Wavelength (December 1984)

Connie Atkinson
University of New Orleans

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ISSUE NUMBER 50
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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-float-sized 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...
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 Reflection” 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 included 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 battlesongs 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 unrehearsed number by “the sisters,” former members of the city’s two most popular female quartets, the

“The Sisters” (left to right): Alma Jackson, Clemontine Emery, Lucille Labeaux, Mercedes Robertson, Marjorie Kelley.

Rev. Freddie Dunn (left) and the legendary Edward Thomas: “I kept me a sharp axe.”

LYNN ABBOTT

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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 capella 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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GOLDEN MOMENTS

ALMOST SLIM

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 reconsiders his initial opinion and decides 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. 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. 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 style 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,
seven 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 in 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 places in there that don’t draw and instead stick 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 positioning they’re looking for; a place to feature local bands that aren’t too expensive.

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: Greg Allman, The Fabulous Thunderbirds, The Red Hot Chili Peppers and, possibly, Eartha Kitt for that festive 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 bill.

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 Daiquiri East. It doesn’t look like the other daiquiri places and you won’t feel like you’re sitting in an ice cream parlor. Daiquiri’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.

Daiquiri’s East has a counterpart across the lake called Daiquiri’s North. Trusting that the cars coming towards you aren’t coming directly from Daiquiri’s East after a full evening, the five mile bridge is a short trip to practically another world. Gard Lewis, one of the operators of the establishment, brought Force of Habit across the lake to a Slidell crowd and they dress a bigger crowd than the Sheiks did—with advertising! Gard has outright stated that the Slidell crowd has been overexposed to the few and far between Slidell bands and is a receptive audience to any New Orleans band that makes the effort to perform in their town. At first, Daiquiri’s North had outdoor concerts close to the canal behind the bar. However, the neighbors, two stacks of apartment buildings, turned up 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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Sandra Dee Goes Diabolic

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 keeps the group moving forward; 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 guitar 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 diabolic vision of Sandra Dee in black lace, she swirls her sax as if a feather boa. In the corner, surrounded by a bevvy 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 snapshot 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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article revealing the Cassandra 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 a directness 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 rockers style gave way to the current dance hall riddims in which the drummers play a more relaxed backbeat. Even though the other 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 new style appears on both dance hall records and on the records 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 dances, 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 descendents 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 sensimilla, two about repatriation, etc.”

Yet dance hall might have a bad connotation for those who associate it with slackness and some style DJ’s like Yellowman and Eek-A-Mouse, and the repetitious, indecipherable ramblings of dance hall records like the deejay 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 know, 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 not indecipherable. And beyond DJ’s, and the more grounded sound of 10” singles, there have been some great slow dance records this year, like “Rock and Come On” by Jerry Sibbles, “I Can’t Stand It” by Dennis Brown and “Trickster Loving” by Freddie McKay.

CARIBBEAN

The one drawback to collecting 12” 45’s is the high cost for just two songs and the uncertainty about 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 in mind, let’s look at a few of the latest that are available in town. Best new bet is “Dance Hall We Deh” by Sugar Minott. This one has not only a great disco riddim but also signals future reggae sound with some nice synthesizer work and taking the riddim of the hit section. Out of the same stable comes the hot Frankie Paul who keeps producing one hit after another. This time it’s “Then I Talk Bout,” which features the slow dance “Trickster Loving” riddim with another version of the age old Caribbean debate about whether it’s better to marry an unpowered woman or a pretty woman, not very deep meaning, but fun nonetheless. For those who like a bit of rough and ready, 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 riddim from a great song called “Big City” that appeared on last year’s Meditation album called No More Friend. “My Love” is all right, but listen to Billy Boyo live up the same riddim with his youthful style.

Cowboy style appears to be still frighteningly strong in the dance halls. A recurring theme in many records is a mixture of the old with the new, with lyrics telling the youth to stay themselves straight before it’s too late. “Gunshot a Bust,” a recent Michael Palmer release is one such song that dealt with violence in the dance halls as does a song called “Sign of Too Kool” from the Mutabaruka album. Most effective is “Gunshot” by veteran singe Horace Andy. This one is intense, one of the most powerful pairings of words and music to come out of Jamaica, ranging up there with the latest Meditations album called Zion Land,” Hugh Mundell’s “Run Revolution Come,” and just a handful of others. To a slow riddim that is eerie and foreboding, Andy sings in a sporadic, rocking style “Gun shot... me don’t love dat... gun shot... me fraid a dat.” This one features Sly and Robbie’s Taxi Gang, can be found on the Taxi label, and it raises an equally powerful version-side.

Counter to these records which in the spirit of the soundtrack of the film The Harder They Come are trying to make a statement against looking at the world as the winner of the Caribbean Show’s Jolly award is a 12” 45’s “Papa Levy called ‘Bonnie an Clyde.’” Yes, it’s the same song from years ago but with a hint of something new. After spending...
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 Faru, Ranking Ann, the Dub Syndicate and others.

Lyrically 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 Orchestra 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 "Tobibi-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, 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 Kildas, 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 plia (no relation to a similarly-named product at Burger King): spanakopita (spinach), tyropita (cheese), bougatsa (cream cheese), kotopita (chicken) and garipotita (shrimp). There is pastichio (Greek-style lasagna), dolmades (grape leaves stuffed with beef and rice) and horiatiki (the traditional peasant salad). There are enough pastries and desserts to satisfy any sweet-tooth: baklava, yaourtita (yogurt cake), karithopita (walnut cake), kouropita (shortbread cookies), melopita (honey lemon pie) and the deadly Athenian candy bars. To wash it down, the Greek Bakery concocts the most exquisite iced-coffee in the hemisphere.

Kildas, 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.

Where you born in Greece?

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

Did you begin cooking in Greece?

When I graduated from high school, I was cooking 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 cooking. 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 pasticho and gyres. I watched my grandmother doing that for us plus baking all these cookies like baklava and pholekia, 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 come 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 him 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 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 make 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.

Tell us the secret of your baklava.

Many people make baklava but you have to have the feeling of it. You have to have your own taste, you have to put in your own touch. I can train people who have not Greek because I transfer my own touches. Our spinach pie is very different from what the housewife would make at home from a cookbook. I do believe you have to have the feeling.

Are there Greek dishes that haven't been made in America?

Yes, there are some dishes. For example, it's not possible to prepare certain dishes over here because of the types of fish we have in the Mediterranean are quite different. You cannot have the same seafood here as you can on the Atlantic or the Pacific. We don't have those big oysters that you have over here in New Orleans. We have small ones that are from the sea and therefore, it's going to have a different taste. They are more salty. The Greeks eat them raw and always with lemon juice.

The Greeks use lots of lemon and honey, too.

This is an ancient Greek tradition. The ancient Greeks used honey in everything. They even drank their honey every morning like we drink milk today. My grandmother used to say to me, "Love the church and my grandfather was a Greek Orthodox priest. Every Sunday, when they had to go to church to sing, they used to mix honey with one raw egg and drink it.

Besides the restaurant, you've been catering...

We prepare many types of dishes and appetizers for parties. People love it because the Greek appetizers are light—they're not heavy. They're light because we don't use butter. All the Greek dishes are made with olive oil. Olive oil has less cholesterol than butter. People ask us to do anything like that. We use quite a lot of feta cheese, which is made from sheep's milk—it has a different taste. It's healthy.

Sheep's milk doesn't contain much cholesterol as cow's milk.

Many people think our food looks rich but after they try our spinach pie or shrimp pie, they taste the difference. Our shrimp pie—garipotita—is a traditional Greek specialty and there's no other restaurant in the whole U.S. that makes it. This is a Macedonian recipe because my wife comes from Macedonia, in the northern part of Greece. We tried it in Europe and it's very popular.

If you prepare something as a client comes to you and says, "Fantastic! Superb! Excellent! Delicious!"—that's a special job. You put something personal into your self. It's like a pain when someone tells him his work is fantastic. I feel the same way.
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 (pictures), et al. 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:

Iain 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 1983. This show, part of their current American tour, quickly proved that that 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 tuxes, 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 poignant ballads as “Crying in the Rain,” “Love Hurts” and “So Sad,” and exploded with energy delivering such classics as “Wake Up Little Suzie,” “Bye Bye Love” and “Till I Kissed You.” 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 highlights 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.

Hottest Videos

New videos added to MTV:

“Hands Tied” Scandal (Columbia)
“Tenderly” General Public (I.R.S.)
“Still of the Night” Industry (Capitol)
“If It Happens Again” UB40 (A&M)
“I Need You Tonight” Peter Wolf (EMI)
“All My Rowdy Friends” Hank Williams Jr. (Warner Bros.)
“Take Hold of the Flame” Queensryche (EMI)

Heavy rotation on MTV:

“Are We Ourselves” Fox (MCA)
“Lucky Star” Madonna (Warner/Sire)
“Lights Out” Peter Wolf (EMI)
“I’m Leaving You” Scorpions (Mercury)
“Strung Out” Steve Perry (Columbia)
“Wake Me Up” Wham (CBS)
“Hard Habit to Break” Chicago (Warner Bros.)
“Out of Touch” Hall & Oates (EMI)
“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 Works These Shoes” Elton John (Capitol)
“Infatuation” Rod Stewart (Warner Bros.)
“Missing You” John Waite (EMI)

Personal Favorites

Roger Hodgson, formerly of Supertramp and now a solo artist, has released two albums, the latter components of 1: John Lomond; 2: Peter Townshend; 3: Debussy; 4: Ray Davies; 5: Brian Wilson

Warning: The Surgeon General has determined that cigarette smoking is dangerous to your health.
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 500 series. Any ideas out there?

RARE RECORD

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, complete with hand claps), and a beautiful, solo classical guitar piece entitled "Lucky Dog." All of the different elements come together flawlessly due to the extraordinarily tight production work of Ricky Castrillo and Don Hull. Even the weakest cut, a contrived little ditty called "Work Jerk" has a tenor sax that helps drive the song all the way home. For the R&B lovers, "Fool for You" gets the "Funkiest Cut" award, and for all the folks who have discovered or are discovering Brazilian music, the light, breezy "Jonesy" should fill the south-of-the-border requirement.

Not only is every type of music 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 formerly 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 wonder-
ful 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
music has progressed through this
album's timespan.

Monseur 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
Salty," by Joseph Bob. "Snap
Beans" is a real surprise; it sounds
as if it were being played at a falsa-
do-do nearly fifty years ago, and 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-60601

Although the Sheiks' live shows
still contain plenty of the straigh-
toward 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 HOPEFUL STARS (BEST OF GOSPEL) • ALVIN BATISTE GROUP • ERNIE K-DOE WITH OLIVER & THE ROCKETTES • EXUMA • TABBY THOMAS & THE BLUES ROCKERS • WALTER MOUTON, BRUCE DAIGREPONT & BOURRE (CAJUN GENERATIONS) • ROBERT “JUNIOR” LOCKWOOD • HENRY GRAY • PLEASANT JOSEPH (SOLO TRADITIONAL BLUES NIGHT) • THE LEADER IN MUSIC PROGRAMMING

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 Rastafari-ism of Brother Zewbwe, 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 “Gatemouth” Brown, guitarist: “One time we stopped at a roadside cafe (while touring the Soviet Union), looked like a little old wooden shed. Real country and funky. Flies by the millions. As I got off the bus I looked across to this town we was going to. Put it outside the back window to dry. Lot of people knew that there’s more to life than rock.”

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—you’d feel like you was dying. Man, that stuff did me more harm than good.”

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’ is just a nickname. I’ve got Indian blood in me. I just dug the Apaches’ make-up and took that name. I used to wear my hair with a bandana around my head. It took me a long time 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 economically. 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 street. They’ve got the heat, and the sun, and the humidity. Black men and mules, that all you see is the hardest work. Well, I weighed, what, about 90 pounds. I know 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 uncles, 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 in my family. Who’s away and who’s coming back, who’s doing good, who can play and who can’t play, etc. So everything around me 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 right to do on the ground that you get, because if you give them an inch, boy, you get 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
Allison “Teddy” 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 Stovall, 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 were jealous. But now, if there was a man like Sam Cooke or Bobby ‘Blue’ Bland singing anywhere, 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 still 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’s 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
Wardell 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 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 singin’ and 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 Solaie, 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 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 God—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 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 bisteau 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 crazy. I actually used to think 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 was, you could actually learn quite a lot about phrasing from him in the same way that I learned stuff from listening to George Jones although I could never hope to sing like him. I have to be a fan of Otis Redding—there's not very much I can learn from him about phrasing. But there are things you can actually learn from listening to Aaron Neville—he's such a musical singer. He's not just a stylist. He's got such a musical voice it's like listening to an instrument—literally." |
| 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 I think the name '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 mystical, 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 played 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 Boni Howe, who was one of the greatest mixers they ever had in California." |
| Number 40 | Marcia Bell, 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 Rudecker, the co-Cold guitarist: | "I never say never." |
| Number 42 | Mary Coleman, gospel vocalist: | "Jesus is the solid rock and 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 lyrics 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 take my family to Dallas, too.' I mean, that's his 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. I changed the verse. 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 | Horlin Riley, drummer: | "A family is a family, it's a unit. It's like putting some liquid Jell-O into a bowl and sitting 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 | Isadore "Tuts" 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 they had plenty 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?"

December 1984/WaveLength 21
FRANKIE GOES TO THE NORTH POLE
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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NEW ORLEANS

1984

By Almost Slim

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 à 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 California'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.
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 down home 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 they’ve 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

Being a regular reviewer 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 1084
8. The Neville Brothers, Live at Tipitina’s Black Top 1031
9. Snoooks Eaglin, The Imperial Sessions Sundown 70902
10. Johnny Adams, From The Heart Rounder 2044

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SAT 1 — Radiators
FRI 7 — Exuma
SAT 8 — Beausoleil
FRI & SAT — Killer Bees
14 & 15 — Reggae Band
FRI 21 — Radiators
SAT 22 — Lil Queensie & Skin Twins
FRI 28 — Radiators
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CHRISTMAS

Once again there's plenty of new records geared towards the yuletide season. If you've still got last year's December issue (WL 38), you can consult it to find what we consider the best all-time Christmas discs. This more abbreviated list of recommendations includes only new Christmas records released in 1984.

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

I didn't find it until it was too late to report it. Everyone should dig this, 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, "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 "Rockin' Around the Christmas Tree." Charles Sexton—ex-Lit' Charlie—does a bang-up version of "Santa Bring My Baby Back," for all you Elvis fans.

-A.S.

CLASSICAL

King's College Choir
Oh Come All Ye Faithful
Argo 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, handbells, 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
Love And Politics

stuff— “Say it isn’t so!” vocal by Mrs. Bittle. Mr. Bittle’s celestial headgear isn’t enough to overcome the fact that this album, filled with beautiful classical guitar and strong vocals, is one of the best releases of the decade and offers a grim vision of reactionary policies—harder times, new votes for the love generation, who will get to view the underwater city of Managua from glass-bottomed hydrofoils. —Bunny Matthews

Ramones
Tooth Too tough to Die
Sire 25187-1
An unsettling revision of the Great Rock ‘n’ Roll Jake. In the days before Vote ’84, this 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—harder times. confusion, despair, fleeing consolation, futility, anarchy. In another words, a sort of modern 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 (not worn on either foot), would cover Hank Williams’ “Why Don’t You Love Me” (Like You Used to Do).” Darlin’ musicologist 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. caucasians. 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.

Various Artists
Better An Old Demon Than A God
The usual gang of Dial-4-Poem Poets with a few surprises added for good measure. —C.B.

Tabuley Rochereau
Tabuley
Shanachie 43017
The Zairian sound, music of Zaire, Congo-Brazzaville, Camaroun and Mali, is music with a heavy Latin influence. The drums of Africa sent their rhythms to Cuba, Puerto Rico and Latin America, and we return voyage brought Latin horn sections and vocal stylings back to the music of this region of Africa. While some of this music is dance music, much of it is slow & pretty, with beautiful classical guitar and strong vocals. In this vein is this album by Tabu Ley Rochereau. Besides the voice of Rochereau, it also contains some vocals by star female vocalist Mbilia Bel.

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.

X-Teens
Love And Politics
Colphin DLP 1010
In the same league as the bulk of Talking Heads or Beatles albums as far as craftsmanship, appropriateness of vision and wit goes. Especially on the fake reggae stuff— “Say It Isn’t So” and “Don’t Listen To Him,” vocal by the winsome Kitty Moses and perfectly jagged guitar by Robert Bittle. The Bittle’s celestial “Soaring” faces Oblivion head-on: “I’ve grown accustomed to this sinking feeling on mor­ phine…” Keyboardist Todd Jones’: “Change Gotta Come” supposes that if the guns are taken away, we’ll knife our neighbors and if you destroy all the poison, “infectious viral imp will be released.” A cheery state of affairs, prompting Jones’ musical question, “What happened to the love generation?” Jones must get the news later up there in North Carolina—the love generation’s got a bunch of new Pontiacs Fieros and went big for Reagan, hoping he’s gonna drop the Bomb on Central America, creating the world’s largest man-made lake. It’ll be a cheap new vacation spot for the love generation, who will get to view the underwater city of Managua from glass-bottomed hydrofoils.

This Mortal Coil
It’ll End In Tears
Various artists from the 4AD label do gloomy but not depressing versions of originals and cover songs by such people as Alex Chilton and Tim Buckley. —CarlosRoll

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

Hugh Masakela
Techno-Bush
SST 027S1298
Bought this because of a strong recommendation. If you just buy one African pop album, this is the one to choose.

The Zairian sound, music of Zaire, Congo-Brazzaville, Camaroun and Mali, is music with a heavy Latin influence. The drums of Africa sent their rhythms to Cuba, Puerto Rico and Latin America, and we return voyage brought Latin horn sections and vocal stylings back to the music of this region of Africa. While some of this music is dance music, much of it is slow & pretty, with beautiful classical guitar and strong vocals. In this vein is this album by Tabu Ley Rochereau. Besides the voice of Rochereau, it also contains some vocals by star female vocalist Mbilia Bel.

Husker Du
Zen Arcade
SST 027S1298
Bought this because of a strong recommendation. If you just buy one African pop album, this is the one to choose.

Hugh Masakela
Techno-Bush
Arista (Jive Africa) JLB8210
Techno-Bush will please anyone who loves to dance. Recorded in Gabarone, Botswana, this one goes through a variety of dance styles, from South African mbalax sounds to disco-rap. (Included on this record is the disco hit for this past summer, “Don’t Go Love It, Babe”). Most of the songs are sung in English, and the recording quality is excellent. If you just buy one African pop album, this is the one to choose.

Microdisney
When You South African Bastards
This Irish band is very peculiar— nice pop music with lyrics that would even confuse J.K. Huysmans. Strange but worthwhile. —C.B.

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
EMI-America ST-17128
A reggae album that is sure to please, this album creates a very 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.

African
Hugues Mukamela
Techno-Bush
Arista (Jive Africa) JLB8210
Techno-Bush will please anyone who loves to dance. Recorded in Gabarone, Botswana, this one goes through a variety of dance styles, from South African mbalax sounds to disco-rap. (Included on this record is the disco hit for this past summer, “Don’t Go Love It, Babe”). Most of the songs are sung in English, and the recording quality is excellent. If you just buy one African pop album, this is the one to choose.

Gregory Isaacs
Out Deh!
Dynamic Sounds IPS 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 in the way he steps, 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

The Zairian sound, music of Zaire, Congo-Brazzaville, Camaroun and Mali, is music with a heavy Latin influence. The drums of Africa sent their rhythms to Cuba, Puerto Rico and Latin America, and we return voyage brought Latin horn sections and vocal stylings back to the music of this region of Africa. While some of this music is dance music, much of it is slow & pretty, with beautiful classical guitar and strong vocals. In this vein is this album by Tabu Ley Rochereau. Besides the voice of Rochereau, it also contains some vocals by star female vocalist Mbilia Bel.
Johnny Burnett

The Rock 'n Roll Trio

Listen To Johnny Burnett!

MCA

Telecaster-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 Burnett. This album is a re-mastered combination of R&B and rockabilly that is in demand and is the best of both worlds. It features a number of hard hitting, seductive-innuendo rockers: "Eager Beaver Baby," "Oh Baby Baby," and the sappy "Touch Me" lead to little from Man's imagination. "If You're Not Mine" is one minute and fifty-one seconds of dancehall sweat. You'll have to get Volume Two of this series to hear gems like "Take It Easy" and "I've Got My Mind," but this is a good place to start.

King Federal Rockabilly

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 beauties. 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. Curtis clocks in five songs including the jumping "Grandaddy's Rockin'" and Feathers proves once and for all that when it comes to that thin, whining, essential rockabilly tone steeped in lyrical eccentricity, nobody can touch him. "But the Baby" and "Everybody's Lovin' My Baby" are topped by Feathers' unparalled masterpiece, "One Hand Loose." Hank Mizell's off-key driven, "Jungle Rock," and good cuts from Joe Penny and Bill Beach round out this elegtastic 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 scramble the peak of creativity 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 lead singer Johnny Burnette's voice and the use of electric lead and slide is the horsewhip that cracks this band through a variety of Neo-Wild West themes: death, marriage, cars, landords, things like that. "GOOD on My Heart" is a valuable twang of sensitivity, intelligence and musicianship, while "Car Mechanic's Blues" is lewed and punchy. Vital music of the present, if not the future.

ESSENTIALS

John Coltrane Quartet

Chim Chim Cheree

John Coltrane is the most imitated, too. In reality this music could be of the 50's as easily as it could be of the 60's. Nothing is timeless, but this comes close. Not recommended for fashionable settings but fits well next to classical practitioners of Indian classical music, this album is kind of earthy, I'm often put down for listening to this stuff. ("Too Sixties" and "he sounds like a goat.") In reality this music is also of the 50's, if you think that after Trane and Elvin, nothing notable has happened in jazz, Well, maybe. ~Mark Bingham

Never Mind The Bollocks...

Here's The Sex Pistols

For those who missed out on being a punk when it was more than a pose, this LP has the sort of frightening primal aggression that makes sense today and yesterday and synaptic wimp pop/rock music scene. Chain saw guitars forever! I doubt if the Sex Pistols would have choreographed their videos. They might have made snuff films featuring London heroin addicts. John Lydon now lives on the lowest east side of Manhattan. His teeth are still bad and he dances on his videos.

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 sound. Great four of MD 20-20 drumming. Blakey has sustained all these years coming up with developing young players who will submit to going on the road for "as fast as.
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 this is his group and he fights with players who care about the music, who want to play "real jazz" even if it means spending a lot of time being worshiped by drunk Germans. ~M.B.

Rahmnd Krishnan

Carnatic Vocal Music

(music of South India)

Southern Indian music is akin to Southern American music. It's their soul music. Unlike the heady music of North India, the practitioners of Indian classical music, this album is kind of earthy, I'm often put down for listening to this stuff. ("Too Sixties" and "he sounds like a goat.") In reality this music is also of the 50's, if you think that after Trane and Elvin, nothing notable has happened in jazz, Well, maybe. ~Mark Bingham

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 this case. Poor Aunt Hulda from French Lick is in town and your friend Jesus from Miami stops by, then some Heberths some Cohens some Robinsons some Krishnans some Alis and some Smiths all stop by to party and you need something to play that everyone will be comfortable with. Michael Jackson is the most comforting guy in the universe. Perhaps the most imitated, too. "Check out any radio station playing black popular music. I hear direct cops from the rhythm tracks of various cuts from Thriller, Caribbean Queen, my ass! That song is in Billie Jean with two melodies and story. No artists steal from another one, but especially from Michael Jackson. Still, if you don't have this record, you're crazy. (I also own Johnny McEvoy's, Frank Zappa's, Comes Alive, Saturday Night Fever and Tapestry.

December 1984/Wavelength
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**
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 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
DANCE TILL THE ROOSTER CROWS

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JED'S HOLIDAY GALA

LIVE MUSIC EVENTS — GREG ALLMAN - DEC. 8

CALL
523-2570 or 566-0206
for further listings
Mabel Rollins: Coke and Billy Ocean on Basin Street.

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 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., 523-7485

According to Brian Burke, who works at Noise Art, “the shop grew out of necessity. Nobody 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.

December 1984/Wavelength 37
Barbara DeSoto: Memories and metal in Metairie.

Gospel Land Music Store, 1504 Dryades St., 523-5178

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."

"Gospel music has always been popular in the community. It gives people a feeling of security I think. We do well with not only 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. Goofy 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
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
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 Pietras 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 lunch pails I've ever encountered, which tells you I don't know what.

Jim Russell Rare Records, 1837 Magazine St., 322-2602
Jim Russell is somewhat of a self-appointed legend in New Orleans. Besides claiming he has the tenth best record shop for rare records in the country he also claims to have given Allen Freed, Professor Longhair and Fats Domino their first breaks. After listening to one of Russell's sermons and checking out his stratospheric prices, it's hard to tell just what he specializes in. Nonetheless there's hardly a record you can name that he doesn't have in stock.
CONCERTS

Fri. 30
Larry "Bud" Mollom, Steamer President, 10 p.m.

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

Mon. 3
Frank Zappa, first seen by us at the Garri-
"theatres in New York at the dawn of time (same weekend we saw the Blues Projec-
to Caule 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

Concert
Jed's Lookout, Fulton, remarks and one doo-wop parody, and 8:30 p.m. tickets at Metronome or else by the door.

Sat. 8
Gregg Allman; Scott Detwiler Band,
Jed's Lookout, Fulton Street.

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

EXUMA, "Clicks Night" Caribbean buffet
by Chef Palmer of Jamaica (this doesn't mean 67 things to do with braised goat, of course); Jimmy's, beginning at 5:30. Tickets at Metrotown or 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 shav-
ing, or is it shaking?

Sat. 29
Lee Greenwood, Saenger, 8 p.m.
Willie Nelson & Family, Mississippi Gulf
Coast Coliseum, 7:30 p.m.

FESTIVALS

Festivals
Sat. 1
Natchitoches Christmas Festival, in-
formation from the Natchitoches Parish
Tourist Commission, 310 052-9072 or
352-4611.

Sat. 7, Sun. 2
Piazzarina Festival Fair and Orange
Festival, taking place way "down the road" where all of the best of these oranges are made into wine, information at 504-656-7755.

Sat. 8
Christmas at Natchitoches, the holidays
as they used to be at the grand plantation in Natchitoches. Information from Dorothy Brown at the Natchitoches Foundation, 530
Charter, New Orleans 70130; 504-524-
1902.

Sat. 15
Gumbeau's Tail Coop-Off,
Burton Coliseum, Lake Charles. Obviously
one of the culminating events of a lifetime as Calamity Jane comes, and we can
see our future in the eyes of the old cats.
Skin and clean them before your very eyes before submitting the tail meat to a
variety of cooking methods: And they tell us bread and circuses were something.
Information from Shelley Johnson or Cathy
Temples, PO Box 1912, Lake Charles 70602:
318-436-9588.

Tues. 24
Bonfires on the levee, from Lutcher to
Gramercy: recent offerings of Vuelva
human sacrifices at bonfire sites in St.
James Parish have been hysteric.
ally exaggerated; despite the disappearance of a party of Yale anthropologists somewhere in Garyville last Christmas; Information at 504-969-6825.

SYMPHONY

Sun. 9
Holiday Concerts, at 2 and 7 p.m., Or-
pheum, the Symphony and its Chorus are
conducted by Larry Wyatt; program rang-
ning from Verdi to Ravel to Ravel's "Two
Notes Readicide," information at 525-0500.

Tues. 13-16
13 Sat. - The Napper, performed by the New
Orleans City Ballet and the Symphony, and
young New Orleans (Tchaikovsky's "1812"
Odyssey) deals of course with the depa-
pered fantasies, brought on no doubt by
indigestion, of a Russian girl of good family at Christmas. Information at 525-0500; Perform-
ning Arts Performances at 8 p.m. Thurs-
and Friday and 2 p.m. on Saturday and
Sunday. Information at 525-0500.

Sun. 16
Comedy of Civilization, presented by
Tikvah Shalom Conservative Congregation with the Symphony, conducted by Andrew Massler, 2737 West St. Amande, Metairie, 8 p.m.
Information at 525-0500 or 368-1142.
Tickets from Ticketmaster.

Tues. 16, Thurs. 20
The Messiah, with the Symphony con-
ducted by Andrew Massler and the N.O.
Symphony Chorus directed by Barry
Wyatt; soloists are Marilyn Bernard,
soprano; Judy Beach, alto; Steve Duvet,
tenor; Sander, baritone. Orpheum,
8 p.m. Tickets from Ticketmaster.

OPERAS

Dec. 4, 6, 8
Hansel and Gretel, Engelbert Humper-
dink's treatment of the old story of child
corruptions: Ramek, Meher, Christo-
canal, witches, houses made of pastry, inci-
ration, and the other usual ingredients of children's bedtime tales; conducted by
Thomas Funt, stage direction by David
Morelock, with Cynthia Minner, Eric Mills,
Johnny Adams at Snug Harbor.

W. Steve Rucker's "Water Table" construction at the Arthur Roger Gallery, from Saturday, December 8 through the day after New Year's.

"Listen, dear, they're splaying our gong!" Or, The Pfister Sisters' New Year's Eve Extravaganza at Snug Harbor.
Old Opera House, 601 Bourbon, 52-3235. Sundays-Fridays from 4:35 to 6:30; Kelli Lee and the Loose Band, Mondays-Wednesdays. Cherie Moppett, Thursdays-Sundays; E.L.S. The club will be Cerrado from 11th until the 27th.

Penny Post, 14th Street. Sundays, always open. Mike. Check the board as you go.

Penthouse Hotel, Bayou Bar, 301 St. Charles Ave, 524-0581. Bruce Versen from 6 to 11, during the week, save Saturdays and Sundays. Mike and Deana Neal take over post-cocktail and post-prandial keyboard duets and plays at least as late as 1 a.m. on Saturdays.

Preservation Hall, 726 St. Peter, 532-8303. Along with Galatoire's, one of the three places in town that consistently draws a long and deserved line outside; the only anomalies are the musical ones. Sundays, Harold Dejean does his Olympia Brass Band; Mondays, and Thursdays: Kid Thomas Valentine; Tuesdays and Fridays: Kid Sheik Color. Wednesdays and Saturdays: The Humphrey Brothers.


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


Support Cafe and Bar, 424 Bourbon, 568-0881. Wednesdays through Saturdays, from 9 to 1 a.m. Sundays 5 to 6; Sally Townes: Call for Sunday night and Monday listings.

711 Club, 711 Bourbon, 525-8379. Tuesdays through Saturdays, Randy Hebert: Thursdays through Mondays, Al Broussard.


Sugar House Hotel, 315 Julia St, 525-1993. Mondays-Fridays, from 6 to 10, and Saturdays, from 8 until midnight. Brenda Mac in cabaret assisted by Prince Edward at the piano.


The Veranda, in the Intercontinental Hotel, 625-5566. Mondays through Fridays, LeRoy Jones from 7 to 10.

Weasleys', 1610 Esplanade Ave, 569-7902. Tuesdays-Saturdays: Firewater until 1 a.m. during the week and as late as 2:30 a.m. on the weekends. When the Le Blanc Brothers follow with a jam session, going on until 6 a.m. Sundays and Mondays: the Liburanese Band, from 9 until 1.

CINEMA

Contemporary Arts Center, 900 Camp. Wed 2nd, The Life and Times of Rosie the Riveter. The documentary, and Swing Shift, this latter it 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, as a 4-F musician who also works in the plant; the film is truly less interesting for its defiantly noncommercial politics than for the glorious naturalism of Christine Lahti's performance as Hawn's neighbor, co-worker, rival-lover, best friend and aspiring band singer, the brief glimpse of Ed Harris in the altogether (in acting isn't bad either). The mind of Women At Work, the sight of a man walking a cat during the blackout, and a Fassbinder-like Dutch-interior-gone-neurotic framing of the more intimate domestic scenes; a failure, discovered all concerned, when it opened earlier this year. Wed 12: Open Screening.

Loyola Film Buffs Institute, 805-5196. Tues 4: Close Encounters of the Third Kind (Spiegels' 1977 UFO-production number which, until Richard Dreyfuss starts fooling with his mashed potatoes, conveys a sense of magic and mystery about what may be out there—especially its spooky Charles Burchfield-mesmerizingly-nineteenth-century landscapes, the additional scenes add nothing but the God Bless Us Everyone Frank Capra (pinéss of the end is a dud). Tues 11: Teorema. Pasolini's reasonably rife non-verbal allegory, a scary version of things like The Passing of the Third Floor Back in which a mysterious stranger (Terence Stamp poured into and out of his, years) lays everyone in a haute-bourgeois household and they're never the same again; despite its obvious appeal, and Claude Renoir assisted on this. With Delaureme, as a man and women on the home front, which turned from a backhanded bit of feminism into a star vehicle for Goldie Hawn and Kurt Russell, as a 4-F musician who also works in the plant; the film is truly less interesting for its defiantly noncommercial politics than for the glorious naturalism of Christine Lahti's performance as Hawn's neighbor, co-worker, rival-lover, best friend and aspiring band singer, the brief glimpse of Ed Harris in the altogether (in acting isn't bad either). The mind of Women At Work, the sight of a man walking a cat during the blackout, and a Fassbinder-like Dutch-interior-gone-neurotic framing of the more intimate domestic scenes; a failure, discovered all concerned, when it opened earlier this year. Wed 12: Open Screening.

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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 to ever come out of Lake Charles, Louisiana. You can't just cover on 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 be 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, because Fifties fascist fashion to cop big bucks off of our local heroes, man! Can't you see it?

Jill: 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-operating organization. And when you hear the Fabulous Thunderbirds do Little Walter a long time before you heard Little Walter do Little Walter...

Bill: Well, uh...

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'll 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 just leave it alone and buy it. Maybe after that he'll go buy out the entire Goldband and Swallow catalogue and start a non-profit artists co-operating organization. And when you hear the Fabulous Thunderbirds do Little Walter a long time before you heard Little Walter do Little Walter...

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