you are welcome to call it as you choose.)

Cannatella has an interesting voice, well suited for several of his songs. I prefer the harmonies between Barr and Cannatella. And, says Sal, the vocals are something they will be working on.

Off stage there is a strong feeling within the group, slashed with wicked bantering, especially between mischievous Cannatella and Wehr, and Barr a seemingly romantic and serious type.

It is Bennett who most often commands attention. A diabolical vision of Sandra Dee in black lace, she swirls her sax as if a feather boa. In the corner, surrounded by a bevy of handsome men, the picture is a distorted scene from Ziegfield.

At any rate, their business manner is working. This approach should lead the band to be wary of a contrived appearance or loss of innocence. Yet, says Bennett, "Our music is from the heart, and good music and success are the same thing to us. The band is overflowing with ideas, songs, and things to do and all of them seem excited and a bit overwhelmed with the whole prospect of being in this band.

Lastly, since two of the members are also natives of the Royal Empire, I was infinitely interested to know if this band dealt in political issues (Reagan Youth have absolutely no cares of course). A resounding "yes and no" shouted the band. "Yet" said Cannatella, "many of our songs are political." "No," said Barr, "our songs just reflect our opinions." It's probably the same thing. Perhaps a snippet of lyrics from the song "The Things I've Seen," written by Cannatella, will clarify the dispute.

"People falling everywhere.
Bullets flying through the air.
It seems we're immune to shock
They've got us all running scared."

Uncle Stan and Auntie Vera obviously have lived in my neighborhood.
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- WHERE THE GIRLS ARE.
- REDEFINING SMART.
- PLUS: 20 Questions with Diane Lane, a sweet celebration of The Women In and Dogs in My Life by author Wolfe Morris, an article recalling the Cassadaga tale by Robert Cooper, and much more.

ON SALE AT NEWSSTANDS NOW
Right Now, Reggae 45s

Last month in this column, as I was bemoaning that so many reggae records reaching New Orleans are not the real thing, but a product designed specifically for the international market, I didn't have the space to say that although I always give new albums a few listenings, I strike gold most often with dance hall 45's. These records have directness and urgency, the element that was present in early reggae, an element sadly lacking in most of the records packaged for international distribution.

Reggae made great headway on the international scene when the drummers play an R&B backbeat. Even though the other Jamaican elements (the skank, the heavy bass riddims, the bubbling organ) never changed, the drum change to the R&B backbeat made the music more identifiable as dance music. This great new style appears on both dance hall records and on those shipped internationally, so what makes many 45's more interesting? It's the lyrics. On the 45's the singers and DJ's are talking about 1984; they're describing events happening right now in the dance halls, on the island and in the world, from a Jamaican point of view; some with humor and some with a directness that is at times chilling. The dance hall 45's to be found on 7", 10" and 12" discs are the true descendants of early reggae, not these calculated albums that sound like someone sat down and said "Let's see, now, we'll have two songs about Jah, two about smoking sensenilla, two about repatriation, etc."

Yet dance hall might have a bad connotation for those who associate it with slackness and folly. DJ's like Yellowman and Eek-a-Mouse, and the repetitious, indecipherable ramblings of dance hall records like the dee-jay explosion discs that were getting a lot of airplay here for a while.

Having to listen to an entire album of DJ rants is definitely an overdose. Even Yellowman and Eek-a-Mouse can have a great single now and then, but who wants to listen to 30 minutes of it? I don't, and I love DJ style. The point is, there are some great DJ records that have a lot to say either about the world or about dancing, and they are indecipherable. And beyond DJ's, and DJ and vocalists, there are some slow dance records that have been some great slow dance records, like "Rock and Come On" by Jerry Sibbles, "I Can't Stand It" by Dennis Brown and "Trickster Loving" by Freddie McKay.

Caribbean Show

The one drawback to collecting 12" 45's is the high cost for just two songs and the uncertainty of what one is getting for the money. But at least this uncertainty can easily overcome by reading the column and listening to WWOZ's Caribbean Show.

With all this dance hall talk it's easy to forget that we're at WWOZ, Best new bet is "Dance Hall Wiz" by Sugar Minott. This one is one of the most innovative and exciting records out. It signals future reggae sound, some nice synthesizers taking over the role of the horn section. Out of the same stable comes the hot Frankie Paul who keeps producing one hit after another. This time it's "YouN'Talk Bout," which features the slow dance "Trickster Loving" riddim with another version of the age-old Caribbean debate of whether it's better to marry an upright woman or a pretty woman. Not a very deep meaning, but fun nonetheless. For those who would like to hear one by Billy Boyo, there's "Live and Learn" 45 rpm that has the boy's "Badness a Madness" on one side and Tristan Palma on the other side with "My Love." Both songs use the same riddim and the lyric is "named Big City" that appeared on last year's Meditations album called No More Friends. "My Love" is all right, but listen to Billy Boyo live up the same riddim with his youthfull style.

Cowboy style appears to be still frighteningly strong in the dance halls. A recurring theme in many records is badness is a bad thing. In one song the singers and DJ's are talking about 1984; they're describing events happening right now in the dance halls, on the island and in the world, from a Jamaican point of view; some with humor and some with a directness that is at times chilling. The dance hall 45's to be found on 7", 10" and 12" discs are the true descendants of early reggae, not these calculated albums that sound like someone sat down and said "Let's see, now, we'll have two songs about Jah, two about smoking sensenilla, two about repatriation, etc."

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With all this dance hall talk it's easy to forget that we're at WWOZ, Best new bet is "Dance Hall Wiz" by Sugar Minott. This one is one of the most innovative and exciting records out. It signals future reggae sound, some nice synthesizers taking over the role of the horn section. Out of the same stable comes the hot Frankie Paul who keeps producing one hit after another. This time it's "YouN'Talk Bout," which features the slow dance "Trickster Loving" riddim with another version of the age-old Caribbean debate of whether it's better to marry an upright woman or a pretty woman. Not a very deep meaning, but fun nonetheless. For those who would like to hear one by Billy Boyo, there's "Live and Learn" 45 rpm that has the boy's "Badness a Madness" on one side and Tristan Palma on the other side with "My Love." Both songs use the same riddim and the lyric is "named Big City" that appeared on last year's Meditations album called No More Friends. "My Love" is all right, but listen to Billy Boyo live up the same riddim with his youthfull style.

Cowboy style appears to be still frighteningly strong in the dance halls. A recurring theme in many records is badness is a bad thing. In one song the singers and DJ's are talking about 1984; they're describing events happening right now in the dance halls, on the island and in the world, from a Jamaican point of view; some with humor and some with a directness that is at times chilling. The dance hall 45's to be found on 7", 10" and 12" discs are the true descendants of early reggae, not these calculated albums that sound like someone sat down and said "Let's see, now, we'll have two songs about Jah, two about smoking sensenilla, two about repatriation, etc."

Yet dance hall might have a bad connotation for those who associate it with slackness and folly. DJ's like Yellowman and Eek-a-Mouse, and the repetitious, indecipherable ramblings of dance hall records like the dee-jay explosion discs that were getting a lot of airplay here for a while.

Having to listen to an entire album of DJ rants is definitely an overdose. Even Yellowman and Eek-a-Mouse can have a great single now and then, but who wants to listen to 30 minutes of it? I don't, and I love DJ style. The point is, there are some great DJ records that have a lot to say either about the world or about dancing, and they are indecipherable. And beyond DJ's, and DJ and vocalists, there are some slow dance records that have been some great slow dance records, like "Rock and Come On" by Jerry Sibbles, "I Can't Stand It" by Dennis Brown and "Trickster Loving" by Freddie McKay.
six minutes glorifying the infamous deeds of Bonnie and Clyde, the message that "youthman beware, Jah will provide" is weakly given, which in my mind does not vindicate the first six minutes. The song has an infectious dance beat, which is no doubt the reason that it was such a smash hit in Jamaica; too bad it has to glorify gunplay.

Those who remember the albums put out by the Congos in the late Seventies will remember that the group had a unique songwriting style, capable of very pretty, haunting melodies. Recently released is Level Vibes, the first solo album by Congo Ashanti Roy, one of the members of the Congos. Don't expect the high, falsetto singing that was the trademark of the Congos sound; surprisingly, it isn't there. But pretty songs abound, along with some unusual engineering techniques that make this album worth hearing. Five of the eight songs were engineered by On-U Sounds genius, Adrian Sherwood, who adds that synthesizer, bubbly sound that he's given to Prince Fari, Ranking Ann, the Dub Syndicate and others.

Lyrical the album for the most part is weak, but the music is excellent. The major song that really stands out on this album is "Roadblock," which is definitely one of the great songs of 1984. An experiment with scratch-dub also appears on the album, and while I was eagerly awaiting someone to do this, this first experiment doesn't excite me too much. It was done by Los Angeles club DJ Ron Miller, who is really into it, and to really experience scratch-dub, I wish I could hear him do a live set in L.A. Level Vibes is the "opening salvo" from the L.A. posse, on the Sonic Boom Records label. We'll be waiting for more.

The Caribbean Show recommendations for this month come from the U.K., Trinidad and Jamaica. From Jamaica comes the aforementioned "Gunshot" by Horace Andy, which is so good that it had to be mentioned twice in this column. The U.K. offering is a 12" EP club mix disc by Orchester Jazira. This one features three songs, each in a different style. The A-side is like a discofied hi-life called "Love"; the B-side has two cuts, an African-reggae number called "Tohoni-Yay" and the best cut, a soca hi-life number called "Sakabo" (Confusion). "Sakabo" has a killer beat, great lyrics (in English) and a disco mix by England's Dennis Bovell. From Trinidad, one of the first carnival albums for 1985 has been released, by Shadow, and called Sweet, Sweet Dreams. From this album comes a 12" 45 called "Way Out" that is fun-kee; a slow soca with Shadow's trademark dry, nasal bass guitar lines.
It's Greek To Me

The Greek Bakery & Deli's most famous creations, more reminiscent of Chachaloula or Church Point than of Crete or Corfu, are its animal breads. Rare is the New Orleans party these days that does not feature at least one of the Greek Bakery's swamp beasts, available as crabs, alligators, crawfish and turtles.

Some hostesses, according to proprietor Nicholas Klidas, don't even bother serving the animal breads to their guests. Knowing art when they see it, such customers transport the baked alligators or crawfish home, where, after a few coats of shellac, the objects are hung between Strawberry Festival posters and the kids' latest finger-paintings.

Those familiar only with the Greek Bakery's breads are, much to their culinary detriment, missing out on some of the best Greek cooking in New Orleans. There are five Greek pies or plats (no relation to a similarly-named product at Burger King): spanakopita (spinach), tyropita (cheese), bougatsa (cream cheese), koptopita (chicken) and guridopita (shrimp). There is pastichio (Greek-style lasagna), dolmades (grape leaves stuffed with beef and rice) and horiatiki (traditional peasant salad). There are enough pastries—bougatsa, kourabiedes, kipourekas, me{opita, kourasolemy, karithopita (walnut) and the deadly Athenian candy bars. To wash it down, the Greek Bakery concocts the most exquisite iced-coffee in the hemisphere.

Klidas, always searching for new delights with which to tempt his customers, recently stepped out of his kitchen long enough to answer a few relevant questions.

Did you begin cooking in Greece?

I was born in Greece. I was born in Pireaus, which is a port about nine miles outside of Athens. The city is a small city like New Orleans. If you go to Pireaus, you will find many similarities to New Orleans—the port, the ships, the trade, the small little restaurants, the houses with balconies. So for me, New Orleans reminds me very much of my hometown.

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Did you begin cooking in Greece?

I was a student in Greece. I was educated at home because I loved to cook. Usually, Greek cooking is a tradition coming from the grandmother to your mother. I was always curious, watching my grandmother cook. She came from Asia Minor, which was a region in Turkey at that time. They had all these Greek specialties—they were the people who brought those recipes to the Greeks, like stuffed grape leaves and pastichio and gyres. I watched my grandmother doing that for us plus baking all these cookies like baklava and phinikia, cookies that come from the Phoenicians because the Phoenicians were also Greeks, living in Egypt about 3,500 years ago. There are many recipes that came from this Middle Eastern region to Greece.

I came to the States in 1958 and then I went to college here. I graduated in business administration and then I had to return to Greece because we Greeks have the mandatory military service for two years. They give you an extension until you finish college and then you have to go back. Then I went up to the London School of Economics to specialize in maritime management. I stayed there for two years and after I graduated, I started working for different Greek shipping companies.

How did you get to New Orleans?

That's a nice question. I came back to the States about three-and-a-half years ago. The Mexicans had offered me a job to go there and to organize a shipping company. So I used to come to New Orleans very often to supervise cargoes, such as grain, that the Mexicans were importing into Mexico.

I met my wife here. She's also of Greek origin and she's an excellent cook. "Cherchez la femme," like the French say. We decided to get married. She's an architect, teaching at Tulane. I tried to find a solution for us. I wanted her to come to Mexico and teach but I found it was not possible. So we got married and I moved to New Orleans.

We decided to do something different. This place here—the Greek Bakery and Deli—started in the beginning as a crazy idea. We didn't want to go into the fast food business. We didn't want to have a fancy restaurant type of business. We wanted to bring back the tradition that we have in Greece of the small place, the old European coffee shop. You know the people, you know them. You give personal attention to the customer and you give them very good food. You don't have to cook for 1,000 people.

We love the Uptown area because we live in the Uptown area. We found this place here, we renovated it and we just opened, not knowing what would happen. It has been a great joy for me because I have met so many new friends and it's really fantastic.

Who thought up the animal breads?

I had another crazy idea. I love seafood and coming from a town that's a port, we also had fantastic seafood there. We said, "Let's bake something different." So I asked the baker if we could bake something new and we designed them and started doing them. It has really been a great success.

Which animal is the most popular?

The crab is the most popular, as I see it, because many people use them for parties and they stuff them with seafood or crabmeat.
On Tour...

Critics who felt Kiss, minus their make-up, would disappear amidst the new crop of young metal bands, have had to eat a little crow. Gene Simmons, Paul Stanley (pictured), etc., have been riding high ever since their last LP, Animalize, hit the Top 20 in October. Now, with the onset of 1985, Kiss is taking their metal act to the streets of the USA.

Top of the Charts

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Critic's Choice: Ian Blair Chronicles the Everly Brothers Triumph

Brilliant, dazzling, masterful... mere words can hardly begin to do justice to this stunning show by the Everly Brothers. Simply put, it was one of the best shows of the year — or any year, for that matter. After an absence from the scene for the past ten years or so, Phil and Don finally buried their well-publicized differences with a triumphant reunion at London's Albert Hall in 1985. This show, part of their current American tour, quickly proved that their performance was no fluke. Backed by a superb band that included legendary guitarist Albert Lee and the inspired keyboards of Pete Wingfield, Phil and Don took to the stage in classy faxes, effortlessly proceeding to demonstrate what class is all about. With their spine-tingling harmonies blending as sweetly as ever, yet with a new edge brought on with the passing of time, the brothers soared through such poignant ballads as "Crying in the Rain," "Love Hurts" and "So Sad," and exploded with energy delivering such classics as "Wake Up Little Susie," "Bye Bye Love," and "I'm Sorry Baby, I've Been Bad." Relaxed, and obviously enjoying themselves as much as the audience, Don and Phil joked with each other and the crowd, it wasn't all nostalgia, but the highlight of the evening had to be a final encore of "Let It Be Me," which was so spellbinding that even the crickets shut up. A triumphant return by two legends that simply sound better than ever.

In the Studio...

Eric Clapton was at Amigo Studios in Hollywood recently, tracking and overdubbing for his forthcoming release using Amigo's 32-track digital recording system. Lenny Waronker and Ted Templeman are producing the Clapton outing. Lee Herschberg is engineering, with assistance from Steven Stasmann. The studio also played host to Fia Szadora, who did some mixing on her upcoming LP with Tino Barziz, and to the Neville Brothers. The Nevilles are completing their LP for Black Top records with Barry Wilson producing and Chet Himes engineering. Sharing Amigo with these stars is Rickie Lee Jones, who is completing mixes for foreign releases of the first single from her new Warner Bros. LP. The Complex in West LA was the site of some recent sessions with Linda Ronstadt. The chanteuse is working on a follow-up to her hugely successful What's New LP. The current project also focuses on standards, and Nelson Riddle is once again at the conductor's podium, directing a 50-piece orchestra. Complex owner and longtime Ronsstadt engineer George Massenberg is engineering the sessions. He rigged up a special videotape system for the sessions, enabling Ronstadt, producer Pete Ascher, and all of the musicians to have full view of Riddle's conducting. Ex-Wall of Voodoo vocalist Stan Ridgway is at work on his new album, slated for January release on I.R.S. Records. Ridgway is co-producing the record with engineer Joe Chicarelli. Sessions are underway at Lighthouse Studios in LA... Cyndi Lauper was at San Francisco's Automatt, mixing a recent live performance such as classics as "Wake Me Up," "You Want to Break My Heart," "Don't Stop Believin'" and "Mission in the Phil." The show is engineered by Joe Chicarelli.

Hottest Videos

New videos added to MTV:
- "Hand's Tied" Scandal (Columbia)
- "Tender Heart" General Public (I.R.S.)
- "Still of the Night" (RCA) (RCA)
- "It Finds Again" U.S.A. (A&M)
- "I Need You Tonight" Peter Wolf (EMI)
- "All My Becky Friends" Hank Williams Jr. (Warner Bros.)
- "Take Hold of the Flame" Queen (EMI)

Heavy rotation on MTV:
- "We Are What We Are" Kiss (MCA)
- "If I Could Read Your Mind" Peter Wolf (EMI)
- "Lights Out" Peter Wolf (EMI)
- "I'm Leaving You" Scorpions (Mercury)
- "Strung Out" Steve Perry (Columbia)
- "Wake Me Up" Wham (Columbia)
- "Hard Habit to Break" Chicago (Warner Bros.)
- "Out of Touch" Hall & Oates (RCA)
- "Go Insane" Lindsay Buckingham (Elektra)
- "We're Not Gonna Take It" Twisted Sister (Atlantic)
- "Blue Jean" David Bowie (EMI)
- "Drive" Cars (Elektra)
- "No More Lonely Nights" Paul McCartney (Columbia)
- "Who Wants These Shoes" Elton John (Geffen)
- "Infatuation" Rod Stewart (Warner Bros.)
- "Missing You" John Waite (EMI)

Personal Favorites


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Warning: The Surgeon General Has Determined That Cigarette Smoking is Dangerous to Your Health.
Do you really care how quickly you can get a BAD pizza? Do you ever notice how chain pizza places advertise fast, free delivery, yet never mention the quality of the pizza? They figure the average consumer is short on patience and short on taste. If you want great pizza, (delivered fast and free,) here is the only place to call...

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**Seasoned Rocker**

Jody Levins and His Boys
*Jingle Bell Boogie/Christmas Holiday In Heaven*
Sapphire 305

Here's a New Orleans Christmas record of extreme rarity. Sapphire was a short-lived record concern owned by legendary local recordman Lou Welsch, which released a handful of excellent country western and rockabilly 78s in the early Fifties. Welsch perhaps is best known for penning the infamous "Mardi Gras Mambo," originally recorded on Sapphire by Levins, and later covered by the Hawkettes and Meters, among others.

Perhaps the success of "Mambo" convinced Welsch (who, sadly, died this past year) to release another "seasonal" record, this time of course for Christmas. On this one, "Boogie!" is an uptempoed country rocker with Levins urging all to join in the "Jingle Bell Boogie," while "Christmas Holiday in Heaven" is rather a dire item of yuletide smaltz.

As Sapphire didn't hold to a strict numerical sequence of releases, it's hard to pinpoint the exact date of release. However, it possibly could be the last issue on the label as to my knowledge it is the highest number in the label's 300 series. Any ideas out there?

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**REVIEW**

**John Rankin Eats Out**

John Rankin
*Something I Ate*
Niteshade Records 222

I am eternally the optimist. Whenever I hear that a local musician is releasing an album I have visions of huge recording contracts, world tours (complete with expensive T-shirts) and tons and tons of inspiration for other local musicians. Though my optimism has waned on many occasions, the exception being the Nevilles' latest venture, John Rankin's *Something I Ate* has set the wheels of optimism in motion again.

If like most people you listen to first side A, and then side B of a new release, you might be fooled by the title cut on this album. "Something I Ate" makes you remember the good times you've had sweating it out on the dance floor at Maple Leaf. It's gutsy and hard driving and just when you think you've got the tone of this album pegged (another New Orleans great-to-listen-to, fun-to-dance-to, but probably won't go national album), the pace and the tone and the style change beautifully, and we get to see Rankin strut every ounce of his stuff.

Just above every type of music is represented on *Something I Ate*, but every type of musician. Rankin has gathered some of the best local musicians to be found in this city or any other. Cranston Clements, formerly of the "Rock-A-Byes" lends a hand. George Porter of Meters fame and Ricky Cortez of the Percolators,
provide that funky, electric bass while Johnny Vidacovich, drummer extraordinaire, provides that kicking backbeat. Sharing the spotlight with Johnny V. is Kenneth Blevins who rounds out the rest of the album.

Ultimately, what is really wonderful about Something I Ate is that Rankin has produced a sound that appeals not only to native ears, but one that has the potential to reach beyond our local borders and let other folks know that not just “New Orleans music” comes out of New Orleans, but good music... period! — Annie Metro

Clifton Chenier, Marcel Dugas, Rockin’ Dupsee, Fernest Arceneaux
Joseph Bob
Zydeco Blues Volume 2:
The Legendary Jay Miller Sessions
Flyright 600

This follow-up to the highly enjoyable volume one (Fly. 539) is a bit of a throw together, but then again, so is this type of music! Tracks date from 1958 all the way to 1976, which you can view as either a distraction, or as I do, as a neat sampling of the way zydeco has progressed through this album’s timespan.

Monsieur Chenier contributes the earliest sides with five steaming items, the best being the storming “Hey Lawas” by Fernest Arceneaux and the countryfied “Snap Beans Aren’t Sally,” by Joseph Bob. “Snap Beans” is a real surprise; it sounds as if it were being played at a festival nearly fifty years ago, and yet is performed on harmonica rather than the standard accordion.

This album’s not a “must have” item like volume one, but if you’re a zydeco fanatic, or just like something a little bit different, you might consider this anyway.

The Sheiks
“She Loves Me, She Loves Me Not” b/w
“Don’t Tell Her That”
Token Records S-6001

Although the Sheiks’ live shows still contain plenty of the straighforward rock’n’roll that has made them one of New Orleans’ most popular acts, there have been signs recently of some new influences in their music. The new sound is very contemporary, dance-oriented rock, and two examples of how it blends into the band’s format can be found on their new single.

The two songs, “She Loves Me, She Loves Me Not” b/w “Don’t Tell Her That,” are co-written by Michael O’Hara and Billy Stroud. The first has a Prince-like feel (an obvious comparison perhaps, but valid nonetheless), very rhythmic and displaying a variety of guitar sounds from Leslie Martin. The lyrics are vintage O’Hara — need, love, uncertainty and heartbreak — his voice a powerful and enchanting vehicle for the words.

“Don’t Tell Her That” has more of Stroud’s influence. Now in his second year with the band, he has added extra layers and textures to the Sheiks’ sound, with his additional keyboards and backing vocals, giving the music more of that “cool” effect. There is even a chorus behind O’Hara’s vocal on this one, a new touch as far as the Sheiks are concerned. And as always, the rhythms of bassist Nick Ferber and drummer Rob Sanders provide the perfect framework for the frontmen to operate.

— Keith Twitchell
NEVILLE BROTHERS & THE WILD MAGNOLIAS • JOHNNY ADAMS & WALTER WASHINGTON • RADIATORS • THE MIGHTY CHARIOTS & THE HERALDS OF CHRIST (BEST OF GOSPEL) • THE DYNAMIC SMOOTH FAMILY & THE AVONDALE YOUTH CHORUS (BEST OF GOSPEL) • PURE LIGHT BAPTIST CHURCH MASS CHOIR & THE FAMOUS ZION HARMONIZERS (BEST OF GOSPEL) • THE FOLLOWERS OF CHRIST & THE HEAVENLY STARS (BEST OF GOSPEL) • ALVIN BATISTE GROUP • ERNIE K-DOE WITH OLIVER & THE ROCKETTES • EXUMA • TABBY THOMAS & THE BLUES ROCKERS • WALTER MOUTON, BRUCE DAIGREONT & BOURRE (CAJUN GENERATIONS) • ROBERT "JUNIOR" LOCKWOOD • HENRY GRAY • PLEASANT JOSEPH (SOLO TRADITIONAL BLUES NIGHT) • THE LEADER IN MUSIC PROGRAMMING

Cox Cable New Orleans, 2120 Canal, New Orleans, LA 70112
Wavelength, named after a Van Morrison song with no particular connection to New Orleans, began in the late Seventies as a four-page leaflet distributed by the Leisure Landing record store. In November 1980, publisher Patrick Berry (one of Leisure Landing's three partners) and editor Connie Atkinson produced the Volume One, Number One edition of a new, independent *Wavelength*. Bobby Mitchell's smiling face appeared on the cover of the 24-page magazine and within were reports on Mitchell's pathological research, the Radiators' live-at-Tipitina's album, the zydeco of Stanley "Buckwheat" Dural, the Memphis Rastafarianism of Brother Zewbe, Susie Huete's "No More Boy/Girl" EP, jazz at the Contemporary Arts Center and *The Wild Sound of New Orleans*, an Allen Toussaint album so rare that even Toussaint was without a copy. The Last Page noted Earl King had opened a book and record shop on Dryades Street, that the Saints' dismal record was hurting the sales of Gaboon's Gang's "Let's Get Fired Up!" and that Mel Lovely was in the recording studio with producer Carlos Boll, attempting to cut the flip side of "Purple People Eater."

In honor of *Wavelength*'s 50th edition, we have gleaned our back issues and compiled the following collection of notable quotations, excerpted from interviews conducted by Lynn Abbott, Eddy Allman, Allison Brandin, Bob Cataliotti, Rick Coleman, Yorke Corbin, Ron Cuccia, Vincent Fumar, Tad Jones, Maurice Martinez, Bunny Matthews, Rico, Kalamu ya Salaam, Shepard Samuels, Gene Scaramuzzo, Hammond Scott, Almost Slim, Keith Twitchell, Nancy Weldon and Margaret Williams. We continue to believe, along with Ernie K-Doe and subscribers in America, Australia, Austria, Belgium, Bolivia, France, Greenland, Germany, England, Wales, Holland, Japan, Jamaica, Italy, Poland, New Zealand, South Africa and the Virgin Islands, that all music came from New Orleans.
Number 1
Bobby Mitchell, vocalist: “I hate it when people say New Orleans music was built off of jazz. You got more R&B singers and rock ’n’ roll singers here than you got jazz musicians. I estimated the other day you got over 500 R&B performers. The book must be out on New Orleans because the big record companies won’t touch us.”

Number 2
Johnny Vidacovich, drummer: “It’s hip to use a good percentage of humor so you can communicate with the other musicians more readily, and make the music happen easier. Humor’s very important in any kind of art, especially an art where it’s going to take more than one person to do it.”

Number 3
Patrice Fisher, harpist: “We’re trying to let people know that there’s more to life than R&B.”

Number 4
Clarence “Guemouh” Brown, guitarist: “One time we stopped at a roadside cafe (while touring the Soviet Union), looked like a little old wooden shed. It was dirty and funky. Flies by the millions. As I got off the bus, I crossed the road, and I saw marijuana growing thirty, forty feet high. Since we didn’t take no grass to Russia, we got several pillowcases full, took it on to this town we was going to. Put it outside the back window to dry. Some of it dried pretty good. You’d smoke some of this stuff and be high as a coon for about two minutes, then you’d feel like you was dying. Man, that stuff did me more harm than good.”

Number 5
Ernie K-Doe, vocalist: “We got the sound here that groups come from all over the country to copy, but you have to be a native of New Orleans to get it. You might come close but they can’t put themselves into the groove. I don’t blame ‘em, though. They can try to copy our style but they can’t do it.”

Number 6
Huey “Piano” Smith, pianist: “We had fun getting on the stage and playing. To us, when we were playing it wasn’t work. It was just like if you went and played golf all day—which that be hard work? I wouldn’t say it was hard work. And then you were getting paid, too. Didn’t have to put no work boots or gloves on. Girls looking at you, one on each side of the piano!”

Number 7
Dave Bartholomew, trumpeter/bandleader: “Don’t forget that all of Fats’ (Domino) big hits were made on two tracks. Years ago at Cosimo’s old place, the J&M Music Shop, we’d sometimes go in the studio at 9 or 10 in the morning and we wouldn’t get out until midnight, because we couldn’t get a sound, the board wasn’t right or the musicians weren’t right. Or we’d have to tell the drummer to bear down more.”

Number 8
Pete Fountain, clarinetist/bandleader: “Lawrence Welk’s son heard me on a record, and he told his dad, and from then on, my career just went up.”

Number 9
Aaron Neville, vocalist: “‘Apache Red’ is just a nickname. I’ve got Indian blood in me. I just dug the Apache’s make-up and took that name. I used to wear my hair with a bandana around my head. It was a big thing in my life. At one time I used to be called ‘Moleface,’ they used to call me and my partner ‘Moleface and Melvin.’ They used to call me ‘Carrot Top’ when my hair was red, then ‘Blondie.’ Right now I’m Aaron but people still call me ‘Apache.’ People say I look tough. In different circumstances I guess I had to look tough. I’m not really conscious of looking tough. Like I said, I’ve seen some tough times and walked some mean streets.”

Number 10
James Rivers, saxophonist/bandleader: “Survival to club owners means packed houses, and if you keep anybody’s nightclub packed, you don’t worry about a gig and that’s what it all boils down to financially. With that in mind, I’ll play anything I think the public wants to hear, and then I’ll be enjoying it while I’m playing it. You can’t say ‘Aw, man, this is a drag,’” and then play it, ‘cause then it won’t sound good, and John Public will know that. They’re not as dumb as some of us musicians think they are.”

Number 11
King Floyd, vocalist: “Then we did ‘Groove Me.’ It only took just a boom-boom bomp, and we did it on down. I was out of there in 30 minutes. I guess it was destiny.”

Number 12
Danny Barker, banjoist: “Making money, see, you have to decide real quick when you’re black in New Orleans in 1922. You see all the black people doing the hardest work. They’re picking up ships on the riverfront, picking up them cotton bales. You see big trunks running through the streets. Have you ever seen the hot sun stripped to the waist. Black men and mules, that all you see. Hard work. Well, I weighed what, about 90 pounds. I knew there was no way in the world I was going to be like Big John Henry. So I had to find something to do. Now there was cigar makers, and side trades like shoemakers. But I saw that you could get away from here and travel if you played music. I saw my uncle’s, my family is all musicians. I got four uncles who’re playing, my grandfather is playing. Inter-related we have about 36 musicians in the family. So all we talk is music.”

Number 13
Mac Rebennack, a.k.a. Dr. John: “Whatever your morals and whatever your ambition is—and music is a high integrity thing—you got to stay with it when you hit the crossroads. You got to fight for your music. I’d fight for my music. If you get, because if you give them an inch, boy, you give wiped off the whole program.”

Number 14
Jed Palmer, club owner: “It got so that even a group like the Neville Brothers wouldn’t draw much anymore in my club. I guess people got afraid to go where the purple-haired idiots hung out, afraid their girlfriends would get ravaged or morphine-upstairs.”

Number 15
Allen Toussaint, pianist/composer: “Once you hear something you like, it becomes a part of you forever. It’s a part of your awareness through a medium that can’t be isolated. I mean, no one can do anything about what you accept in your mind, and I’m in the business of selling something to people’s minds.”

Number 16
Alison “Tuddy” Montana, Big Chief of the Yellow Pocahontas: “Ideas, man, I’m loaded with that! I could design a costume for everybody in this house and wouldn’t any of them be the same... altogether different.”

Number 17
Percy Stoval, booking agent: “See, it was tough to draw a crowd for a woman, ’cause the wives didn’t want their husbands to go see them. I guess they was jealous. But now, if there was a man like Sam Cooke or Bobby ‘Blue’ Bland singing somewhere, man, they wouldn’t let up on their husbands until they got to go. But they wouldn’t go see another woman sing.”

Number 18
Willie Tee, pianist: “The lady I married understood from the beginning that this was what I was going to do and I know that this is a special trip because I know cats who have much more talent than I have who will go through a thing of their ladies wanting them to get a ‘real job’ and not really seeing the art as significant.”

Number 19
Wynton Marsalis, trumpeter: “New Orleans has a definite cultural vibe that I’ve not found anywhere else in the world. New Orleans is still one of the most soulful places, I think.”

Number 20
Willard Watson, a.k.a. the Texas Kid: “I’ve been robbed three times and nearly killed, I’ve had 82 stitches here across my nose. Stabbed in the back and I’ve been shot at nine different times. I’ve been cut at and had to leave my coat three or four times. I can truthfully say that by me being the seventh child, it saved me.”

Number 21
Werdell Quezergue, arranger: “When you sit down and listen at something, it’s just something that you feel. There’s an element of temperament in drawing out of the musicians what you want. Some guys think that because a musician can play, he should do things automatically. But that’s not true because if you give a musician anything he’s just going to give you his own interpretation. What you have to do is convey your interpretation to them. I know from when I first started that you can over-arrange, having horns going in all kinds of directions, but really an arrangement should be part of a group or singer or tune and not outstanding.”

Number 22
Lee Dorsey, vocalist: “I got this attitude from workin’ body and fender. If they can do it, I can do it.”

Number 23
Floyd Solaire, record producer: “I named the label for the rock ’n’ roll and R&B stuff ‘Jin.’ I named it after my wife—well, she wasn’t my wife then. I was just trying to make points.”
Number 24
Mike Ciravolo, Models guitarist: "For a city this size, there's really nothing to do.'

Number 25
Germaine Bazzle, vocalist: "Now that I am older and really understand and appreciate all of this, I think it was an important experience for me to grow up in the Lafitte Project. I grew up with a lot of the Second Line.''

Number 26
Chuck Carbo, vocalist: "We were Protestants. We had to go to church. I used to sing in the little junior choir. Then we tried singing as quartets—with different guys in the neighborhood.''

Number 27
Tracy Williams, vocalist: "The answers to the questions of life are inside each person.''

Number 28
Alice Byrd, Professor Longhair's widow: "The evening he passed, he was riding around with that fellow in the wheelchair, Richard. He came home and laid down. Then he got up around 10 o'clock and took his little grandson to Picou's to get a dozen twisters. He got back and I thought it was peculiar that he didn't want no coffee, no twister, no nothing.''

Number 29
Michael O'Hara, vocalist: "I don't see any conflicts with my beliefs. I can't see how—whatever form he takes—could see anything that's bad about what I do. If that's what it takes, hearing this music, what we do, to get people to the point where they can enjoy themselves, how can there be anything wrong with that?''

Number 30
Kevin McLin, guitarist/vocalist: "Music is probably the smallest part of the business. Let's face it, you're a commodity and you have to sell yourself to the public.''

Number 31
Robert Parker, saxophonist/vocalist: "Professor Longhair was very musically inclined and all he wanted to do was just create. I'd never met a fellow like him on piano—he'd kick that piano with his foot. Every piano that he played on, you could tell it was him because you could see the knocked-off paint on the bottom of it.''

Number 32
Jimmy Anselmo, club owner: "Muddy Waters' contract specified a home-cooked meal, so we cooked up biseque and a seafood gumbo and served it to him. About nine months after that, I saw him again, and he told me it was the best meal he'd ever had on the road. Memories like that are beyond value—that's the best part of the business.''

Number 33
Lee Allen, saxophonist: "I didn't try to play differently behind each individual, I played the way I felt. I got my message from the singer and stayed close to the melody line of the song. I never tried to change my playing for different artists.''

Number 34
Bob Astor, booking agent for the Beatles' 1964 New Orleans concert: "The crowd reaction to them was just over the top. I just thought they were four nice kids with funny haircuts from England. I mean they weren't great singers and they weren't great guitar players. They wrote a few nice songs but if someone asked me what they sounded like, I couldn't tell them. But they sure made a lot of money and drove the kids crazy.''

Number 35
Ivan Neville, keyboardist/vocalist: "What I remember the most about 'Tell It Like It Is' was my friends coming up to me and saying, 'How come you ain't rich? Your daddy's got a big hit record—you ought to be millionaires.' That made me realize there was a lot more to making records than just music. You got to get your business together, too.''

Number 36
Elvis Costello, composer/vocalist: "You couldn't really imagine singing like Lee Dorsey, say—he's so distinctive and so quirky. But with what it takes, hearing this music, what we do, to get people to the point where they can enjoy themselves, how can there be anything wrong with that?''

Number 37
Charles 'Hungry' Williams, drummer: "Well, dancing, man, like dancing is a rhythm. See, I think that's where the word 'funk' comes from. Because at the time, if you notice Elvis Presley when he'd sing, he used to shake a lot. Understand what I mean? And that was rhythm, and they named that shaking 'funk,' 'funky dancing.' That's where the word 'funk' comes from. And in order to shake like that, you got to have a certain type of rhythm, a 'funky rhythm' to shake like that. And I used to dance funky and I play funky.''

Number 38
James Booker, pianist/vocalist: "Music is a mysterious art, to start off with, and people that's really good at it—at an elaborate, mysterious art—they get a little taste of the mysterious . . . sometimes mystic, too. In fact, all of the time, they have mystical, mysterious attributes but it's whether or not they're aware of it that's important.''

Number 39
Earl Palmer, drummer: "The engineers always liked the way I play because it gave them more control. When you're playing real hard and loud, they have much less control. I got along well with all of them, especially Bones Howe, who was one of the greatest mixers they ever had in California.''

Number 40
Marcia Ball, vocalist: "You can't work in your hometown. Every musician has to be a road musician or they have to drive a truck. If you don't want to go on the road, you can't make it.''

Number 41
Kevin Radecker, the co-Cold guitarist: "I never say never.''

Number 42
Mary Coleman, gospel vocalist: "Jesus is the solid rock and honey, I want you to know that I'm holding on to Him. I'm not going to Hell. When I go to my car this time of year, open that door and that heat hits me in the face, that gives me double determination not to go to Hell.''

Number 43
Earl King, guitarist/vocalist: "Guitar Slim gave me the idea to write verses from a psychological approach—saying things that people want to say. Like, 'I'm gonna send you back to your mother, and I'm gonna go back to my family, too.' I mean, that hits home. Slim also inspired me to contemplate a marriage between a song and its solo, instead of playing something at random.''

Number 44
Ed Ward, music critic: "The dream of a major music capital lives on in New Orleans. Dreams of the past.''

Number 45
Bobbie Gentry, vocalist/composer: "'Ode to Billy Joe' started out as a short story that I wrote, and I changed it to a song. I started writing it about midnight and finished it around 5:30 the next morning. I recorded it in one take later that day and that became the version we used on the record. The question people ask the most about the song is 'What did Billy Joe throw off the bridge?' I've never told anybody the answer to that one.''

Number 46
Herlin Riley, drummer: "A family is a family, it's a unit. It's like putting some liquid Jell-O into a bowl and setting it in the refrigerator and watching it come together. This is how we've been all our lives. We were raised together, ate together, slept together. That bond is unmatched. How can you match the bond between a brother and sister, mother and son?''

Number 47
Isidore "Tutu" Washington, pianist: "A piano player had it made in them days. Women would fight over a piano player. See, the district was open, women were in all tricks and they had plenty of money. They wanted their men to look good. I had women buy me gold belt buckles, rings, silk shirts, new suits and all kinds of shit. Man, they'd be puttin' money in your pocket and fightin' with each other to do it.''

Number 48
Ellen DeGeneres, comedienne: "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?''

Number 49
Frank Field, bassist: "That's what Little Richard was down here—he wanted the New Orleans sound along with his. I think it was about 75% or more of his success.''

Number 50
Connie Atkinson, editor: "History was all I was ever interested in. New Orleans music affected the world's music—all of the world's music—and we wanted to document it.''

December 1984/Wavelength 21
Dear Boys and Girls,

I know what you want. You don’t even have to bother writing me. You want little plastic robots that turn into four-track reel-to-reel tape recorders and then if you flip the reels a certain way, the tape recorder is transformed into a food-processor that makes fresh pasta and rolls sushi.

Forget it, kids—I have neither the time nor inclination. Everybody gets records this year. Maybe one or two of you will get a cassette.

Don’t blame me—it’s the elves. They simply tossed down their tools last July and said, “No more toys!” They were freaking-out, see? So I sent them into the record stores and told them to stock up on the latest vinyl. Make a list, check it twice, I said.

The elves dug the idea—better than loading batteries into musical monkeys. I like the idea because it’ll be a heck of a lot easier tossing a few albums down folks’ chimneys than sliding down myself with a bulky bag of stuffed pandas and impossible-to-assemble models of the Leaning Tower of Pisa. If people don’t like the record I give them, they can head to a record store and exchange it. No questions asked.

Do me a favor then, kids. Read over my elves’ recommendations. If you see something that gets you excited, drop me a line at the North Pole.

Yours Truly,

Santa

P.S. Don’t tell your old man but that wasn’t me kissing your mama last Christmas Eve.
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MAJOR CREDIT CARDS ACCEPTED
Well, things have been uncommonly busy in these parts of late. That’s not to say new records are coming out fast and furious, but at least they are coming out. We’ve already cited the new Nevilles’ release and the Dirty Dozen Brass Band in earlier issues, which have to be the highlights of the last few months. But there’s some other new releases and reissues that deserve mention.

First of all, John Rankin has finally got his own self-produced album in the shops after one-fifth of a decade in the studio. *Something I Ate* (Niteshade 222) presents Rankin in a solo and a band setting. Those of you accustomed to seeing him at the Maple Leaf or at the World’s Fair might be surprised to hear a full band in support, but once the shock wears off, there’s a lazy jazz sound a la early Bette Midler. Rankin’s voice in all honesty is a bit thin but his guitar work for the most part is unparalleled especially on the “new age” pieces. You’ll probably want to check this out if you go out to hear the man or you’re into something acoustically new from these parts. Rankin wrote and arranged each-and-every tune on this, which is not only gutsy, but a total representation of his music.

Although it’s yet to hit the shops, what I’ve heard of the premier Rebirth Jazz Band album (*Arhoolie*) is just as satisfying as the Dirty Dozen disc. The Rebirth Jazz Band, made up of local high school kids, cut this one live in May of this year, partially at the Grease Lounge. The LP might well be described as “ragged but right,” but these kids can really “hoot” as premier New Orleans hornman David Lastie boasts. If you liked the Dirty Dozen LP, you’ll be head-over-heels for this one.

Frankie Ford is back in the racks with *New Orleans Dynamo* (Ace 116). I mentioned this one in my European expose, but it sounds so much better at home than it did in Ted Carroll’s car while we raced through Camden Town to catch the Lion’s Head pub before curfew. Frankie is in great form throughout this potpourri of New Orleans, and New Orleans influenced, rock ‘n’ rollers. The man’s voice is surprisingly strong and the support of the British Johnny and the Rockos supply an instant time warp! Nothing resembles Frankie’s ex-Lucky Pierre’s days; this is a flat out rocker from beginning to end. Even the cynic in me can’t believe how good this sounds. Cheers, Mr. Ford!

Also at last the long out-of-print first volume of United Artists’ Smiley Lewis story is available once again, this time disguised as *Californica’s Party* (K.C. 103). The liner notes of John Broven are eliminated, but the annoying flawed session details are still intact. Nonetheless, this is a beautiful album. Smiley shouts out all of his early material with Tuts Washington dancing over the piano keys and Dave Bartholomew’s band blasting away in classic style. If
you missed this the first time here's your second chance.

One I feel particularly proud of is the new Guitar Slim reissue Things That I Used To Do (Ace 111) as I played a small part in its release. This sixteen-tune classic features Slim without the annoying overdubbed organ and guitar that marred his earlier Specialty album. There's a few rare tracks thrown in and a few alternate takes which makes this one indispensable.

Down South Louisiana way things are as busy as ever. Check out the new D.L. Menard (Rounder 0192) for some real downhome sounds. This is the first English album recorded by the "Cajun Hank Williams" and a treat from beginning to end.

Our old friend Rockin' Sydney also has yet another album, My Zydeco Shoes Got the Zydeco Blues (Maison De Soul 1009). Once again Sydney plays all the instruments in this interesting and fun package. Included is his big zydeco hit, "What's Good For The Gander Is Good For The Goose" which alone is worth the price of the album.

Zydeco fans will also demand Buckwheat's latest, Zydeco La Louisiane (Rounder 2045), which contains a good mix of material. Buckwheat features a number of his stage tunes including the tour-de-force "Turning Point," which should appeal to soul fans as well. This makes a nice companion to his last Black Top sampling and his first Blues Unlimited records.

Our Ville Platte correspondent, Floyd Soileau, reports that there will be a new Clifton Chenier album on the market soon on the Callier label (more on that later). Also a new Beausoleil is on the horizon and a sampler of contemporary zydeco on Maison De Soul.

It's been a very good year for the collector of classic New Orleans music. Of course the European labels have led the way, but the local Bandy label also deserves a special pat on the back for ambitious projects presenting Toussaint, Kenner and Spellman sides. But there's also been some excellent contemporary material popping up from time to time as well. Those that missed the list, but which deserve a tip of the hat, are releases by Dr. John, Frankie Ford, James Drew, Ellis Marsalis, his son what's-his-name, and Windjammer. A number of excellent anthologies surfaced as well, the best being the New Orleans Rhythm and Blues album on the Chess label. Best single has to be "From The Heart" by Johnny Adams from his latest LP of the same name. Let's hope 1985 sees a recorded appearance from Allen Toussaint and Fats Domino, who are both long overdue for new material.

Best Buys of 1984

Best buys of 1984 does put one in an unaccustomed Aunt Sally position. But to choose just ten New Orleans albums out of this year's deluge is still an imposing task. However, here's what I decided on as my Top 10:

1. Jessie Hill, Can't Get Enough Of That Ooh Poo Pah Doo Bandy 70016
2. Archibald, The New Orleans Sessions Krazy Kat 7409
3. Irma Thomas, Time Is On My Side Kent 010
4. Smiley Lewis, Caldonia's Party K.C. 103
5. The Dirty Dozen Brass Band, My Feet Can't Fail Me Now Concord 3005
6. Dave Bartholomew, Jump Children Pathe Marconi 1546601
7. The Upsetters, The New Orleans Sessions Charly 1064
8. The Neville Brothers, Live at Tipitina's Black Top 1031
9. Snooks Eaglin, The Imperial Sessions Sundown 70902
10. Johnny Adams, From The Heart Rounder 2044

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Various Rockin' Christmas: The 60's Rhino 067

I think this is the best of the lot. Besides containing the inevitable "Jingle Bell Rock," the fun-loving people at Rhino bring us fourteen obscure Christmas hits. Included are Cathy Sharpe's "North Pole Rock" and Three Aces and a Joker's "Sleigh Bell Rock," for those who want to celebrate a rockabilly Christmas. For doowop lovers there's the Moonglows' "Just A Lonely Christmas" and "Hey Santa," The Penguins' "Jingle Jangle," and Marvin & Johnny's "It's Christmas." Also included are the novelty "Santa & the Satellite" by Buchanan & Goodman, the hilarious "Christmas In Jail" by the Youngsters, and the Moods' "Rockin' with Santa Claus." —Almost Slim

Various An Austin Rhythm and Blues Christmas Austin '8301

Actually this came out last year but I didn't find it until it was too late to report it. Everyone should dig this, and if they dig R&B or not. Artists included are Angela Strehli, The Fabulous Thunderbirds, Lou Ann Barton, Paul Ray, Sarah Brown, Charles Sexton, and the Jazz Quartet. Most tunes included are covers of past hits—"Boogie Woogie Santa," "Come Home For Xmas," "Santa Bring My Baby Back To Me," etc. The Fab 'T-Birds contribute what I consider their best ever track, "Very Merry Christmas Darling," a slow blues that sounds like a Hop Wilson 78. They also do an excellent instrumental version of "Winter Wonderland," made totally atmospheric with a real live glockenspiel. The best of Austin's women are represented here (with the exception of Marcia Ball), and Miss Lou Ann deserves special mention for "Make My Baby Back," which really hits home. —A.S.

CLASSICAL

King's College Choir Oh Come All Ye Faithful Argos 414-042-1

Beautifully recorded and sung by what may be the greatest choral group in the world. Real traditional without ever getting corny! Perfect for those cold December nights while roasting marshmallows over flaming copies of The Times Picayune!

—Gilbert Hetherwick

Enchanted Carols Saydisc 327

A very unusual album indeed. Christmas music performed on church bells, street pianos, hand bells, music boxes and barrel organs. More fun than a floor full of thumb tacks! And a lot less painful....

G.H.

Waverly Consort Renaissance Christmas

Perfect for slapping on the turntable at the Christmas party when one more round of "Joy To The World" just might send you through the ceiling. Wonderful music that makes me think of anything but Christmas. I love it!—G.H.

Herbert Von Karajan and the Berlin Philharmonic, Mahler, Symphony #9 Deutsche Grammophon 410-726-2

Even though this recording has nothing to do with Christmas it...
The Smiths
Hatful of Hollow
A collection of singles and radio sessions from the band that started it all.
- C.B.

Phil Spector's Christmas Record
CBS 37686
Classic arias from the composer of "symphonies for the kids." Tell me this isn't classical music and I'll push you down the stairs! - G.H.

Caribbean
Congo Ashanti Roy
Level Vibes
Sonic Boom SBLP 2001
A reggae album that is sure to please, this album creates a very mellow mood due to some unusual production techniques (read this month's Caribbean column for more details on this). The combination of Roy's soothing, reverbering voice and melodies which are pretty and sometimes haunting make this a great album for relaxed listening.

Gregory Isaacs
Out Deh!
Dynamic Sounds ILPS 9748
Some people don't like lovers' rock, the name given to reggae love songs, but for those who do enjoy it, there are a few undisputed kings. Gregory Isaacs, in both his manner of singing and the way he sends it, is so cool that he is known as 'The Cool Ruler,' the ruler of cool. His latest album, Out Deh, is another great album, following hot on the heels of his classic album, Night Nurse. Either of these albums will satisfy anyone who wants to hear some sexy love songs in a slow dance style.

The Might Sparrow
Sparrow-King of the World

Various artists from the 4AD label do gloomy but not depressing versions of original and cover songs by such people as Alex Chilton and Tim Buckley.
- Carlos Roll

This Mortal Coil
It'll End In Tears

V B UNn 1 Mathews

Ramoness
Too Tough to Die
Sire 25187-1
An unsettling revision of the Great Rock 'n' Roll Joke, in the days before Vote '84, this set was a spiritual boost; now it is a map of the aftermath. Having conceded the re-election of "Mama's Boy," Ramones look to the end of the decade and offer a grim vision of an America turned upside down by reactionary policies—harsher times, confusion, despair, fleeting consolation, futility, anarchy. In other words a sort of modern day urban Grapes of Wrath.
- Les White

Red Hot Chili Peppers
Red Hot Chili Peppers
EMI-America ST-17128
I guess it does make sense that a band known to perform in the nude except for a single sock (now worn on either foot), would cover Hank Williams' "Why Don't You Love Me (Like You Used to Do)."
Daring musicianship can account for a good bit of mileage, especially when it creates a "white boy funk" that gets as close to the sound of the east coast "masters as we could expect from L.A. cacausians. The assimilation of styles other than rap-funk is startlingly precise also, the derivations altered smartly, reworked sincerely. I can't say why I'm annoyed by the group's gimmicky appearance (goofy, contorted faces, headgear that can only be described as crocheted souffle dishes). I can say, though, that this is the year's best debut album, maybe.
- L.W.

Husker Du
Zen Arcade
SST 027S1298
Bought because of a strong rec or two, because a "core band from Minneapolis seemed a curious thing and, I'll admit it, because of the cool title. Hardcore is hard to listen to on most, it grows slowly if at all. After a few listeners to this double, I began to hear some jazz, some funk, what I like most in heavy metal, and playing that is so fast and tight and sluggish (and for me nostalgic, somehow) all at once that the set keeps getting on my table. Probably like nothing you play—unless you own Troun Mask Replica—and, as someone has said, for the faint of heart.
- L.W.

This Mortal Coil
It'll End In Tears

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- Carlos Roll

The Smiths
Hatful of Hollow
A collection of singles and radio sessions from the band that started it all.
- C.B.

Dalis Car
The Judgment Is The Mirror
Mick Karn (ex-Japan) and Pete Murphy (ex-Bauhaus) team up for what seems to be the best combo in music since the Gershwin brothers.
- C.B.

Various Artists
Better An Old Demon Than A New God
The usual gang of Dial-a-Poem Poets with a few surprises added for good measure.
- C.B.

Anyone interested in the music of Africa and the Caribbean is faced with the special problem of unavailability of many of the best releases. For this reason, the following records were chosen as good gift ideas not just because they're good albums, but also because they can be easily found in New Orleans. This, of course, excludes many outstanding releases of 1984.

AFRICA
Huhusakela
Nechno-Bush
Arista (Jive Africa) JLB8210
A reggae album that is sure to please, this album creates a very mellow mood due to some unusual production techniques (read this month's Caribbean column for more details on this). The combination of Roy's soothing, reverbering voice and melodies which are pretty and sometimes haunting make this a great album for relaxed listening.

Gregory Isaacs
Out Deh!
Dynamic Sounds ILPS 9748
Some people don't like lovers' rock, the name given to reggae love songs, but for those who do enjoy it, there are a few undisputed kings. Gregory Isaacs, in both his manner of singing and the way he sends it, is so cool that he is known as 'The Cool Ruler,' the ruler of cool. His latest album, Out Deh, is another great album, following hot on the heels of his classic album, Night Nurse. Either of these albums will satisfy anyone who wants to hear some sexy love songs in a slow dance style.

The Mighty Sparrow
Sparrow-King of the World
Trinidad is dance music at its best.

B's Records BSR SP-002

The calypso and soca music of

Johnny Burnette
The Rock 'n Roll Trio
Listen To Johnny Burnette!
MCA

Telecast-Master Paul Burlison
picks up where Perkins leaves off
and co-captains his musical
motorboat to rock nirvana with
help from one of the genre's most
impassioned and hormonal
singers, the late Johnny Burnette.

This album is a re-mastered
compilation of Reprise and
Blue Deca/Coral sides and boasts
a number of hard hitting, laced-
with-sexual-innuendo rockers:
"Eager Beaver Baby," "Oh Baby
Babe," and the sappy "Touch Me"
leave little to a young girl's
imagination. "Fear It Up" is one
minute and fifty-one seconds of
dancehall sweat. You'll have to get
Volume Two of this series to hear
gems like "Train Kept A Rollin'" and
"Somebody's Goin' Over My Mind,"
but this is a good place to start.

King Federal Rockabilly Kings

The fact that your average
rockabilly compilation album
sucks is well known by anyone who
ever invested a nice chunk of their
paycheck into these invitingly
packaged little beginners. The usual
scam is to give you one or two
hard-to-find classic cuts and eight
or ten boners. This album,
however, is an exception. Two of
rockabilly's great unsung heroes,
Mac Curtis and Charlie Feathers,
have some of their best material
here. Curtiss clocks in five songs
including the jumping "Grandaddy's Rockin'," and
Feathers proves once and for all
that when it comes to that
toning, essential rockabilly tone
steeped in lyrical eccentricity,
nobody can touch him. "Bottle To
The Baby" and "Everybody's Lovin' My Baby" are
topped only by Feathers' unparalled master-
piece, "One Hand Loose." Hank
Mizell's off-key drive, "Jungle
Rock," and good cuts from Joe
Penny and Bill Beach round out
this energetic collection; at $5.98
each, I'll take a dozen.

Blood On The Saddle
Blood On The Saddle
New Alliance

There's only a handful of bands
today who can transport the
breakneck energy of hardrock with the
endearing melodic traditions of
country and western and come
off sounding legitimate. Is this
the rockabilly of the future? Who
knows? Who cares? In any event,
Blood On The Saddle will no
doubt attract more slam dancers
than square dancers with this
bristling debut LP, due mostly to
legend Dave Edmunds, whose brief
electric lead and slide is the horse-
whip that cracks this band through
a variety of neo-Wild West themes:
dead, marriage, cars, landords,
thing like that. "Ghost On My
Hand" and "Rolling Thunder" have
a valuable twang of sensitivity, intelligence and musici-
anship, while "Car Mechanic's Blues" is loud and punchy.
Vital music of the present, if not the
future.

ESSENTIALS

John Coltrane Quartet
Chim Chim Cheree

John God how this man's music haunts me! For those who have never listened to his music, this LP is a
good place to start. It comes at the
end of a cycle of Coltrane's playing and the quartet's development as an ensemble. For those not
interested in jazz but who enjoy heavy metal—check this out. You
want some fire, you want some
intensity, you want some raw
power? Well, this is it. Thousands
of saxophone players and other
instrumentalists have imitated
Trane's approach but rarely has
anyone come close to the untainted
purity of his sound. One possible
difference that separates John
Coltrane from the rest of the
pack—praise. My sources tell me
that the man was totally dedicated,
that he could take any chord, any
scale or any standard tune and rip
it to shreds with every substitution,
inversion and retrograde possible. I
believe Not only did the man
have this knowledge at his
command but he could execute his
ideas at an unbelievable speed. The
other players on this LP are also
beyond reproach. I know any number of people who think that
after Trane and Elvin, nothing
notable has happened in jazz. Well
maybe. —Mark Bingham

Rahnmad Krishnan
Carnatic Vocal Music

The concept of

Michael Jackson
Thriller

Not nearly as rich textured or fresh as Off The Wall, this LP is my pick as World's Greatest All Time
Lowest Common Denominator Record Album. Everyone should have at least a case of four
singles, and from Classic rock records. Put on your Madras jacket, light up some incense and
Mudra on down.

Art Blakey's Jazz Messengers
Free For All

My favorite post hard bop record

featuring some super Wayne
Shorter compositions. Good
playing, good writing and Blakey's
unique"Gee Whiz" drumming
three bottles of MD 20-20
drumming. Blakey has sustained
these all year long by creating
with developing young players who will
submit to going on the road for
"real bread." The concept
of Blakey's band as being some sort
of jazz school or stepping stone
to greatness is just a legend in some
music writer's minds. The young
ones will go on the road cheap. So,
Blakey writes tunes and works
with players who care about the
music, who want to play "real
djazz" even if it means spending a
lot of time being worshiped by
drunk Germans. —M.B.
In JANUARY, Wavelength will publish its annual Band and Booking Agent Guide, a comprehensive list of the working bands and musicians in the New Orleans area, with all the pertinent information—addresses, phone numbers, members’ names, what kind of music, agent’s name, and anything else you might want to add.

After almost a year, we still receive requests for last year’s Guide from people who are looking for bands, and since Wavelength goes all over Louisiana and the Gulf South, club owners and bookers in other cities and states often want to find the bands they read about in Wavelength. Don’t miss out on a job because a club owner can’t find you!

To get your band listed, fill out the form below and send it to us as soon as you can, along with a black and white photo (non-returnable) if you have one. A listing in the Band Guide is free of course.

Wavelength, P.O. Box 15667, New Orleans, LA 70175

Please list our band in your Band Guide.

BAND NAME __________________________

TYPE OF MUSIC __________________________

BOOKING AGENT-PHONE NO. __________________________

MEMBERS NAMES __________________________
Allen Fontenot: Income tax returns and hoodoo on Airline Highway.

The One-Stop

BY ALMOST SLIM
PHOTOGRAPHS BY RICO

Every porter, pullman conductor, beauty and barber shop was selling records in those days," said record mogul, Leonard Chess, referring to the record business of three decades ago.

When my mom bought me my first single in 1959, "The Witch Doctor" by David Seville, it was in a neighborhood A&P grocery store. Years later, after I'd succumbed totally to record addiction, my rounds included weekly stops at a number of one room record shops that stocked the usual fare of Top 40 hits, and the obscure R&B discs, usually confined to the three-for-a-quarter bin. Usually the owner was the shop's only employee and they were named appropriately something like Sam's, Grant's, or maybe something witty like The Music Box.

"Mom and Pop" record shops if you will.

By the late Sixties, the LP boom was in full stride, and the record industry began experiencing major changes. Not only were the major labels squeezing to death the under-financed independent labels, but record retailing became a big business. One by one the Ernie's, the Ruthie's, and the Modern Music Shops fell by the wayside.

Today I dare say most of you readers purchase your albums, cassettes, compact discs, music magazines and videos at a spacious, well appointed mega-store. In the New Orleans area genre of designer record stores, one can find anything from a coffee shop and big screen videos to the latest in computerware and studded leather gloves. Let's face it, for better or worse, things have changed from the "mom and pop" days.

The days of the small one-room record shops have not ended entirely, however. Today most of the small shops specialize in one particular variety of music. Invariably their owners are enthusiastic about music and don't just know about catalog numbers and unit sales. They're usually off the beaten path, because rents are low, and because location isn't as important to their regular clientele.

One might well ask, why spend the time trying to find an out-of-the-way shop, when most of the large stores have an impressive selection of most types of music? Well, quite often the specialty shops have records unavailable at the bigger stores. Also they offer personal service, as
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3AM FRI/SAT

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LIVE MUSIC EVENTS
- GREG ALLMAN - DEC. 8

CALL
523-2570 or 566-0206
for further listings

JED'S LOOKOUT

JED'S HOLIDAY GALA
most often you’re the only person in the store. Not only can you ask questions but you get expert answers from proprietors who are familiar with every record in the store.

The following is a handful of stores that qualify as specialty record shops. They are owned and operated usually by one person and they offer a small but concise selection of records.

Rollins & Sons Record Shop Inc.
1604 Basin St., 524-5251

Mrs. Mabel Rollins has kept Rollins and Sons Records a healthy proposition since the doors opened on Carnival Day in 1981. Perhaps the smallest record shop in New Orleans, Rollins stocks one of the most up-to-the-minute selections of black music in the city. Located in the Masonic Building, near the corner of Claiborne and Orleans, the shop draws heavily on the two nearby housing projects for its clientele.

Although Mrs. Rollins always loved music, she didn’t know much about the record business until just a few years ago. “My husband started the shop. He was working for Gus Mayer and retired and wanted to stay busy. He’s a Mason and he found out about this space and was able to get a reasonable rent. We hired a few people to run the shop but we weren’t making any money so I told my husband I’d run it."

“We stock blues, pop, disco, jazz and gospel. Albums, cassettes and 45s. I do all the buying. Usually I can tell when a record’s going to be a hit after just one listen. I keep my ear on WYLD and I read the Billboard to see what’s in the Top 20. After awhile you get to know what the people like and that’s what you go out and buy. Right now we’ve been doing well with the Wiki and the Billy Ocean records with the kids. The older people have been buying Z.Z. Hill and Solomon Burke."

“I wish I could sell more local records but they don’t play them on the radio any more and the distributors don’t let you know when they get them in. We haven’t been open long enough to have a large stock of old records but if someone wants something I try to get it."

Mrs. Rollins has five sons who occasionally stop by the shop (one of them is the drummer with Multiple Places) to tell her about new records. She also keeps a stocked Coke machine and a couple of containers of candy to service the neighborhood kids and shoppers. During our conversation the telephone often interrupted Mrs. Rollins, who was quizzed by callers interested in knowing what was presently playing on the radio. Invariably she knew, and if she didn’t have the record, she knew by when she could have it. “I love the record business,” she concluded. “It gives me something to do and it’s exciting.”

Noise Art, 624 Dumaine St., 524-7485

According to Brian Burke, who works at Noise Art, “the shop grew out of necessity. No one in New Orleans had a good selection of dance and new wave music. The shop opened this year in May and we’ve slowly begun to build up a regular clientele.”

Noise Art specializes in carrying the 12” dance mix singles, current disco hits and albums by the likes of Huey Lewis and Tina Turner. Most often customers come in to hear and buy Ultra Vox, Bronski Beat and Human League.

“We order most of our records from distributors in New York and California because that’s where the scene is. I read Melody Maker and NME out of England to find out what new records are breaking there.”

Noise Art also stocks a good selection of greeting cards and appropriate reading material for the dance set. They also have no qualms about opening records and playing them for you on the spot and you can’t ask for much more than that.

Mabel Rollins: Coke and Billy Ocean on Basin Street.
Barbara DeSoto: Memories and metal in Metairie.

Just about every major American metropolis has a downhome gospel shop in an older neighborhood that sells the always popular gospel records. Located in the same building which once housed Johnny's Music House (where I used to stock up on Muddy Waters and Little Walter singles), Gospel Land keeps not only an honest stock of the latest gospel albums, but they also sell sheet music and choir robes. If that's not enough, you can also rent a piano, an organ or an amplifier for your gospel needs.

Stephanie Staves, who runs the shop for Don and Thea Bourgeois, can be found behind the counter from 10 am until 6 pm, six days a week. “Monday and Saturday are the busy days,” reports Stephanie. “We've been open for a couple of years now. Ever since WBOK started broadcasting gospel full-time we’ve been busy; we advertise with them too.

Church music has always been popular in the community. It gives people a feeling of security I think. We do well with some of the older artists like Reverend James Cleveland but some of the newer artists like Andre Crouch have been real popular too. The best selling local record is by the Greater St. Stephen's Church Choir.

The store is also a base for Gospel Land's other activities. Presently they are promoting the first of what they hope to be several gospel concerts. On December 8, they will bring the great Albertine Walker to the Municipal Auditorium with a host of other gospel talent.

Allen's Cajun Records and Gift Shop, 7939 Airline Hwy., 737-7007

This is another record shop that grew out of necessity. Of course everyone is familiar with the owner, none other than the New Orleans Cajun entrepreneur Allen Fontenot, who has been selling records since 1976. The shop got its start as a sideline to Allen's bar and dancehall business that was located in Kenner.

“People kept asking me where they could get Cajun records,” he points out. “There was no place in New Orleans to get French records so I decided to buy some from Floyd in Ville Platte and put a rack in the bar. Well, they sold like crazy. When people found out they didn’t have to go to Lafayette to find that kind of music they came to me.”

Fontenot opened the shop in a new location, in the Hugh Green Shopping Center, just before he got out of the dancehall business in 1980. He advertises the shop in many of the various tourist publications dispensed in the downtown hotels and reports that he gets a lot of out-of-town tourist business. “Some people come in here and buy $75 worth of records at a time. I guess since they can’t buy Cajun records outside of Louisiana they stock up while they’re here.

Of course Allen still leads one of the city's most popular Cajun groups, the Country Cajuns, which play four or five nights a week. Fontenot's records are displayed in the choicest spots in the shop, but he also carries a good selection of South Louisiana LPs with a sprinkling of country hits. His Cajun 45 selection is also unparalleled for a hundred miles.

Besides records, Allen's offers a wide range of Cajun souvenir items—toilet-shaped ice containers, outhouse pencil sharpeners, etc. Most amazingly, he also stocks one of the largest selections of hoodoo and voodoo supplies in the area. Goofers dust, devil's shoestrings, black candles and john the conqueror roots—they're all here. According to Fontenot he does a brisk trade with such commodities with the residents of nearby Bunche Village.

This fact was confirmed when two rather large...
Margret Innis: Calypso and yams in Gretna.

middle-aged women came in to purchase some fast money powder and an aerosol can of good luck vapors. So if you want a Nathan Abshire record or a hex removed check out Allen's. Oh yes Allen also can do income tax returns as well.

The People's Choice Record Shop, 315 West Bank Expressway, Gretna 392-6918

The vivacious Margret Innis has maintained this Caribbean record mart for the past two years. Besides the latest hits from the Islands, Ms. Innis stocks the latest reading material from the Caribbean, and various West Indian cooking supplies, from yams and plantains to fresh ground spices.

Originally from San Fernando, Trinidad, she has lived in the United States for the past five years. Upon emigrating, she lived in New York, but found the climate far too harsh. "I love New Orleans," she reports in her soft, musical island accent. "It feels just like home to me. We eat a lot of the same type of foods and we think the same."

"The shop has been doing pretty good. It's real popular with the people in the community. I'd guess there's maybe 5,000 people on the West Bank from the Indies, so we get a lot of regular customers."

"I keep up with the music by reading the papers from home. I buy a lot of records from some distributors in New York that I got to know when I lived there. Also when I go home I always buy a lot of records and stock the shop. I'll be going home in December so I'll have all the 1985 records when I'm back."

The People's Choice has a wide range of Caribbean music from the popular strains of Third World and Bob Marley to the more obscure pop sounds of Trinidad from Sparrow. There's an entire wall filled with recent Jamaican 12" singles that never see the light of day in larger shops. Incidentally if you're wondering where Gene Scaramuzza gets his obscure releases for his column and his radio show, it's likely here.

The shop also sponsors various social functions, such as West Indian discos that are held nearly every month. Ms. Innis is also hoping to bring a live group, possibly Sparrow, to the New Orleans area for Carnival next year.

Memory Lane, 6417 Airline Hwy. Metairie 733-2120

This is perhaps the most sophisticated record store of all of these featured, as they have added two more shops in recent years. Of course from the name of the shop you should be able to determine what the shop specializes in. But they also stock most of the current hits—yes heavy metal too—"which help to pay the bills" according to the owner Gordon DeSoto.

A record junkie almost since the word go, he boasts one of the country's most extensive "oldies" collection, which he gathered from years of combing thrift shops, record stores and garage sales. He got into the record business in 1976, after buying out the original Memory Lane on Elysian Fields. You also might remember that he hosted a popular "oldies" radio show in the late Seventies.

After moving to Metairie, Memory Lane soon established a reputation of stock of both original and repressed oldie 45s, as well as carrying the latest European reissues.

A couple of years ago Memory Lane expanded to a second store in Chalmette and recently to Slidell into a new shop on Gage Road. DeSoto shuttles between all three stores but now spends most of his time across the lake. His wife, Barbara, maintains the Airline store while Juanita takes care of things in Chalmette.

"There's always been a bigger demand for oldies in New Orleans than any other place in the country," reports DeSoto. "How many..."
other cities have three or four oldies shows a day on the radio and a full-time oldies station. Oldies are a good business in New Orleans.

The following shops also can be categorically referred to as specialty shops. They are listed in no particular order.

Brown Sugar Records, 2334 Louisiana Ave., 895-8087
This shop is located in Walt Boatner's old location. It offers an up-to-date selection of contemporary black music with a good selection of jazz and gospel, too. If you get tired of browsing through the albums you can check out the beauty products or get your hair done in the back.

Canal Street Record Center, 1012 Canal St., 523-3506

The roots of this shop go back further than any other New Orleans shop. Owned by the Mancuso family (the M in the old J&M studio and record shop) they also operated two shops on South Rampart Street back in the glory days. This shop keeps a well stocked New Orleans music selection to satisfy the tourists, and surprisingly also one of the city's top selections of reggae music. The hits of course take up most of the floor space but there's also a great selection of oldie 45s to browse through.

Eddie's Three Way Record Shop, 2703 Washington Ave., 891-4011
I can't honestly say if Eddie is still open as his phone has been disconnected and the last couple of times I've been by, the doors have been locked even though there's still records in the place. Open since the late '50s, Eddie's still has a wall full of bygone R&B treasures.

Goldmine Rare Records and Comics, 6469 Jefferson Hwy., 737-2233 or 1343 Westbank Expwy., 347-7447
Goldmine specializes in used records and they've sure got enough of them. Trouble is sometimes it's like looking for a needle in a haystack. Still I've found some great records although the prices have escalated of late. Good selection of "new" oldies as well.

Jumpin' Jimmy's Record Shop, 3504 Martin Luther King Jr. Blvd., 822-5037
Jumpin' Jimmy has been in the business since the late Sixties. Besides being a great guy he also has an excellent selection of black music which encompasses three decades. Of course he's heavy on the hits to keep the doors open, but there's plenty of blues and gospel in stock as well.

Musica Latina, 4214 Magazine St., 895-4227
You can guess what kind of music this shop carries just from the name. They stock the hits from Central America, Mexico and even the Los Angeles barrio. Yes, you can even buy a Tito Puente album here.

In the Sixties they were almost squeezed out, but though endangered, this species of New Orleans record shop remains, selling yams, voodoo, choir robes, and lots of personal attention.

Record Ron's, 1117 Decatur St.
Ron deals specifically in used records. He also generally has promotional copies of the latest releases for sale at a few dollars below what a new LP would retail for. Ron has racks jammed with just about every type of music and his walls are filled with prized collectors' items. He also has one of the most impressive collections of lunchpails I've ever encountered, which tells you I don't know what.

Jim Russell Rare Records, 1837 Magazine St., 522-2602
Jim Russell is somewhat of a self-invoked legend in New Orleans. Besides claiming he has the tenth best record shop for rare records in the country he also claims to have signed Allen Freed, Professor Longhair and Fats Domino their first breaks. After listening to one of Russell's sermons and checking out his stratoclash prices, it's hard to tell just what he specializes in. Nonetheless he's hardly a record you can name that he doesn't have in stock.

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40 Wavelength/December 1984
CONCERTS
Fri. 30
Larry "Bud" Melman, Steamer Present., 10 p.m.

Sun. 2
Bruce Springsteen, Baton Rouge, LSU Assembly Center, and Sold Out, why are we bothering to tease you with this horse- and carrot foolishness?

Mon. 3
Frank Zappa, first seen by us at the Garrick Theater in New York at the dawn of time (same weekend we saw the Blues Project at Cafe au Go Go—does that date it for you?) and we were mystified at the elaborate lack of structure: how could anyone, after a few snotty preliminary remarks and one doo-wop parody, "play" rock music for hours into dawn's early light? Well, we found out and have come to love Zappa.

Sat. 8
Gregg Allman; Scott Dewberry, Jr., Jeds Lookout, Fulton Street.

Sun. 9
REO Speedwagon; Zebra; Survivor, UNO Lakefront Arena.

EXUMA, "Wet Head Night!," Caribbean buffet by Chef Palmer of Jamaica (this doesn't mean 67 things to do with braised goat, of course), James' beginning at 5.30. Tickets at Mceterone or else by the door.

Mon. 10
REO Speedwagon; Zebra, Survivor, Mississippi Gulf Coast Coliseum, 7:30 p.m.

Sat. 15
Barry Manilow at the Saenger, of how you kissed me and stopped me from shaving, or is it shaking?

Sat. 29
Lee Greenwood, Saenger, 8 p.m.

Willie Nelson & Family, Mississippi Gulf Coast Coliseum, 7:30 p.m.

CONCERT SERIES


Festivals

SYMPHONY
Sun. 9
Holiday Concerts, at 2 and 7 p.m., Orpheum, the Symphony and its Chorus are conducted by Larry Wyatt; program ranging from "Ave Maria" to "Pride of Jerusalem," with a visit to "Romeo and Juliet" in Ireland. Information at 525-0500.

Thurs. 13-Sun. 16
The Nooker, performed by the New Orleans City Ballet and the Symphony, and young New Orleans (Tchaikovsky's 'Nutcracker' and 'Don Quixote.' Other highlights of course with the ever popular classics, brought on no doubt by the Russian girl of good family, Christmas. Details on the Performing Arts Performances at 5 p.m. Thursdays and Fridays, 2 p.m. on Saturdays and Sunday. Information at 525-0500.

Sun. 16
Community of Celebration, presented by Tikvah Shalom Congregational Conservative with the Symphony, conducted by Andrew Masser, 'The West Side Story' (the drama), graduating at 8 p.m. Information at 525-0500 or 388-1144.

FESTIVALS

Sat. 1
Natchitoches Christmas Festival, including the dedication of the Canine Exhibit, canine rides, balloons and buttons, the baby camel will be officially named with the announcement of the Name The Camel contest. Also Andrew Hall's Society Jazz Band, a private party, Cajun story-telling, the McMan Magnet School Jr. Choir, an appearance by Santa Claus; on Sunday, children from 2 to 15 are invited to search for walnuts at the Kibernia Pavilion, between 3 and 4 p.m. with the inducement of winning tickets to The Natcracker at the Theatre for the Performing Arts.

Sun. 2
Botanical Christmas Decorations Workshop, Longue Vue Gardens, 3 p.m. Information at 488-4588. The Latest in electronic musical instruments and computer-based music systems; Landmark Hotel, Metairie, 8:30 p.m.

Sat. 8
Lousiana Authors' Day, C.A.C., 10 a.m. to 4 p.m. 10 to 40 Louisiana authors will be there to inscribe their works (incidentally your truly was not invited to this event, I assume because my only work has been O.P. for years now) and to meet their publics. Free.

Sat., Sun. 9
Christmas Weekend at Longue Vue, with decorations and music in the monumental tradition, and refreshments as well. 1 to 5 p.m.

Sun. 19
World's Largest Office Party, Hyatt Regency from 3:30 until 10:30 p.m. (Although this is a favorite topic for "spreads" in the pink sheets, we doubt if Larry Flynt or Gloria Leonard will have their camera crew there.) Celebrity bandleaders, booze, food, everything going to the United Way or the U.S.M.C. Toys for Tots—you wouldn't turn them down would you? I know I hand my new Madame Alexander or Garfield Patch creatures right over.

Quotes of the Month: "And the more frightened the human race becomes of the things it makes, the more it calls for the things with which it should be frightened: the more terrified we grow of the possible destruction that can be wrought by airplanes, the more stridently we demand more airplanes to destroy our neighbors. You can see many men who would run at the mere sight of a mouse, regarding complacency some tank or cannon, erected in a public place as a memorial. Hardly ever, in any country in Europe, will you find an inscription under such a monument of a kind to discourage war."—Sir Osbert Sitwell, "On Progress," in his book of essays, Pound Wise.

"Truly art is a sort of subterfuge. But thank God for it, we can see through the subterfuge if we choose. Art has two great functions. First, it provides an emotional experience. And then, if we have the courage of our own feelings, it becomes a mine of practical truths. We have had the feelings and the rational. But we've never dared dig the subterfuge."

The artist usually sets out—or used to—to point a moral and admonish a tale. The tale, however, points the other way as a rule. Two blankly opposing morals: the artist's and the tale's. Never trust the artist. Trust the tale. The proper function of a critic is to save the tale from the artist who created it."—D.H. Lawrence, Studies in Classic American Literature.

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Christmas Weekend at Longue Vue, with decorations and music in the monumental tradition, and refreshments as well. 1 to 5 p.m.

Sun. 19
World's Largest Office Party, Hyatt Regency from 3:30 until 10:30 p.m. (Although this is a favorite topic for "spreads" in the pink sheets, we doubt if Larry Flynt or Gloria Leonard will have their camera crew there.) Celebrity bandleaders, booze, food, everything going to the United Way or the U.S.M.C. Toys for Tots—you wouldn't turn them down would you? I know I hand my new Madame Alexander or Garfield Patch creatures right over.

Quotes of the Month: "And the more frightened the human race becomes of the things it makes, the more it calls for the things with which it should be frightened: the more terrified we grow of the possible destruction that can be wrought by airplanes, the more stridently we demand more airplanes to destroy our neighbors. You can see many men who would run at the mere sight of a mouse, regarding complacency some tank or cannon, erected in a public place as a memorial. Hardly ever, in any country in Europe, will you find an inscription under such a monument of a kind to discourage war."—Sir Osbert Sitwell, "On Progress," in his book of essays, Pound Wise.

"Truly art is a sort of subterfuge. But thank God for it, we can see through the subterfuge if we choose. Art has two great functions. First, it provides an emotional experience. And then, if we have the courage of our own feelings, it becomes a mine of practical truths. We have had the feelings and the rational. But we've never dared dig the subterfuge."

The artist usually sets out—or used to—to point a moral and admonish a tale. The tale, however, points the other way as a rule. Two blankly opposing morals: the artist's and the tale's. Never trust the artist. Trust the tale. The proper function of a critic is to save the tale from the artist who created it."—D.H. Lawrence, Studies in Classic American Literature.
Anthony LaCiera, Janice Meyerson, Marc Embree.

**LIVE MUSIC**


Blue Room, in the Fairmont Hotel, 529-7111. Wed.5 through Sat.22, the Bottoms Up. (What can this mean? Also, has Julius Monk come out of retirement or from beyond the grave? Is it a show put on by the staff of the Bottom of the Cup Tea Room on Royal Street?) From Wed.26, that least institutionalized of local institutions, Sam Butchers and the Wildes. Wednesdays: Reservations, dining, new decor...now.

Cajun Country, 327 Bourbon, 523-8630. Thursdays through Sundays, Mississippi Adams and the Jumpstreet Five. Mondays and Tuesdays, Gary Brown and Feeler C. Musos. From 9 to 9 Fridays through Sundays and from 9 to 12 other evenings.

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

Gazabo Cafe and Bar, 1018 Decatur, 522-0862. Al fresco, ragtime piano each afternoon and again as night is falling.

Gibson Street, Covington, La. Sat.3: Shakebite and the Cottonmouths, from 10 p.m.

**Hen's Den**, 4311 S.Cliborne, 821-1048. This used to be the Bescoirente but now has the name of that ladies' shop on Carrollton. Wednesdays through Saturdays, Gary Brown and Feeler C. Musos. See music dates. Check Jacobsen and the Wagon Wheel Band.


Dorothy's Medallion, 3312 Orleans. Snare-dancing, examples of adiposa dolo roso. In a room with a million dollar view, on the 8th and 9th floors.


**Garden District Hotel**, in the Fairmont Hotel, 529-7111. Tuesdays through Saturdays, Judy Duggan occupies the piano bench from 5 to 8. Sundays and Mondays, Pat Mitchell at the same hour, and again during the week from 5 to 7.

**Havana Club**, in the lobby: Christmas Caroling throughout the Season, 11:30 a.m. to 5 p.m. so bring a Butane tank. Jeanette (Mac). 3rd Floor. Call: 943-6860.


Old Opera House, 601 Bourbon, 522-3235. Sundays-Fridays from 4:45-6:30, Kathy Leeoo and the Loose Band, Mondays-Wednesdays, Chico's Cat, Thursdays-Sundays, E.L.S. The club will be cerrado para visitas during the 17th until the 27th.

Feeny Post, 1820 Decembe. Sundays, always open mike. Check the board as you go.

Pentochratin Hotel, Bayou Brr, 2031 St Charles Ave, 522-0581. Bruce Versen from 5 until 9, during the week, save Saturdays and Sundays. Michael Neal takes over post-cocktail and post-prandial keyboard duties and plays as late as 1 a.m. on Saturdays.

Preservation Hall, 726 St. Peter, 522-8030. Along with Galatoire's, one of the three places in town that consistently draws our favorite audiences. Mondays and Thursdays, Kid Thomas Valentine, Tuesdays and Fridays: Kid Sheik Colours. Wednesdays and Saturdays: the Hymnphey Brothers.


R.S.V.P., 1700 Louisiana Ave, 891-RSVP. Call the club for listings.


Support Cafe and Bar, 424 Bourbon, 526-6881. Wednesdays through Saturdays, from 9 to 1 a.m. Saturdays, 2 to 6. Sally Tomes: Call for Sunday night and Monday listings.

711 Club, 711 Bourbon, 525-8379. Tuesdays through Saturday, Randy Hester: Thursdays through Mondays, Al Broida.


CINEMA

Contemporary Arts Center, 900 Camp Wg: 1. The Life and Times of Rosie the Riveter, a documentary, and Swing Shift, this latter is, we assume, the mostly ill-fated period piece directed by Jonathan Demme (Melvin and Howard: Citizens Band) about women on the home front, which turned from a backhanded bit of feminism into a star vehicle for Goldie Hawn and Kurt Russell, a 4-F musician who also works in the film: it is ultimately less interesting for its defiant noncommercial politics than for the glorious naturalism of Christine Lahti's performance as Hawn's neighbor, co-worker, rival-lover and aspiring band singer, the brief glimpse of Ed Harris in the altogether (his acting isn't bad either), the epic sense of Women At Work, the sight of a man walking a cat during the bookings, and a Fascist-like Dutch-interior-gone-neurotic framing of the more intimate domestic scenes; a failure, discovered and all concerned, when it opened earlier this year. Wed. 12. Open Screening.

Loyola's Film Buiffs Institute, 605-3198. Tues: 4. Close Encounters of the Third Kind (Spierberg's 1977 UFO-production number which, until Richard Dreyfuss starts toasting with his mashed potatoes, conveys a sense of magic and mystery about what may be out there—especially its spooky chorus Boccherini-esque other-worldly language). The Life and Times of Rosie the Riveter: 2:30. From Monday until 6 a.m. on the weekends, when the Le Blanc Brothers follow with a jam session going on until 6 a.m. Sundays and Monday: the Luizanne Band, from 9 until 1.

Scott Detweiler and Organized Noise bring their superior brand of impudence to Jed's Lookout on Saturday, Dec. 28 and to Carrollton Station on Saturday, Dec. 22.
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career of the Dusseldorf mass murderer Peter Kurten; Peter Lorre's performance as the terrified psychopath hunted by both police and criminals (who resent his disruption of their ordinary activities) is one of the great ones; with Oskar Werner, Gustl and Hans Albers, Don't Think ! My Mind Blues are heartbreakingly tender, and the film is well made and moving. The story of the research and the discovery of the experimental independent work by the Burgess-McLean deflection of the early 1960s (which resulted in the discovery of the Anthony Bennet bombshell not so long ago). Directed by Mark Kerver, with Colin Firth and Rupert Everett. From Fri. 7: Gabriela, from Jorge Amado's comic epic, with (among others) Marcello Mastroianni as a Paulie Joe. Call the theatre for the balance of the month.

THEATRE

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No. 18 Texas Bands. Bo Diddley. The Aubry Twins. Milton
Road. Motown. Red Beans and Rice House
No. 18 Lee Dorsey. Don Coryell. Earl Palmer. The Top Cat.
Story of the Vipers. Barkev
Festival Quebec. Story of the Vipers
No. 22 The Hands. Merle Travis. Slim's Blues. Coffee
No. 23 Joe. Earl Palmer. The Mask. Story of the Vipers
No. 25 Steve. Jimmie Rodgers. Earl Palmer. Story of the
Vipers. Barkev
No. 26 Mr. Godfrey Frey. Massey. Muddy Waters. Red
Road. Motown. Red Beans and Rice House
No. 27 Lee Dorsey. Don Coryell. Earl Palmer. The Top Cat.
Story of the Vipers
No. 30 The Louisiana Hayride. Windham. Mike Parker.
Mason Joseph. The Copper Brothers. Jazz Fest Preview
No. 31 The Baton Rouge Band. C. Street. Robert Parker.
Johnny Bluehouse. Jack Dupree. Jazz Fest Preview
No. 32 Tom McCollum. Alphonso Nunez. The Copper
Brothers. Jazz Fest Preview
No. 33 Lee Alsten. Earl Curly. Gulf Shores. Biloxi

December 1984/Wavelength 45
A Recent Fiction:

Bill: What the hell is this on the radio? Robert Plant singing "Sea Of Love"?! What a joke! This is unbelievable!

Jill: Hey, calm down, what's the matter with you?

Bill: Robert Plant! The "Led Zeppelin" Robert Plant! Who does he think he is messing with "Sea Of Love"? Why, that song is probably the most majestic, passionate, incredible song ever come out of Lake Charles, Louisiana! You can't ever improve on Phil Phillips or Cookie and the Cupcakes! Why try? Listen to this shit! What is that? A sappy string section, I should've known! Look, if the original was a Steinway, this would've been a Casio, low on batteries!

Jill: Hey, lighten up, would ya? Try to see the big picture....

Bill: Big picture, my ass! This is yet another scam inspired by bourgeois MTV, back in the Fifties fascist fashion to cop big bucks off of our local heroes, man! Can't you see it?

Bill: I can see that middle aged lady behind the counter humming along, over there, now just calm down and think about it for a second. Sure, it's a pretty mediocre version of "Sea Of Love," but who knows, maybe some suburban kid will be curious enough after hearing it to hunt down the original and buy it. Maybe after that he'll go buy out the entire Goldband and Swallow catalogue and start a non-profit artists co-operative. I mean, didn't you hear the Fabulous Thunderbirds do Little Walter a long time before the Fabulous Thunderbirds did Little Walter?

Bill: Yeah, change the channel....

Jill: And do you think those kids who dig "Cum On Feel The Noise" today will know that Slade did it just like that almost fifteen years ago? They don't care and neither do these people. As a matter of fact, I stopped in at Khoury's Records Store in Lake Charles last week on my way home from Houston, George Khoury wrote "Sea Of Love," you know....

Bill: Yeah, I know....

Jill: Well, Mr. Khoury just happened to be endorsing a BMI royalties check that day from this Honeysdrippers thing and I didn't hear him complain one bit. I've heard that Phil Phillips is a deeply religious man and I bet he wouldn't mind somebody reviving his old hit, either....

Bill: But if people like Robert Plant love this music so much, why don't they listen to their record. Somebody told me the other day that this whole Honeysdrippers EP is nothin' but a bunch of ripoffs. Ray Charles, Roy Brown....

Jill: Yeah, I've heard the record, it's pretty bad. But I think it'll probably benefit those artists whom you care so much about a lot more than you think.

The Red Rockers have completed a new video of the "Blood From A Stone" cut on their recent Schizophrenic Circus LP. Shot on location in San Francisco's Golden Gate Park, the video contains footage of workers at the Lonestar Cement factory and at a trailer park in Brisbane. "We wanted 'Blood From A Stone' to represent the real people who occupy this country," explained singer John Griffith. "Not just the glittery, leather-clad women and designer studs who live in the nether world of so many rock videos." The cover photo of Schizophrenic Circus shows all four band members in typical blue collar work clothes.

Force of Habit will be recording a single with Glenn Himmough at Pace Studios on December 8, and, in a related story, Frank Assunto, who ran for mayor of Fat City in 1976 (and came in second) has announced his 1988 candidacy for President of the United States on the Toga Party ticket. His vice presidential running mate will be Joe Sassy...

Island recording artists U2 will do a benefit concert to launch Amnesty International's "Stop Torure Day" on December 10, and on the 6th Werlein's and Roland Corp. will co-sponsor a special showing and demonstration of the latest in synthesizers, rhythm machines, and computer music systems. The event is free and open to the public, as they say.

Digging a little deeper into the mail pouch we come across the September 21st City Paper from Washington, D.C. that contains two interesting articles on New Orleans culture. "R.E. For Oyster" by Irwin Arief and Deborah Baldwin is a survey of D.C. oyster bars, and one in particular, The New Orleans Emporium ("walls tiled in designer gray and pink, entrees mostly in the double digits") sounds like it's a long way, indeed, from the St. Roch's Market. The selfsame weekly contains a great article on the Nevilles (and then some) by Funky Joe Sassy entitled "The Spirit Of Sittin' Bull." The ever-quotable Mr. S. spake thusly: "Anyone who thinks funk was invented by George Clinton or Sly Stone in the late Sixties has never eaten at Popeyes. Anyone who thinks the stuff electronic crack that issues forth from the studios of New York has never danced the Popeye." This can only mean one thing: that young Joe has been initiated into the coveted Brotherhood of The Greasy Chin and Slippery Feet. Bon appetit, comrade.

Speaking of Popeyes, here's another item noting the opening of a Hudson "Wolfman" Marquez painting show at the Swope Gallery in Santa Monica, CA. The show is entitled "Recent Fictions" and the flyer features a crude rendering of Big Olave and Popeye speeding by a vaguely familiar place called "Domino's Mezzanine Restaurant Lounge" in a lime green cadillac. Our inside source says the painting was inspired by a cryptic Elliot Snellings photo.

As our box continues to runneth over we pick off the floor an October '84 issue of Blues and Rhythm from 18 Maxwellton Close, Mill Hill, London NW7. B. and R. is heavy on the Gospel, heavy on the R&B and contains a fantastic old photo of the smiling young Clarence Brown and Gibson guitar on page 31. Turns out some item upon item after item relevant to the center of the musical universe, South Louisiana: a full page Charly Records ad announcing the new Greatest Reissue Series with old sides by Fats Domino, Dewey and Hop Wilson. A similar ad boasts a Demons In Brentford sampler LP that includes, Dr. John, James Booker, and Johnny Adams. Fascinating page is a first-rate review of Sunland LP2001 entitled Louisiana Blues Anthology, by Ray Templeton. In "L.A. News" (that's Los Angeles) Mary Katherine Aldin talks of a Sunday afternoon Jam Session at the Music Machine that Lee Allen has recently kicked off. This could go on and on....

Chess Records' "Rockin' Rhythm Series" on issue LP's is in full swing and one of the foursome-odd releases to hit the stacks is Dale Hawkins (CH976). Hawkins, a Louisiana native, is best known for his spooky classic of country funk, "Sooz Q," and for his million selling Checker hits of the late Fifties like "La Da-Dada" and "Class Clutter Yeah Yeah." This album contains two versions each of "Sooz Q," and "My Babe," which makes for one version too many of each. I really wish they had included a couple of those upbeat chart entries on this one instead of ballad filler. Young Dale could rock when he put his mind to it...."Four Letter Word," and "Wild Wild World" demonstrate. "See You Soon Baboon" opens with a Tarzan yell and "The Hawk Walks" could use more echo and less playback. Dale's best tune Hawkins ever did was "Little Pig" which opens side two and finds Dale getting more than a little possessive with his big fat girl. A large portion, a very large portion of his stuff can be attributed to the fantastic guitarists who worked for him, including Jim Burton and Roy Buchanan.
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