



NEW · ORLEANS

# JAZZ & HERITAGE

*Festival*



1 6 T H , A N N U A L



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# NEW ORLEANS JAZZ & HERITAGE Festival

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## JAZZ & HERITAGE FESTIVAL

# WELCOME

The New Orleans Jazz and Heritage Festival is thriving in 1985.

One of the most exciting factors in this year's success is our sponsorship. For the first time we have begun to realize our longtime dream of putting together a consortium of sponsors who are supporting this event in many different ways.

Ray Liuzza, a generous and community-minded businessman, is providing the International Hotel as Festival Host Hotel for the fourth year.

Eastern Airlines, for the third year, is transporting Festival artists from many different locations to New Orleans and offering special rates for Festival patrons.

We welcome Budweiser beer and Eagle Snacks, both products of Anheuser-Busch, Inc. as sponsors for the first in what we hope will be many years to come.

Delaware Punch is one of New Orleans' favorite soft drinks. It is appropriate and we're happy to have them as the Festival's soft drink.

To have the involvement of the Black community in the form of sponsorship by WYLD AM & FM of the "Staples"/ Allen Toussaint/ Dirty Dozen boatride, and the joint sponsorship of WYLD and Rhodes Funeral Homes of the Gospel Tent is unprecedented and a great boon to this event.

In another liaison, WDSU-TV6 has teamed up

The 16th Annual New Orleans Jazz and Heritage Festival promises to be the biggest and best festival we have ever presented. We have a tremendous lineup of entertainment which will be led off by a dream concert featuring Miles Davis and Wynton Marsalis. We have gained broad-based participation from the local business community in helping to sponsor festival events, and the advance ticket sales suggest that you are poised and primed for 10 days of celebration of our music and heritage.

A great deal of the credit for this wide scale enthusiasm and interest goes to our producer, Mr. George Wein, and his professional staff. Our board of directors have also worked diligently to streamline the festival and have given of their time and effort in seeking out sponsors for the various events.

At a time when our city is looking to redevelop a positive image in the wake of the World's Fair, political and sports scandal and a general malaise, the New Orleans Jazz and Heritage Festival remains a high image, positive profile of all that is good in

with Pizza Hut to sponsor the Kid's Tent.

Travel New Orleans, Inc. is supporting and participating in the Festival by sponsoring "An Evening with Sarah Vaughn" and offering tour packages to out-of-towners coming to the Festival.

WVL-TV Channel 4 is supplying their JAZZ-MOBILE as a stage at the Festival at the Fair Grounds. This is part of an ongoing gift of music to the people of this community.

More people supported the Festival by buying Advertising in this program book than ever before. Those of you who attend the Festival might want to take notice of them and patronize those who support the event you enjoy.

We are grateful to our sponsors for their contributions, but of equal importance is the recognition of the impact of the event on the community that echoes across the country and, in fact, around the world.

My thanks and the thanks of all of the hundreds of staff people who work so hard to make the New Orleans Jazz and Heritage Festival great go to our sponsors. Now that we have the ball rolling, I'm sure we will be welcoming others to this list in the years to come.

George T. Wein  
Executive Producer  
New Orleans Jazz and Heritage Festival

New Orleans.

Not only will we be able to present our best very musical and cultural talent and provide you with quality entertainment, but we will also be able to reinvest the resources we generate back into our cultural community through the programs of the Jazz and Heritage Foundation. In that sense the Jazz Festival is not only a good time, it's a good time that will assure us of a constant source of revenue to continue developing our most precious resource...the cultural workers and musicians who make New Orleans a unique and wonderful place to visit and live.

Thank you for your patronage and support. Have a grand time at this year's festival, and remember that your support is enabling the continued development of our city. Now run and tell that!

Sincerely,  
William Rouselle, President  
New Orleans Jazz and Heritage Foundation

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# CITY OF NEW ORLEANS

OFFICE OF THE MAYOR

April 2, 1985

ERNEST N. MORIAL  
MAYOR

GREETINGS . . . .

On behalf of the City of New Orleans, I welcome you to the 16th Annual New Orleans Jazz and Heritage Festival, April 26 through May 5, 1985.

To those who are here for the first time, we are glad to have you. To those who've been here before, welcome back!

This year, as with previous years, you have a lot to look forward to during these two festive weekends. Countless hours of musical entertainment featuring local and national entertainment is only part of the excitement. A feast of specially prepared delicacies awaits those who love to experience culinary perfection. The fine craftsmanship on display is an added attraction.

The New Orleans Jazz and Heritage Festival is a "people festival" and we are delighted that you have joined us for the celebration.

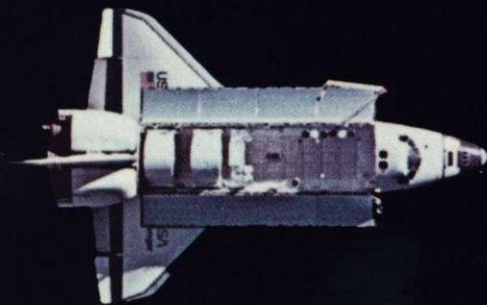
We hope that you enjoy the festivities and have a safe and pleasurable visit.

Sincerely,

*Ernest N. Morial*  
Ernest N. Morial

ENM:LC:ncl

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# EVENING & RIVERBOAT CONCERTS



**FRIDAY, APRIL 26**  
7:30 P.M. & MIDNIGHT  
THEATRE OF PERFORMING ARTS  
MILES DAVIS/WYNTON MARSALIS

**FRIDAY, APRIL 26**  
MIDNIGHT  
PROUT'S CLUB ALHAMBARA  
JAZZ & FILM\* —  
THE NEW GENERATION

**SATURDAY, APRIL 27**  
7:30 P.M. & MIDNIGHT  
RIVERBOAT PRESIDENT  
WYLD AM-FM PRESENTS  
THE STAPLE SINGERS,  
ALLEN TOUSSAINT,  
THE DIRTY DOZEN BRASS BAND

**SATURDAY, APRIL 27**  
MIDNIGHT  
PROUT'S CLUB ALHAMBARA  
JAZZ & FILM\* —  
THE NEW DIRECTION

**TUESDAY, APRIL 30**  
8:00 P.M.  
THEATRE OF PERFORMING ARTS  
TRAVEL NEW ORLEANS PRESENTS  
SARAH VAUGHN AND TRIO  
ELLIS MARSALIS — SOLO PIANO

**WEDNESDAY, MAY 1**  
9:00 P.M.  
RIVERBOAT PRESIDENT  
SPYRO GYRO  
THE JAMES RIVERS MOVEMENT

**WEDNESDAY, MAY 1**  
8:30 P.M.  
THE NEW STORYVILLE JAZZ HALL  
JAZZ & FILM\* —  
TRADITIONAL NEW ORLEANS JAZZ

**THURSDAY, MAY 2**  
8:00 P.M.  
RIVERBOAT PRESIDENT  
GUITAR EXPLOSION  
STEVIE RAY VAUGHAN & DOUBLE  
TROUBLE, ALBERT KING, AND  
CLARENCE "GATEMOUTH" BROWN

**THURSDAY, MAY 2**  
8:30 P.M.  
THE NEW STORYVILLE JAZZ HALL  
JAZZ & FILM\* —  
TRADITIONAL NEW ORLEANS JAZZ

**FRIDAY, MAY 3**  
7:00 P.M. & MIDNIGHT  
RIVERBOAT PRESIDENT  
FUNKIFY THE WORLD  
THIRD WORLD,  
THE NEVILLE BROTHERS,  
TANIA MARIA

**SATURDAY, MAY 4**  
7:00 P.M. & MIDNIGHT  
RIVERBOAT PRESIDENT  
RY COODER,  
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BONNIE RAITT

*\* DAVID CHERTOK presents the "great legends of jazz" to audiences throughout the U.S. and Europe each year. This marks his fourth appearance at the NOJHF. His collection of jazz performances is considered to be the largest and most complete in the world consisting of 1500 films which represent over 500 hours of performances. Mr. Chertok, based in New York City, will personally introduce his films at Storyville May 1 and 2.*

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# FRIDAY, APRIL 26

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**THEATRE OF PERFORMING ARTS  
7:30 P.M. & MIDNIGHT**

## **MILES DAVIS & WYNTON MARSALIS**



**MILES DAVIS**



**WYNTON  
MARSALIS**

The opening evening concert of this year's New Orleans Jazz and Heritage Festival is extraordinarily exciting, featuring two of the premier trumpeters in jazz; one an established legend, the other a legend in the making.

Miles Davis' career spans four decades, his music ranging in style from be-bop to fusion rock. Arriving in New York in 1945 at the age of 18 to attend Julliard, he soon found himself working in the Charlie Parker Quintet. By 1948, he was leading his own aggregation, a nine-piece band that is still celebrated as holding a special place in the history of modern jazz (though the group only played together publicly for two weeks). Since then, Miles has led many groups, of varying size, always of consistent quality, always growing, experimenting, and evolving musically.

The list of musicians who have played in the various Miles Davis bands reads like a Who's Who of Modern American jazz. Herbie Hancock, Chick Corea, John Coltrane, Cannonball Adderly, Gerry Mulligan, Kai Winding, J. J. Johnson and John Lewis are but a few of the more recognizable names that have worked with Miles and been influenced by him.

As a player, Miles Davis has always remained extremely individual and original in his approach, albeit somewhat "distanced." As the French critic Andre' Francis once noted of Miles' playing, "beneath the neuter appearance of Miles' sound, we have learned to discern a vibrant humanity, an exquisite feeling, moving and sensitive, and a very original taste."

While Miles Davis has long been acknowledged to be one of the greats, Wynton Marsalis is a newer, more urgent and powerful force on today's jazz scene. Like Miles, he also arrived in New York at age 18 to attend Julliard — and quickly went to work, first in the pit orchestra of the Broadway musical "Sweeny Todd," then as a member of Art Blakey's Jazz Messengers group.

And it wasn't long before Wynton formed his own band (which features his equally talented brother, Branford, on tenor sax). Following the release of his first recordings, this young New Orleans native was proclaimed as "one of the most important jazz players of the last decade." In the last two years he won unprecedented Grammy awards in both the jazz and classical categories.

With his extensive classical training, Wynton has been much praised for his technical facility and grasp of form. Yet, he portrays himself as unfinished, still learning, developing, growing. "His goal is to match his technical gifts with a conception comprehensive enough to render the soul and desire, the will and the frailty, the celebration and tragedy of human life in terms of the jazz tradition to which he is most fundamentally attracted," says critic Stanley Crouch.

---

**FRIDAY, APRIL 26**

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**PROUT'S CLUB ALHAMBRA  
MIDNIGHT****JAZZ & FILM**

---

**THE NEW  
GENERATION****TERENCE BLANCHARD****DONALD HARRISON****FILMS PRESENTED BY  
DAVID CHERTOK**

The intimate confines of Prout's Club Alhambra provides the lively setting for this late evening concert featuring a new generation of exciting young New Orleans musicians who are beginning to have a major impact on the world of jazz. Terence Blanchard, Donald Harrison, Victor Goines and Marlon Jordan, members of the high caliber youth movement, are here joined by veterans Ellis Marsalis, Earl Turbinton, Jr., Jim Singleton, Johnny Vidacovich and others for a jam that will amply demonstrate why the city where jazz was born is again becoming a center and rallying point for contemporary practitioners of the music.

Another highlight of the evening is a David Chertok produced filmed segment of performances by jazz giants John Coltrane, Art Blakey, Sonny Rollins, Miles Davis, Charlie Parker, Billie Holiday, Dizzy Gillespie and Lester Young.

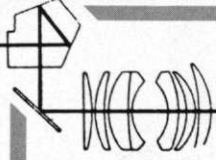
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**SATURDAY, APRIL 27**

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**RIVERBOAT PRESIDENT  
7:30 P.M. & MIDNIGHT  
WYLD AM & FM PRESENTS****THE STAPLE SINGERS****ALLEN TOUSSAINT****THE DIRTY DOZEN****BRASS BAND****BMI****Salutes****NEW ORLEANS****JAZZ &****HERITAGE****FESTIVAL**

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\*Available from 35mm color negative film.



The Staple Signers, lead by Roebuck "Pops" Staples, is a family music group which consists of four powerful voices — "Pops" Staple and his three daughters, Mavis, Cleo and Yvonne. The Staples started out as a gospel group but have now become a contemporary vocal group while retaining a "gospel orientation" in the message of their music. Hit songs such as "Respect Yourself," "I'll Take You There," and "Let's Do It Again" reflect the inspirational and uplifting thrust of their music. Powered by the impressive voice of lead singer Mavis Staples, the Staple



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**ALLEN TOUSSAINT**



**THE DIRTY DOZEN BRASS BAND**

Singers are nothing short of extraordinary. Their latest release "Slippery People" from their new album "Turning Point," will be featured along with older hits.

Composer, arranger, producer and performer Allen Toussaint is responsible for more than his share of hit records. Over the years, he has combined talents with some of the finest entertainers on the popular music scene, and masterminded recordings that are classics of their genre.

Songs like "Pain In My Heart," "Mother-In-Law," "Ride Your Pony," "Working In A Coalmine," "Java," "Whipped Cream" and "Southern Nights" are firmly fixed in the memories of young Americans growing up in the Fifties and Sixties. And on through the Seventies and Eighties, this New Orleans native has continued to write and produce hit after hit.

Normally soft-spoken and reticent, Toussaint is an explosive presence onstage, a self-demanding entertainer whose New Orleans-based sound never leaves an audience in a passive mood.

Equally as stimulating is the stunning Dirty Dozen Brass Band. Working in the tradition of the New Orleans street bands, the innovative Dirty Dozen has drawn national interest and acclaim. Performing a wide range of material (from Thelonious Monk and Charlie Parker to Perez Prado to Herbie Hancock and Michael Jackson), the group successfully adapts contemporary jazz and popular styles to this unique Crescent City musical form.

And though their numbers don't add up to twelve, the Dirty Dozen packs a sizzling wallop, particularly with their uproarious signature number, "Feet, Don't Fail Me Now."

## SATURDAY, APRIL 27

PROUT'S CLUB ALHAMBRA  
MIDNIGHT

JAZZ & FILM

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DIRECTION

DAVID MURRAY

OLIVER LAKE

FILMS PRESENTED BY  
DAVID CHERTOK

# STORYVILLE JAZZ HALL

## JAZZ and BLUES

**ODETTA**

**9:30 P.M., Monday, April 29**

*JAZZ* every night starting at 7 P.M.  
*BLUES* and jazz Wednesday through  
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cial shows of May 1st and 2nd, and  
Odetta on April 29th. One drink  
minimum per set.

*BAND LEADERS* performing April  
26th through May 5th: Placide  
Adams, Pud Brown, Chris Burke,  
Luther Kent, Barry Martyn, Wes Mix,  
Odetta, Steve Pistorius, Teddy Riley,  
David Torkanowsky, Johnny Vido-  
covich, Clive Wilson - with an in-  
credible array of talented side men.



IN THE FRENCH QUARTER AT THE FARMERS MARKET  
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Luther "Guitar" Junior Johnson - 9:00 P.M. Sunday, May 5th.

Hard driving new directions in contemporary jazz highlight this late evening session which offers David Murray, Oliver Lake, Kidd Jordan, Alvin Batiste, Tony Dagradi, Clyde Kerr, Ramsey McLean, Al Fielder, Elton Herron, Hurley Blanchard and Darrell Lavigne.

And while the live musicians explore new and experimental jazz concepts, past jazz masters Thelonious Monk, Eric Dolphy, McCoy Tyner, John Coltrane, Cecil Taylor, Archie Shepp and Cannonball Adderly conduct their own jazz explorations in filmed presentations produced by David Chertok.

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## TUESDAY, APRIL 30

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**THEATRE OF PERFORMING ARTS**  
**8:00 P.M.**

### SARAH VAUGHN & TRIO

### ELLIS MARSALIS

Presented by Travel New Orleans, Inc.



**SARAH VAUGHN**

---

Travel New Orleans is the Official tour operator of the NOJHF and offers special package travel arrangements.

She is referred to variously as "Sassy," "The Divine One," "The Divine Sarah," titles of praise aptly accorded her because she has remained one of the premiere jazz vocalists of our time.

After winning an amateur contest in Harlem in 1942, Sarah Vaughn joined the Earl Hines orchestra as featured female vocalist and second pianist, where she was influenced by the early be-bop experiments of Charlie Parker and Dizzy Gillespie. Her first recordings, made in 1944, drew immediate and widespread attention, for this was no ordinary "girl singer."

Later in the mid-Forties she joined the great Billy Eckstine big band before launching her career as a solo vocalist. Over the course of that career, Sarah Vaughn has worked with the most talented and adventurous musicians in jazz, consistently delivering incomparable performances and drawing rave responses from her audiences. Drummer/singer Grady Tate, who has toured extensively with "The Divine One," says of her, "She plays with rhythm and phrasing constantly. Her musicianship is remarkable. Her improvisational abilities are as good as the best jazz instrumentalists."

Opening tonight's concert as special guest is New Orleanian Ellis Marsalis, piano virtuoso and educator, and one of the forces behind the current explosion of excellent young jazz musicians coming of the Crescent City in recent years.

The father of those fast-rising musicians, Wynton and Branford Marsalis, Ellis' career spans more than 20 years of rich and varied musical experience. Simply put, he can play it all.



**ELLIS MARSALIS**

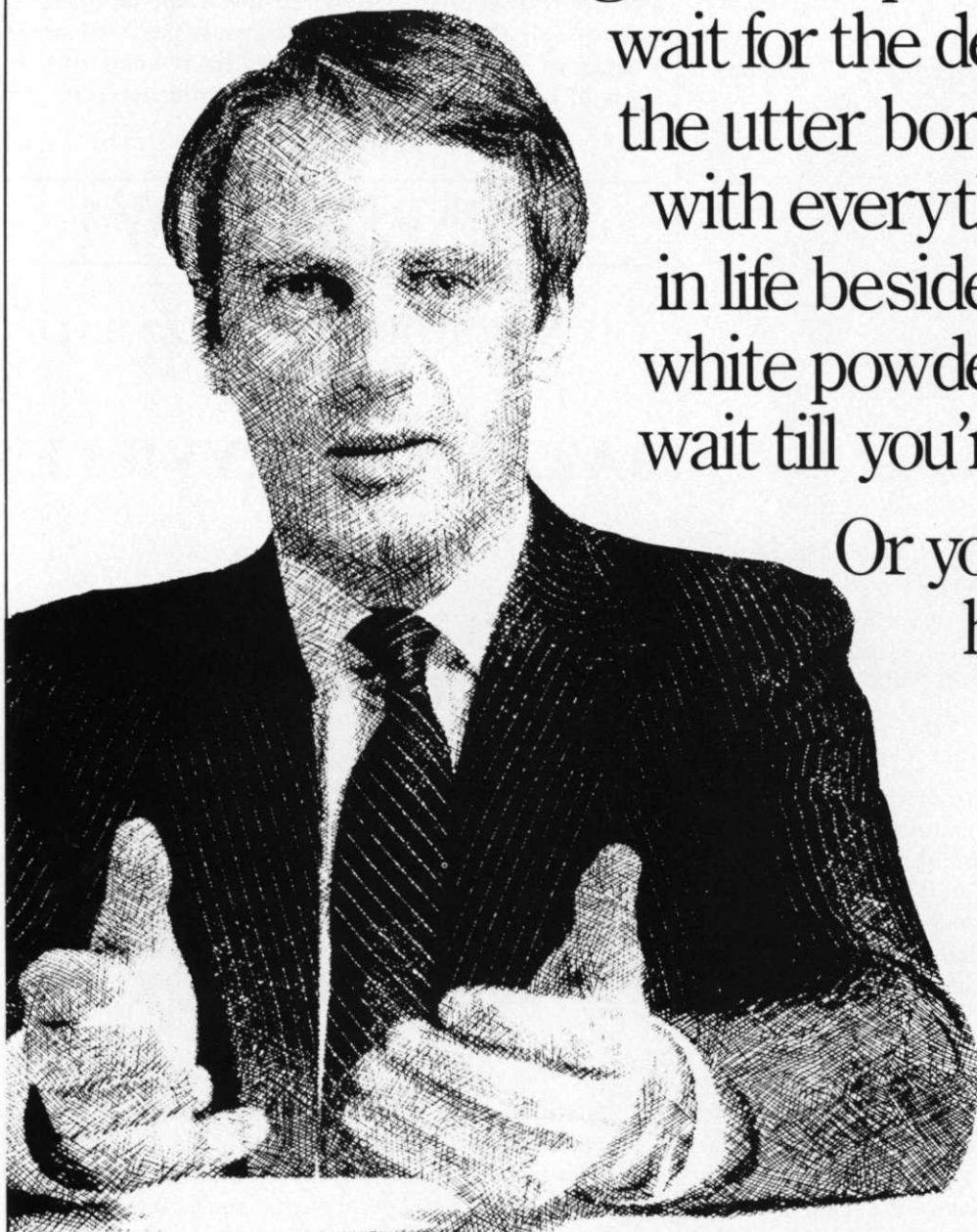
“Cocaine? Maybe it’s not time to get help yet. The runny nose and the money don’t hurt so much. Maybe you should wait till the headaches start, till you’re tired all the time but can’t get to sleep. You could

wait for the depression—the utter boredom with everything in life besides your white powder. You can wait till you’re broke.

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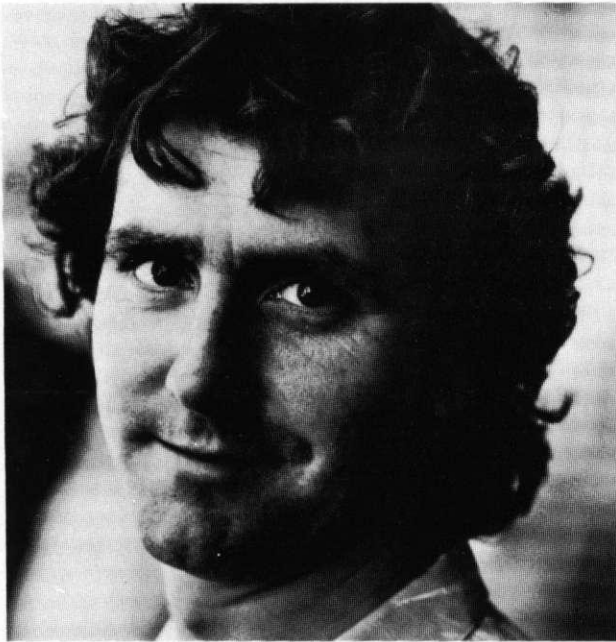
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**WEDNESDAY, MAY 1**

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**RIVERBOAT PRESIDENT  
9:00 P.M.**

**SPYRO GYRO  
THE JAMES RIVERS  
MOVEMENT**



**Jay Beckenstein, leader, of SPYRO GYRO**

Spyro Gyro has grown from an experimental studio quartet into one of the most enthusiastically received jazz bands in the country, following the enormous success of its 1979 "Morning Dance" album (the title number of which became a Top 40 hit). The group's follow-up album "Catch The Sun" was nominated for a 1980 Grammy for the best jazz fusion performance.

Originally formed around the talents of saxophonist and leader Jay Beckenstein, and keyboardist Jeremy Wall, the group's sound has remained distinctive through any number of personnel changes. Currently Spyro Gyro most often appears as a sextet. But, says Beckenstein, "it's really a large family, maybe as many as 40 people are involved in what we do now." And what Spyro Gyro does is continue to spread audience excitement through their appearances at major American and international music festivals, often performing before as many as

20,000 people.

Beckenstein attributes the group's success to the material it performs. "A band's sound is defined by the writing more than anything else," he says, "which is why Spyro Gyro always sounds like Spyro Gyro even though the players may sometimes change. We incorporate a lot of improvisation into everything we do while adhering to the composer's wishes and keep improvisation within the boundaries set up by the writer."

The James Rivers Movement will open this high-impact evening. Rivers, a New Orleans-based jazzman, is as big a crowd-pleaser as is likely to be found in the United States. A superb musician, he plays almost all the woodwind instruments, as well as bagpipes. The James Rivers Movement is a glittering mix of rock, jazz, R&B, and gospel influences.

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**WEDNESDAY, MAY 1**

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**THE NEW STORYVILLE JAZZ HALL  
8:30 P.M.**

**JAZZ AT STORYVILLE**

**KID SHEIK  
FREDDIE LONZO  
MICHAEL WHITE  
BUDDY CHARLES  
SADIE PETERSON  
& STUART DAVIS  
FILMS PRESENTED BY  
DAVID CHERTOK**

Traditional New Orleans jazz is the focus of this delightful concert which features "Kid Sheik" Colar, Freddie Lonzo, Michael White, "Buddy" Charles, Sadie Peterson, Stanley Stephens, and Stuart Davis.

The American musicians are joined by two excellent European imports — The Caldona Jazzband of Oslo, Norway, and the Riverboat Stompers of Italy.

A filmed presentation features performances by



Kid Thomas Valentine, Louis Nelson, Albert Nicholas, Jimmy Noone and Barney Bigard. A special film tribute to Louis Armstrong will also be shown.

**THURSDAY, MAY 2**

**RIVERBOAT PRESIDENT  
8:00 P.M.**

**GUITAR EXPLOSION**

**STEVIE RAY VAUGHN &  
DOUBLE TROUBLE,  
ALBERT KING &  
CLARENCE  
"GATEMOUTH" BROWN**

Carrying on the tradition of the masters is Stevie Ray Vaughan, who grew up in Dallas, Texas, and began playing in clubs at the tender age of 12. Says



**STEVIE RAY VAUGHN  
& DOUBLE TROUBLE**

the young guitarist, "I heard a tape by Albert King and decided right then and there to play the blues." Today Stevie Ray Vaughan, a recent grammy award

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KENNER, LA  
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**ALBERT KING**



**"GATEMOUTH" BROWN**

winner, is considered one of the brightest rising blues stars.

The blues guitar has been a major factor in American music since the Sixties, and the man most responsible for its pervasive popularity is Albert King, once described as the "single most influential bluesman of the past two decades."

This son of Indianola, Mississippi (whose precise relationship to famed B. B. King is not known), grew up in Arkansas, where he bought his first electric guitar in a Little Rock pawnshop. Mostly self-taught, Albert King came to combine his "direct, urgent Mississippi blues style with contemporary soul rhythms."

He has been a favorite since 1953 when he made his first recording, "Bad Luck Blues," following that initial release, King produced a steady stream of hits like "Don't Throw Your Love On Me So Strong," "Oh, Pretty Woman," "Born Under A Bad Sign," and "Breaking Up Somebody's Home" which have

since become classics.

Another classic on view this evening is Clarence "Gatemouth" Brown. A native of Orange, Texas, "Gatemouth" Brown became a hit one night in the mid-Forties when he substituted for an ailing T-Bone Walker at Houston's Bronze Peacock Club. He was so well received that he took in \$600 in tips alone.

A versatile instrumentalist, "Gatemouth" plays bass and drums, in addition to guitar, violin, viola, mandolin, banjo, piano, harmonica, autoharp. With country and cajun music as his "first love," he has earned a place in music history as the "innovator of swing guitar."

## THURSDAY, MAY 2

THE NEW STORYVILLE JAZZ HALL  
8:30 P.M.

## JAZZ AT STORYVILLE

**DICK WELLSTOOD**  
**JOHN SIMMONS**  
**FRANK NAUNDORF**  
**CHRIS BURKE**  
**RON SIMPSON**  
**MAGGIE KINSON**

**FILMS PRESENTED BY**  
**DAVID CHERTOK**

Traditionalists Dick Wellstood, John Simmons, Frank Naundorf, Chris Burke, Ron Simpson, Maggie Kinson, Andrew Hall, Allen Jaffe will offer classic hot licks at this evening's concert. They are joined by the European Classic Jazz Band of Holland.

Filmed performances by the Original Dixieland Jazz Band, Sidney Bechet, Louis Prima, the Boswell Sisters, Wilbur and Sidney DeParis, Kid Ory, George Brunis and the Bobcats are the lagniappe that comes with this dish of traditional New Orleans-style musical spicery.

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# FRIDAY, MAY 3

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**RIVERBOAT PRESIDENT  
7:00 P.M. & MIDNIGHT**

**FUNKIFY  
THE WORLD  
THIRD WORLD  
THE NEVILLE BROTHERS  
TANIA MARIA**



**THIRD WORLD**

That Musical "funk," that soulful and "low down" way of playing that was once an American specialty, has gone international is evidenced by the talent lineup on this riverboat offering.

Third World, an aggregation that combines the reggae of their native Kingston, Jamaica, with an intriguing and appealing blend of R&B and rock, was founded in 1973. Since then, it has risen in both prominence and popularity around the world. The group has toured widely, sharing billings with such headliners as Stevie Wonder, Bob Marley, The Police and Quincy Jones.

Also headlining this boatripe are the dynamic Neville Brothers, who have been prime movers in the funkification of the musical tastes of planet Earth.

One of the leading New Orleans musical families, the Nevilles — Art, Aaron, Charles and Cyril, augmented by Aaron's son, Ivan — have been in the forefront of the city's R&B tradition for three decades, working both individually and in groups.

Aaron sprang to national prominence with his 1966 hit, "Tell It Like It Is;" Art began his career as a teenager in the Fifties with a group called the Hawkettes; Charles, who left home at 15 to join the Rabbit's Foot Minstrel Show, has worked with B. B.

King, Bobby "Blue" Bland, and had a jazz career; and Cyril was a member of The Meters, the popular group Art started in 1969.

"Piquant" Tania Maria is a Brazilian native who now lives in Paris. A fiery and provocative singer/pianist, she dazzles audiences with jazz forms blended with traditional Brazilian and South American motifs.

Tania Maria sings a variety of songs ranging from American ballads to Brazilian numbers in the original Portuguese, often using her voice as a "second instrument" to expand upon her piano stylings. Says critic Harry Sumrall, her "daring improvisational forays . . . are combined with a European classical sensibility which imparts a precision and technicality to her work." Yet, he points out, Tania Maria can be quite boisterous and "drive home her music with the power of a hurricane."

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# SATURDAY, MAY 4

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**RIVERBOAT PRESIDENT  
7:00 P.M. & MIDNIGHT**

**RY COODER  
BOBBY "BLUE" BLAND  
BONNIE RAITT**



**BOBBY "BLUE" BLAND**

Ry Cooder is a contemporary musical renaissance man who is a proficient guitarist and a prolific composer. Cooder's stylistic explorations have covered jazz, rhythm and blues, country music, and specialties such as Tex-Mex and Hawaiian music. Cooder has played in concert and on recording sessions for a diverse array of musical giants including



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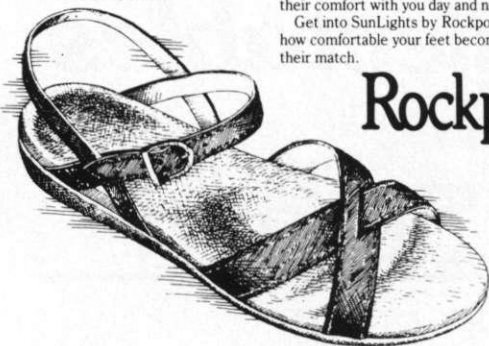
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**BONNIE RAITT**

the Rolling Stones, Taj Mahal and Captain Beefheart.

As a composer Ry Cooder has had a major impact on the film industry. Cooder has supervised or composed the score for numerous major movie releases including "Paris/Texas," "The Border," "The Long Riders," and "Southern Comfort."

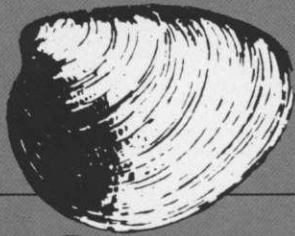
Bobby "Blue" Bland has long been hailed as one of the giants of the blues. Born in Rosemark, Tennessee, he began as a youngster singing gospel in a local church choir. But his career really got started when his family moved to Memphis.

There, Bland's love of singing led him to join a group of young musicians called "The Beal Streeters." It had to have been a crowd-pleaser, for its members included, in addition to Bland, B. B. King, Johnny Ace, Roscoe Gordon and Little Junior Parker.

Bland's first solo recording was "Loving Blues." Over the course of his remarkable career Bland has turned out such memorable hits as "I Pity The Fool," "I'll Take Care Of You," "Turn On Your Lovelight," "Today I Started Loving You Again," and "If Loving You Is Wrong I Don't Want To Be Right." to name just a few.

Sharing the stage with Bobby "Blue" Bland will be Bonnie Raitt and Ry Cooder, two young musicians who find themselves right at home with the blues idiom.

The irony of Bonnie Raitt's career is her gravitation to the heavy duty world of the blues in the first place. The daughter of Broadway musical actor John Raitt, she began playing guitar at age 12 but chose to master the country and Delta blues rather than follow her father's footsteps. Bonnie Raitt patterns her blues stylings after such giants as Son House, Muddy Waters, Mississippi John Hurt and Fred McDowell.

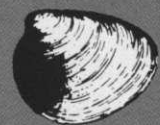


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By Jeff Hannusch

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# THE SOUTH'S SWANKIEST NIGHT SPOT

Each spring the New Orleans Jazz and Heritage Festival hosts thousands of people from around the world, who come to sample some of the greatest music America has to offer.

At this point, no one needs to be reminded that New Orleans has long had a reputation for being an important music and entertainment center. But if we roll back the years, we find that New Orleans' mark on the field of entertainment was struck by a number of live music venues. Not only did these clubs, dancehalls and barrooms attract nationally known artists, they also served as a breeding ground for the city's many musical styles. Space doesn't allow us to mention them all, but there have been hundreds of great music clubs in the city. The Gypsy Tea Room, The Tijuana, The Funky Butt, Lincoln Beach, The Golden Cadillac, The Pelican Club, The Astoria, — all are sadly just a memory, but at one time or another they carried on the musical heritage of this city.

Undoubtedly the club which rekindles the fondest musical memories and stories is the famous Dew Drop Inn, located at 2836 LaSalle Street, in uptown New Orleans. For twenty-five years the Dew Drop constantly lived up to its boast of being "the south's swankiest night spot."

## THE BEGINNING OF A LEGEND

From 1945 to 1970, the Dew Drop was synonymous with top flight Black entertainment, drawing singers, musicians, dancers and comedians like a magnet. "The Dew Drop was just it," contends Joseph August, better known as the renown blues singer 'Mr. Google Eyes,' who often worked the club as a singer and an emcee. "It was the foundation for musicians in New Orleans. Whether you were from out-of-town, or from the city, your goal was the Dew Drop. If you couldn't get a gig at the Dew Drop, you weren't about nothing."

Even though the club would embrace the lives and careers of thousands of people, the Dew Drop is really the story of one man, Frank G. Painia. Born in the Iberville Parish town of Plaquemine, on June 4, 1911, Painia moved to New Orleans with his wife, Freddie, and two young children in 1934. A barber by trade, with a seventh grade education, he left Pla-

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COURTESY - NAOMI SWAN



FRANK PAINIA

quemine to escape the poverty of depression weary rural Louisiana. Upon arrival, the family moved in with Painia's sister, and he became a partner in a barber shop on LaSalle Street. When the shop was razed a couple of years later to make way for the Magnolia Projects, Painia opened his own shop across the street, on the corner of LaSalle and Sixth.

Always one to spot and take advantage of an opportunity, soon after Painia bought out an oriental businessman who owned a bar and grocery store just two doors away at 2836 LaSalle Street. He renovated the building to accommodate his barber shop and a restaurant, which was added to the barroom. To help him operate the business, brothers, Paul, an excellent cook, and Easton, a bartender, also moved here from Plaquemine. Dubbed the Dew Drop Inn, the establishment opened in April of 1939.

Although business was tough from the beginning, according to Painia's daughter, Laura Jackson, who eventually served as the club's cashier and bookkeeper, "Daddy just had a mind for business. He was a real go-getter. He was always expanding and moving things around. He had a chance to buy the building next door and saw a way to turn it into a profit. The war was on, so there were a lot of people in transit. A hotel was going to do well because there wasn't a quality place for Blacks to stay then. So he built a hotel next door. The Dew Drop is actually two buildings."

Even though Painia's daughter pointed out, "the

The Heartbeat of New Orleans



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place was really jumping during the war," the Dew Drop hadn't yet begun to feature entertainment. However, another business venture for the elder Painia surfaced. He began booking touring bands for concerts into the Booker T. Washington Auditorium and the Coliseum Arena. Because New Orleans hardly had a suitable nightclub that was capable of handling the nation's top Black entertainers, such as Louis Jordan and Jimmy Lunford, more-often than not, Painia's shows were quite profitable.

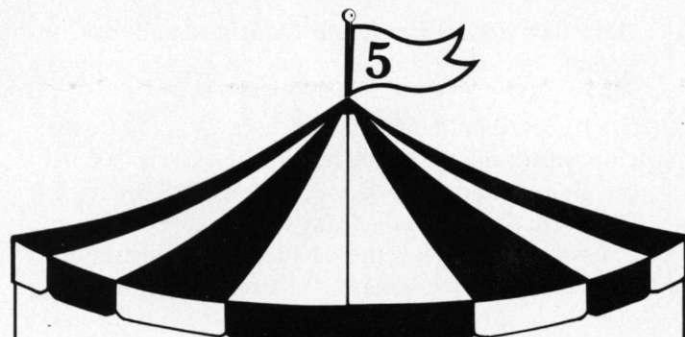
Since the entertainers he hired already ate and slept at his establishment, and he could avoid paying rent and taxes at other halls by utilizing his own space, presenting shows at the Dew Drop was a logical progression. Painia began experimenting with local entertainment in the lounge, featuring artists such as singer Blanche Thomas and guitarist Erving Charles. Painia found a great demand for live music. So, as the war in the South Pacific was grinding to an explosive halt, workmen in New Orleans were putting the finishing touches on the latest addition to the Dew Drop, the club destined to be New Orleans' best known night spot.

"Ssh, Ssh," whispered a headline in the August 13, 1945, Louisiana Weekly. "Don't tell anyone, but the Dew Drop Inn is really coming up with that Northern stuff in the next week or three. Mr. Frank Painia, one of the city's better negro business men, will see to it that there will be a decent dancehall for his people."

Nicknamed the 'Grove Room,' by October of 1945, the Louisiana Weekly was already referring to the spot as "New Orleans' swankiest nightclub." Featuring two shows nightly on weekends, and an amateur contest on Friday evenings, the Dew Drop featured the kind of entertainment that backed up its reputation.

A typical show which was advertised in the December 21, 1945 edition of the Louisiana Weekly featured: Joe Turner - "king of the blues who will be back with a new sack of new songs for Christmas, along with a brand new show." Bobby Grant - "just back from St. Louis, nationally known female impersonator." "Iron Jaw" Harris - "dancing with three tables in his mouth." Virginia Plummer - "exotic dancer." Decoy - "now you see him now you don't, back with a brand new bag of tricks." One could view all the above for a mere 75 cents, and if a reservation was required, it could be had by dialing JA-7605.

"You always got a full floor show back in those days," emphasized Naomi "Toots" Swan, Painia's niece who worked behind the bar at the Dew Drop for the better part of 25 years. "Frank always had an emcee or comedian that would host the show and loosen up the audience. Then you always had your shake dancers and female impersonators, that came on before the star attraction. The Dew Drop always had a house band back in the Forties it was either





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Dave Bartholomew or Edgar Blanchard and the Gondoliers, and they'd do a couple of numbers on the show too."

"I guess you'd say that by today's standards the club wasn't much, it only held maybe 200 to 300 people. It just had plain wooden table and chairs, but they were covered with clean, white, table cloths, and everyone that worked there had a fresh uniform on."

"The Dew Drop always had a reputation for being a good clean club where you came to have a good time. Frank didn't stand for narcotics, prostitution or fighting. He liked to have a good time like anybody else, but he was a family man. Eventually he brought his whole family from Plaquemine and he gave them all jobs at the Dew Drop. I was just a little thing working in the bar, but I felt protected because I had nothing but family around me. If someone ever tried to get smart with me Frank would cut them off and say, 'Do you know you're talking to me niece.!'"

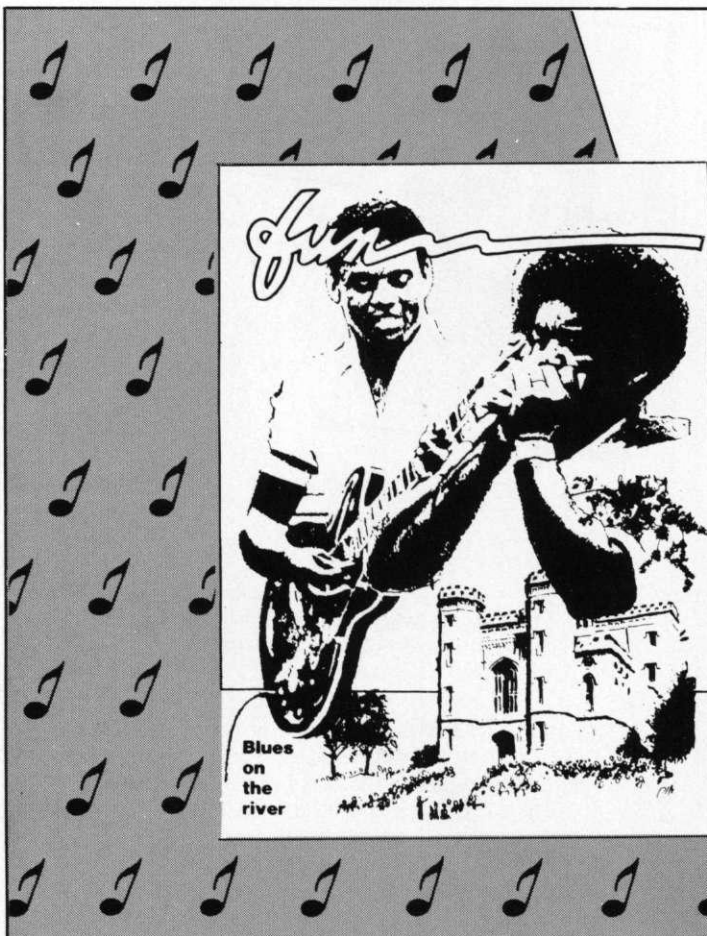
Virtually every Black entertainer of note passed through the doors of the Dew Drop. The Sweethearts of Rhythm, Amos Milburn, Lollypop Jones, Ivory Joe Hunter, Clarence "Gatemouth" Brown, Chubby Newsome, The Ravens, and Cecil Grant, to name but a few.

But the Dew Drop also served as a training ground for many New Orleans musicians. "The first time I ever got on stage was on an amateur show at the Dew

COURTESY-NAOMI SWAN



Inside Dew Drop early 1950's. Center Miss Cornshucks with hat.



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Drop in 1946," recalls singer/bandleader Tommy Ridgley. "I'll never forget, Edgar Blanchard's Gondoliers were playing and I sang 'Piney Brown Blues' and won first prize. That really encouraged me to stick with music. In later years I saw younger musicians like Earl King, Huey Smith and even Allen Toussaint get their start the same way."

Painia also had a keen eye for talent, and many artists credit him with their early success. According to Naomi Swan, Painia was instrumental in getting Larry Darnel's career off the ground, among others. "Frank picked Larry out of a revue called the Brownskin Models around 1949. He gave him a job singing in the front bar. Larry had a boyish look and when he sang he just drove the women wild. He did so well that people were leaving the nightclub to see him in the front bar. Frank had a lot of connections in the business and arranged for Larry to make his first record, "I'll Get Along Somehow." That made him a star."

### MORE THAN JUST A NIGHTCLUB

Painia saw yet another way to take advantage of the abundance of local talent, and in April 1949 he opened the Dew Drop Inn Booking Agency. "Sometimes we'd have as many as four bands out on the road on one night," says son Gerald Painia, who helped run the booking end of the business. "Whoever came up with a big record in town, dad would book. He had a circuit that stretched from Texas to Alabama, that included everything from colleges to roadhouses. We booked Earl King, Guitar Slim, Shirley & Lee, Smiley Lewis, Chris Kenner -really a lot of people. We had some great musicians in the bands too, Lee Allen, Huey Smith, Roland Cook even Allen Toussaint for awhile."



Naomi Swan behind the Dew Drop's bar, late 1940.

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*from the New Orleans Jazz and R&B Dictionary*

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1. A record / tape / CD store with extensive stock in New Orleans R&B, jazz, blues, reggae, popular, Cajun, etc. 2. The record store where people in New Orleans bought their first Lp's by Professor Longhair, the Neville Brothers, James Booker and Wynton Marsalis. 3. Where most music lovers prefer to shop.



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Normally a man of few words, Toussaint's traditional reserve erodes when discussing Frank Painia and the Dew Drop. "Oh I wish you could have seen it in its heyday. If you were a musician, at some point of the day you were going to go the Dew Drop. Unless you were doing something really important, you were probably getting ready to go to the Dew Drop."

"It was a musician's haven. When bands got ready to go to Houma or Vachery, they met at the Dew Drop. When they came back around 2 a.m., they'd go inside the club and jam. There were musicians around the Dew Drop 24 hours a day. There was a permanent place outside the Dew Drop where guys hung out, and inside the club and restaurant too."

"Frank was the kind of guy people looked to for answers. He was the kind of guy that walked around with his chest poked out, but it wasn't a put on. He had strong features and he walked slow with a lot of grace. When he showed up everybody got shook up. He gave the orders and everybody listened. Whoever dropped the glass cleaned it up real quick, and the guy with the mop started mopping real good."

A highly respected man in the Black community, (in fact he was dubbed 'the mayor of LaSalle Street') Frank Painia was also a pioneer in the civil rights movement. In a highly publicized incident, Painia, along with screen star Zachery Scott and his party, were arrested in November of 1952 and charged with disturbing the peace and "mixing." Scott a white actor from the north, who was on location here for a film, had visited the club to see "Papa" Lighfoot, when the NOPD received a complaint that "Negros and whites were being served together."

"I remember that night like it was yesterday," says Laura Jackson. "Father decided to make a stand and went to jail with everyone else. Whites had always come into the Dew Drop, in fact a lot of policemen frequented the place. The ongoing joke around the place was, if you needed a cop for something, you had to call the Dew Drop. They just wanted to make an example of someone. They threw the charges out the next day, but my father wasn't afraid to go to jail, in fact he went a number of times. But he had a purpose, he continually lobbied in city council to eliminate the segregation laws. In fact he was the first Black to ever book the municipal auditorium."

The Fifties were a great decade for the Dew Drop. While the public's taste in music was to change over the years, Painia adapted, continuing to offer the best entertainment in New Orleans. At one time or another people like Ray Charles, Christine Kittrel, James Brown, Milt Jackson and Little Richard, were familiar faces around LaSalle Street. Little Richard in fact would immortalize the club when he waxed the appropriately titled "Dew Drop Inn," years later.

Another figure that was associated with the Dew Drop for nearly two decades was Patsy Valdele, a

transvestite singer/emcee know as the "Toast of New Orleans" or simply "Toast." "Oh Patsy was something else," laughs Naomi Swan. "Patsy was as gay as they came and didn't care who knew. She made herself the queen of the Dew Drop. Patsy was so funny on stage because she always used expressions she knew nothing about. She used to throw her arms out and sing 'Truss in Me!'"

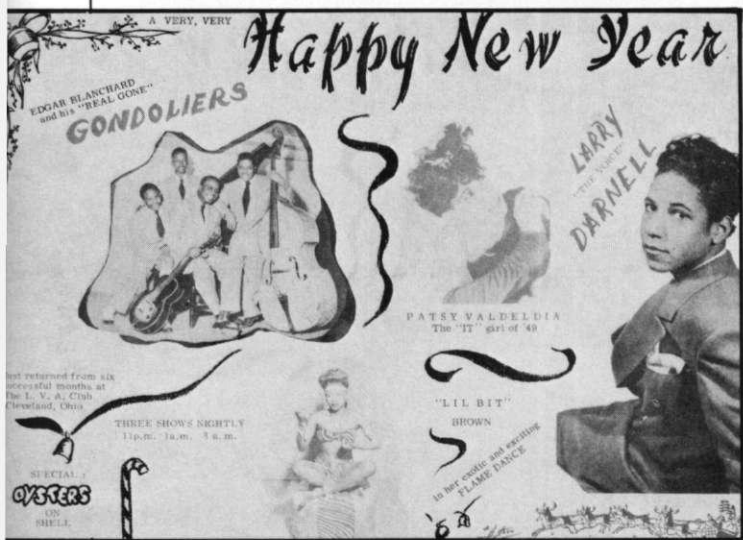
"She didn't want anyone looking better than her

either. When the new female impersonators would come to town she'd want to check them out. Once, one came from Los Angeles, and I just couldn't believe she was a man. She was so tiny and so pretty. That night when Patsy called to get our opinion of the new impersonator, and Paul Painia told me to tell Patsy not to bother coming in tonight!"

"Patsy was a great emcee," points out Tommy Ridgley. "She was one of the reasons they'd have those great after hours jam sessions. Frank would find out which entertainers were in the club and tell Patsy. Then she'd introduce them all and call them up to the bandstand. I remember one night I was on stage with Bobby "Blue" Bland, Little Willie John and maybe 15 other musicians. It's hard to believe, but sometimes you wouldn't get out of the Dew Drop until 9 o'clock in the morning."

Patsy also hosted an event which became associated with the Dew Drop, the New Orleans Gay Ball, which was held every Halloween. According to Gerald Painia's wife, Catherine, "the gay ball was one of the biggest events of the year. We always tried to sneak in to see it, even when we were underage. All the gays from the Quarter would attend and you'd see fashions you'd of thought came from Paris. And cut up and act silly - you wouldn't believe the things we saw."

The early sixties continued to be heady years for the Dew Drop as Painia continued to vary his floor shows to meet his audience's tastes. When Soul



COURTESY - NAOMI SWAN

An example of the program from the Dew Drop Inn.

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became the latest trend, the Dew Drop hosted the likes of Sam Cook, the Ike & Tina Turner Revue, Joe Tex and Otis Redding, to name but a few.

Singer, Solomon Burke, has nothing but fond memories about the man he befriended in 1961. "A musician had no better friend than Frank Painia," recalls Burke solemnly. "Everyone that was out there at that time knew that if they got in a jam, if they could get to New Orleans, Frank Painia would help them out. He would feed, and put a roof over your head, until you got on your feet. He even had a room in the back that was full of clothes that other people had left at the hotel. If he couldn't use you at the Dew Drop, he'd get on the phone and try and get you some work somewhere."

## THE DECLINING YEARS

The glory years for the Dew Drop slowly crept to a standstill sometime around the mid-Sixties. Laura Jackson blames the club's demise on a number of factors. "Ironically, I think integration really hurt the Dew Drop," she points out. "Blacks could go to Bourbon Street then or any of the other places they wanted to go, but couldn't before segregation. That was new to them and meant a lot of our customers left."

"Also my father got sick in 1965, and he was continually in and out of the hospital. He had always been at the Dew Drop, 6 or 7 days a week. The only time he took a day off was to take the family fishing. When he couldn't be there everyday, things started to slip. Being sick he couldn't concentrate on the business." Naomi Swan also added, "I think Frank began to feel he could present any show and people would just show up like they did before. He was the type of man who always wanted things done his way. He didn't take to advice too well even if it was good."

By the late Sixties, 'the Groove Room' was closed, and the more profitable hotel portion of the business was expanded in its place. Live music continued in the front bar, or the 'Dew Drop Cafe' as it was called, but the impressive floor shows were no more. The bold, weekly ads that once graced the Louisiana Weekly had shrunk to a mere column in width, and appeared irregularly. Still they recalled the better days when they boasted "Blazing Action - Boss Entertainment," Mostly local acts were featured including Diamond Joe, Lil' Booker, Johnny Adams and as always Patsy. Even as late as the summer of 1967, "the boss of the blues" Joe Turner was still a Dew Drop attraction.

"Even though he was still doing well with the bar and the hotel, I know it had to hurt him when the nightclub was closed," continues Swan. "That was his baby. He liked nothing better than getting a bottle out when an entertainer came to town and have a few drinks. That was his life. By the time I stopped work-

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ing there in 1969, they stopped having live entertainment altogether. Frank was really sick and there was nobody to take his place."

Frank Painia eventually succumbed to cancer in July of 1972. He was eulogized on the front page of the Louisiana Weekly, and rightfully cited as "always at the front of any movement to make Black people push forward." After his death the barber-shop, restaurant and bar were leased out to new occupants, while Painia's wife, Feddie, struggled to make a go of the hotel. By the mid-Seventies the building had fallen into disrepair and on more than one occasion listed as for sale.

Today the Dew Drop still sits quietly on LaSalle Street, its brick facade covered with aluminum siding, looking forlorn and in need of a facelift. But the building is still in the family. Painia's grandson, Kenneth Jackson, who once ran a snowball stand for his grandfather, runs the hotel and cuts hair in "Frank's Barber Shop."

"I couldn't stand to see the family lose this place," says Jackson, now 30, who abandoned a teaching career to preserve the faltering business. "It's just too close to me and besides I think my grandfather would turn over in his grave if it was lost.

"I was real close to my grandfather and he used to give me little projects to do and let me run errands for him. People still come by here and talk about the days when the Dew Drop was really jumping. Sometimes when people pass by here I can see on their face they're thinking about the good times this place once held. It never fails that every Mardi Gras someone will come by from out-of-town and ask for Frank Painia. You can see that they're disappointed because he's dead and because the place is not like it used to be."

"Right now I'm trying to get the business back on its feet and pay off the last mortgage. I'm trying to do some repairs to bring some class back to the place. Sooner or later I'm gonna renovate the bar, and maybe add a restaurant and live music again. Who knows, maybe some day I'll light up LaSalle Street just like my grandfather did."

*"Meet those fine gals,  
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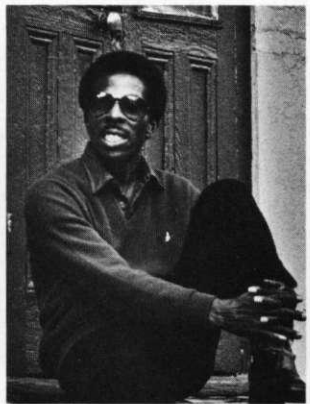
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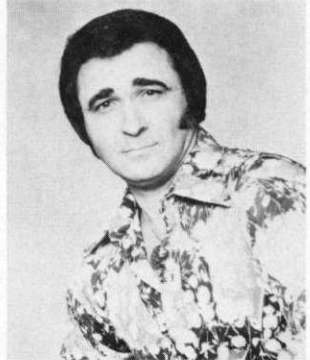
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A-TRAIN

**Lee ALLEN**  
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27th, Stage 3, 4:00

**AMBASSADORS Of Christ**  
A gospel ensemble.  
28th, Rhodes/WYLD AM-FM Gospel Tent, 1:40

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28th, Festival Tent, 12:30

**AVENUE Steppers**  
Marching club/  
4th, Parade 3:45

**AVONDALE Community Chorus**  
A gospel ensemble.  
35th, Rhodes/WYLD AM-FM Gospel Tent, 1:35

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MUSIC MAKERS

**B**



**Marcia BALL Band**  
Marcia Ball is a Louisiana R&B and pianist who is now based in Austin, TX.  
4th, Stage 1, 3:00



**BARKAYS**  
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May 13: Zion Harmonizers  
May 14: Edu—Sounds of Brazil  
May 15: Pfister Sisters  
May 16: Continental Drifters  
May 17: Austin Jazz Ensemble

## Week 4: VARIOUS LOCATIONS

May 20: Lady BJ and Spectrum  
—Energy Centre  
May 21: James Moore and the Urbanites—One Shell Square  
May 22: Magazine String Quintet (with members of the N.O. Symphony)—Board of Trade Plaza  
May 23: New Orleans Saxophone Ensemble—Neutral ground across from the ITM Building  
May 24: Gregg Stafford's Young Tuxedo Brass Band—Lafayette Pedestrian Mall, Lafayette & Fulton Sts.

## Week 5: VARIOUS LOCATIONS

May 27: HOLIDAY — No Concert  
May 28: N.O. Brass Quintet (with members of the N.O. Symphony)—Hale Boggs Mall  
May 29: Jasmine—Hale Boggs Mall  
May 30: Deacon John—Lafayette Square  
May 31: George Porter's Funksters—Lafayette Square



The **Downtown Development District**, funded by a special property tax collected in the central business district, conducts a program of capital improvement projects and special services downtown.

Services of the DDD all help to make the downtown a more livable and lively place.

### The Arts Council of New Orleans

is a private nonprofit organization dedicated to keeping pace with the growing arts needs of the community. Produced by the Arts Council, spring and fall Brown Bag Concerts have expanded into a year round concert series called Cultural Habits.

**Cultural Habits** Join the Arts Council and the Downtown Development District for Cultural Habits concerts from June to November at locations throughout the central business district. Watch your paper for dates and places. Just like the Brown Bags, Cultural Habits will bring you the best in New Orleans music every Wednesday with special Saturday festivals once a month starting in June.





**BATISTE BROTHERS BAND**

**Alvin BATISTE**  
Clarinetist Alvin Batiste is the director of the Sotuhern Baton Rouge Music Department and has been responsible for the development of numerous young musicians who have moved into the pro ranks. Mr. Batiste is one of only a handful of musicians who play the clarinet as their main instrument in a modern jazz context.  
28th, Festival Tent, 3:00

**Germaine BAZZLE**  
Germaine Bazzle is considered by many the premier jazz singer in New Orleans. Ms. Bazzle specializes in bop and scat vocals.  
5th, Festival Tent, 4:00

**BEAUSOLEIL**  
A Lafayette-based cajun band with four albums to their credit, features Michael Doucet on fiddle and brother David on guitar.  
5th, WWL TV Stage 4, 2:15

**AI BELLETO**  
A New Orleans jazz alto player who is a long time favorite.  
28th, Festival Tent, 1:45

**Miss Lillian BENNETT**  
Miss Bennett is a New Orleans acordionist and music teacher.  
5th, Economy Hall, 1:00

**Wayne BENNETT**  
A leading blues guitarist who has spent many years with Bobby Bland and is now making New Orleans his home.  
26th, Stage 2, 4:30

**James BLACK**  
James Black is a leading drummer and composer who has worked and recorded with Yusef Lateef.  
4th, Festival Tent, 2:30



PAT JOLLY

**JAMES BLACK**

**BEAUSOLEIL**



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ROBERT WHITTINGTON



**Terance BLANCHARD**  
A young New Orleans trumpeter who is currently musical director of Art Blakey's perennially important aggregation, The Jazz Messengers.  
27th, Koindu, 4:30



**Spencer BOHREN**  
A blues guitarist and vocalist.  
26th, Festival Tent, 2:30

**Ray BONNEVILLE**  
A blues guitarist and harmonica player who has worked with many blues artists in Europe and the U.S.  
26th, WWL TV Stage 4, 12:00

**BOURRE Cajun Band**  
Bourre is one of the few New Orleans based cajun bands.  
27th, WWL TV Stage 4, 2:30

**Helen BROCK & The Famous Gospellettes Of Houston, TX**  
Gospel.  
5th, Rhodes/WYLD AM-FM Gospel Tent, 3:15

**Debria BROWN**  
A New Orleans born opera singer, who presently lives in Europe and will be featured doing Creole songs.  
4th, Festival Tent, 1:30

**Gary BROWN & Feelings**  
A hot tenor saxophone player who has been a mainstay of various Allen Toussaint bands as well as a leader of his own group, Feelings.  
27th, Stage 1, 2:00

**Gatemouth BROWN**  
Blues and country guitarist, fiddler and vocalist who is a recognized giant of his genre.  
5th, Stage 3, 3:45

**CALIENTE**  
Caliente is a latin/fusion oriented group led by percussionist Mark Sanders.  
5th, Stage 2, 2:45

# Saffron

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— DEPARTURES, September '84.



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**GATEMOUTH BROWN**

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**C**

**Ron CARTER**

A bassist, who many consider the best jazz bassist alive today.

**5th, Festival Tent 1, 4:00**

**Lady CHARLOTTE Jazz Band**

A traditional New Orleans oriented jazz pianist.

**28th, Economy Hall, 1:30**



**Clifton CHENIER & His Red Hot Louisiana Band**

Grammy winner Clifton Chenier is the widely hailed "King" of zydeco accordion.

**27th, Stage 2, 3:00**

**CHOSEN Few Brass Band**

A young marching brass band lead by tuba player Anthony Leon.

**27th, Parade, 3:00**

**Mildred CLARK & The Melody-aires of Columbus, OH**

Gospel.

**4th, Rhodes/WYLD AM-FM Gospel Tent, 5:00**

**Arnett COBB**

Texas tenor saxophonist Arnett Cobb is the "wild man" of the shouting horn players of the pre-bop era.

**4th, Festival Tent, 5:15**



**The COLD**

A New Orleans based pop band.

**26th, Stage 3, 4:15**

**CONTINENTAL Drifters**

New wave meets R&B.

**28th, Stage 2, 5:30**

**Ry COODER**

Ry Cooder, a versatile musician at home in a broad range of styles including blues, jazz and contemporary dance music, has also scored film soundtracks.

**5th, Stage 1, 4:30**

CONTINUED ON PAGE 68



**THE 1985 LOUISIANA**

**HERITAGE  
FAIR**

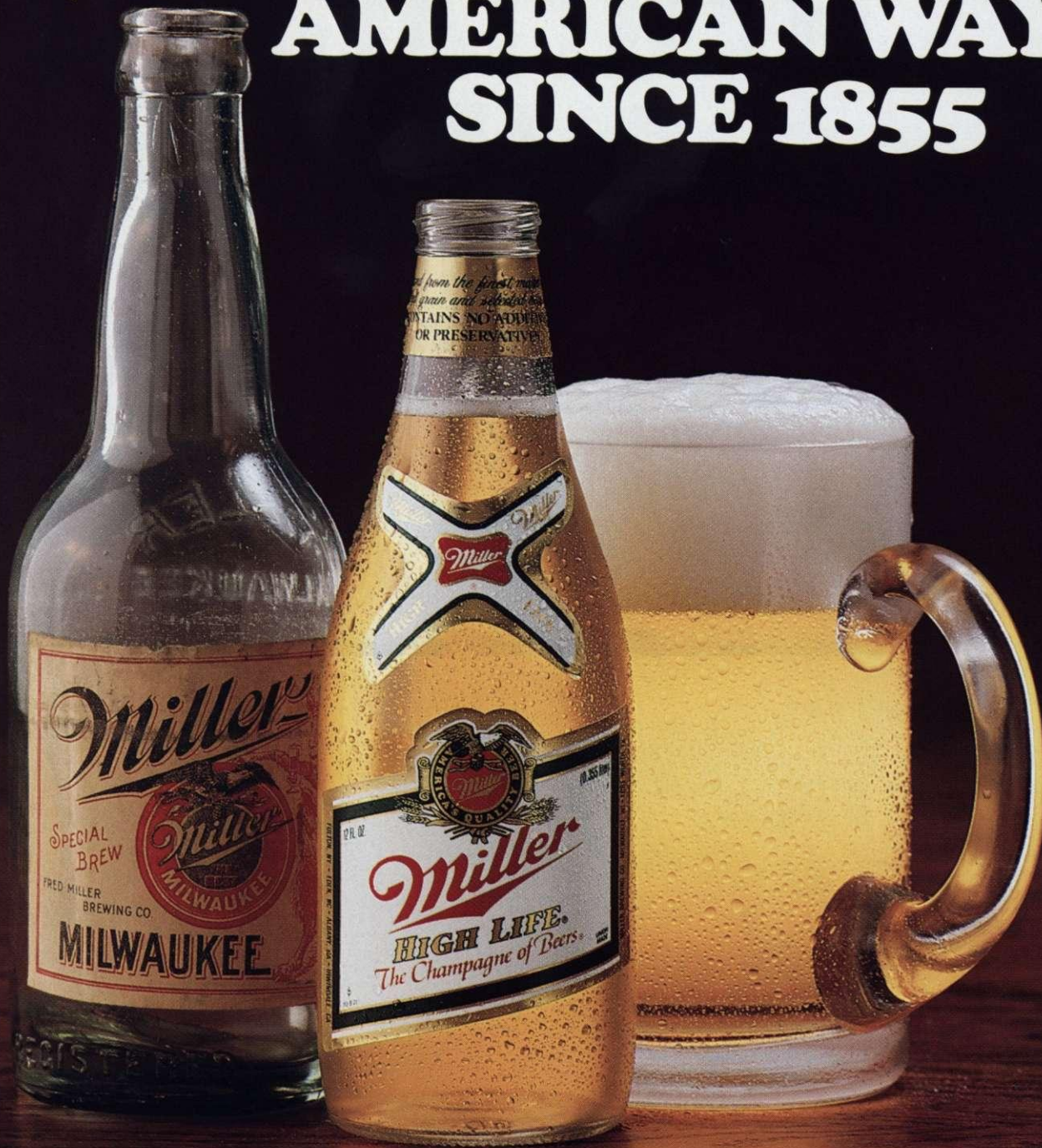
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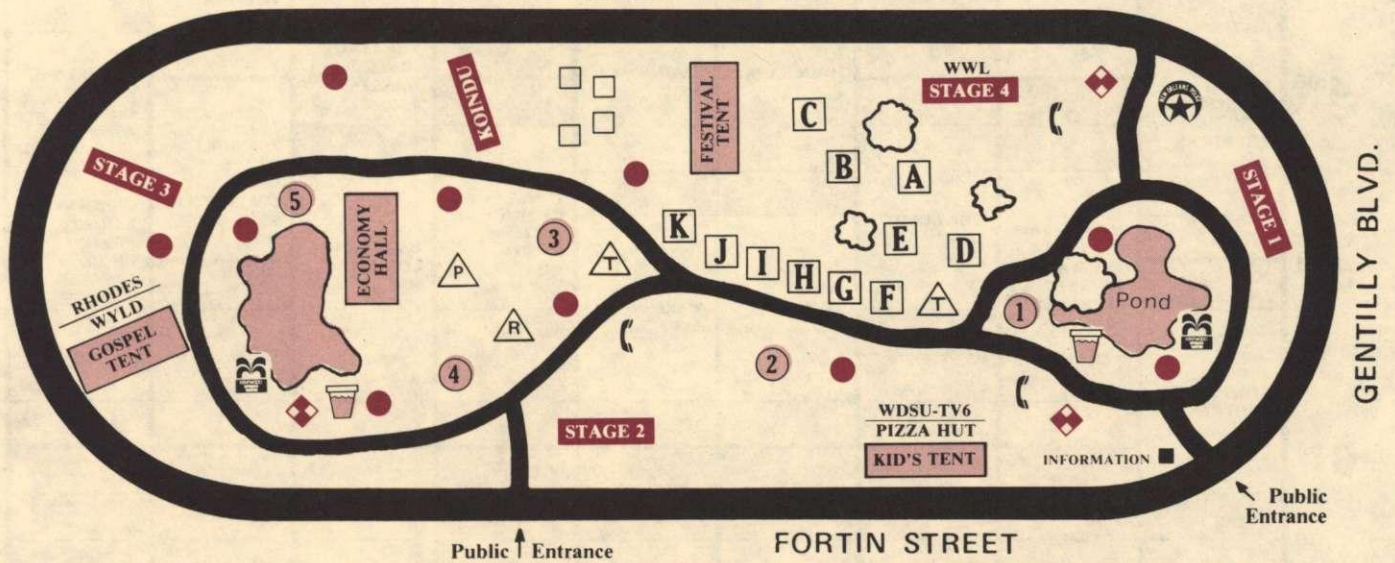
NEW ORLEANS

# JAZZ & HERITAGE

*Festival*

## SCHEDULE OF FAIR GROUNDS EVENTS

BELFORT STREET



FORTIN STREET

TENT	FOOD	CRAFTS	BEER & SOFT DRINKS	WATER	FREE KENTWOOD WATER
STAGE	POSTERS	T-SHIRTS, HATS & PROGRAMS	RECORDS & BOOKS	POLICE	FIRST AID
				PUBLIC TELEPHONES	

AT THE FAIR GROUNDS

# FRIDAY, APRIL 26

	Stage 1	Stage 2	Stage 3	WWL-TV Stage 4	Festival Tent	Economy Hall	Koindu	WDSU/Pizza Hut Kid's Tent	RHODES/WYLD Gospel Tent
12:00									
12:30	12:15 J. MONQUE'D BLUES BAND 1:15	12:00 NIEVE 1:00	12:00 TULANE UNIVERSITY JAZZ ENSEMBLE 1:00	12:00 RAY BONNEVILLE 1:00	12:00 N.O. JAZZ COURIERS 1:00		12:00 CALVIN DURAND QUARTET 1:00	12:00 McDONOGH #15 ELEMENTARY SCHOOL BAND 1:00	12:00 HUMBLE TRAVELERS 12:40
1:00									12:45 N. O. HEADSTART SINGING ANGELS 1:25
1:30	1:30 THE UP TOWNERS 2:15	1:30 WAYNE TOUPS & CREOLE CAJUN BAND 2:30	1:15 J. D. & THE JAMMERS 2:15	1:15 HAZEL & THE DELTA RAMBLERS 2:15	1:15 SALLY TOWNES 2:15		1:15 LOS COMETAS 2:00	1:00 EVANGELINE ARMSTRONG 2:00	1:30 HAPPY ACTION FAMILY SINGERS 2:10
2:00						1:30 BANU GIBSON 2:30			
2:30							2:15 HIGH QUALITY 3:15	2:00 AMERICAN GYPSY THEATRE 3:00	2:15 FORTIER H. S. GOSPEL CHOIR 2:55
3:00	2:30 RETSAM D'NIM 3:30		2:45 UNCLE STAN & AUNTIE VERA 3:45	2:30 GOLDEN STAR HUNTERS 3:15	2:30 SPENCER BOHREN 3:15	2:45 LLOYD LAMBERT JAZZ BAND 3:45		3:00 FLOATING EAGLE FEATHER 4:00	3:00 LEVITICUS GOSPEL SINGERS 3:40
3:30		3:00 JAVA 4:00					3:30 ED PERKINS & THE LEROY JONES QUARTET 4:15		3:45 KENNEDY H. S. GOSPEL CHOIR 4:25
4:00	3:45 FERNEST & THE THUNDERS 4:45			3:30 JOHN RANKIN 4:30	3:30 JASMINE 4:30			4:00 KUMBUKA DANCE & DRUM COLLECTIVE 5:00	4:30 ORLEANS PARISH PRISON CHOIR 5:10
4:30		4:30 MIGHTY SAM MCCLAIN & THE WAYNE BENNETT BLUES BAND 5:30	4:15 THE COLD 5:15			4:15 PUD BROWN JAZZ BAND 5:15	4:30 LADY BJ SPECTRUM 5:30		
5:00				4:45 FILE 5:45	4:45 MARS 5:45				
5:30	5:15 THE BATISTE BROTHERS 6:15								
6:00									
6:30									
7:00									



**TODAY'S PARADE**

**4:00** Rebirth Brass Band  
Sixth Ward Swingers

AT THE FAIR GROUNDS

# SATURDAY, APRIL 27

	Stage 1	Stage 2	Stage 3	WWL-TV Stage 4	Festival Tent	Economy Hall	Koindu	WDSU/Pizza Hut Kid's Tent	RHODES/WYLD Gospel Tent
12:00									
:30									
1:00	12:30 WALTER PAYTON & BALLET FILE 1:30	12:15 HECTOR GALLARDO & HIS SONGO ALLSTARS 1:15	12:00 BRYAN LEE & THE JUMP-STREET FIVE 1:00	12:00 BOOGIE BILL WEBB 1:00	12:00 DILLARD UNIVERSITY JAZZ ENSEMBLE 12:45	12:00 KID SHEIK & HIS STORYVILLE RAMBLERS 1:00	12:15 TIM GREEN/DAVE GOODMAN QUARTET 1:15	12:00 LUSHER ELEMENTARY SCHOOL CHORUS 1:00	12:00 THE WIMBERLY FAMILY 12:40
:30									
2:00		1:30 TROY L. DERAMUS & HIS COUNTRY KING SHOW 2:30	1:15 WILLIE TEE 2:15	1:15 IRONING BOARD SAM 2:15	1:00 WOODEN-HEAD 2:00	1:15 COUSIN JOE 2:00	1:30 RISING STAR DRUM & FIFE CORPS 2:00	1:00 JAMES "MR. MAGIC" WILLIAMS 2:00	12:45 MACEDONIA B. C. YOUTH CHOIR 1:25
:30	2:00 GARY BROWN & FEELINGS 3:00								1:30 ST. LUKE A.M.E. GOSPEL CHOIR 2:10
3:00			2:30 MARTHA REEVES 3:30	2:30 BOURRE 3:30	2:15 RAMSEY MCLEAN & THE SURVIVORS 3:15	2:15 PFISTER SISTERS 3:00	2:15 WHITE CLOUD HUNTERS 3:00	2:00 EVANGELINE ARMSTRONG 3:00	2:15 FRANKLIN AVENUE B.C. CHOIR 2:55
:30		3:00 CLIFTON CHENIER & HIS RED HOT LOUISIANA BAND 4:00							3:00 N. O. SPIRITUA-LETTES 3:40
4:00	3:30 BAR-KAYS 4:30			3:45 VAN WILLIAMS 4:30	3:30 LARRY COR-YELL & EMILY REMLER 4:30	3:15 TRIBUTE TO SIDNEY BECHET W/BOB WILBER & JOANNE HORTON 4:15	3:15 DELFEAYO MARSALIS QUINTET 4:15	3:00 KHADJIA'S ETHNIC DANCE ENSEMBLE 4:00	3:45 DIMENSIONS OF FAITH 4:25
:30			4:00 BENNY SPELLMAN LEE ALLEN W/RED TYLER & SMOKEY JOHNSON BAND 5:15					4:00 NEW ORLEANS FREE SCHOOL VILLAGE KIDS 5:00	4:30 REGULAR B. C. CHOIR 5:10
5:00	5:00 IRMA THOMAS & THE PROFESSIONALS 6:00	4:30 A-TRAIN 5:30		4:45 D E W E Y BALFA 5:45	4:45 LEO KOTTKE 5:45	4:30 ONWARD BRASS BAND 5:30	4:30 TERENCE BLANCHARD & DONALD HARRISON QUINTET 5:30		
:30									
6:00									
:30									
7:00									



**TODAY'S PARADE**

**3:00** Chosen Few Brass Band  
Ladies Zulu

The Jammers

AT THE FAIR GROUNDS

# SUNDAY, APRIL 28

	Stage 1	Stage 2	Stage 3	WVL-TV Stage 4	Festival Tent	Economy Hall	Koindu	WDSU/Pizza Hut Kid's Tent	RHODES/WYLD Gospel Tent
12:00									
12:30	12:15 S.U.N.O. JAZZ ENSEMBLE 1:15	12:15 SADY COURVILLE & THE MAMOU HOUR CAJUN BAND 1:15		12:00 VAN WILLIAMS 12:45			12:00 ALFRED ROBERTS & HIS AFRO/CALYPSO BAND 1:00		12:00 FAMOUS TRUETONES GOSPEL SINGERS 12:45
1:00			12:45 EARL KING & THE NEW DAY BLUES BAND W/TIMO THEA 1:45	1:00 BROTHER PERCY RANDOLPH WITH LITTLE FREDDIE KING 1:45	12:30 ASTRAL PROJECT 1:30	12:15 FREDDIE LONZO JAZZ BAND 1:15			12:55 THE FRIENDLY TRAVELERS 1:35
1:30							1:15 WILD MAGNOLIAS W/CHIEF BOLLIS & CHIEF MONK BOUDREAU 2:00	1:00 VOICES OF THE KINGDOM 2:00	1:40 AM-BASSADORS OF CHRIST 2:25
2:00	1:30 ROCKIN SIDNEY 2:30	1:30 EDU & THE SOUNDS OF BRAZIL 2:30		2:00 RISING STAR DRUM & FIFE CORPS 2:30	1:45 AL BELLETTO QUARTET 2:45	1:30 LADY CHARLOTTE JAZZ BAND 2:30			
2:30			2:15 WILLIE DIXON & THE CHICAGO BLUES ALLSTARS 3:15				2:15 OLIVER MORGAN WITH JEAN KNIGHT & JESSIE HILL 3:30	2:00 TAIFA 3:00	2:30 ST. FRANCIS DE SALLES GOLDEN VOICE CHOIR 3:15
3:00		2:45 LUTHER KENT & TRICK BAG 3:45		2:45 DAVID & ROSELYN 3:30		2:45 SIPPIE WALLACE 3:45			
3:30	3:00 LOUISIANA PURCHASE 4:00				3:00 ALVIN BATISTE 4:00			3:00 KHADIJA'S ETHNIC DANCE ENSEMBLE 4:00	3:20 SOUL INSPIRATIONAL CHOIR 4:05
4:00			3:45 DR. JOHN 4:45	3:45 RISING STAR DRUM & FIFE CORPS 4:15					
4:30		4:00 TIM WILLIAMS & CONTRABAND 5:00			4:15 EARL TURBINTON QUINTET 5:15	4:00 LOUIS NELSON BIG SIX 5:00	4:00 THE SHEPHERD BAND 5:00	4:00 SAX MACHINE 5:00	4:10 HERALDS OF CHRIST 4:55
5:00	4:30 STAPLE SINGERS 5:30			4:30 WILL SOTO 5:15					
5:30			5:15 ROY ORBISON 6:15						5:00 FAMOUS SALEM TRAVELERS OF CHICAGO 5:45
6:00		5:30 CONTINENTAL DRIFTERS 6:30		5:30 SAVOY/DOUCET CAJUN BAND 6:30	5:30 WORLD SAXOPHONE QUARTET 6:30	5:15 DAVE BARTHOLOMEW JAZZ BAND 6:15	5:30 SANGUMA OF PAPUA NEW GUINEA 6:30	5:00 THE OUTREACH DANCERS 6:00	5:50 ST. JOSEPH THE WORKER COMBINED CHOIR 6:30
6:30	6:00 THE NEVILLE BROTHERS 7:00								
7:00									



**TODAY'S PARADE**

**5:00** Doc Paulin Brass Band  
Scene Booster



## **International Official Hotel For Jazz And Heritage Festival**

New Orleans welcomes the annual Jazz and Heritage Festival April 26-May 5.

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AT THE FAIR GROUNDS

# SATURDAY, MAY 4

	Stage 1	Stage 2	Stage 3	WWL-TV Stage 4	Festival Tent	Economy Hall	Koindu	WDSU/Pizza Hut Kid's Tent	RHODES/WYLD Gospel Tent
12:00									
12:30	12:00 RUBEN "MR. SALSAS" GONZALEZ 1:00	12:15 LIL' QUEENIE & THE BOYS OF JOY 1:15				12:00 TENNESSEE TECH TUBA ENSEMBLE 12:45			12:00 HOLY NAME GOSPEL SINGERS 12:45
1:00			12:45 JOHN MOONEY & THE BLUE-SIANA BAND 1:45	12:30 KLAUS WEILAND 1:30	12:15 NOCCA JAZZ ENSEMBLE 1:15		12:15 FAMILY 1:15		12:50 THE FAMOUS ROCKS OF HARMONY 1:35
1:30	1:30 KING NINO & HIS SLAVE GIRLS 2:30	1:30 JOHNNIE ALLAN & THE MEMORIES 2:30				1:00 MICHAEL WHITE QUARTET 1:45		1:00 HYNES ELEMENTARY SCHOOL CHORUS 2:00	1:40 MACEDONIA B. C. CHOIR OF RAYVILLE, LA 2:25
2:00				1:45 SVARE FORSLAND 2:45	1:30 DEBRIA BROWN & MOSES HOGAN 2:15		1:30 HEZEKIAH & THE HOUSE ROCKERS 2:30		
2:30			2:15 JOHNNY ADAMS & WALTER WASHINGTON SOLAR SYSTEM BAND 3:15			2:00 FRANK FEDERICO JAZZ BAND 2:45		2:00 COLLEEN SALLEY 3:00	2:30 MORNING STAR B. C. CHOIR 3:15
3:00	3:00 MARCIA BALL 4:00	2:45 THE DUSENBERRY FAMILY SINGERS 3:45		3:00 THE WHITSTEIN BROTHERS 4:00	2:30 JAMES BLACK ENSEMBLE 3:30		2:45 A TASTE OF NEW ORLEANS WITH ROBERT PARKER 3:45	3:00 TAIFA 4:00	
3:30						3:00 DICK WELLSTOOD 3:45			3:20 THE MIGHTY CHARIOTS 4:05
4:00			3:45 RUN DMC 4:45		3:45 KENT JORDAN QUINTET 4:45		3:45 BARBADOS TUCK BAND PARADE 4:15		
4:30		4:00 DOC WATSON 5:00		4:15 MT. PONT-CHARTRAIN STRING BAND 5:15		4:00 WIDESPREAD JAZZ ORCHESTRA 5:00	4:15 CREOLE WILD WEST 5:00	4:00 SAX MACHINE 5:00	4:10 GOSPEL INSPIRATIONS 4:55
5:00	4:30 LEE DORSEY 5:30						5:00 BARBADOS TUCK BAND PARADE 5:30		5:00 MILDRED CLARK & THE MELODY-AIRES OF COLUMBUS, OHIO 5:45
5:30			5:15 THIRD WORLD 6:15		5:15 ARNETT COBB w/RED TYLER, FRED KEMP & EDWARD FRANK TRIO 6:30	5:15 KID THOMAS VALENTINE & HIS ALGIERS STOMPERS 6:15		5:00 THE OUTREACH DANCERS 6:00	
6:00		5:30 DEACON JOHN BLUES REVUE 6:30		5:30 ALLEN FONTENOT & THE CONTRY CAJUNS 6:30			5:30 UPTOWN AFFAIR & 21ST CENTURY 6:30		5:50 ST. MONICA CATHOLIC CHURCH CHOIR 6:30
6:30	6:00 ALBERT KING 7:00								
7:00									



**TODAY'S PARADE**

**3:45**

Young Tuxedo Brass Band  
Treme Sports SA & PC

Avenue Steppers



# AT THE FAIR GROUNDS

# SUNDAY, MAY 5

	Stage 1	Stage 2	Stage 3	WWL-TV Stage 4	Festival Tent	Economy Hall	Koindu	WDSU/Pizza Hut Kid's Tent	RHODES/WYLD Gospel Tent
12:00									
12:30	12:00 U.N.O. JAZZ BAND 12:45	12:00 POP COMBO W/LENNY ZENITH 1:00	12:00 JR.'S ULTIMATE BLUES EXPERIENCE 1:00	12:00 ARDOIN FAMILY BAND 1:00		12:00 BRIAN WHITE'S MAGNA JAZZ BAND 12:45			12:00 REV. DONALD WATKINS 12:40
1:00					12:30 AL FARRELL 1:30		12:15 THERON LEWIS & UNIT 7 1:15		12:45 THE FAMOUS SMOOTH FAMILY 1:30
1:30	1:00 TOMMY RIDGLEY & THE UNTOUCHABLES W/THE DIXIKUPS, FRANKIE FORD & BOBBY MITCHELL 2:30	1:30 CLARENCE "FROGMAN" HENRY 2:30	1:15 SNOOKS EAGLIN W/GEORGE PORTER, JR. & ZIGABOO MODELISTE 2:00	1:15 BOIS SEC ARDOIN & CANRAY FONTENOT 2:00		1:00 MISS LILLIAN BENNETT 1:45		1:00 McDONOGH #42 CHILDREN'S CHOIR 2:00	1:35 AVONDALE COMMUNITY CHORUS 2:20
2:00					1:45 CHRIS OWENS 2:45	2:00 TENNESSEE TECH TUBA ENSEMBLE 2:45	1:30 WHITE EAGLES 2:15		
2:30			2:15 BONNIE RAITT 3:15	2:15 BEAUSOLEIL 3:15				2:00 DAVID & ROSELYN 3:00	2:25 SHERMAN WASHINGTON & THE ZION HARMONIZERS 3:10
3:00		2:45 CALIENTE 3:45			3:00 DIRTY DOZEN BRASS BAND 3:45	3:00 NEW LEVIATHAN ORIENTAL FOXTROT ORCHESTRA 4:00	2:30 ROCKIN DOPSIE & HIS C A J U N TWISTERS 3:30	3:00 AMERICAN GYPSY THEATRE 4:00	3:15 HELEN BROCK & THE FAMOUS GOSPELLETES OF HOUSTON 4:00
3:30	3:00 THE RADIATORS 4:00			3:30 DAVE VAN RONK 4:30					
4:00			3:45 CLARENCE "GATE-MOUTH" BROWN 4:45		4:00 ELLIS MARSALIS W/SPECIAL GUESTS RON CARTER, SMITTY SMITH & GERMAINE BAZZLE 5:15		3:45 BOBBY MARCHAN & HIGHER GROUND W/ERNIE K-DOE AND GERRI HALL 5:00		4:05 GREATER MACEDONIA B. C. SENIOR CHOIR 4:50
4:30		4:00 TANIA MARIA 5:00				4:15 WALLACE DAVENPORT N. O. JAZZ BAND 5:15		4:00 FLOATING EAGLE FEATHER 5:00	
5:00	4:30 RY COODER 5:30			4:45 MASON RUFFNER & THE BLUES ROCKERS 5:45					4:55 GOSPEL CHORALETTES 5:40
5:30			5:15 DOUG KERSHAW 6:15		5:30 IMPROVISATIONAL ARTS QUINTET 6:30	5:30 PERCY HUMPHREY & HIS CRESCENT CITY JOYMAKERS 6:30		5:00 KUMBUKA DANCE & DRUM COLLECTIVE 6:00	
6:00		5:30 ROY AYERS 6:30		6:00 RUSS RUSSELL & THE RUSTLERS 6:45			5:30 EXUMA 6:30		5:45 GOSPEL SOUL CHILDREN 6:30
6:30	6:00 ALLEN TOUSSAINT 7:00								
7:00									



**TODAY'S PARADE**

**5:15** Olympia Brass Band  
Olympia Aid SA & PC

## AT THE FAIR GROUNDS

# CRAFTS

TENTS ARE LETTERED CONSECUTIVELY STARTING WITH "A" UNDER THE OAK TREES BY THE ENTRANCE AND PROCEEDING COUNTERCLOCKWISE BACK TOWARD THE ENTRANCE TO "K".

MOST CRAFTS PEOPLE ARE APPEARING BOTH WEEKENDS; WHEN OTHERWISE, IT IS NOTED.

### CRAFTS TENT A

BRUCE BRICE *1 & 2*  
Folk Painter  
New Orleans, LA

### CRAFTS TENT B

AVA KAY JONES *1 & 2*  
Voodoo Artifacts  
New Orleans, LA

ESSIE MAE ARSAN *1 & 2*  
All Saints Day Wreaths  
Ribbon Quilts  
Thibodeaux, LA

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MILINDA HODER  
CHARLES NEVILLE  
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Beadwork  
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BELLA AUTHEMENT *1 & 2*  
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Chauvin, LA

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LIRRETTE *1 & 2*  
Cornshuck Dolls,  
Decoy and Pirouge Carving  
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NEW ORLEANS  
RECREATION *1st*  
DEPT.  
Gwen Aubry, Director of  
Cultural Affairs  
New Orleans, LA

### CRAFTS TENT C

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Nets, Hide Tanning

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DADDY BOY WILLIAMS  
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New Orleans, LA

BARBARA FRANKLIN  
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Dolls  
New Orleans, LA

ELISE BOWERS *2nd*  
Crochet, Dolls  
New Orleans, LA

LYDIA ALIX *1 & 2*  
Hairpin Lace  
Theresa Augustine  
Yo Yo Quilts  
Marie Herbert  
Crochet  
New Orleans, LA

WILLIE LONDON *1 & 2*  
Cornshuck Weaving  
Ethel, LA

MARION JOHN *1 & 2*  
Coushatta Pineneedle  
Baskets  
Elton, LA

### CRAFTS TENT D

WALTER HOLMES *1 & 2*  
File Demonstration  
Natchitoches, LA

HOUMA INDIANS *1st*  
Roy Parfait, Coordinator  
Palmetto Weaving, Wood  
Carvings, Moss Dolls  
Dulac, LA

PHIL ZITZMANN *1 & 2*  
Decoy Carving, Paintings  
Luling, LA

FREDRICK LLOYD *1 & 2*  
Wildlife Carving, Camp  
Scenes  
New Orleans, LA

RANDY MC GOVERN *1 & 2*  
Wildlife Paintings  
Metairie, LA

AL MULLER *1 & 2*  
Historic Decoy Collection  
Bucktown, LA

HENRY COLLIN 1 & 2  
**Miniature Carvings**  
New Orleans, LA

FREDDIE BOWEN 1 & 2  
**Wildlife Paintings, Carving**  
Luling, LA

CLAUDE SIMON 1 & 2  
**Rawhide Seats**  
Abbeville, LA

IRVAN PEREZ 1 & 2  
**Decoy Carvings, Net  
Demonstration**  
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FRANK VOUGHT,  
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LURLINE CHENEY 1 & 2  
**Cornshuck Dolls**  
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**Handpainted Quilted Pillows**  
Lafayette, LA

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& 2  
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Dolls Wood, Paintings**  
Hahnville, LA

GEORGE JONES,  
GERVAISE 1 & 2  
**Acadian Style Bent Willow  
Furniture**  
Baton Rouge, LA

GERALDINE  
ROBERTSON 1 & 2  
**White Oak Baskets,  
Cornshuck Dolls**  
Opelousas, LA

JOHN LANDRY 1 & 2  
**Beaded Carnival Floats**  
New Orleans, LA

ELVINA KIDDER 1 & 2  
**Palmetto Weaving**  
Arnaudville, LA

MARGARET HARDING 1  
& 2  
**Braided Rugs**  
Lafayette, LA

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**Chitimacha Baskets**  
Charenton, LA

NETTIE & DICKEY 2nd  
**DUPLANTIS  
Cornshuck Dolls, Wooden  
Toys**  
Chauvin, LA

GLADYS CLARK 1 & 2  
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Weaving**  
Duson, LA

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COUNCIL 1 & 2  
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Yvonne Ford, Director  
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New Orleans, LA

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MICHELLE FOLSON  
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Dyeing**  
Lafayette, LA

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2  
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Weaving  
Knitting, Quilts**

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Monk Boudreaux, Golden  
Eagles  
Carolyn Dean, Simenole  
Indians  
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Sculptures**  
Port Allen, LA

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Scenes**  
Marigouin, LA

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Hattisburg, MS

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HUTCHINSON 1 & 2  
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Work**  
New Orleans, LA

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DAVID JENKINS  
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Splitting**

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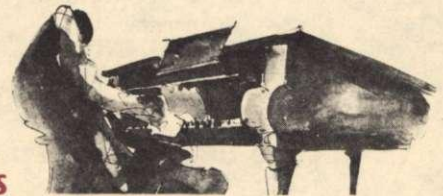


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Tuesday, April 30

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Wednesday, May 1

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**TO BE ANNOUNCED**

Saturday, May 4

**MARCIA BALL**

Sunday, May 5

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The following is the author autographing schedule for the book tent sponsored by the New Orleans-Gulf South Booksellers' Association:

Saturday, April 27

1-2 p.m. John Maginnis, "The Last Hayride"  
2-3 p.m. Walter Cowan, Pie Dufour, O.K. Leblanc, John Wilds, and John Chase, "New Orleans, Yesterday and Today"

Sunday, April 28

1-2 p.m. Rhodes Spedal, "A Guide To Jazz In New Orleans"  
2-3 p.m. Stephen Ambrose, "Eisenhower," "Pegasus Bridge"  
3-5 p.m. Paul Prudhomme, "Chef Paul's Louisiana Kitchen"

Saturday, May 4

1-3 p.m. Barry Ancalet & Elmore Morgan, "Makers of Cajun Music"  
3-4 p.m. Buddy Stall, "New Orleans, The Inside Story"

4-5 p.m. Brod Bagert, "If Only I Could Fly"

Sunday, May 5

1-2 p.m. Rhodes Spedale, "A Guide To Jazz In New Orleans"  
2-3 p.m. Bunny Matthews, "Vic & Natly," "F'Sure"  
3-4 p.m. David Gleason, "Over New Orleans"  
4-5 p.m. Jerry Madara, "102 Uses For a Louisiana Crawfish"

In addition, we will have signed copies of Michael P. Smith's "Spiritworld" on hand and Frank Davis will be at the WWL trailer available to sign copies of his "Frank Davis' Seafood Notebook."

(For further information contact Kevin McCaffrey, Univ. of New Orleans Bookstore, 286-6373).

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REFER TO THE MAP AT THE BEGINNING OF THIS SCHEDULE FOR THE LOCATION OF FOOD BOOTHS.

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New Orleans, 70124  
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Roxann Enterprises  
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Michael Goff  
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Mandeville, LA 70448  
626-5639

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New Orleans, 70118  
861-1208

### FOOD TENT 2

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101 Phyllis St.  
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#### SHRIMP PO-BOYS

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105 E. 69th St.  
Cut Off, LA 70345  
632-6970

#### JAMBALAYA

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Dee Gautreau's Cajun  
Catering  
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Chez Helene  
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TENT  
4**

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By Kamara Balewa

Koindu is the African-American crafts, music, and food area of the New Orleans, Jazz and Heritage festival. The word Koindu is West African and means a place of exchange. The Koindu set up is a significant expression of the African heritage of Black people.

Koindu is a part of the Jazz and Heritage Festival because Blacks here organized to obtain meaningful involvement.

Koindu is a self-contained area within the festival which is held two consecutive weekends each year at the Fair Grounds Race Track. While the Jazz Festival highlights the music and culture of Louisiana, Koindu highlights the music and culture of Africa and developed by Blacks in the United States and the Caribbean.



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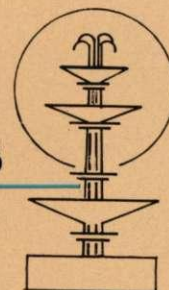
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The first time Koindu participated was in 1979. The participation resulted from the struggle of Blacks here for meaningful and profitable involvement in the popular festival. Black craftspeople, musicians and the Black community were dissatisfied with their lack of involvement.

In 1978, the African-American Jazz Festival Coalition was organized to combat the problem. Koindu was born as a result of the coalition. The coalition brought together representatives of groups within the Black community, such as nationalists, Muslims, the petty-bourgeois, and others without specific political or socio-economic ties.

Since then, Koindu has become a major attraction. It is similar to a mini-festival within the larger Jazz and Heritage Festival. The area is marked with Koindu signs and distinguished by the colorful African-influenced clothing that is on display and worn by the many merchants and visitors.

The area has an entertainment stage, food booths, crafts booths, and an information center. Jazz musicians, blues singers, Mardi Gras Indians, brass bands, and other entertainment perform on stage throughout each day of the festival. Merchants sell handmade sculpture, jewelry, works of art, and ethnic foods.

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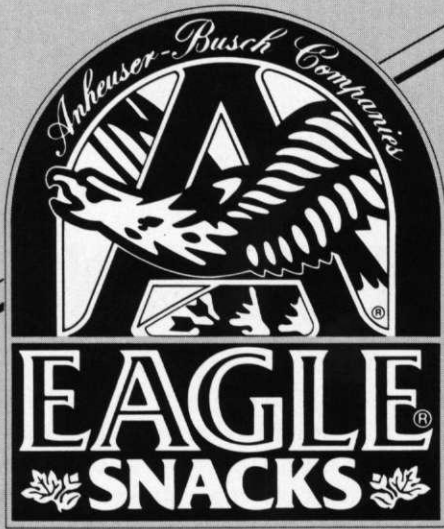
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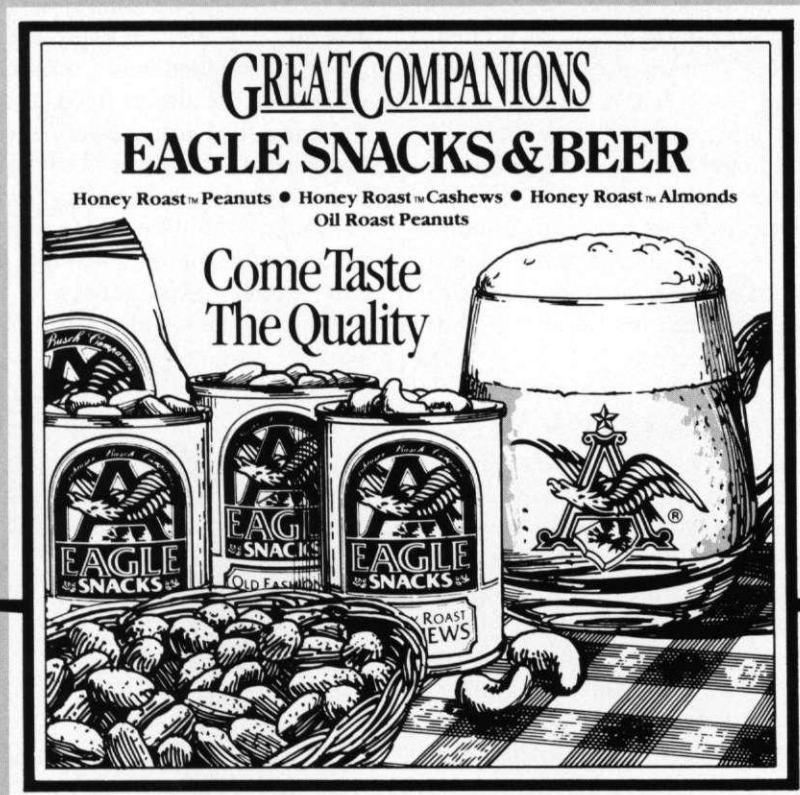
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# THE CLARINET IN NEW ORLEANS

Among the many legendary aspects of twentieth-century New Orleans music is the great clarinet tradition. A generation of New Orleans clarinetists dominated the early jazz scene and influenced the styles of most musicians who followed them.

The city's rich musical heritage, which flourished in the nineteenth century, led to the demands for and widespread use of wind instruments, among them the clarinet. The instrument was used in classical, theater, and marching groups. Its sound varies from rich and dark in its chameleon (lower) register to shrill and piercing in its upper register. This broad range and various tonal possibilities (from soft and sweet to shrill and downright nasty) makes the clarinet a perfect complement to the more limited brass instruments. In New Orleans jazz, the clarinet is one of three principal front line instruments and fulfills a variety of functions: alternate melodic lead, harmony, obligato or counterpoint accompaniment, and descant (high register) passages.

The standard New Orleans brass band was usually small and had only one reed instrument: the clarinet. This arrangement helped develop strong and loud clarinet players. As the only reed instrument, it had to be played well in order to be heard.

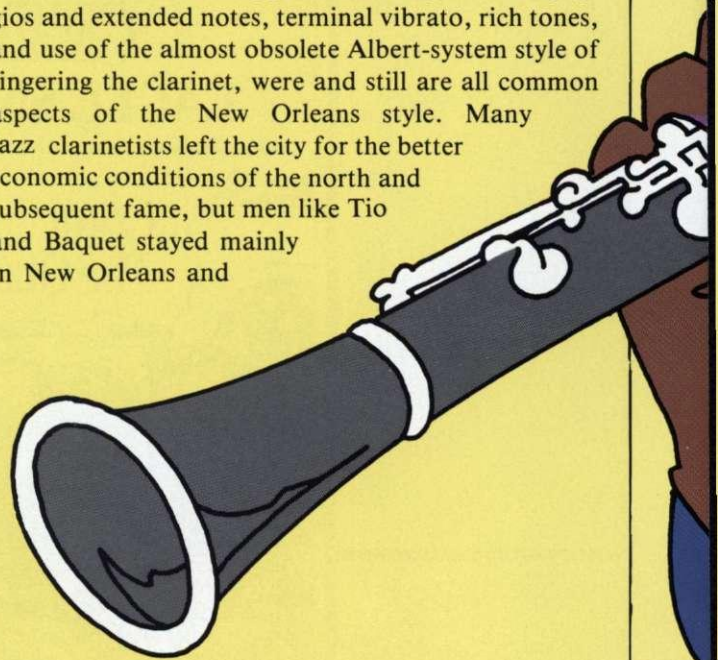
## THE TIO FAMILY: THE CITY'S MOST IMPORTANT CLARINET TEACHERS

Despite popular misconceptions, many early New Orleans jazz musicians had some formal musical training. Since the late nineteenth century excellent clarinet instruction was available from several, classically trained music teachers. Many of these were Black Creoles, like Theogene Baquet and his son George, who in addition to being fine reading musicians, also performed regularly.

The Tio family was perhaps the most influential in the development of the New Orleans clarinet style and represents an important link between the strictly reading musicians of the nineteenth century and the

hotter, swinging "Ragtime" groups that played early jazz. The brothers Lorenzo and Luis Tio stayed mainly in the classical vein but taught the fundamentals of clarinet playing to future jazz musicians, such as Lawrence Duke and "Big Eye" Louis Nelson Delisle. Like George Baquet, Lorenzo Tio, Jr. (1884-1933) acquired an interest in the newer more improvised manner of playing and worked with several "Hot" bands. His importance cannot be overstated since he literally taught almost every major clarinetist in early jazz.

While the reputations and recorded output of the early jazz clarinetists show a variety of highly personalized and individual styles, use of the instrument as a voice, a melodic approach, strong use of arpeggios and extended notes, terminal vibrato, rich tones, and use of the almost obsolete Albert-system style of fingering the clarinet, were and still are all common aspects of the New Orleans style. Many jazz clarinetists left the city for the better economic conditions of the north and subsequent fame, but men like Tio and Baquet stayed mainly in New Orleans and



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By Michael White

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# NET

have left only a minimum of recorded material. And save, like Zeb Lenares, George Boyd and Isidore Fritz have left only vague memories in the minds of older witnesses.

## **JOHNNY DODDS**

In the days before the widespread use of saxophones as lead instruments, when the clarinet and the cornet were king, and reputations could be made



at dances and parades, Johnny Dodds (1892-1940) first made his musical mark. Dodds is remembered by many "over-eighty" New Orleanians as "The best clarinet player in the city." In jazz history Dodds is considered among the top jazz clarinetists of all times.

Dodds moved to Chicago and during the twenties was the most widely recorded of all New Orleans reed men. The former Tio student was so versatile that he was in demand for numerous jazz groups as well as an accompanist for blues singers like Lovie Austin, Bessie Smith, and Ma Rainey. Johnny Dodds' unique and exciting style is best demonstrated on the greatest of all traditional jazz recordings, including those of King Oliver's Creole Jazz Band (1923), Louis Armstrong's Hot Five and Seven (1925-27), The Jelly Roll Morton Trio (1927), as well as several of his own groups, like the Johnny Dodds Black Bottom Stompers (1927).

Dodds is often called "The supreme master of the blues," for no one ever captured the pure emotion and genuine expression of Black New Orleans soul quite as well as he did. Though he who could adequately perform difficult passages, breaks, and tricky effects, the most outstanding quality of Dodds' playing was his powerful broad tone. Dodds' produced one of the most beautiful sounds of any jazz clarinetists (in all registers), and he effectively used it to create a variety of moods - from gentle and sweet to rough and dirty.

### **SIDNEY BECHET**

Another of the truly outstanding pupils of Lorenzo Tio, Jr. and George Baquet was Sidney Bechet (1897-1959), who toured Europe before 1920. Though he is best known for making the soprano saxophone a primary jazz instrument, Bechet was also a phenomenal clarinetist. Bechet is the only musician of the early jazz era who is credited with having as much creative spirit as Louis Armstrong and for making innovations which changed the sound of jazz. Like Armstrong, Bechet had a domineering musical presence and thus enjoyed straying away from the cornet lead and the largely ensemble style of early New Orleans bands. Bechet recorded and performed with some of the greatest artists of ragtime, vaudeville, swing, and jazz, including Louis Armstrong, Bessie Smith, Noble Sissle, Clarence Williams, Freddie Keppard, King Oliver, Duke Ellington, and Bunk Johnson.

Like Dodds, Bechet was among the most individual of the Tio pupils and developed a personalized style consisting of a broad tone, big vibrato, various scale and melodic lines, as well as the most effective use of dynamics of any New Orleans reedman. Bechet's pride and disdain for his as a

Black in a racially unbalanced America didn't allow for much compromise. Bechet preferred the reception he received in Europe, especially in France where he was treated like royalty, as a musical god. Since Bechet successfully pursued musical avenues beyond New Orleans, it is not surprising that he had one of the most successful careers and was more influential on musicians of later generations than other New Orleans jazz musicians.

### **JIMMY NOONE**

Jimmy Noone (1895-1944) was among the most technically accomplished of the early New Orleans clarinetists. Noone left the city and was already established in Chicago before the arrival of King Oliver in 1919. Though not as successful as Dodds, Noone was a popular musician and performed with a variety of entertainers including Oliver, Earl Hines, Kid Ory, Louis Armstrong, and Doc Cook. His earliest recordings were made in 1923 with Oliver, but his best works were done in 1927-28 with his own Apex Club Orchestra. Noone was a perfectionist who more than any other Tio pupil excelled at the technical ideals of his teacher. Noone had a clear sweet tone, and presented a more quiet excitement than did Dodds or Bechet. His style was marked by long smooth (legato) lines which comfortably covered all ranges of the instrument, a warm ballad-like feeling, rapidly executed trills and grace notes, and laid back but exciting extended high notes. Noone's technical proficiency and less rhythmic style was more easily understood by the numerous northern musicians who formed the "Chicago style" of playing, which itself was an expansion of the ideas of Noone and other New Orleans musicians. Traces of Noone's style are heard also in the playing of numerous swing era clarinetists such as Benny Goodman and Buster Bailey.

### **BARNEY BIGARD**

Other New Orleans clarinetists like Albert Nicholas (1900-73), Leon Ropollo (1902-43), Sidney Arodin (1901-48), Omer Simeon (1902-59), and Larry Shields (1893-1953), had varying degrees of success in spreading their personal interpretations of the local clarinet sound throughout the 20's and 30's. Some expanded on the traditional New Orleans style to become competitive during the swing era, but none had a more successful career in the post twenties than Albany "Barney" Bigard.

Albany "Barney" Bigard (1906-80) was another of the Tio products who excelled in both technical and tonal areas. He was a master of and found Other New Orleans clarinetist products who excelled in both technical and tonal areas. He was a master of smooth



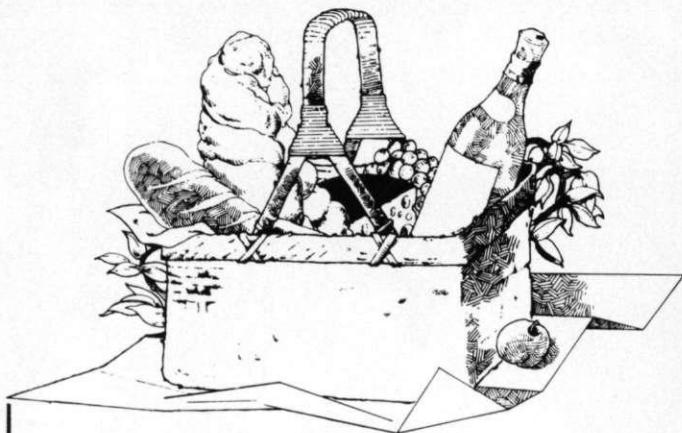
low-register arpeggios, chromatic runs, and glissandos. Though Bigard played and recorded since the early twenties with greats like Oliver and Jelly Roll Morton, and in later years with Louis Armstrong's Allstars and Kid Ory's Creole Jazz Band, much of his prime was spent with Duke Ellington's Orchestra. The collaboration between Ellington and Bigard during the clarinetist's fifteen-year stay (1927-42) proved to be perhaps the most artistically productive period for both. Bigard made a significant contribution to the "Ellington sound" by bring the warm New Orleans sound, which Ellington effectively used in reed trios, improvised interludes, and feature numbers like "Clarinet Lament" and "Mood Indigo." Bigard is often credited with inspiring or co-composing Ellington standards like "Clarinet Lament," "Mood Indigo," "Saturday Night Function," and "Sophisticated Lady."

The advent of the big band era had a tremendous impact on clarinet playing and the New Orleans clarinet style both inside and outside of the city. Because of the great variety of musical tastes and moods in northern music capitals, much of the "old" New Orleans sound was lost. Since many non-New Orleans musicians and observers never could really absorb the unique spirit and sincere folk-like quality of the local Black sound, it is not difficult to understand how both technology and larger flashier instruments and bands became standard.

In dance bands of the 30's and 40's, four or five saxophones, which blended well with large brass sections, were the primary reed instruments used. The clarinet became secondary: A fill-in instrument or one used in occasional harmony or solo sections. Yet the instrument reached a peak with a small number of swing band leaders, like Benny Goodman, Artie Shaw, and Woody Herman, who featured clarinet solos.

For musical and economic survival many New Orleans clarinetists living in the north adopted the swing style, which was characterized by more technical runs, thinner tones, little or no vibrato, more high register playing and the use of microphone effects, all played against a rhythmical foundation somewhat removed from the more syncopated New Orleans rhythm. The swing style also became popular in small band jam sessions and recordings, and some New Orleans clarinetists like Edmond Hall (1901-67), Tony Parenti (1900-72), and Irving Fazola (1912- 49) earned reputations there.

In New Orleans the swing era did not completely overshadow local jazz but it did have a strong and lasting effect. Stylistically the successes of big band clarinetists like Goodman influenced many local, even pre-swing era musicians. Performers who began on clarinet, like Paul Barnes, Louis Cottrell, Jr., and John Handy, switched to saxophone, some permanently. Younger generation clarinetists often



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idolized and imitated the more modern style (and values) and became the precursors of the style that one hears on Bourbon Street today. However the old tradition was not dead. In the early 1940's a so-called "revival" of New Orleans jazz brought back to light many of the great New Orleans stylists who mainly had stayed in the city and continued in the original manner that had been started before the 1920's. Some were musicians who mainly played in small groups and brass bands. Others had at least flirted with swing music during some period. The "revival" clarinetists, then, represent a mixture of styles and tastes and mostly were contemporaries of Dodds, Bechet, and Noone or followed them by one generation.

### **ALPHONSE PICOU**

Although he did not record until the 1940's, Alphonse Picou (1878-1961) was a legend in the Black community because of his active participation with numerous brass bands in street parades. Picou was actually older than many second generation musicians like Dodds and Bechet, and has been called by some critics "the first important jazz clarinetist." His playing represents the pre-20's ragtime-influenced New Orleans ensemble style. Picou's modified Albert-system clarinet and his smaller E-flat clarinet were reputedly heard for blocks and signaled many anxious fans that either the Excelsior, Eureka, Tuxedo, or Camillia brass bands were coming. Picou is best remembered for popularizing the difficult piccolo-transcribed solo on "High Society" which has since become a jazz classic. In later years he recorded with Kid Rena, Papa Celestin, and Alvin Alcorn. Picou's local popularity was demonstrated by the fact that he had one of the largest jazz funerals in history.

### **GEORGE LEWIS**

George Lewis (1900-68) is also often ranked among the great New Orleans clarinetists. His reputation is perhaps due to the fact that he had the rare combination of a beautiful tone, deep moving expression, tremendous drive, and genuine emotion, that many of the more schooled and technical players lack. His career began in 1917 and in the 20's he played with the best local bands like those of Buddy Petit, Chris Kelly, and Kid Rena. Lewis was on the first New Orleans made "revival" recordings with Bunk Johnson. After Johnson's death in 1949 until his own, Lewis was the most popular Black New Orleans-based jazz musician. He led many successful tours nationally as well as to Europe and Japan, recorded dozens of albums, and was featured regularly at Preservation Hall. Although Lewis, who was completely self taught, shows a variety of in-

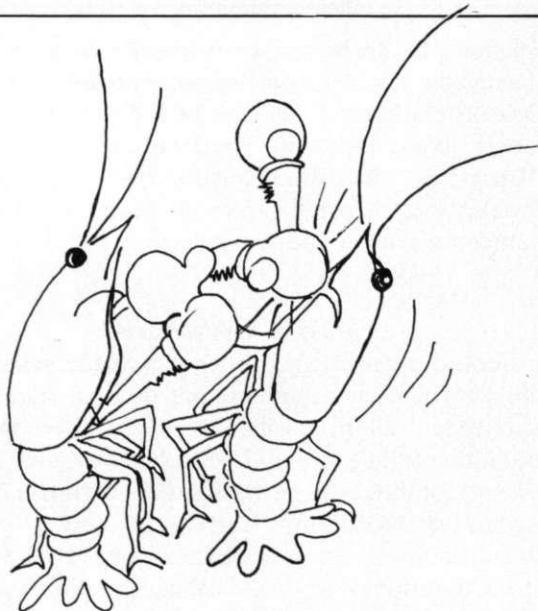
fluences, he developed an original sound and style that made him the most widely imitated of all New Orleans clarinetists. Though he did not read music, Lewis composed the popular blues numbers "Burgundy St. Blues" and "St. Phillips St. Breakdown." George Lewis has been the subject of numerous articles and two biographies.

### **JOHN CASIMIR**

Several other clarinetists found steady work after the 1940's, each demonstrating original styles, and rich tones, all primarily within the New Orleans tradition. John Casimir (1898-1963) was also a street legend for his exciting and E-flat clarinet playing. Around 1930 Casimir started his Young Tuxedo Brass Band, which still exists as one of the city's more traditional groups. Casimir developed a style well suited to brass band playing by effectively using tone and vibrato. On up-tempo numbers his high-pitched clarinet soared above the band to provide exciting counter melodies. However the slow dirges were Casimir's specialty because of his graceful, mourning, sliding, violin-like tone, which brought tears to the eyes of many funeral goers. Casimir is heard at his best on a 1958 classic recording of his Young Tuxedo Brass Band on the Atlantic label. Emile Barnes (1892-1970) was not as schooled as many of the other clarinetists, but he too had some lessons from Lorenzo Tio, Jr. Barnes' style has been called "The Quintessence of the Black Culture of the city." While he lacked the polish of Noone, Dodds, and others, Barnes' figures repeated around the melody and his emotional depth reflect truly personalized expression within a folk tradition. Barnes made several recordings during the "revival" period.

### **PAUL BARNES**

The decline of the swing era and the renewed interest in New Orleans jazz led to a return to regular or fulltime clarinet playing by several ex big-band saxophonists. Most of these men had begun on clarinet and had little difficulty remastering the instrument. Paul "Polo" Barnes (1902-81), brother of Emile, had played since the early 20's with such notables as King Oliver, Papa Celestin, and Jelly Roll Morton. In later years Polo Barnes was a member of Kid Thomas Valentine's band at Preservation Hall. Polo recorded in the 20's on classic recordings of Jelly Roll and Celestin, with whom he composed "My Josephine," which became a popular standard in the 20's. Sam Dutrey, Jr. (1915-71) was the son of an early jazz clarinetists, and had played in numerous large dance bands before joining traditional groups, like those of Freddie Kohlman and Kid Sheik Colar. Dutrey toured several foreign countries including Cuba and Japan.



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### LOUIS COTTRELL, JR.

Louis Cottrell, Jr. (1911-78) was, along with Barney Bigard, the last of the Tio pupils. Cottrell doubled on saxophone for several years with Don Albert's big band. Upon returning to New Orleans, he joined Paul Barbarin's group and the Onward Brass Band, of which he became leader in 1969. His most successful period was when he led his own groups in the late 60's and 70's. Cottrell made numerous recordings with Barbarin, Jim Robinson, and his own band which featured singer Blanche Thomas. He was also the composer of the enduring hit "You Don't Love Me (True)." Cottrell had an exciting fluid legato style and a rich Albert-system tone reminiscent of Bigard.

### WILLIE HUMPHREY

Willie Humphrey (b.1900) is the product of an important musical family. His grandfather, Professor Jim Humphrey was a very influential music teacher. His father, Willie Sr., also taught, so it was natural that Willie would develop into a fine reading musician. He briefly moved to Chicago in 1919 and played with George Filbe and Freddie Keppard. In New Orleans he worked on the riverboats and at a variety of other jobs. Humphrey is widely recorded, and at 84 years of age is the last of the Black, Albert-system clarinet players who lives in New Orleans. Humphrey, the featured clarinetist of the Preservation Hall Jazz Band, gives the group a distinct flavor of excitement. He is known for his endurance, rich tone and projection, trumpet-like phrasing, and unending creativity.

While the pre-swing tradition of the New Orleans clarinet style continued in the hands of older masters, other generations of musicians developed. By the 40's a musical generation gap was clearly evident; the social function of jazz changed and most younger musicians had little understanding of or interest in the past. If the clarinet was reduced to a secondary solo or harmony instrument in the swing era, later musical currents almost erased the instrument from popular American music. In this environment two trends led to a modern commercialized clarinet style that is often heard today.

First, many younger clarinetists, awed by the success and technical achievements of good swing clarinetists like Benny Goodman and Artie Shaw, used the swing style as a guideline. Second, over the years an increasing number of musicians who prefer other styles (and sometimes other instruments) have taken up the clarinet and traditional jazz mainly because of its economic potential.

The concept of New Orleans jazz became less and less clear, and so did the role of individual in-

struments. While the traditional repertoire remains alive, traditional clarinet styles have almost died completely out. As a result, today many contemporary clarinetists express the musical values and ideals of swing, modern jazz, rhythm and blues, and, even, rock in their playing. The ensemble-gracing tones and melodic and harmonic embellishments that characterize the original New Orleans clarinet style often get lost in attempts at technical superiority manifest through extreme high notes, dozens of melody-covering notes noodled together at a rapid pace, and stiff, preconceived showy instrumental effects.

### PETE FOUNTAIN

Two important contemporary clarinetists are Pete Fountain and Alvin Batiste. The most commercially successful of today's clarinetists is Pete Fountain (b.1930), who achieved national acclaim as a featured soloist with Lawrence Welk's television orchestra in the late 50's. Before then he was a member of the Dukes of Dixieland and the Basin St. Six. Fountain has combined the technical qualities of Goodman, the broad rich tone of Irving Fazola, and popular melodies on dozens of recordings. He performs regularly at a local hotel, and makes frequent television appearances.

### ALVIN BATISTE

An interesting contrast to the traditional New Orleans clarinet style and the later extensions of the swing style is found in the playing of Alvin Batiste (b.1932). An important and respected teacher, Batiste has been the jazz band director at Southern University of Baton Rouge for several years. Artistically Batiste represents one of the few clarinetists to pursue the instrument as a serious vehicle for modern jazz. Batiste started as a classical musician of the highest degree which is reflected in his style today. His music is a highly developed one that uses the broad range and unique tone of the clarinet to express a contemporary artistic attitude which successfully combines sources and moods that are usually thought of as conflicting. Batiste's sound is at various times either classical, boppishly aggressive, easy and laid back, or a voice that evokes images of centuries-old African tradition. His musical explorations seem to be an endless flurry of scales, trills, and melodic improvisations, none of which are outside of his control. Batiste has recorded in the early sixties with Cannonball Adderly, Ellis Marsalis and Harold Batiste and more recently with Jimmy Hamilton, John Carter, and David Murray.

While the clarinet has had a prominent role in the local music scene since before the turn of the century, primarily in a traditional vein which seems to be

disappearing, the question often comes up as to the future of the instrument in New Orleans. It seems that as long as there is a commercial need, the post-swing clarinet style will exist. The contemporary approach of Alvin Batiste has influenced a few, but the instrument's overall difficulty and lack of popularity in modern music, as well as current trends toward electronics make the establishment of a modern jazz clarinet tradition seem unlikely.

What about the established tradition, the one weathered by Dodds, Lewis, and Burbank? Its survival in New Orleans, like that of Black New Orleans jazz which it comes from, seems to be passing with time. Yet in other parts of the United States and in foreign countries like England, Japan, France, Germany and Australia, there are dozens of musicians who pursue the styles of traditional New Orleans musicians and clarinetists like Lewis, Dodds, Bechet, and others. Some of the foreign musicians has migrated to New Orleans. Only a few younger Black musicians have taken up the old style on any instrument. Yet it is because of these few and the foreign musicians, as well as the remaining older Black musicians, that a true folk tradition is not yet lost and will seemingly continue into the next century. With the abundance of high school clarinetists in New Orleans, one hopes that because of history, pride, and a sense of heritage, some of them will continue in the tradition of their ancestors. Only time will tell.

### SELECTED DISCOGRAPHY

The following is a list of available recordings that are among the most representative of the New Orleans clarinet players:

- Barnes, Emile:** *Dauphine Street Jam Session* Folkways, FJ2857, 1983.
- Batiste, Alvin:** *Musique D'Afrique Nouvelle Orleans* India Navigation Company, 1065, 1984.
- Bechet, Sidney:** *Giants Of Jazz: Sidney Bechet* Time-Life Records, STL-J09, 1980.
- Bigard, Barney:** *Clarinet Gumbo* RCA, APL-1744, 1976.
- Casimir, John:** *Jazz Begins* Atlantic, 1297, 1958.
- Cottrell, Louis:** *Clarinet Legends* GHB, 156, 1983.
- Dodds, Johnny:** *Spirit Of New Orleans:1926-27* MCA, Jazz Heritage Series, Vol. 29, 1328, 1980.
- Fountain, Pete:** *Super Jazz* Monument Records, PZG- 33485, X708, 975.
- Lewis, George:** *George Lewis Jam Session* Storyville, ULS-1665-R, n.d.
- Noone, Jimmie:** *Jimmy Noone and Earl Hines: At The Apex Club* MCA, Jazz Heritage Series, Vol. 14, 1313, 1980.
- Picou, Alphonse:** *Papa Celestin And His Tuxedo Jazz Band* Jazzology, JCE 28, n.d.
- Tio, Lorenzo, Jr.:** *New Orleans Jazz: The Twenties* Folkways, RBF 203, 1964.



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CONTINUED  
FROM PAGE 38

# MUSIC MAKERS

## Larry CORYELL

A successful studio guitarist who has played with numerous major jazz musicians including Charles Mingus.

27th, Festival Tent, 3:30

## Sady COURVILLE & Mamou Hour Cajun Band

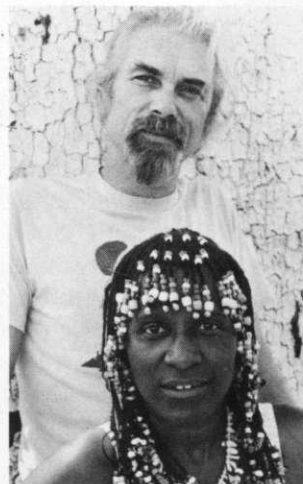
A famous cajun fiddler and band leader.

28th, Stage 2, 12:15

## CREOLE Wild West

Mardi Gras Indians lead by Chief Walter Cook.

4th, Koindu, 4:15



## DAVID & Roselyn

A husband and wife folk singing duo.

28th, WWL TV Stage 4, 2:45

### MUSIC MAKERS

## D

## Wallace DAVENPORT

Wallace Davenport is both a traditional jazz trumpeter and a gospel musician.

5th, Economy Hall, 4:15

## Troy DERAMUS

Troy Deramus, from Alexandria, LA, is a country music guitarist who also runs the "Old Barn" where the Louisiana State Fiddlers Contest is held.

27th, Stage 2, 1:30





**THE DIRTY DOZEN BRASS BAND**

**DILLARD University Jazz Ensemble**  
School band.  
27th, Festival Tent, 12:00

**DIMENSIONS Of Faith Gospel**  
27th, Rhodes/WYLD AM-FM Gospel Tent, 3:45

**DIRTY Dozen Brass Band**  
The Dirty Dozen is an innovative, young marching brass band that mixes a traditional format with contemporary music to produce a new and exciting form of traditional New Orleans jazz.  
5th, Festival Tent, 3:00



**Willie DIXON**  
Willie Dixon is one of the leading blues composers and a fine blues singer/bass player.  
28th, Stage 3, 2:15

**DR. John**  
Famous New Orleans dispenser of colorful funk.  
28th, Stage 3, 3:45



**DIXI Kups**  
Popular New Orleans female singing trio who had big R&B hits with "Iko, Iko" and "Chapel of Love."  
5th, Stage 1, 1:00

**Lee DORSEY**  
The veteran singer is one of the founders of the New Orleans style of R&B and is best known for exciting hits such as "Ride Your Pony."  
4th, Stage 1, 4:30

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**DR. JOHN**

### **Rockin DOPSIE**

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**5th, Koindu, 2:30**

### **Savoy DOUCET Cajun Band**

A traditional Cajun band featuring Mark and Ann Savoy plus Mike Doucet.  
**28th, WWL TV Stage 4, 5:30**

**DYNAMIC Smooth Family**  
Gospel group from the metro New Orleans area.  
**5th, Rhodes/WYLD AM-FM Gospel Tent, 12:45**

### **MUSIC MAKERS**

**E**

**PAT JOLLY**



### **James DREW**

Mr. Drew is an outstanding modern jazz pianist who will be leading his own quartet.  
**27th, Festival Tent, 1:00**

### **Calvin DURAND Quintet**

Calvin is a flute player from Haiti.  
**26th, Koindu, 12:00**

### **DUSENBERRY Family Singers**

A family of cajun singers and musicians.  
**4th, Stage 2, 2:45**



### **Snooks EAGLIN**

A legendary blues and R&B guitarist and vocalist from the hey days of New Orleans R&B.  
**5th, Stage 3, 1:15**

### **EDU**

Edu is a Brazilian band featuring Henrietta Boggs and Eduardo.  
**28th, Stage 2, 1:30**

### **EXUMA**

Caribbean born guitarist/singer Exuma, aka "The Obeah man," is right at home mixing his native West Indian rhythms with New Orleans street rhythms.  
**5th, Koindu, 5:30**



**MUSIC MAKERS****F****FAMILY**

A progressive music group featuring the saxophone and compositions of former Gil Scott-Heron band member Bilal Sunni-Ali.

4th, Koindu, 12:15

**FAMOUS Rocks of Harmony**

Gospel.

4th, Rhodes/WYLD AM-FM Gospel Tent, 12:55

**FAMOUS Salem Travelers of Chicago**

Gospel.

28th, Rhodes/WYLD AM-FM Gospel Tent, 5:00

**FAMOUS Truetones**

Gospel.

28th, Rhodes/WYLD AM-FM Gospel Tent, 12:00

**AI FARRELL**

R & B piano player.

5th, Festival Tent, 12:30

**Frank FEDERICO Jazz Band**

One of the last existing bands that plays Dixieland jazz for dancing.

4th, Economy Hall, 2:00

**FILE**

A cajun quintet.

26th, WWL TV Stage 4, 4:45

**Allen FONTENOT**

Fiddler Allen Fontenot and The Country Cajuns are the leading New Orleans exponents of cajun music. Mr. Fontenot also does a radio program of cajun music.

4th, WWL TV Stage 4, 5:30

**Frankie FORD**

N.O. R&B singer famous for "Sea Cruise."

5th, Stage 1, 1:00

**Svare FORSLAND**

A folk and blues guitarist.

4th, WWL TV Stage 4, 1:45

**FORTIER H.S. Gospel Choir**

Gospel.

26th, Rhodes/WYLD AM-FM Gospel Tent, 2:15

**FILE****FRANKLIN Ave. B.C.**

Choir

Gospel.

27th, Rhodes/WYLD AM-FM Gospel Tent, 2:15

**FRIENDLY Travelers**

Gospel.

28th, Rhodes/WYLD AM-FM Gospel Tent, 12:55

**MUSIC MAKERS****G****Hector GALLARDO and His Songo Allstars**

Latin percussionist who leads a Cubanfusion group.

27th, Stage 2, 12:15

**Banu GIBSON**

Banjoist, vocalist and band leader, Banu Gibson is a popular New Orleans artist.

26th, Economy Hall, 1:30

**GOLDEN Stars**

Mardi Gras Indians led by Chief Larry Bannock.

26th, WWL TV Stage 4, 2:30

**Ruben "Mr. Salsa" GONZALEZ**

Latin singer and band leader, Mr. Salsa has been an active force in latin music since the forties.

4th, Stage 1, 12:00

**GOSPEL Choralettes**

Gospel.

5th, Rhodes/WYLD AM-FM Gospel Tent, 4:55

**GOSPEL Inspirations**

Gospel.

4th, Rhodes/WYLD AM-FM Gospel Tent, 4:10

**GOSPEL Soul Children**

Gospel.

5th, Rhodes/WYLD AM-FM Gospel Tent, 5:45

**GREATER Macedonia B.**

C. Senior Choir

Gospel.

5th, Rhodes/WYLD AM-FM Gospel Tent, 4:05

**Tim GREEN/David**

Goodman Quintet

Contemporary jazz group.

27th, Koindu, 12:15

**MUSIC MAKERS****H****Gerri HALL**

One of New Orleans' original R&B singers who worked with Huey Piano Smith.

5th, Koindu, 3:45

**HAPPY Action Family Singers**

Gospel.

26th, Rhodes/WYLD AM-FM Gospel Tent, 1:30

**Donald HARRISON**

A New Orleans product who is holding down the alto sax chair in Art Blakey's band.

27th, Koindu, 4:30

**HAZEL & The Delta Ramblers**

Blues grass radio personality/musician.

26th, WWL TV Stage 4, 1:15

**HEADSTART Singing Angels**  
Gospel.  
26th, Rhodes/WYLD AM-FM Gospel Tent, 12:45

**Clarence "Frogman" HENRY**  
An outgoing entertainer best known for his "lonely frog" song.  
5th, Stage 2, 1:30

**HERALDS Of Christ**  
Gospel.  
28th, Rhodes/WYLD AM-FM Gospel Tent, 4:10

**HEZEKIAH & The House Rockers**  
Trobone, Bass, and drum blues from Natchez, MS.  
4th, Koindu, 1:30

**HIGH Quality**  
A young and exciting R&B band.  
26th, Koindu, 2:15

**Jesse HILL**  
R&B singer noted for his song "Ooh-Poh-pa do?".  
28th, Koindu, 2:15

**HOLY Name Gospel Singers**  
Gospel.  
4th, Rhodes/WYLD AM-FM Gospel Tent, 12:00

**HUMBLE Travelers**  
Gospel.  
26th, Rhodes/WYLD AM-FM Gospel Tent, 12:00

**Percy HUMPHREY & The Crescent City Joymakers**  
Traditional trumpeter Percy Humphrey is one of the most popular traditional jazz musicians. A protege of his grandfather, Jim Humphrey, Percy is the youngest of the Humphrey brothers, and the leader of Eureka Brass Band and the Crescent Joymakers.  
5th, Economy Hall, 5:30

MUSIC MAKERS

I



**IMPROVISATIONAL Arts Quintet**

Co-led by saxophonist Edward "Kidd" Jordan and drummer Alvin Fielder, this is an avant garde group.  
5th, Festival Tent, 5:30

**IRONING Board Sam**  
R&B artists who plays synthesizer/rhythm, as well as sings.  
27th, WWL TV Stage 4, 1:15

MUSIC MAKERS

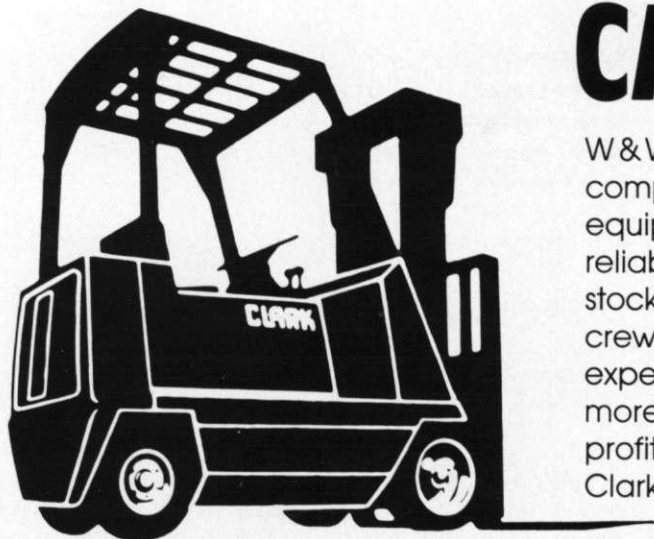
J

**J.D. & The Jammers**  
A blues harmonica player and singer.  
26th, Stage 3, 1:15

**JASMINE**  
A New Orleans band which fuses latin and modern jazz and is lead by harpist Patrice Fisher.  
4th, Festival Tent, 3:30

**JAVA**  
An eclectic mix of reggae, jazz & funk.  
26th, Stage 2, 3:00

**JAZZ Couriers**  
A young jazz group playing in the hard & post bop style.  
26th, Festival Tent, 12:00



# TOTAL CAPABILITIES.

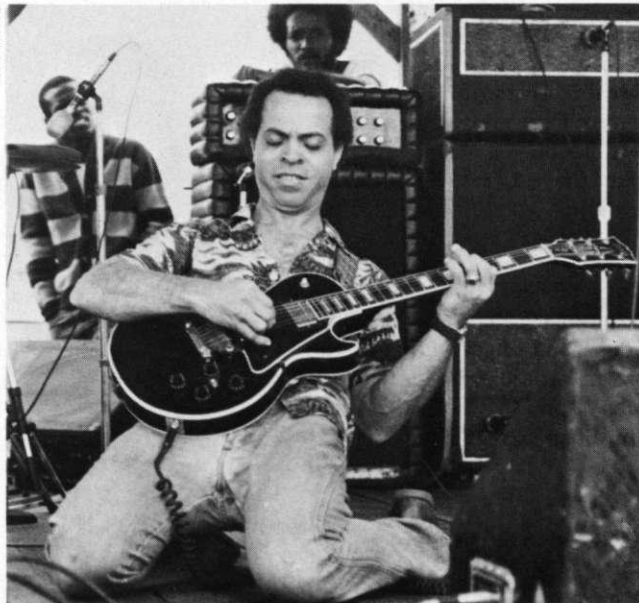
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**DEACON JOHN**



**Cousin JOE**

Cousin Joe is a New Orleans based blues vocalist and piano player who has played to audiences in 15 European countries.

**27th, Economy Hall, 1:15**

**Deacon JOHN Blues Revue**

Popular guitarist/singer Deacon John brings an all-star line up of New Orleans blues personalities.

**4th, Stage 2, 5:30**

**Leroy JONES**

An extraordinary, young jazz trumpeter/singer.

**26th, Koindu, 3:30**

**Kent JORDAN**

The son of Kid Jordan, flutist Kent Jordan has a recently released album on Columbia records.

**4th, Festival Tent, 3:45**

**JR'S Ultimate Blues Experience**

George Porter, Jr.'s blues extraganza, featuring Greg "Fingers" Taylor.

**5th, Stage 3, 12:00**

MUSIC MAKERS

**K**

LES REISS



**Ernie K-DOE**

Famous R&B singer who scored an international hit with his song "Mother-in-law."

**5th, Koindu, 3:45**

**Fred KEMP**

An exciting contemporary jazz tenor saxophonist who is also a mainstay of the Fats Domino band.

**4th, Festival Tent, 5:15**

**KENNEDY H. S. Gospel Choir**

Gospel.

**26th, Rhodes/WYLD AM-FM Gospel Tent, 3:45**

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## Luther KENT & Trickbag

A former vocalist for Blood, Sweat & Tears, R&B vocalist Luther Kent now leads his own band.

**28th, Stage 2, 2:45**



## Doug KERSHAW

A nationally known Cajun fiddler and singer who had a big hit with his "Louisiana Man" song.

**5th, Stage 3, 5:15**

## KING Nino & His Slave Girls

A creative ensemble led by composer & pianist A. J. Loria.

**4th, Stage 1, 1:30**

## Albert KING

A leading blues guitarist and singer.

**4th, Stage 1, 6:00**

## Earl KING

Earl "Trick Bag" King is one of the legendary New Orleans R&B guitarist and vocalist.

**28th, Stage 3, 12:45**

## Little Freddie KING

Blues guitarist playing with Brother Percy Randolph, makes a long overdue return from the Mississippi Delta.

**28th, WWL TV Stage 4,  
1:00**



**ALBERT KING**

**Jean KNIGHT**

Rhythm and blues singer who has made a hit out of a cover version of a zydeco song, "Don't Mess With My Toot-toot."

28th, Koindu, 2:15



**Leo KOTTKE**

A young, blues guitarist/singer.

27th, Festival Tent, 4:45

**MUSIC MAKERS**

**L**

**LADIES Zulu Sa & Pc Marching Club.**  
27th, Parade, 3:00

**LADY BJ**

The city's leading R&B and jazz vocalist.

26th, Koindu, 4:30

LLOYD DENNIS



**Lloyd LAMBERT**

Traditional New Orleans jazz.

26th, Economy Hall, 2:45

**Albert LANGE & His Dixie Stompers of Belgium**

Foreign traditional jazz band.

26th, Economy Hall, 12:15

**Bryan LEE Blues Band**

Bryan Lee is a blind Chicago blues guitarist now living in New Orleans.

27th, Stage 3, 12:00

**LEVITICUS Gospel Signers Gospel.**

26th, Rhodes/WYLD AM-FM Gospel Tent, 3:00

**Theron LEWIS**

Theron Lewis is a former Olympic track star who is now a leading New Orleans contemporary jazz guitarist.

5th, Koindu, 12:15

**Freddie LONZO Jazz Band**

Traditional New Orleans jazz band.

28th, Economy Hall, 12:15

**LOS Cometas**

Latin jazz ensemble.

26th, Koindu, 1:15

**LOUISIANA Purchase**

A New Orleans soul band and vocal group which has toured nationally.

28th, Stage 1, 3:00

**MUSIC MAKERS**

**M**

**MACEDONIA B. C. Choir of Rayville, LA**

Gospel.

4th, Rhodes/WYLD AM-FM Gospel Tent, 1:40

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**MACEDONIA B. C. Youth Choir**  
Gospel.  
27th, Rhodes/WYLD AM-FM Gospel Tent, 12:45

**Bobby MARCHAN**  
Talented soul singer, MC and adult entertainer, Bobby is the original Boy George.  
5th, Koindu, 3:45

**Tania MARIA**  
A major Brazilian pianist/vocalist.  
5th, Stage 2, 4:00

**MARS**  
Mars is a modern jazz/fusion band led by guitarist Steve Masacowski.  
26th, Festival Tent, 4:45

**Delfeayo MARSALIS Quintet**  
The fourth Marsalis son, Delfeayo is a trombonist.  
27th, Koindu, 3:15



ELLIS MARSALIS

LLOYD DENNIS

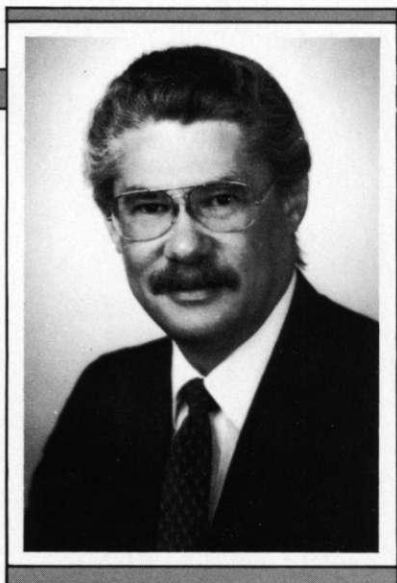
**Ellis MARSALIS**  
Pianist and educator Ellis Marsalis is widely regarded as New Orleans' leading contemporary jazz pianist.  
5th, Festival Tent, 4:00

**Ramsey MCLEAN & The Survivors**  
An eclectic contemporary jazz band featuring the vocal work of Charmaine Neville and a quilt-like meshing of different styles of jazz.  
27th, Festival Tent, 2:15

**Mighty Sam MCCLAIN**  
A noted blues singer.  
26th, Stage 2, 4:30

**MIGHTY Chariots**  
Gospel.  
4th, Rhodes/WYLD AM-FM Gospel Tent, 3:20

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Sidney J. Barthelemy  
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*Far away there in the sunshine are my highest aspirations; I may not reach them but I can look up and see their beauty, believe in them and try to follow them where they lead."*

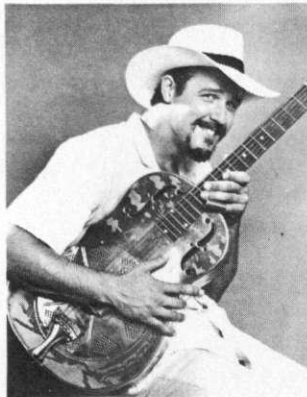
-Louisa May Alcott

**HANG ON NEW ORLEANS  
SIDNEY IS COMING!!!**

**Bobby MITCHELL**  
New Orleans R&B singer famous for his hit "I'm Going To Be A Wheel Someday."  
5th, Stage 1, 1:00



**Jay MONQUE'D Blues Band**  
Blues harmonica player and radio DJ who has played with Hooker, Waters and other major blues artists.  
26th, Stage 1, 12:15



**John MOONEY & Bluesiana Band**  
Mr. Mooney is a young acoustic blues guitarist.  
4th, Stage 3, 12:45



**Oliver MORGAN**  
Oliver "Who Shot The La-La" Morgan is a fixture on the New Orleans R&B scene.  
28th, Koindu, 2:15

**MORNINGSTAR B. C. Choir**  
Gospel.  
4th, Rhodes/WYLD AM-FM Gospel Tent, 2:30

**MT. Ponchatrain String Band**  
A country string band.  
4th, WWL TV Stage 4, 4:15

MUSIC MAKERS  
**N**

**Louis NELSON Big Six**  
Traditional jazz trombonist Louis Nelson will lead his own band.  
28th, Economy Hall, 4:00

**NEVILLE Brothers**  
New Orleans favorite band who adroitly combine street music with the latest trends in R&B.  
28th, Stage 1, 6:00

**NEW Leviathan Oriental Foxtrot Orchestra**  
18 piece N. O. orchestra specializing in popular music from the turn of the century to the 1930's.  
5th, Economy Hall, 3:00

**N. O. Spiritualettes**  
Gospel.  
27th, Rhodes/WYLD AM-FM Gospel Tent, 3:00

**NIEVE**  
New Orleans based Mexican band.  
26th, Stage 2, 12:00

**NOCCA**  
High school jazz band which has produced numerous professional musicians, the Marsalis brothers the most noted.  
4th, Festival Tent, 12:15

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NEVILLE BROTHERS

MUSIC MAKERS

O

**OLYMPIA Aid**  
Marching Club  
5th, Parade, 5:15

**OLYMPIA Brass Band**  
Probably the most well-known and certainly one of the most respected of the generations old traditional marching bands.  
5th, Parade, 5:15

GARY HERRY



**Roy ORBISON**  
One of the originators of Rock & Roll. He has 15 gold records and numerous awards.  
28th, Stage 3, 5:15

**ONWARD Brass Band**  
A leading marching band, lead by Placide Adams.  
27th, Economy Hall, 4:30

**ORLEANS Parish Prison Choir**  
Gospel.  
26th, Rhodes/WYLD AM-FM Gospel Tent, 4:30

**Chris OWENS**  
Singer and dancer. Chris appears regularly at her club on Bourbon St.  
5th, Festival Tent, 1:45

MUSIC MAKERS

P

LES REISS



**Doc. PAULIN'S Brand Band**  
A brass band that has



played for a number of years and acts as a spring board for many promising young musicians.  
**28th, Parade, 5:00**

**Walter PAYTON & Ballet File**

Walter Payton is a professor of music who spans all eras of jazz from tuba playing in the traditional context, to acoustic bass in contemporary jazz.  
**27th, Stage 1, 12:30**

**Ed PERKINS**

An accomplished jazz vocalist.  
**26th, Koindu, 3:30**

**PFISTER Sisters**

A contemporary singing trio who work in the style of the famed Boswell sisters.  
**27th, Economy Hall, 2:15**

**POP Combo**

A contemporary pop/punk group.  
**5th, Stage 2, 12:00**

**MUSIC MAKERS**

**Q**



**Lil' QUEENIE & The Boys of Joy**

Lil' Queenie (Leigh Harris) is an exuberant exponent of the unique gumbo (R&B plus R&R plus rock plus New Orleans street music) that has come to characterize contemporary New Orleans popular dance music.  
**4th, Stage 2, 12:15**

**MUSIC MAKERS**

**R**

**RADIATORS**

One of the preeminent New Orleans contemporary dance bands — they play fish head music.  
**5th, Stage 1, 3:00**



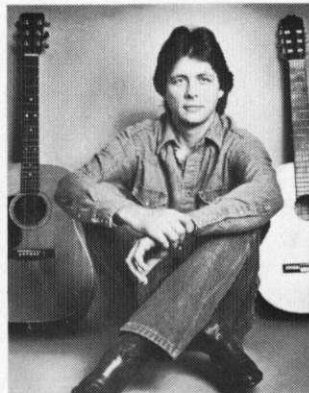
**Bonnie RAITT**

A young blues guitarist/vocalist.  
**5th, Stage 3, 2:15**

**Brother Percy RANDOLPH**

Brother Percy Randolph is a New Orleans based blues harmonica and washboard player.  
**28th, WWL TV Stage 4, 1:00**

JACKSON HILL



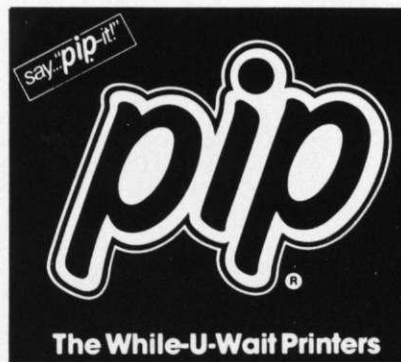
**John RANKIN**

John Rankin is a first rate all-around guitarist who plays classical, pop and folk.  
**26th, WWL TV Stage 4, 3:30**

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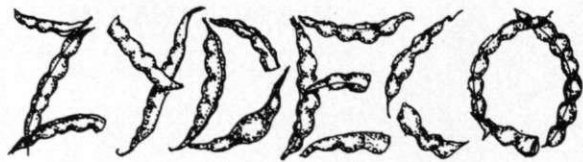
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**ZACHARY RICHARD**

**REBIRTH Brass Band**

Young contemporary brass band influenced by the Dirty Dozen Brass Band.  
26th, Parade, 4:00

addition to being the backing group on numerous New Orleans recordings, Ridgley and company are also one of the most requested bands to play for dances, proms, and parties.  
5th, Stage 1, 1:00



**Martha REEVES**

R&B singer formerly the lead singer with Martha & The Vandellas.  
27th, Stage 3, 2:30

**RISING Star Drum & Fife Corps**

This is the former Como Drum & Fife Corps without Napoleon Stickland, who passed on, but they are still as hot as ever.  
27th, Koindu, 1:30  
28th, WWL TV Stage 4, 2:00 & 3:45

**Alfred ROBERTS & His Afro Calypso Band**

Conga drummer Alfred Roberts leads his ensemble. Alfred frequently recorded and toured with Professor Longhair.  
28th, Koindu, 12:00

**REGULAR B. C. Choir**

Gospel.  
27th, Rhodes/WYLD AM-FM Gospel Tent, 4:30

**Mason RUFFNER & The Blues Rockers**

Good rockin blues, Mason has played with John Lee, Lightnin Hopkins among others.  
5th, WWL TV Stage 4, 4:45

**Tommy RIDGLEY**

One of the most successful R&B bandleaders on the New Orleans scene. In

**RUN DMC**

The current kings of rap music.

4th, Stage 3, 3:45

**Russ RUSSELL & The Rustlers**

Russ is a rhythm guitarist and leader of a country band.

5th, WWL TV Stage 4, 6:00

**MUSIC MAKERS**

**S**

**ST. Francis DeSalles Golden Voice Choir**

Gospel.

28th, Rhodes/WYLD AM-FM Gospel Tent, 2:30

**ST. Joseph the Worker Combined Choir**

Gospel.

28th, Rhodes/WYLD AM-FM Gospel Tent, 5:50

**ST. Luke AME Gospel Choir**

Gospel.

27th, Rhodes/WYLD AM-FM Gospel Tent, 1:30

**ST. Monica Catholic Church Choir**

Gospel.

4th, Rhodes/WYLD AM-FM Gospel Tent, 5:50

**SANGUMA Of Papua New Guinea**

A group from the Pacific Island which mixes their indigenous music, with contemporary music and jazz.

28th, Koindu, 5:30

**Kid SHEIK's Storyville Ramblers**

Kid Sheik is a traditional jazz trumpeter and band leader.

27th, Economy Hall, 12:00

**SHEPPARD Band**

New Orleans reggae band.

28th, Koindu, 4:00



**THE SHEPPARD BAND**

PAT JOLLY

**Rockin SIDNEY**

Zydeco & R&B guitar player from Lake Charles, Louisiana.

27th, Stage 1, 1:30

**SIXTH Ward Swingers**

Marching Club

26th, Parade, 4:00

**Marvin "Smitty" SMITH**

A upcoming star of contemporary jazz drumming.

5th, Festival Tent, 4:00

**Will SOTO**

Juggler and tightrope walker, returns for another amazing display of his talents.

28th, WWL TV Stage 4, 4:30

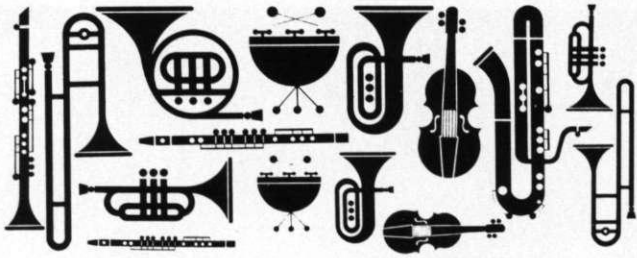
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**SOUL Inspirational Choir**  
Gospel.  
28th, Rhodes/WYLD AM-FM Gospel Tent, 3:20

**SOUTHERN U. New Orleans (SUNO)**  
College jazz band.  
28th, Stage 1, 12:15

**Benny SPELLMAN**  
New Orleans rhythm and blues singer now living in Kansas City. Famous for "Lipstick Traces" and "Fortune Teller."  
27th, Stage 3, 4:00

**STAPLE Singers**  
A group who successfully switched from gospel to contemporary music without giving up the message in their music.  
28th, Stage 1, 4:30

### MUSIC MAKERS

# T

**Willie TEE**  
Multi-talented keyboardist Willie Tee is a successful composer, commercials writer, jazz and cocktail pianist, as well as hit making R&B vocalist.  
27th, Stage 3, 1:15

**TENNESSEE Tech Tuba Ensemble**  
Is the pioneer ensemble of its kind. Organized in 1967 by R. Winston Morris, the Tennessee Tech Tuba Ensemble was the birth of a new concept in music for multiple tubas. The TTTE will be playing in a program of traditional New Orleans jazz.  
4th, Economy Hall, 12:00  
5th, Economy Hall, 2:00

**THIRD World**  
One of the best reggae bands in the world.  
4th, Stage 3, 5:15

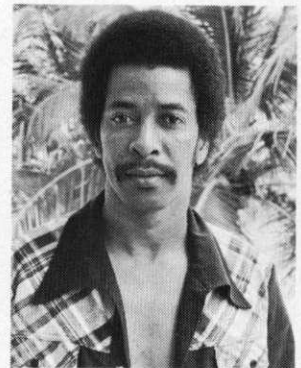


**Irma THOMAS & The Professionals**  
The leading lady of New Orleans R&B, vocalist Irma Thomas is easily the most popular female vocalist working in New Orleans today.  
27th, Stage 1, 5:00

**Emery THOMPSON Jazz Band**  
A member of the famous Humphrey family Emery, proficient in all styles of music, will this year lead a traditional jazz band  
26th, Economy Hall, 4:15

**TIMOTHEA**  
Local blues singer of "Teenage Prayer" fame, makes this appearance with Earl King, who has written and produced her album which will be released soon.  
28th, Stage 3, 12:45

**Wayne TOUPS**  
Young Cajun group from Crowley.  
26th, Stage 2, 1:30



**Allen TOUSSAINT**  
New Orleans' major composer and arranger of classic and contemporary R&B and pop music.  
5th, Stage 1, 6:00

**Sally TOWNES**  
R&B singer and pianist.  
Joining her at the Festival  
will be Tom Heauf, Diana  
Castro & Zelda Rose. Sally  
is a regular at the Seaport  
Cafe on Bourbon St.  
26th, Festival Tent, 1:15

**TREME Sports**  
Marching Club.  
4th, Parade, 3:45

**TULANE Jazz Ensemble**  
College jazz band.  
26th, Stage 3, 12:00

**Earl TURBINTON**  
A contemporary jazz  
master, Earl Turbinton, Jr.  
has developed an elegant  
alto saxophone style which  
is complimented by stron  
soprano saxophone work.  
28th, Festival Tent, 4:15

**Red TYLER**  
A classic New Orleans tenor  
saxophonist who created  
many of the most  
memorable R&B and jazz  
solos on New Orleans  
recordings from the fifties  
and sixties.  
27th, Stage 3, 4:00



**UNCLE STAN &  
AUNTIE VERA**

MUSIC MAKERS

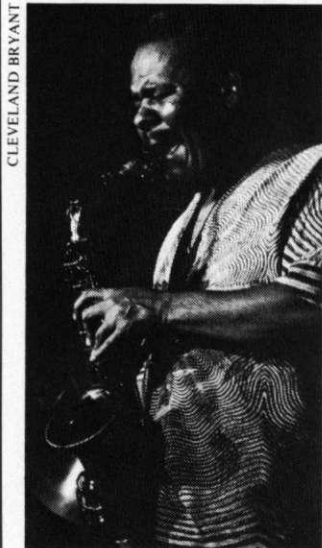
U

**UNCLE Stan & Auntie Vera**  
Contemporary pop music.  
26th, Stage 3, 2:45

**UNO**  
College jazz band.  
5th, Stage 1, 12:00

**UPTOWN Affair**  
Modern funk group.  
4th, Koindu, 5:30

**UPTOWNERS**  
Acappella doo-wop singing  
group.  
26th, Stage 1 1:30



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MUSIC MAKERS

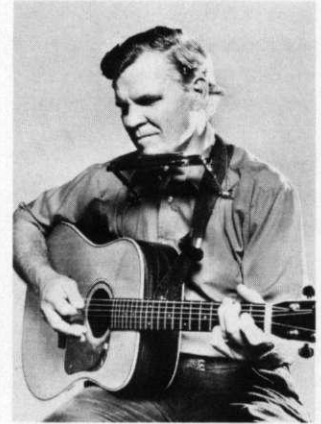
**V**

**Kid Thomas VALENTINE  
& His Algiers Stompers**

One of the oldest and  
strongest traditional New  
Orleans trumpeters blowing.  
Due to ill health, Kid  
Thomas will be assisted by  
trumpeter Wendell Brunious  
4th, Economy Hall, 5:15

**Dave VAN RONK**

A blues and folk singer.  
5th, WWL TV Stage 4, 3:30



**Doc WATSON**

A major figure in the  
development of country  
music.

4th, Stage 2, 4:00

**Boogie Bill WEBB**

New Orleans blues guitarist  
in the down-home style.

27th, WWL TV Stage 4,  
12:00

**Klaus WEILAND**

Folk guitarist and singer  
from Germany.

4th, WWL TV Stage 4, 12:30

MUSIC MAKERS

**W**

**Sippie WALLACE**

A blues singer.  
28th, Economy Hall, 2:45

**Dick WELLSTOOD**

Traditional jazz pianist from  
New York City

4th, Economy Hall, 3:00

**WHITE Cloud Hunters**

Mardi Gras Indians, lead by  
Chief Little Charles Taylor.

27th, Koindu, 2:15

**WHITE Eagles**

Mardi Gras Indians, lead by  
Chief Jake Millon.

5th, Koindu, 1:30

**Brian WHITE'S Magna Jazz  
Band of England**

One of England's finest New  
Orleans style traditional jazz  
bands.

5th, Economy Hall, 12:00



LES REISS

**Walter WASHINGTON**

New Orleans' leading blues  
guitarist and vocalist.

4th, Stage 3, 2:15

**Rev. Donald WATKINS**

Gospel.  
5th, Rhodes/WYLD AM-  
FM Gospel Tent, 12:00

**Michael WHITE Quartet**

Clarinetist Michael White is  
one of the leading young  
traditional jazz musicians.

4th, Economy Hall, 1:00

**WHITSTEIN Brothers**

Bluegrass.

4th, WWL TV Stage 4, 3:00



**WIDESPREAD JAZZ ORCHESTRA**

**WIDESPREAD Jazz Orchestra**  
Traditional and swing jazz.  
4th, Economy Hall, 4:00

**Bob WILBER & Joanne Horton**  
Offering a special tribute to the master of the soprano sax, Sidney Bechet.  
27th, Economy Hall, 3:15



**WILD Magnolias**  
Mardi Gras Indians, lead by Chief Bo Dollis with his guest Chief Monk Boudreaux of the Golden Eagles  
28th, Koindu, 1:15

**Tim WILLIAMS**  
Ms. Williams is an accomplished country and western vocalist and rhythm guitarist.  
28th, Stage 2, 4:00

**Van WILLIAMS**  
Blind guitar player from Rayville, Louisiana plays in the style of Jimmy Reed.  
27th, WWL TV Stage 4, 3:45  
28th, WWL TV Stage 4, 12:00

**WIMBERLY Family Gospel.**  
27th, Rhodes/WYLD AM-FM Gospel Tent, 12:00

**WORLD Saxophone Quartet**  
A woodwind ensemble featuring four of the best saxophonist in modern music: Oliver Lake, Julius Hemphill, Hamiet Bluiett and David Murray.  
28th, Festival Tent, 5:30

**MUSIC MAKERS**

**Y**

**YOUNG Tuxedo Brass Band**  
One of the oldest active brass bands in the city, lead by trumpeter Greg Stafford.  
4th, Parade, 3:45

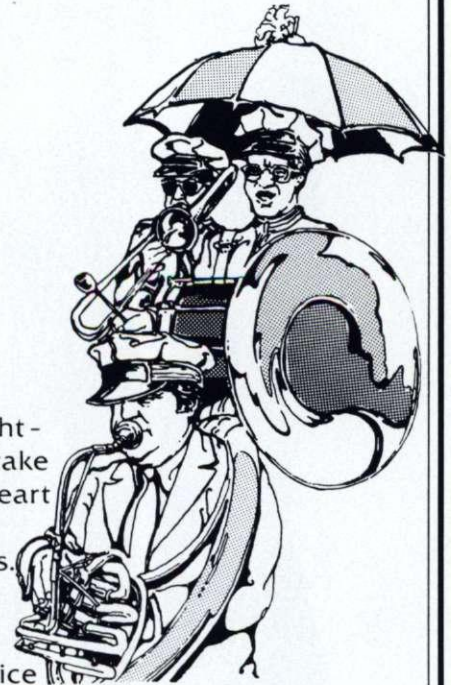
**MUSIC MAKERS**

**Z**

**ZION Harmonizers Gospel.**  
5th, Rhodes/WYLD AM-FM Gospel Tent, 2:25



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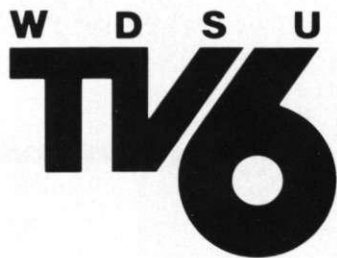


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# IT'S A KID'S FEST, TOO!

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# KIDS TENT

By Karen Konnerth, Children's Program Coordinator

LES REISS



Story telling! Dancing! Music! Play area!

All these are combined in a program designed especially for children of all ages. In a large, semi-enclosed area near the entrance to the Festival grounds, there are constructions for play, brightly painted banners, and a stage in the tent featuring entertainment by and for children - equally enjoyed by adults as well. Come join the fun in the Kid's Tent - the magic of the story teller, the rhythm of the dancer, and music to take you all the way from Africa to the streets of New Orleans.

The Kid's Tent is open each day of the Festival from noon to 6:00 p.m. Staff people supervise the activities in the area. Family participation is encouraged. Children are not to be left unattended by parents, guardians or adult chaperons.

#### FEATURED PERFORMANCES:

**McDonogh #15 Elementary School Band** under the direction of jazz musician and band leader Walter Payton, will perform traditional New Orleans selections as well as some popular concert numbers.

**Evangeline Armstrong**, actress and story teller,

entertains listeners in a most dynamic and exciting presentation of some of her favorite children's stories.

**American Gypsy Theatre** From the ancient, mysterious lore of enchanted nomad campfires, AMERICAN GYPSY THEATRE brings you "SWATURA!" Through the compelling Legend of the Captive Wind, to the entrancing Gypsy Love Song, to the Dreaded Duke of Doubt, free spirits of all ages are captivated by the original music, poetry, song, and dance of AMERICAN GYPSY THEATRE as it weaves its exotic tales of love, courage, passion, and freedom.

**Floating Eagle Feather** is a spell-binding story teller who gathers and tells stories from around the world to help weave stronger the social fabric of our world. Origami (paper folding) and sign language (for the hearing impaired) accentuate his performance.

**Kambuka Dance and Drum Collective** presents a lively and authentic program of African movements, chants, rhythms, and traditional African folklore.

**Robert M. Lusher Elementary School Chorus**,

Good Luck

And Thanks for the good time!



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directed by Pamela Ziegler and Peggy Ensley will present a program featuring a variety of folk songs, pop tunes, and traditional New Orleans rhythm and blues numbers.

**James "Mr. Magic" Williams** will delight you with an entertaining array of magic tricks.

**Khadija's Ethnic Dance Ensemble** is a company of young people under the direction of choreographer Khadija Duhe, performing a variety of African and Modern Jazz dances.

**New Orleans Free School Village Kids** under the direction of Bob Ferris, return to the Festival to perform their popular series of international folk dances.

**McDonogh #42 Children's Choir**, under the direction of Veronica Dows, will present a program of gospel music performed by children ages 10 to 12.

**David and Roselyn** are two musicians who, with singing and traditional instruments, present an educational and enthusiastic tour through American folk music, featuring audience participation in the writing of a blues song.

**Hynes Elementary School Chorus** under the direction of Rhea Kafer, is a group of 4th through 6th graders who will offer a varied musical program.

**Colleen Salley** is a story teller who will amuse and delight the audience in her creative presentation of stories for children.

**Taifa** is a story telling duo who, through

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Pepper in a delightful lecture - demonstration on dance, featuring audiences participation to illustrate basic dance concepts.

**Voices of The Kingdom**, Greater Macedonia Baptist Church Children's Choir, is a group of young singers aged 4 to 12 years under the direction of Charles E. Cook.

Both weekends, the Kid's Tent features it's ever popular **Tube Environment**. Made of lightweight, durable materials for climbing, rolling, stacking, rocking, the tube constructions create a play environment which encourages the use of child's imagination. The Tube Environment is constructed each year under the co-ordination of Gail Swan and the staff at St. Mark's Child Care Resource Service.

**The Louisiana Nature And Science Center**, will provide information and activities around their Discovery Cart, to be located in the play area.

**Banners** celebrating the spirit of the New Orleans Jazz and Heritage Festival adorn the Kid's Tent. The banners are made by students of several New Orleans schools under the direction of classroom teachers: Doris Skidmore, Schamburg Elementary; Louise Mouton, Lee Elementary and Lusher Elementary; Barbara Lyles, McDonogh #15 Elementary; Laura Kaufman, New Orleans Free School; and Khadija Duhe, St. Leo the Great School.

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## AT THE FAIR GROUNDS

# FOOD

By Susan Wayman



The 1985 Louisiana Heritage Fair offers over 50 varieties of foods native to Louisiana. Each food tent (numbered 1 - 5) has an assortment of traditional dishes including soups, meat, seafood, vegetarian and desserts priced from \$1 to \$3.75. Vendors scattered around the grounds offer pralines, sno-balls, pies, muffins, herbal teas and other desserts. The Fair is designed to encourage you to stroll around the grounds, sample foods, watch craft demonstrations and listen (or dance!) to some of the best music Louisiana has to offer. Grab a plate, find yourself a good spot on the grass, and enjoy yourself until sundown.

Restaurants, churches, community organizations and individual chefs from several parishes of Louisiana who have passed through sampling procedures cook their favorite recipes. While most dishes are Creole or Cajun, an assortment of Italian, Afro-

Caribbean and Soul foods also pepper the Festival menu. Jambalaya, (Tents 2 and 4) cooked in old cast iron kettles on the grounds, is a favorite, as are red beans and rice with sausage (Tents 1 and 4). Hot boudin (Tent 1) is a Cajun sausage of pork and spicy rice. There are three kinds of gumbo at the 1985 Fair: chicken andouille gumbo (Tent 1) thickened with file from powdered sassafras leaves; a seafood gumbo (Tent 3) thickened with okra, a vegetable native to Africa; and a new Festival dish, gumbo z'herbes (Tent 4) from the French "Gumbo aux herbes" and known as "gumbo zab" in New Orleans. This soup made of greens and herbs is hard to find except when served by New Orleans Catholics on Holy Thursday. It is said to bring good luck and keep the fever away. There are two other new soups at the 1985 Fair: Oyster artichoke soup (Tent 5), a traditional favorite;

and corn & crab soup (Tent 1), a Creole dish.

Grillades with grits or rice (Tent 5) is a traditional breakfast dish made of tender beef with a tomato gravy. Spicy, fried Natchitoches ("nak-e-tush") meat pies (Tent 4) include broccoli and cheese pies and a new crawfish pie. The fried chicken (Tent 3), made by the Second Mt. Triumph Missionary Baptist Church, is famous from many previous Jazz Festivals. Follow the smoke of barbecue to the Second True Love Baptist Church's barbecued chicken (Tent 2) or barbecued pork ribs (Tent 4). Curried chicken is also available (Tent 4).

Po-boys, Louisiana's favorite lunch, are available seven ways. The southern equivalent of hoagies or submarine sandwiches, they are served on fresh French bread, and can be dressed with mayonnaise, lettuce and pickles, or doused with tabasco sauce. There are fresh fried oyster po-boys (Tent 2), hot or Creole sausage (Tent 3), ham and cheese (Tent 2), fresh shrimp from the Gulf (Tent 2), soft shell crab (Tent 4), or trout po-boys (Tent 3). For the adventurous, there are alligator sausage po-boys (Tent 4) representing Louisiana's most loved reptile. There are also hickory smoked roast beef sandwiches (Tent 3) and the muffuletta sandwich (Tent 2), a combination of olive salad, salami and cheese invented in New Orleans in a neighborhood Italian grocery.

Seafood is available in every tent on the field, prepared in every way imaginable. Shrimp comes barbecued (Tent 5), etouffeed in a rich gravy (Tent 2) stuffed (Tent 4) or in a classic Creole sauce (Tent 3) made with the "holy trinity" of bell pepper onion and tomato. The Fair offers two new cold appetizers, shrimp cocktail and shrimp remoulade (Tent 3) in spicy sauces. Crawfish and crab bouli (Tent 1) is a new dish that is breaded, spicy and deep fried. Crawfish stew (Tent 2) returns from last year and the classic crawfish pie (Tent 1) in a pastry shell is a veteran of many Festivals. Crawfish are in season in the spring and come freshly boiled (Tent 2) and ready for peeling or stuffed (Tent 4). Crabmeat and crawfish au gratin (Tent 2) comes to the Festival

from Cajun country, Lafayette, as does crawfish corn maquechoux ("mok-shoo") (Tent 2). Crawfish monica (Tent 5) is a hot pasta dish in cream sauce and Cajun popcorn (Tent 2) is fried crawfish tails served with a horseradish sauce on the side.

Several dishes testify to the great fishing in this state that is full of both fresh and salt water fish. There's a catfish dinner (Tent 4) and fish court-bouillon (Tent 2), a new dish of French influence modified by Cajuns. the trout almondine (Tent 3) shows the strong Italian heritage of many Louisiana dishes and we also have a Cajun favorite, frog legs (Tent 2) which are breaded and deep fried. The blackened redfish (Tent 4) returns from the 1984 Festival. This is a newly created recipe that is already becoming famous outside of New Orleans.

There are two new booths with fresh natural foods and non-dairy products for strict vegetarians. Creole vegetarian foods (Tent 1) include Rasta burgers, seasoned Creole fries, and Mardi Gras rice with purple, green and gold vegetables. New Orleans' Whole Food Company has teamed up with the Faubourg St. John Association to offer vegetarian sandwiches on pita bread, salad, and smoked turkey (Tent 5). Vegetarians can also find cold gazpacho soup (Tent 2) a fried mozzarella cheese sandwich (Tent 3), plantains (Tent 4), or Creole rice and fruit salad (Tent 3).

Finally, to ensure that everyone can go home satisfied, there is a host of desserts, many of them new to the Festival in 1985. Fresh Louisiana strawberry shortcake (Tent 4) returns this year with a new partner, key lime pies. These are made from fresh yellow limes from Florida. Peach cobbler (Tent 3) and traditional bread pudding (Tent 1 and 5) represent the best of Louisiana desserts. Sno-balls, frozen yogurt, pralines, and pies are sold around the grounds. There are chocolate-dipped strawberries near the Gospel Tent and dessert crepes (Tent 2) are appearing for the first time this year.

Above all, enjoy yourself at this Festival in the tradition of the Cajuns and laissez les bon temps rouler!



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# CRAFTS

## FOLK CRAFTS

By Ifama Arsan

It has been said that "cream rises to the top." The truth of this old folk saying can be seen in the works of the artists featured at this year's Festival.

Mrs. Lottie Mae Burnley is a generous, warm and loving mother figure who is an inspiration to all who passes through her doors. Hard work and long hours have filled her life with wisdom. Mrs. Bornley creates quilts of wonderful dancing colors each meticulously cut and hand sewn with tiny, even stitches; her steady hand and clear eyesight at seventy-seven are an asset few can claim. Designs for her quilts and recipes for her tasty dishes she is famous for creating are given to her through vision and inspirational thought.

Henry Watson of Maringouin, Louisiana is a woodcarver who has created a place for himself in the carving circles by creating base-relief cypress scenes of Louisiana life. Each piece is unique to some aspect of life in Louisiana. Plantation scenes, moss covered trees, bayou and Cajun cottages are among his favorite scenes. Henry uses antique cypress boards from barns and slave cabins. The age of the wood makes it softer for carving as well as lending a mellow patina to his art-work. Even though he has only been creating his works for a short time the quality and craftsmanship make his works collector's items.

After three years of being absent from the fair, the Saint Joseph Altars will return to share with the public the heritage of Sicilian-Americans. These altars are a labor of love created every year on March 19 to honor Saint Joseph for favors granted during the drought and famine in Sicily. This year Mrs. Faye Zappardo of the Greater New Orleans Italian Cultural Society, Mr. Vincent Lampo, Grand Knight of Archbishop Blenk Knights of Columbus #1905, Mr. Jim Dauterive of Dauterive Catering Shop in River Ridge and Katherine Damico of The Italian Connection of Our lady of Guadalupe headed the effort to donate a number of symbolic Cuchidati and Pupacoulova to create an altar at this year's Festival. The Cuchidati are the large golden-brown bread sculptures which represent the Sacred Heart of Jesus

and Mary, the Cross and Palms which were strewn in the path of Jesus in Jerusalem. The Pupacoulova are baskets containing dyed eggs to foretell the coming of Easter. The fig pastries are in the shapes of fish, birds and flowers. All the food and fruit are given to the public to show gratitude for favors granted. A year round charm is the Lucky Bean which legend has it that if you carry it in you wallet you will never be broke.

Larry Bannock of the Golden Star Hunters, Carolyn Dean of Simenole Indians, Monk Boudreaux of the Golden Eagles, Bo Dollis of the Wild Magnolia are all grant recipients of the New Orleans Jazz and Heritage Foundation. They have all come together to create one of the largest displays of Mardi Gras Indian artifacts and suits. Each suit is created in several layers and each is hand beaded with millions of tiny glass beads, rhinestones, and sequins. The patches that make up each section are symbolic of special events in the life of the tribe. No suit is ever worn the following year. Some headdresses and staffs are as tall as eight feet high. The Chief is always the most spectacular and is preceded by the tribes staff and is guarded by his spy boys. Each year the tribes meet on Carnival and St. Joseph day to create an event special to Louisiana's African American-culture.

Mr. Claude Simon of Abbeyville will create rawhide bottom chairs in the Arcadian style. These chairs are a regular sight on the front porches of cottages across the South and are relative to porch swings and clean swept front yards. Mr. Simon carefully cures and cuts the seats and lace from hides of his cattle or the local slaughter house. He searches out antique chair frames to use for his rawhide seats which will last for generations to come. This is another aspect of not wasting anything characteristic of Louisiana Culture.

These are a few of the new participants at this years Festival to show you that like cream, the best folk art always rises to the top.



**ABOVE:** Example of the beautiful and intricate beadwork of Mardi Gras Indian costumes.

**LEFT:** An example of a St. Joseph's Altar which includes "sculptured bread."



**ABOVE:** Decorated umbrellas are a unique New Orleans art form associated with the "Second Line."

**LEFT:** Quilting and other forms of sewing are one of the major folk art forms.

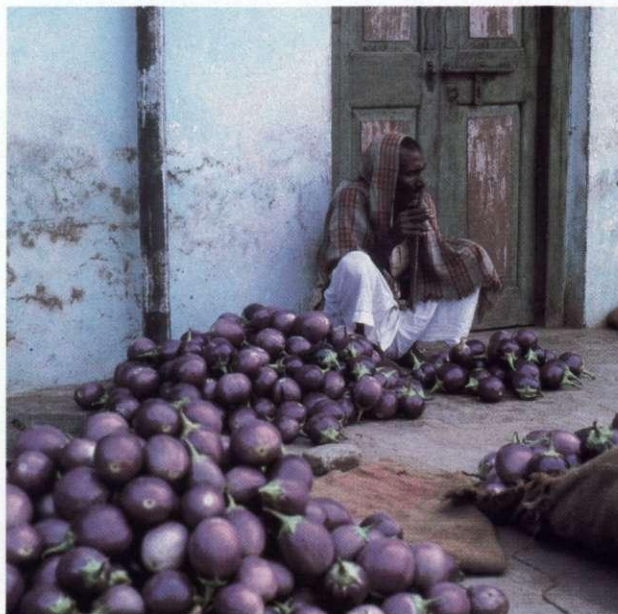


# CONTEMPORARY CRAFTS

By Sandra Blair-Richardson  
Contemporary Crafts Director

Although contemporary artisans may have very traditional roots in their fields, they have chosen to sustain a production in which design issues, narrative themes or both are prominent. Much of their work, in other words, has gone "beyond tradition."

Most truly skilled craftpersons continue to seek new methods in their expressions by attending workshops given by peers in their fields, or by their own experimentation within their studios. It is important to them that their growth be a continual process not only for their artistic selves, but also due to the heavy competition in the craft fair circuit. If an artisan's work becomes commonplace with no sign of change over the years, chances are there will be less opportunities in the competitive craft world where excellence in substance and design are prerequisites. So as a result, some artists have begun to explore and reconsider pattern for its own sake. For them it has become a more expressional outlet. The most poetic and ambitious works you will see in the contemporary craft tents will come from the artists who continually strive for artistic movement from within themselves.



Contemporary crafts will include exquisite photography such as Emerson Williams' "Dye Transfer."



Innovative modern sculpture from Vitrice McMurry.

Modern earthenware from artist Ellin Egan.



ABOVE: A striking and original mixed media pottery made from clay, wood, beads, thread and wire by Tom Krueger.



**Humorous and high-spirited clay sculptures from artist Robert Hutchinson.**

A good example of the artistic expansion can be seen in the works of two clay artists who will be returning this year. Each has his own method for attaining his art, but each result is stunningly exceptional. Local ceramicist Ellin Egan works predominantly in porcelain and stoneware, using paint in an energetic and humorous way which captures the high spirit presiding in this city. No two pieces are the same, although the basic structures are uniformly sound and flawlessly made. Over the past three years Egan's army of fans have seen major changes in her work, signifying her constant artistic growth. The other clay artist, Tom Krueger from Wisconsin, won the "Best of Show" award of excellence at the 1984 festival for his one of a kind smoked and raku vessels which combine nostalgia and tradition. What results in his work is a magnificence, boldly reminiscent of American Indian ceremonial pieces. Krueger has also gone "beyond tradition" in the methods he employs to attain his most unique pieces. But just two years ago, Krueger was best known for his salt-glazing firing techniques, which he has since all but abandoned.

In many of the crafts, the physical substance is popular appreciation. For Lora Burtch, another of the 1984 award winning artists, this quilter goes beyond the traditional concepts of the quilt as a bedspread. She makes a statement which alludes to the "quiltedness" of collaged elements by combining exotic, often eclectic color, texture, and design. Resulting is a quilt so visually rich it begs to be touched.

Last year we were treated to the photographs of Chicago artist Emerson Williams. Because of his affiliation with Geo magazine, Williams often travels the corners of the world to document life. He is able to capture visions of worlds most of us only dream exist. He will be returning for the second weekend of the festival with many new travels behind him, sharing with us his new ambitious flights of creativity.

Although travel often enriches the artist's visual stimulus, there is certainly no lack of it within our own city. Louisiana photographer Linwood Albarado captures some of that "local color" which transforms even the most common scenes into exotic visions.

Jewelry this year runs the complete gamut from gold with precious stones to whimsical pieces constructed from handmade paper. The elegantly high-fashioned works of Vitrice McMurry, who works predominantly in precious metals, will be shown this year, as well as the works of another festival favorite, Thomas Mann, who will be exhibiting the second weekend only and bringing with him new and exciting creations.

Glass enthusiasts will be treated to two glass blowers, both New Mexicans. Charlie Miner, a 1984 award recipient and new comer Peet Robison will show their unique goblets, perfume bottles and vases. Miner is a popular festival fixture whose work, both functional and ornamental, with its graceful geometry could not possibly be crafted of any material except light gathering glass. In his own words he works in glass because he enjoys the "immediacy" of the craft. Robinson's work seems to echo the romantic color scheme of his native New Mexico, famous for its softly luminous sunsets.

Wood is often a difficult media in which to express oneself because it cannot be molded or shaped without taking each piece's unique character and grain into consideration. And very often the wood's size limits its final verdict. Keeping these characterizations in mind, artist Thom Herrington creates each piece carefully, allowing the individual block of wood itself to dictate its final form. Intricate hardwood boxes are the specialty of master woodworker Richard Rothbard of New York. Puzzlelike and unique in form, each box is crafted to showcase the wood's personality and special grain.

Included in this year's festival will be a few more unusual crafts, such as handmade brass and glass kaleidoscopes, kalimbas crafted from wood and gourds, baskets combining natural wood and cloth fibers, paper embossing and "shed" antler products. Always an ambitious craft fair, this year's craft fair promises to keep even the most discerning of collectors happy.

Please note, awards of excellence, especially commissioned for this year's festival by artist Evelyn Jordan, will be awarded on Sunday of each weekend.

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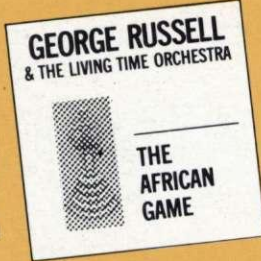
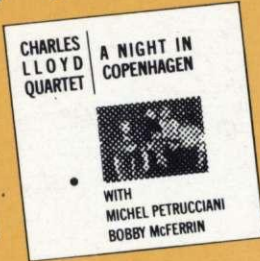
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