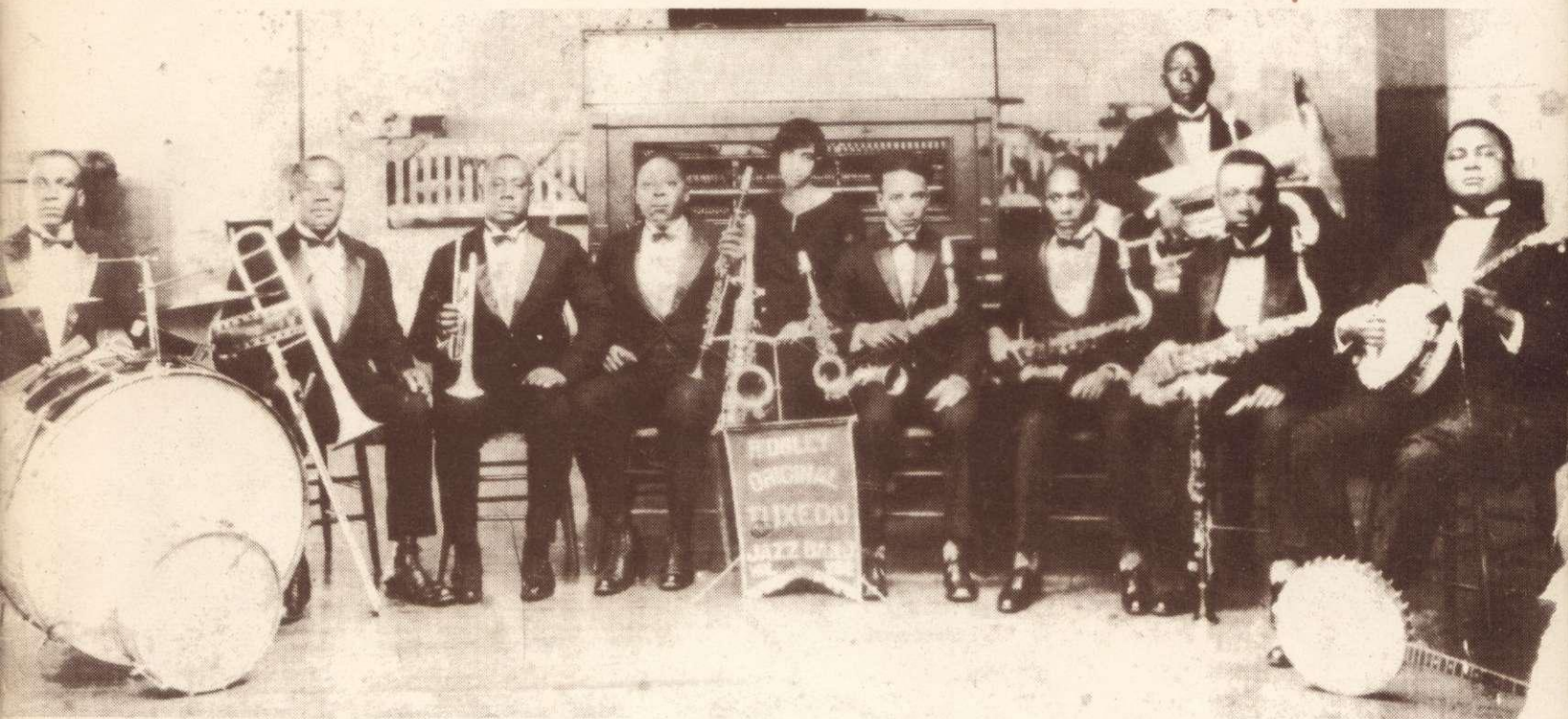


NEW ORLEANS JAZZ AND HERITAGE FESTIVAL



APRIL 26-30, 1972



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Third Annual New Orleans Jazz & Heritage Festival

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COVER PHOTO:

1925 Photo of the Ridgley Original Tuxedo Jazz Band which was formed from members of Celestins Tuxedo Orchestra.

PERSONNEL

(Left to Right) Bill Matthews, Bebe Ridgley, Kid Shots Madison, Sweet Emma Barrett, Arthur Derbigny, unknown, unknown, Robert Hall, Willie Bontemps, Jesse Thomas standing with tuba

PHOTO

Courtesy of THE NEW ORLEANS JAZZ MUSEUM

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Miller Brewing Company is pleased to take part once again in the New Orleans Jazz and Heritage Festival. Our premium product, Miller High Life, has been a familiar sight on the tables of the old cafes and restaurants of Vieux Carre since before the first stirrings of what has become a symbol of this city . . . Dixieland and the Blues.

From its New Orleans birthplace, these strains of jazz have developed into perhaps the single art form that is purely American and best express our nation's spirit.

We know that thousands of jazz fans will gather in New Orleans for this festival of music who share also our admiration for the architecture, cuisine, tradition and charm which makes it a mecca for the modern traveler.

Or even the traveler of years gone by.

It was in 1855 that a young German brewmaster named Frederick Miller thought enough of New Orleans to make it one of his first visits when he came to this country to establish the brewery that proudly carries his name.

It is more than likely that his determination to brew a quality product had its roots in New Orleans.

The people who prefer THE CHAMPAGNE OF BEERS have made it possible for us to support the New Orleans Jazz and Heritage Festival 115 years later. We are confident that the festival will fulfill its promise of becoming a truly memorable event.

The Champagne of Beers

1972



Schedule of Events

FESTIVAL SCHEDULE

Wednesday, April 26 - Steamer President - 8 P.M.

JAZZ ON THE RIVER

THE WORLD'S GREATEST JAZZ BAND

PAPA FRENCH & THE ORIGINAL TUXEDO ORCHESTRA

Thursday, April 27 - International Room - Fairmont Roosevelt Hotel - 8 P.M.

INTERNATIONAL JAZZ CABARET

PRESERVATION HALL JAZZ BAND
ROOSEVELT SYKES
GEORGE FINOLA SEXTET
ARMAND HUG, RAYMOND BURKE
WALLACE DAVENPORT
STORYVILLE JAZZ BAND

Friday, April 28 - Main Ballroom - Jung Hotel - 8 P.M.

JAZZ AT THE BALLROOM

RONNIE KOLE
WILD BILL DAVIDSON, BARNEY BIGARD
SWEET EMMA
PERCY HUMPHREY SEXTET
MURPHY CAMPO SEXTET

NEW ORLEANS RAGTIME ORCHESTRA
THE LOUIS COTTRELL ORCHESTRA
BOB GREENE - TRIBUTE TO JELLY ROLL

Saturday, April 29 - Municipal Auditorium - 8 P.M.

NIGHT OF STARS

NINA SIMONE
B.B. KING
GIANTS OF JAZZ
ART BLAKEY, DIZZY GILLESPIE, AL MCKIBBON, THELONIOUS MONK, SONNY STITT, KAI WINDING
JAM SESSION FEATURING
JIMMY SMITH, KENNY BURRELL & OTHERS
TUXEDO BRASS BAND
MARDI GRAS INDIANS

THE NEW ORLEANS JAZZ AND HERITAGE FOUNDATION is a non-profit organization dedicated to the celebration of the music of New Orleans and Louisiana which has been so instrumental in the growth and development of American music. The profits, if any, will be used to preserve and nurture the musical community of New Orleans.

The officers and directors of the New Orleans Jazz and Heritage Foundation wish to gratefully acknowledge the Miller Brewing Company of Milwaukee, Wisconsin and the other underwriters whose contributions have made this festival possible.

Schedule of Events

MUSIC

Jazz:

Olympia, Eureka, & Tuxedo Brass Bands, Lou Sino & the Bengals, James Rivers, Porgy Jones, Kid Sheik, Fairview Christian Marching Band, Santo Pecora, Tony Fougerat, Al Belletto Quartet, Southern University (B.R.) Jazz Band

Blues:

Roosevelt Sykes, Fred McDowell, Robert Pete Williams, Clifton Chenier, Babe Stovall, Percy Randolph, Silas Hogan's Baton Rouge Blues Band featuring Guitar Kelly, Big Joe Williams

Soul:

Willie Tee and the Gators, Professor Longhair, Snooks Eaglin, Margie Joseph, Deacon John

Country/Cajun:

Meyers Bros. Bluegrass Boys, Allen Fontenot & the Country Cajuns, Hubert Davis and the Season Travelers, The All-Star Mamou Cajun Band

Gospel:

Zion Harmonizers, Gospel Inspirations, Anne Pavageau and Choir, Ott Singers, Youth Inspirational Choir, Sister Gertrude Morgan, New Orleans Spiritualettes, Macedonia Male Choir

Other:

Mardi Gras Indians, Bongo Joe, Othar Turner & The Ridding Stars

Special Guest Appearances At Heritage Fair

Friday: Jimmy Smith

Saturday: B.B. King

Sunday: Giants of Jazz

FOOD

Red Beans & Hot Sausage - Buster Holmes Restaurant
Boiled Crawfish - Broadview Seafood Company

Po-Boys - Vaucresson's Cafe Creole
Oysters on 1/2 shell - La. Oyster Festival, Galliano

Hot Tamales - Manuel's Hot Tamales
Muffellatas - Sir Thomas Catering
Fried Chicken - Second Mount Triumph Missionary Baptist Church

Italian Ice Cream - Angelo Brocato's
Greek Foods and Pastry - Greek Ladies Philotochos Society

Miller's Beer, Hot Dogs and Soft Drinks - Fair Grounds Catering

Jambalaya - Gonzales Jambalaya Festival
Gumbo & Stuffed Peppers - Chez Helene
Shrimp Potpourri - Don's Seafood Co. & Ponsaa's Mid-City Restaurant
Shrimp Sauce Picante-Larry's Villa

Natural Foods and Juices - Jerusalem Gardens
Soybean Food Samples - La. Soybean Festival, Jonesville, La.

Pralines - Claudia and Jeanne Dumestre
Sno-Balls - Sir Thomas Catering

CRAFTS AND DISPLAYS

Jazz Records and Books - The Shell Game & All That Jazz

Jazz Photographs - John Donnels
Jazz History - New Orleans Jazz Museum

La. Indian Crafts - Claude Medford and the Koasati Indians

Oyster Industry Display - La. Oyster Festival
Shirts, Leather Clothes - Mignon Faget

Toys, Dolls, Books - Friends of the Cabildo
Jewelry - Michael Curtis

Portraits - Genesis Gallery

Varied Crafts - Brass Roots Crafts Co-op
Kites - The Kite Shop

Candles - Maurice Robinson, Roger Boyd
Leather Work - Tom Ingram

Varied Crafts - Alternatives

Robes, Kaftans - Cruz Sanchez

Glass Work - Barber Shop Gallery

Flowers - Jo Anne Cleavenger

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Saturday - Former Gov. Jimmie Davis

Sunday - Mayor Moon Landrieu

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Jazz has been played by the greats and heard by the thousands during the past 10 years at the New Orleans Playboy Club. And one of these greats, Al Belleto and his quartet, has been instrumental in providing this wonderful entertainment.

Al Belleto and his group, featuring vocalist Angelle Trosclair, will take time out from their action at the Playboy Club to play some of their best on April 28th and April 29th with the New Orleans Jazz Festival.

And of course the Richie Payne Trio, with vocalist Linda Aubert, do their thing with Jazz each weekend at the club.

Enjoy Yourself

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L - R - Back Row: Eddie Hubbell, Gus Johnson, Jr., Yanh Lawson, Bob Haggert, Ralph Sutton
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A True All-Star Dixieland Band

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JAZZ ON THE RIVER

Wednesday April 26th

The Mississippi and the famous side and stern wheelers that migrated up the mighty river helped build the legends of New Orleans jazz. Musicians such as Louis Armstrong, A.J. Piron, Johnny St. Cyr, Fate Marable, Johnny Dodds and Pops Foster played on the "S.S. Sidney", "The S.S. New Camelia" and the "S.S. Capitol". Many of the older jazzmen recall excursions on Lake Pontchartrain from West End to Mandeville. This romantic tradition is remembered on Wednesday, April 26th when the New Orleans Jazz and Heritage Festival begins with an evening cruise on the sidewheeler "Steamer President".

The featured bands will be "The World's Greatest Jazz Band" and "Albert French's Original Tuxedo Orchestra", featuring the fiery blues vocals of Blanche Thomas.

"The World's Greatest Jazz Band" was organized through the efforts of Mobile born Richards D. Gibson. The nucleus of this band was formed in Aspen around 1953.

The bass player, Bobbie Haggart and Yank Lawson the trumpet player are the leaders. They worked with the Bob Crosby Bearcats of the thirties. Haggart is the composer of such memorable tunes as "Big Noise from Winnetka" and "South Rampart Street Parade". Trumpeter Billy Butterfield's dynamic solo on Artie Shaw's version of "Stardust" proved him to be one of the best trumpet players in jazz history. Ralph Sutton does the piano work and is considered to be today's foremost exponent of the stride piano styling of Fats Waller and

James P. Johnson. Other members of the WGJB include Bob Wilbur on soprano sax and clarinet, Bud Freeman on sax, Vic Dickenson and Eddie Hubbell on trombones and Gus Johnson on drums.

They had the honor of playing at President Nixon's Inaugural Ball and were the toast of New York when they opened in the "Riverboat", a nightclub in the Empire State Building in the fall of 1968.

The New Orleans Jazz and Heritage Festival is most fortunate to have such a "great" and experienced group to start the 1972 celebration.

The Original Tuxedo Orchestra was born in the Tuxedo Dance Hall in 1910. The band broke up during the depression but after the second World War reappeared under the leadership of Oscar "Papa" Celestin. He hired Albert French to head another group to help handle all their engagements but because French became so popular, Celestin put him back into his group to protect himself.

After Celestin's death in 1954, Eddie Pier-son became leader and soon after, Albert French took over. The band now is composed of Jack Willis, tpt.; Joseph "Cornbread" Thomas, cl.; Homer Eugene, tb.; Jeanette Kimball, p.; Frank Fields, bass; Louis Barbarin, drums and "Papa" French on banjo. The band can be heard regularly at Heritage Hall on Bourbon Street.

INTERNATIONAL JAZZ CABARET

THURSDAY APRIL 27th

International Room of the Fairmont-Roosevelt Hotel

When New Orleans Jazz was born, the idea of a "concert" was unimaginable. It was in the steamy, seamy downtown cabarets that people were juking to the sound of the new combos. Wine, women and song were the order of the day in this "informal" atmosphere where the party never stopped and one band followed another. In keeping with our feeling for the Jazz Heritage that is New Orleans, Thursday and Friday night at the New Orleans Jazz Festival, we afford the opportunity to again enjoy our native music in the original cabaret style.

On Thursday night "International Jazz Cabaret" opens at 8:00 in the International Ballroom of the Roosevelt Hotel. The evening begins with the music of the Preservation Hall Jazz Band. The leader of the Preservation Hall Jazz Band is Percy Humphrey. Percy studied trumpet under his grandfather, James Humphrey, an early jazz "professor". He has been in the Eureka Brass Band since 1935 and has been leader since the second World War. His dance band which plays regularly at Preservation Hall is composed of six of the cities' finest musicians including Paul Barnes, cl.; Chester Zardis, bass; Clement Tervelon, tb.; Sing Miller, p.; Narvin Kimball, bj.; and Dave Oxley, drums.

One of the highlights of this evening will be the presence of pianist Roosevelt Sykes-the Honeydrinker. Sykes is one of the most popular blues musicians in the world and tours Europe regularly when he is not playing concerts at universities throughout the country. His classic composition "The Night Time Is The Right Time", as well as many of his other hits have made him a living legend. Roosevelt worked in Chicago for thirty years but moved back to New Orleans in 1968. He has been featured at the Heritage Fair for the past three years.

George Finola is one of the youngest exponents of traditional jazz, but it was not until 1961 that he started teaching himself the cornet. His style is unique and brilliant as is the group he leads which plays nightly at the Maison Bourbon.

Banjo player, Danny Barker is the star of this group. The multitalented Mr. Barker comes from a family of jazz musicians. He began playing professionally at the age of fifteen and migrated to the north to New York playing with Cab Calloway. He appeared in two feature films with Calloway and has been on many television shows. He is well known as a raconteur and is a prolific writer. He has

contributed to many books on jazz and was Assistant Director of the New Orleans Jazz Museum. Other members of the band include Manuel Crusto on clarinet, Frank Moliere, piano and Worthia "Showboy" Thomas on trombone. Armand Hug's first job was at the Fern Taxi Dance Hall on Iberville and Burgundy. He was paid a dollar a night. When he became well known his employment branched out and he played at an open-air dance pavillion and at all day picnics at Milneburg. Mr. Hug has been in New Orleans throughout his career and has played nearly every major night spot in New Orleans. He will be joined on Thursday night's program by one of New Orleans' most creative jazz artists', Raymond Burke.

Burke made his own instruments and played on the streets in spasm bands from the time he was a child. His style is an expression of accumulated experience right in the middle of New Orleans jazz development. Both he and Armand Hug demonstrate a quality of genius which sets them apart.

Wallace Davenport says that Louis Armstrong is the first sound he remembers hearing. The two main influences on his music are Armstrong and Miles Davis. He and his band perform at the Paddock Lounge and are one of the hottest bands in the city. Davenport has had experience in all types of jazz having played with nearly all local brass bands, Alphonse Picou and Papa Celestin followed by 15 years with Lloyd Price, Lionel Hampton and Count Basie. His drummer, Ernest Elly was in the Air Force Band and played with Ray Charles for three years. When Elly moved back to New Orleans a short while ago he contacted his friend Wallace who turned him on to traditional jazz by playing records of Paul Barbarin and Baby Dodds. Other members of Wallace's band include Lars Edegran, p.; Curtis Mitchell, bass and Jimmy Niehaus, clarinet. Wallace was featured at the 1971 Manassas Festival in Virginia where he recorded a long awaited album, "Darkness on the Delta".

The Storyville Jazz Band is composed of Ellis Marsalis, on piano, Bob French, drums, and leader George French, bass and vocals, Teddy Riley, trumpet and Otis Bazoon, Cl. Ellis is a pioneer of contemporary jazz in New Orleans and is presently the professor of jazz history at Xavier University. Bob and George French are the sons of Albert. Bob played for his father before starting his own group. George has provided the bass lines on many recording sessions and is a superb vocalist.

Jazz at the Ballroom Friday April 28th

THIS EVENINGS' PROGRAM IS DEDICATED TO THE MEMORY OF JOSEPH SHARKEY BONANO

The cabaret style concert at the beautiful ballroom of the Jung Hotel on Friday night is highlighted by appearances by Wild Bill Davison and one of New Orleans' most illustrious sons, Barney Bigard.

Clarinetist Albany Leon Bigard is from one of the oldest Creole families in the city. He was tutored at an early age by the Tio family and Johnny Dodds. Buddy Petit led the first big-time New Orleans band in which he played. When Joe "King" Oliver began recruiting sidemen for his opening at the Royal Garden, he was referred to Barney, who went to Chicago in 1924. In 1928 he was induced to join Duke Ellington's band where he remained until 1942. He joined Louis Armstrong's All Stars in 1946 and stayed until 1955 when he went to Los Angeles to lead his own combo. As a young man in New Orleans his unusual tones earned him the nickname "the Snake Charmer". His unique style became one of the instantly identifying features of the Ellington band during his fourteen year tenure.

Wild Bill Davison began playing the banjo and mellophone in high school in Ohio. He made his recording debut on cornet in 1924 and went to Chicago in 1927 to play with theater bands. Following this period he led his own bands in Milwaukee for ten years. Davison has what critic John S. Wilson has called "the cockiest, sassiest, even blowsiest trumpet style in jazz".

"Sweet Emma" Barrett is a New Orleans tradition. She began her musical career in the 1920's when girl pianists were the rage with Black orchestras. She was so young when she began her professional career that Oscar Celestin had to get permission from her mother to let Emma play in his band, which she became a regular member of in 1923. She played on the steamers "Sidney" and "Capitol" and it was on one of these dates that she was privileged to play along with Louis Armstrong.

Emma will perform with members of the Percy Humphrey Orchestra, which includes Paul "Polo" Barnes, cl. and sax, who once toured with King Oliver. Barnes kept a diary of his years with Oliver which is an important jazz document. The drummer, Dave Oxley, who once toured with Bessie Smith, is well known for his dramatic rendition of "St. James Infirmary". Narvin Kimball, banjo player, led his own band which played at Dixieland Hall in the 1960's. Bassman, Chester Zardis worked with such outstanding bandleaders as George Lewis, Chris Kelly, Kid Rena and Kid Howard. Trombonist Clement Tervelon works with the Young Tuxedo Brass Band and led his own band in the sixties.

Murphy Campo was born in New Orleans and started playing trumpet in grade school. He received his only formal training while attending Holy Cross High School. He played with Santo Pecora before going on his own in 1957. His troupe which appears at the Famous Door, includes Al Herman, tb.; Pete Monteleon, p.; Arthur Seelig, bass; Milton Zschiedrich, drums; and Oscar Davis on sax and clarinet.

The New Orleans Ragtime Orchestra could be called the most unusual orchestra in the city. The band was formed in 1967 under the leadership of a gifted young Swedish pianist, Lars Ivar Edegran. The music this orchestra produces comes directly from the early written orchestrations of ragtime and popular compositions. The John Robichaux Orchestra, one of the early dance bands which played these arrangements, was one of the most continuously active bands in New Orleans history. Robichaux's nephew and namesake is the drummer in this group. Orange Kellin, another young Swedish man plays clarinet. The very capable bass player is Frank Fields. Lionel Ferbos is on cornet and Paul Crawford of the Crawford-Ferguson Nightowls and the Olympia Brass Band plays trombone. The most charming instrument in the orchestra, though, is the violin which is mastered by jazz historian and collector, William Russell.

Clarinetist Louis Cottrell began his musical career at the age of fourteen with "The Original Golden Rule Band". He studied under Lorenzo Tio and Barney Bigard and toured with the Don Albert Orchestra from 1929 to 30. Louis and his Dixieland Band which included most of the men in this current group toured Vietnam for the State Department in 1967. He performed with the Onward Brass Band at the Newport Jazz Festival in 1968 and at Carnegie Hall in 1970. He is currently working at Economy Hall with Alvin Alcorn on trumpet, Walter Lewis on piano, Waldren Joseph on trombone, Placide Adams on bass and Louis Barbarin on drums.

Bob Greene is not a professional musician but he sure can make a piano sing. A resident of Alexandria, Virginia, Bob frequently comes down to New Orleans to sit in with the Preservation Hall Bands. Bob played a selection of Jelly Roll Morton's songs in Jelly's style at the 1969 New Orleans Jazzfest that was critically acclaimed as the highlight of the show. Bob has been invited back this year and will again play his tribute to Jelly Roll.

Chicago born Ronnie Kole came to New Orleans at the suggestion of his friend Al Hirt. Kole and his group played Hirt's club in 1963 and were so well received they have made New Orleans their home.

The Night of Stars

NINA SIMONE

On stage, Nina Simone is regarded as an "experience" as well as an act. She has the awareness and ability to evoke strong emotions from her listeners; to build her music on those emotions, and to feed them back again into the crowd. Press reviewers invariably make particular note of her "spell-binding" effect on audiences. No Nina Simone performance is the same as anyone preceding it, and whether you like her or not, you can never sit back and be indifferent to her. Both fan and foe alike—she has many of each—seem to sense the magnitude of this dynamic woman's presence. It is not surprising that audiences have labeled her with a string of epithets varying all the way from "witch" to "avenging angel."

Although Nina's 1959 recording of "I Loves You Porgy" is considered a classic jazz piece, it would be inaccurate to categorize her singing as strictly Jazz. She sings in the jazz, pop, folk, and gospel idioms with equal brilliance. Her keyboard ability also displays a

rare extent of musical breadth, ranging from the studied discipline of a concert pianist to the improvisational and imaginative scope of a jazz musician.

At the age of four, Nina was playing piano by ear; at seven she was also playing organ. A few years later she began to study classical piano. After graduating as valedictorian of her high school class, she studied at the Julliard School of Music and at the Curtis Institute of Music in Philadelphia. In the summer of 1954, Nina took her first nightclub job because she needed the \$90 dollars a week it paid. As she began to play, Nina was informed that she also was required to sing. She had never sung in her life, but she improvised and was a success.

Tonight Nina will be backed by the following musicians—Don Pullen; Organ, Leopoldo Fleming, Nadi Quamar, Warren Benbow; Percussion.





Photo: Glen Craig

B.B. KING

"if Nat Cole could sing in nightclubs and be a great popular singer; if Frank Sinatra could sing his songs and be a great person; if Mahalia Jackson could sing spirituals and be great — why couldn't I be a blues singer and be great" asked B.B. King some years ago.

The general public has finally realized what blues fans and musicians have known for years — that B.B. King, the "Blues Boy from Beale Street," is truly a great musician and vocalist. With his guitar, "Lucille" tenderly cradled in his hands and his powerful anquished voice, B.B. toured the "chittlin' circuit" of small black clubs and halls playing one-nighters for over twenty years. Only in the past several years has B.B. been playing the major entertainment tours, festivals, and auditoriums but by now he has played them all.

Even though B.B. King has achieved the star status he has always deserved, he still thinks nothing of playing in 40 cities in 40 days, resting for 4 or 5 days and heading out for 40 more cities.

The man loves to play the blues. He knows the blues.

Watch and listen as B.B. carresses Lucille, coaxing her to wail, picking her clear, crisp, and clean, urging her to tell his story. He talks to Lucille and she talks to him-- and for him.

B.B., of course, can also talk for himself. His vocals from the early "3 o'Clock Jump," "Sweet Sixteen," and "Everyday I have the Blues," through "Rock Me Baby" and "The Thrill is Gone," to those on his latest album "L.A. Midnight" attest to B.B.'s virtuosity as a singer.

He is the king or, as they say, "Can't nobody play and sing the blues like B.B. King."

Accompanying B.B. is Sonny Freeman; Dr, Wilbert Freeman; bass, Joseph Burton; Tb, Bobby Forte; Ts, Louis Hubert; Bs, and New Orleans resident and jazzman Earl Turbinton on Alto and Soprano Sax.

The Giants of Jazz



We are indeed fortunate and proud to present the first United States appearance of a group of musicians that truly could be called nothing but the Giants of Jazz.

George Wein, producer of the Newport and New Orleans Jazz Festivals, was the inspiration behind the organizing of the Giants. "I felt the Giants were necessary to jazz at this time," said Wein. "Having Gillespie, Monk, Blakey, and the others work together will focus the attention of the entire world on what a great music jazz is. Great artists like the Giants, working together can only produce great music."

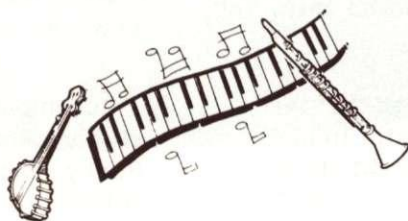
Recently, the Giants went on a world tour that included Australia, Japan, Israel and most of Europe on both sides of the Iron Curtain. At each performance, the individual and combined brilliance of the Giants staggered the audience. Jazz fans and writers were left with the feeling that they had either seen music history being created or had been dreaming their wildest fantasies.

Along with the late Charlie Parker, Dizzy Gillespie and Thelonious Monk were the founders of the movement in the 1940's that completely changed the course of jazz and for that matter all related music. Monk was the high priest, the creator who laid the foundation upon which the incredible improvisations of Gillespie shocked the generations of musicians who had been influenced by Louis Armstrong. The drummer was no longer simply a time keeper. His creativity became an integral part of the melodic improvising of the entire group. Art Blakey, with roots deep in Jazz history, having played with Fletcher Henderson in 1939, created his own style that influenced thousands of drummers.

Kai Winding was born in Denmark. He first achieved fame and won polls as featured trombone player with Stan Kenton's orchestra. Later he teamed with J.J. Johnson in the world renowned J & K Trombone Quintet.

Sonny Stitt is perhaps the greatest of the alto saxophonists to follow in the footsteps of Charlie Parker. Equally proficient on alto and tenor, Sonny personifies the meaning of the word swing in jazz.

Al McKibbin, bassist, played from 1948 to 1949 with Dizzy Gillespie when that group was showing the way to young musicians in America. He also played for seven years with the George Shearing Quintet.



Jam Session

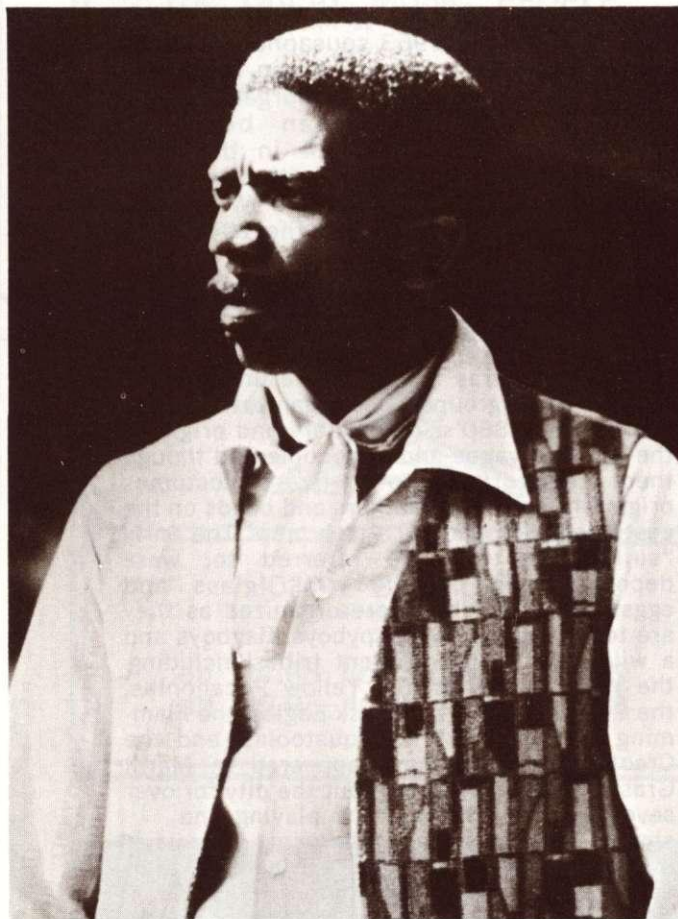
Two renowned Jazz musicians, organist Jimmy Smith and guitarist Kenny Burrell, will form a solid nucleus of talent to start off Saturday Night's Jam Session. As they begin to cook, to feel each other's vibration, they are liable to go off in almost any direction, pursuing any tangent. Each has the technical skill, the improvisational creativity and the artistic sensitivity to compliment the other. Together they build a groove which is then used as a base from which each can travel independently. A musician in a jam session is affected by every other musician present but each plays what he wants; whatever he feels. Having played together intermittently for many years Jimmy and Kenny know each other's styles, likes, dislikes and idiosyncracies. Kenny was the guitar player on Jimmy's famous "Midnight Special" album released in 1961 among others.

To simply say that Jimmy Smith is the best Jazz organist in the world would be doing him a disservice because it was Jimmy who introduced the Jazz world to the huge Hammond organ. There had been previous jazz exponents of the Hammond, but none had exposed its' true potential; none had Jimmy's expertise. Without Jimmy Smith, the organ might never have risen to prominence as a great jazz instrument.

When Jimmy and his Hammond first burst upon the scene, it was evident that he was advanced far beyond other organ players. Early in his career, Jimmy became "The Incredible Jimmy Smith". As his fame grew, keyboard men flocked to him wanting to find the answers to the mastery of the Hammond. Jimmy helped them willingly. He was not a selfish man.

Today Jimmy is an established star, an acknowledged grand master of Jazz and his attitude towards helping young musicians remains unchanged. Jimmy dreams of having a school to teach music fundamentals to future generations of Jazz Greats.

Kenneth "Kenny" Earle Burrell, a soft-spoken gentleman is acclaimed by musicians and critics alike as a master of the jazz guitar. Kenny began his career as a guitar student while in high school. He worked locally in his



Jimmy Smith

Photo Ronald Page

native Detroit until his graduation from Wayne State University.

In 1955 he joined and toured with the famous Oscar Peterson Trio. Later, while he was working on a master's degree, he returned to the music world as a leader of his own group. He also played with Benny Goodman, Sammy David, Jr., Tony Bennett and of course, Jimmy Smith.

Twice winner of the Downbeat International Critics Poll, Kenny Burrell has established himself as a premier talent among guitarists both on the stage and in the recording studio.

With so many musicians in town for the Jazz Festival, the stage should be well supplied with Jazz greats of all styles who will take part in the jam.

The Young Tuxedo Brass Band

The Young Tuxedo Brass Band was founded by clarinetist John Casimir in the mid 1930's. After his death in 1963 sousaphonist Wilbert Tillman took over. When Tillman became ill, the current leader Andrew Morgan assumed his post. Andrew Morgan began his professional career in 1924 in the Young Superior Band. He worked with his brother Sam during the twenties, the WPA Brass Band, ERA Orchestra and in the 1940's with

Kid Rena at the Brown Derby.

Members of the Young Tuxedo Brass Band include on trumpets, Albert "Fernandez" Walters, Clive Wilson and Reginald Koeller. On trombone, Frank Naundorf, Walter Peyton, bass, Emile Knox, bass drum, Lawrence Trotter, snare, Herman Sherman, alto sax, Morgan on tenor sax and the Grand Marshal is Darrell Johnson.

The Mardi Gras Indians

The Mardi Gras Indians are a unique New Orleans black group whose organization dates back to the 1880's. The history and origin of the group is vague and undocumented though there are theories as to the type of costumes originally worn. The feathers and beads on the costumes today are relatively new. The early "suits", as they are referred to, were decorated with bottle caps, glass and eggshells. The tribes were organized as they are today, with a chief, spyboys, flagboys and a wildman. Many different tribes including the Wild Magnolias, the Yellow Pocahontas, the Golden Eagles, the Black Eagles, the Flaming Arrows, the Wild Squatoolas, and the Creole Wild West have appeared in Mardi Gras celebrations throughout the city for over seventy years. Tambourine playing and singing and dancing are a foremost interest at the Indian "practices" that are held on Sunday evenings for months before Mardi Gras. The songs, accompanied by tambourines, cowbells, and various other percussion instruments, are patterned after African songs of call and response. The rhythms reflect a rich blend of the African, Caribbean and French Heritage. The lyrics sung by the lead singer are sometimes, but not always, improvised. Each singer has his own lyrics to a particular song. The lyrics describe his life as an Indian, the members of his tribe, experiences such as poor treatment in prisons and being separated from his tribe. There is an "Indian language" of terms used to describe their rituals and other aspects of Indian life. The Creole Wild West, an early tribe no longer in existence, incorporated French phrases into tribal songs. These phrases are still popular today and are frequently heard, though the meaning may not be even close to the original French. The response line is the same throughout the song. The title of the song is the response line. Some of the titles of an Indian's traditional repertoire include, "My Big Chief's Got A Golden Crown", "Haiko, Kaiko", "To Way Pakaway", "My Indian Red"-the Indian prayer, "Oo Na Nay", "Corrine Died On The Battlefield".

The suits which are designed and made by the men who wear them are decorated with beaded pictures of Indian heroes, wild animals, birds, flowers and geometrical designs. Glass beads are used along with sequins, velvet,

rhinestones, mirabou, lace and ribbon. The suits are worn Mardi Gras day, St. Joseph's Night and then are dismantled. The beadwork pictures or "patches" are left intact to be included on a future costume.

During the practices and on the street Mardi Gras day the Indians dance in a fashion not unlike types of African dancing. Usually two men dance together, bending their knees, swaying from foot to foot while turning in a circular motion. The arms are held outstretched and there is much ballyhooing. When the men are in costume this dancing is very effective for showing off the costume. Mardi Gras day when a member of one tribe meets another, a dance such as this is done as a greeting. In the past when the tribes met there might be some bloodshed, nowadays the meetings are peaceful. The area in back of City Hall to Perdido from Claiborne to Galvez is where most of the fights would talktake place. This area was known as "the battlefield", thus the song "Corrine Died On The Battlefield" came about. Throughout the Caribbean, Indian costumes of the style of the American Indian can be found. None of these costumes can compare with the work of the hundreds of black men of New Orleans who mask as Mardi Gras Indians. The Indians are a thriving organization and an asset to the heritage of New Orleans.

Bo Dollis and the Mardi Gras Indian band emerged as a musical force in the black community of New Orleans two years ago with their recording of "Handa Wanda", an authentic tribal Mardi Gras Indian song composed by Bo Dollis, Chief of the Wild Magnolias, accompanied by the New Orleans soul piano genius of Willie Tee and an all star group of New Orleans soul musicians. Since then, the group, consisting of Monk Boudreau, Chief of the Golden Eagles, his spy boys, James "Alligato r June" and Johnny Tobah; Bubba, Crip and Gate, has played dances in the I.L.A. Auditorium and a concert at Tulane University which became a dance by the evenings end.

The tribal ritual of a Mardi Gras Indians' performance is unique in terms of beauty and power. The group's music is an indigenous form of Afro-Caribbean-Funk and together with Willie Tee's group, "The Gators" spans the range of contemporary improvisational jazz as well.

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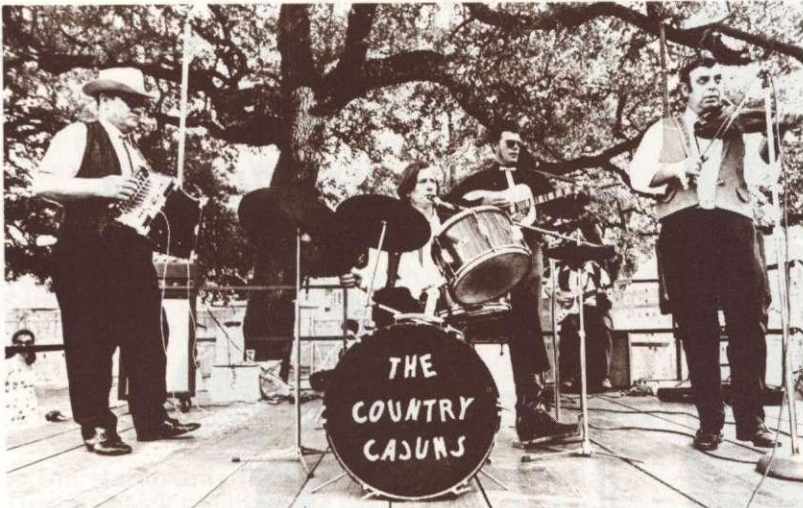
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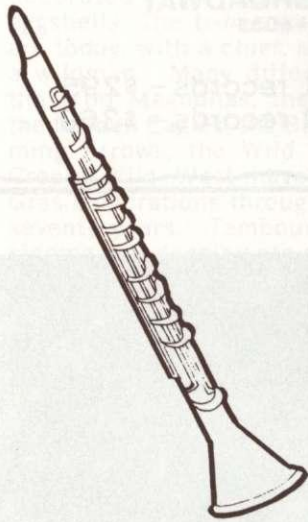
Allen Fontenot — The Country Cajuns

Photo: Mike Smith



Dejan's Olympia Brass Band

Photo: Mike Smith



Mamou All-Star Cajun Band

Photo: Mike Smith



Prof. Longhair

Photo: Parker Dinkins

Louisiana Heritage Fair

The Fair Ground — April 28, 29, 30 — Noon to 6 PM

The Louisiana Heritage Fair, though conceived three years ago by producer George Wein, has its precedent some twenty years ago when the first Newport Folk Festival was created as a living exhibition of native American crafts and music. Here in Louisiana, however, the tradition of getting together at the Fair Grounds for such a celebration is over one hundred and fifty years old. It was in 1815 that the first Louisiana Agricultural and Mechanical Exposition took place on the very grounds which the 1972 Louisiana Heritage Fair is found.

The Fair Grounds, in operation since 1872, took its name from these celebrations, and it is a great pleasure to renew the tradition once more, again the Fair Grounds is a fairgrounds! It is our hope that the fair will expose and promote the unique culture of the people of Louisiana to the multitude of jazz fans, newsmen and vacationers from throughout the United States and the world who migrate here each spring to attend the New Orleans Jazz Festival. Native Louisianians and visitors alike share the opportunity to enjoy the music, crafts and food for which our state is justly famous.

FOOD

Mr. Upton Diez and Mr. Ed Braud, past and present world champion Jambalaya chefs from Gonzales, Louisiana, Jambalaya capital of the world, will be cooking hundreds of gallons of their specialty in giant cast-iron kettles over open wood fires. The Louisiana Oyster Festival in Galliano is providing oysters on the half shell, and Broadview Seafood Co., only three blocks from the Fair Grounds, will be serving up three pound sacks of freshly boiled crayfish. Don's Seafood rounds out the seafood selection with boiled crabs, shrimp and crab croquettes. A veteran of the Newport Jazz Festival and Berkeley Folk Festival, Buster Holmes' reputation as the king of red beans and rice and hot sausage, which he earned here in New Orleans, is now going nationwide, and he'll be serving them hot at the Louisiana Heritage Fair.

Chez Helene, one of the most famous black restaurants in New Orleans, will treat festival goers to gumbo and stuffed peppers. From the Second Mount Triumph Missionary Baptist Church comes fried chicken and potato salad. Starting with one push cart near Carrollton and Canal, Manuel and his hot tamales became a New Orleans favorite, and his large kitchens will be turning out his "hot" and "very hot" specialties.

Two of New Orleans' classic sandwich meals, the poor boy and the Muffaletta, will be represented. Vaucresson's Cafe Creole is serving po-boys, and Sir Thomas Catering is preparing the unique blend of spice meats, cheeses, olive salad, and a large round bun, known as the Muffaletta.

Representing one of the state's important products, the Louisiana Soybean Festival in Jonesville, will be giving out free samples of various soybean food products. Once a month Larry Dallas, proprietor of Larry's Villa, hosts a Sauce Piquant party where he gives out servings of his own favorite food specialty. This month Larry's party is at the Fairground.

For dessert you can choose what flavor syrup you want on your sno-ball: a cup of finely crushed ice that is a necessity in every neighborhood over the long hot summer. Or have a slice of Angelo Brocato's Italian Spumone Ice Cream, which he has been making since 1905.

The Greek Lady's Philottochos Society, an organization of the only Greek Orthodox Church in New Orleans is preparing pastry recipes from the old country, along with ouzo, a traditional form of Greek liquor. Claudia and Jeanne Dumestre, the two young ladies roaming the grounds in long calico dresses and sun bonnets will have home-made pecan pralines.

The Fair Grounds Catering Service, directed by George Rhode, is providing the beer, soft drinks, peanuts, popcorn and cotton candy which are a necessity at any fair.

CRAFTS

Barbra Byrnes' shop "Shell Game and all That Jazz" will present a selection of jazz and blues recordings, reference and song books. John Dannels, an official U.S. Navy Combat Artist who was the proprietor of the Starving Artists Gallery, will show an exhibition of jazz photographs.

The New Orleans Jazz Museum, an affiliate of the New Orleans Jazz Club, has been a source of information to Crescent City visitors for over twenty years. This year the Louisiana Heritage Fair has donated them the use of a booth in which Justin Winston will prepare a New Orleans Jazz History Exhibit.

The Louisiana Oyster Festival from Galliano has a specially designed Oyster Industry Display. Mignon Fetgets' crafts include silver cast sand dollars and custom leather clothing. She has also designed a special Jazz Festival Tee Shirt. The Friends of the Cabildo have hand made dolls from throughout Louisiana, old time iron toys, and a large selection of Louisiana books, prints and maps. Michael Curtis is a silver and brass worker from Abita Springs; and the Brass Roots Co-op, also centered across the lake, is headed by Courtney Miller and produces jewelry, leather work and pottery.

The famous pastel portrait work of Jackson Square will be represented by the Genesis Gallery. Sally Fontana's Kite Shop will be flying their homemade and imported wares. Tom Ingram's leather crafts include moccasins, belts, hats and purses, while Maurice Robinson and Roger Boyd make multi-colored candles using driftwood.

Mary Crawford and Darlene Smith are co-owners of Alternatives, which contains a myriad of hand crafted items including painted velvet clothes, pottery and macrame. Mary is also making Olympia Brass Band Tee Shirts.

Cruz Sanchez has Middle Eastern style robes and caftans and Steve Hartnett creates Tiffanyesque lampshades, aquariums, fountains, and wind-chimes from glass bottles. Jo Ann Clevenger is responsible for the brightly colored flower carts which rove the grounds.

The large and artistically talented Indian population of Louisiana will be represented by a delegation from Eunice headed by Claude Medford, Jr. The Tribes represented this year are the **Tunica** of Avoyelles Parish, the **Houma** from Terrebonne Parish, and the **Choctaw** and **Koasati** of Jefferson Davis Parish.

BRUCE BRICE

One of the most unusual aspects of the fair is the tent containing an exhibition of the work of the young black New Orleans painter, Bruce Brice. His wall-murals in the Tremé section of the city, where he grew up, depicting the vital jazz history of that area of the city are now local landmarks.

MUSIC

As the Heritage Fair is an integral part of the New Orleans Jazz Festival, its focal point is the musical heritage of Louisiana. Approximately thirty groups will perform each day on five stages around the site. The finest local and area Jazz bands, Cajun musicians from Mamou and Crown Point, Gospel Groups, blues singers and country and Bluegrass performers from the Old South Jamboree in Walker, La. makes this fair a one of a kind musical event.

SOUL

The anchor man of the Soul Music portion of the fair is the immortal Professor Longhair, who began his own style of piano playing in New Orleans in the late '30's which later came to be known as rock and roll. Joining the Professor is another legend in his own time, blind vocalist and guitarist Snooks Eaglin. Willie Tee and the Gators are one of New Orleans' most popular soul bands, playing Willie's own style of jazzy funk; also on the soul side is Deacon John and Duckbutter, led by the guitar of Deacon John and the drumming of New Orleans jazz great James Black. Margie Joseph has received national prestige for her first album release, and is backed up by the crescent cities own Twilight.

JAZZ

The Heritage Fair will showcase literally all forms of jazz music from traditional to contemporary. Al Belleto and his quartet, featured Friday and Saturday, are the host band in the New Orleans Playboy Club. Continuing in the Modern vein the Festival welcomes the Southern University (Baton Rouge) jazz combos, under the direction of premier jazz clarinetist Alvin Batiste.



Hubert Davis & The Season Travelers

Photo: Jules Cahn

Porgy Jones left New Orleans in 1959 as a trumpeter for Joe Tex and played the Soul Circuit with the Temptations, Jerry Butler, the Impressions and Otis Redding before settling into the New York jazz scene and playing with Horace Silver and Sonny Stitt among others.

Another native Orleanian who put in his roadwork years, is the talented, multi-instrumentalist, James Rivers. James has gained tremendous popularity performing on alto and tenor saxophones, flute, harmonica and occasionally, bagpipes.

In the more traditional jazz vein, the Heritage Fair is proud to present the maestro of the trombone, Santo Pecora, and his Tailgate Ramblers. He is now the popular master of ceremonies at Bourbon Street's Famous Door. George "Kid Sheik" Colar has led New Orleans jazz bands for years as well as being one of the anchor trumpets of the Olympia Brass Band. He and his Storyville Ramblers will be featured in the Fair on Sunday.

Tony Fougerat is one of the great white masters of the traditional style of jazz trumpet, and we are pleased to announce his classic performance on Friday. Lou Sino and his red hot trombone are now the feature attractions in the Royal Sonestas' Economy Hall.

Of course the heart of any New Orleans Jazz Celebration must come from the marching Brass Bands and the Louisiana Heritage Fair boasts three of the finest, the Eureka, the Olympia, and the Young Tuxedo, along with special guests, the Fairview Baptist Church Christian Band.

GOSPEL

New Orleans has long been recognized as the nation's foremost Gospel singing community and the Heritage Fair has been fortunate in being able to present some of the outstanding individuals and groups from that community. The popular Zion Harmonizers, a vocal sextet under the direction of Sherman Washington, is the longest standing professional gospel group in New Orleans. From the Morning Star Baptist Church in the French Quarter came Sister Anne Pavageau and her ladies choir. Sister Idell Williams and her street-corner caravan can be found somewhere on the fair grounds, as can the unique tabernacle of the preacher, healer, songster and self-taught religious painter, Sister Gertrude Morgan.

Elder Ott and the Ott Family Singers are a sanctified group from the west bank of the river. On Friday, for their first appearance in the Heritage Fair, is the all female quartet known as the New Orleans Spiritualettes. The Macedonia Male Choir are back for their second year in the Heritage Fair. They are under the direction of Mrs. Camille Hardy, the chairman of the city wide user's board.

The heritage of New Orleans Gospel music appears to be in good hands as it lives in the hearts of the spirited young people who comprise the Gospel Inspirations.

COUNTRY - CAJUN

Sylvia Sammons is a folk singer in the pure American Tradition. Her ballads date back to the eighteenth century. The Myers Brothers Bluegrass Band is the only original Louisiana bluegrass group in the state, and recorded in the fifties under the name of the Louisiana Honeydrippers, featuring Bucky Woods on fiddle, Lum York on bass, and V.J. and J.C. Myers on banjo and guitar and vocals, their same personnel today. Hubert Davis and the Season Travelers are from North Carolina, but have moved to our neck of the woods and currently appear at the Old South Jamboree in Walker, Louisiana. Hubert Davis (formerly with Bill Monroe) is on banjo, his wife Rubye on guitar and vocals Bill Fortenberry on guitar and lead vocals, Hubert and Rubye's daughter, Shelby Jean on bass and vocals, and brilliant dobro player, Mike Dikus.

A very special highlight of the Country Music portion of the Fair will be a guest appearance by ex-Governor Jimmy Davis on Saturday. An excellent country singer, Gov. Davis retains a noble spot in the all time American Music Hall of Fame for his composition of "You Are My Sunshine".

Allen Fontenot has had a fiddle for thirty three years now, and he and the Country Cajuns are from Southern Louisiana, where they play their exuberant brand of Cajun music.

Paul C. Tate of Manou, president of the Louisiana Folk Foundation, has arranged for his area's finest and most famous Acadian musicians to return to the Louisiana Heritage Fair. Members of the All Star Mamou Acadian Band

include Cyprien Landreneau, accordion; Adam Landreneau, fiddle and Revon Reed on triangle. Also to be featured are Nathan ABSHIRE AND THE Balfa Brothers; Isom Fontenot, Savy Augustine, Harrison Fontenot, Sady Courville and Bois Sec and Sons. These world famous musicians peak and sing in the remarkably well preserved French of the 16th century.

Born on a farm near Opelousas, Clifton Chenier is the most famous Zydeco musician in the world. With his brother Cleveland on rub board, his recordings and concerts have been immensely popular throughout Louisiana since the fifties.

BLUES

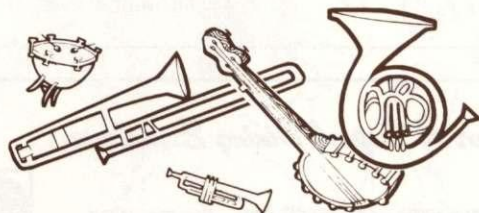
As there are different types of jazz, so too are there many forms of the blues. Robert Pete Williams is a self-taught Louisiana country bluesman from Rosedale, who now tours Europe and the United States regularly. Roosevelt Sykes, a renown blues and boggie pianist, vocalist, and composer since the twenties, has done numerous albums and tours. Babe Stovall is the resident blues minstrel of the French Quarter and Jackson Square, and his two finger picking style and steel bodied guitar are unique in the folk-blues world. Harmonica virtuoso Percy Randolph plays his own composition as well as jazz tunes, marches and Creole melodies.

Silas Hogan has played the blues around Baton Rouge since he was seventeen. He joined a trio featuring his friend, Guitar Kelly in 1966 and they have been together since.

AFRO—AMERICAN

Other Turner and the Ridding Stars are a unique Afro-American musical group, a country drum and cane fife Corps. Featuring Napoleon Strickland on fife, the group usually plays for large picnics. Another unique form of Afro-American folk culture will be found somewhere on the grounds in the person of "Bongo Joe". Originally from Florida, George Coleman and his fifty-five fallon oil drum instruments has traveled the South playing, whistling, and singing for people wherever they gather.

Perhaps the most unique form of Afro-American culture to be found in the Fair is the Mardi Gras Indians. They have blended their African heritage (seen and heard in their tambourine playing, singing, and dancing) with American Indian motifs of dress and the Carribean feel of a Carnival organization.



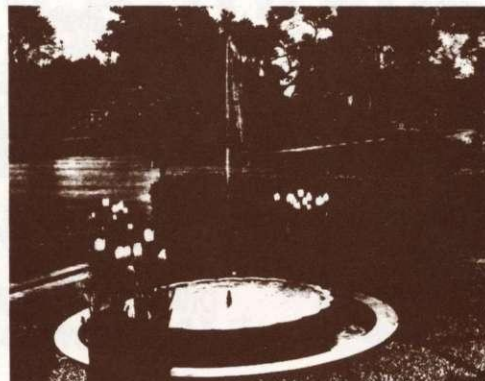
Alligator June

Photo: Mike Smith



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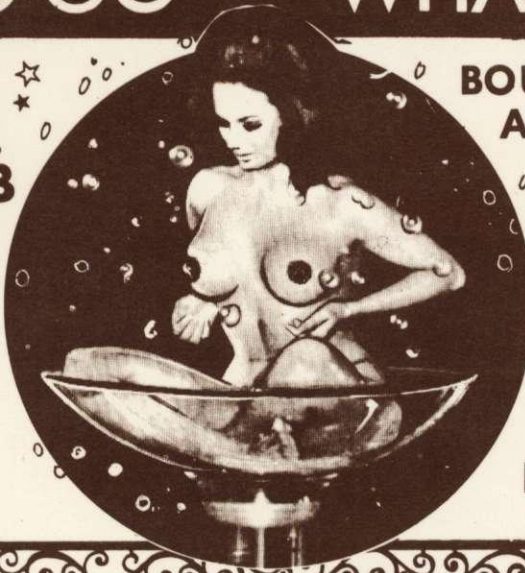
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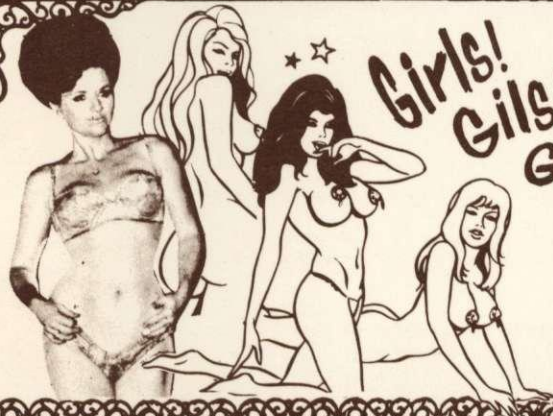
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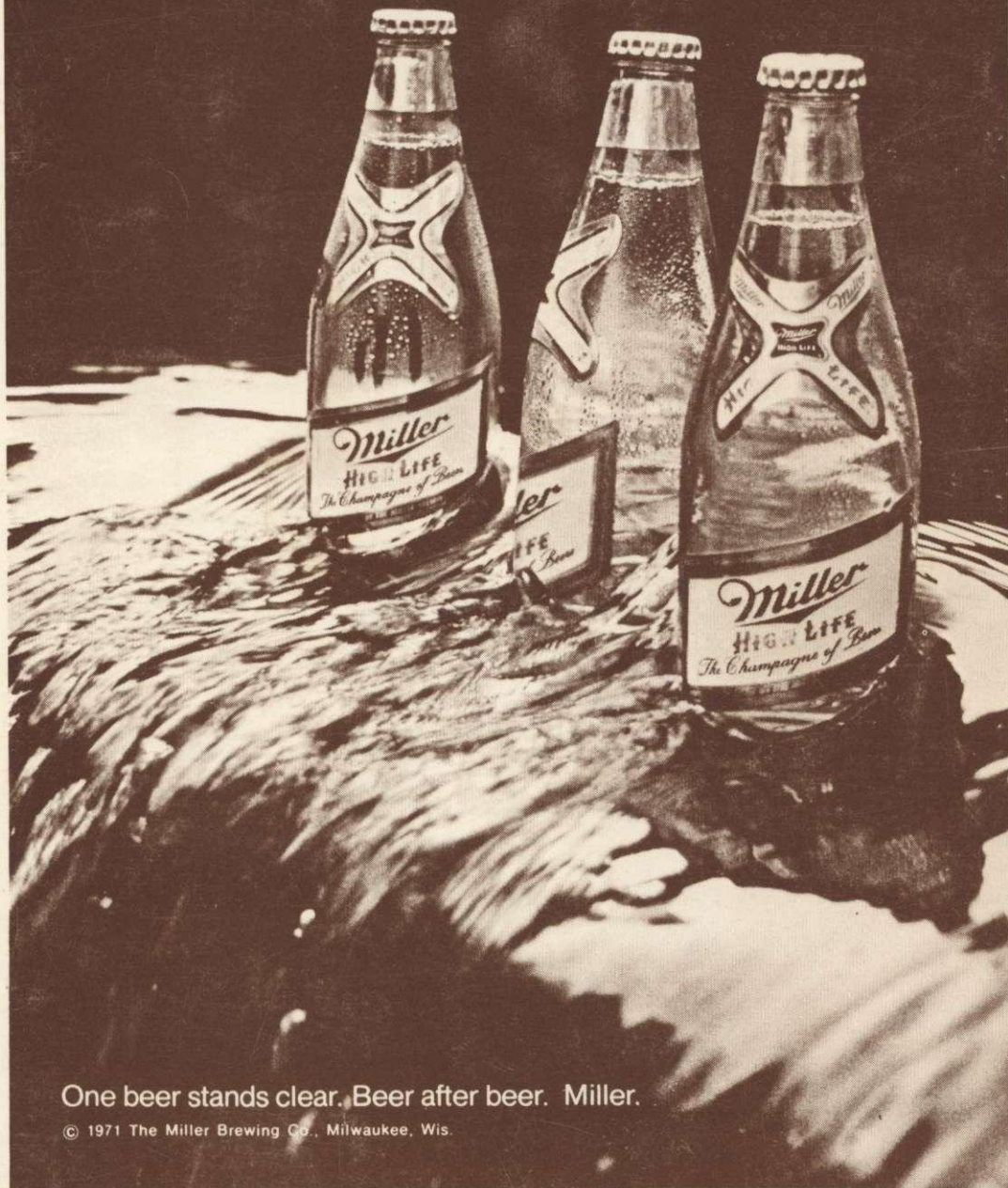
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