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April 23-27, 1975

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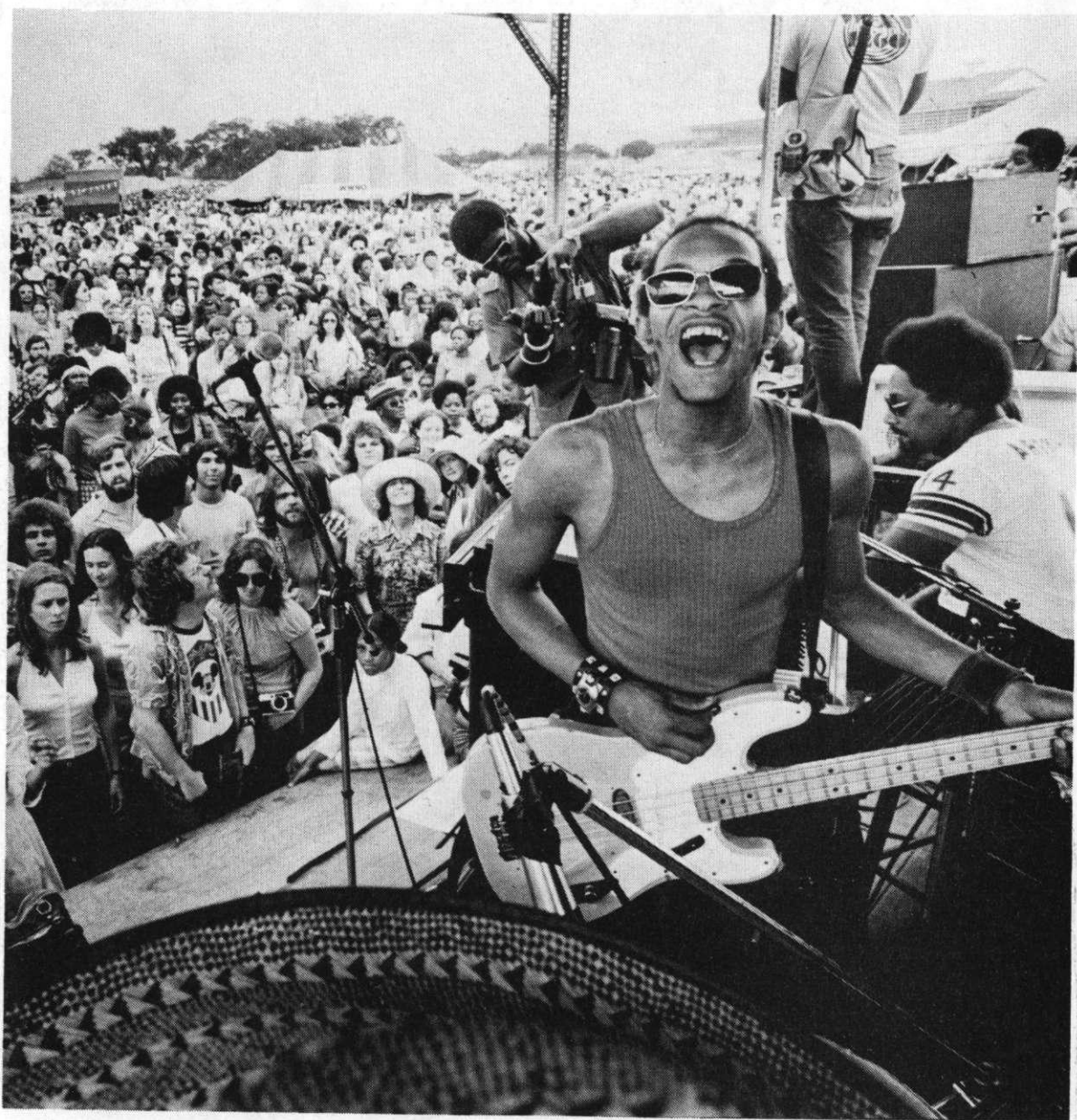
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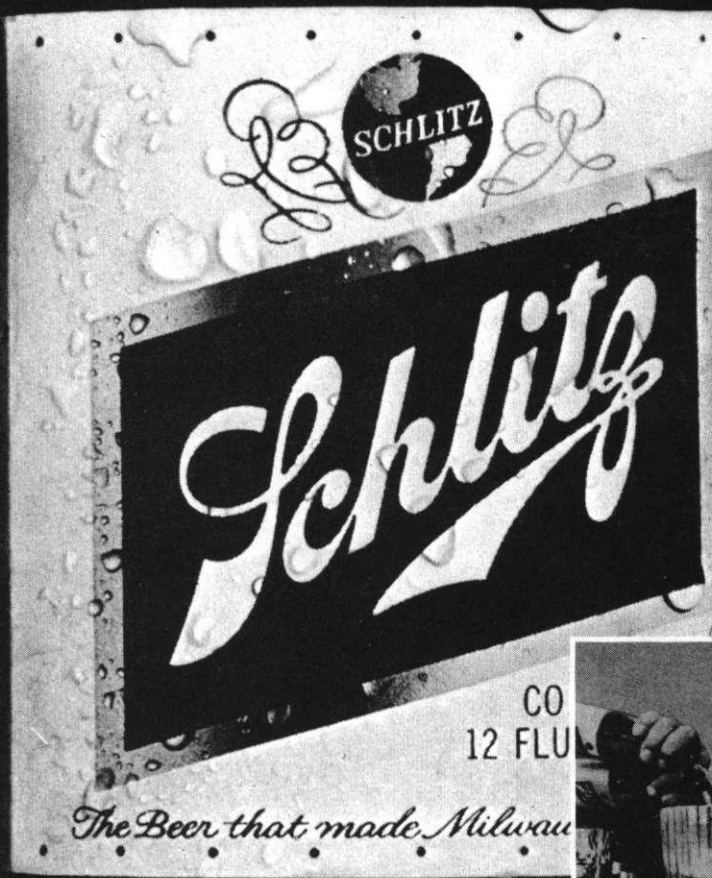
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The Sixth Annual New Orleans Jazz And Heritage Festival



George Porter of the Meters on stage at last year's Heritage Fair.

Photo by Michael P. Smith



**Go for the Gusto.
Or don't go at all.**

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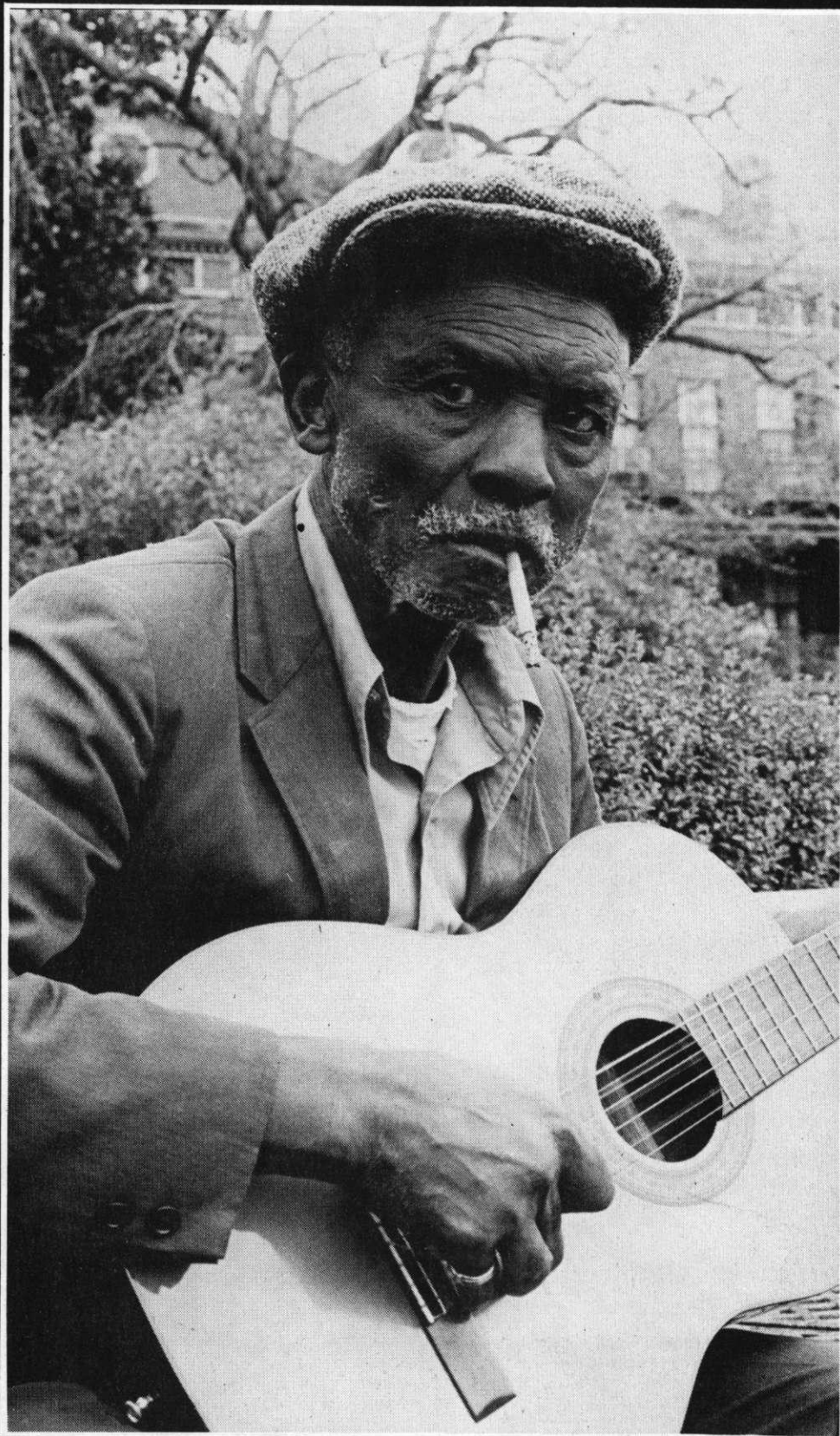


Photo by Josephine Sacabo

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**NEW ORLEANS
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APRIL 23-27

The New Orleans Jazz and Heritage Festival has come a long way in six years. For this year's festival, some 80,000 people are expected to enjoy five days of music, food, crafts, and general good times.

The Festival is divided into two parts: There are three evening concerts aboard the Art Deco steamer, the S.S. Admiral (Wednesday, Thursday, and Friday). And there are three days of celebrating the best of Louisiana at the Heritage Fair, held in the infield of the Fair Grounds (Friday, Saturday, and Sunday).

This is quite a change from 1970, when Producer George Wein and Directors Quint Davis and Allison Miner conceived the idea of an outdoor Heritage Fair with musical

entertainment and crafts and food booths, held outside for several days in Congo Square on Rampart Street.

That first year, there were four stages, a gospel tent and a small number of booths. This year, there are eight stages, a gospel tent, dozens of booths and a total of around 1,000 musicians. The move to the Fair Grounds came in 1972.

The festival is run by The New Orleans Jazz and Heritage Foundation, Inc., a non-profit organization dedicated to the celebration of the music of New Orleans and Louisiana—music that has, of course, been instrumental in the growth and development of American music as a whole. Profits from the festival, if any, will be used to preserve and nurture the musical community of New Orleans.

The Nighttime Concerts

STEAMBOAT STOMP (Traditional Jazz)

Wednesday, April 23, at 8 p.m. on the S.S. Admiral. Kid Thomas and the Preservation Hall Band, Louis Cottrell and the Heritage Hall Band, Blue Lu Barker with Danny Barker's Jazz Hounds, and Santo Pecora and his Tailgate Ramblers.

THE RHYTHM & THE BLUES

Thursday, April 24, at 8 p.m. on the S.S. Admiral. B.B. King, Fats Domino, and Allen

Toussaint.

JAZZ HOT (Contemporary Jazz)

Friday, April 25, at 8 p.m. on the S.S. Admiral. Freddie Hubbard, McCoy Tyner, and Earl Turbinton and the Nucleus.

(The Admiral is docked at the foot of Canal Street. Ticket prices are \$6.50 for Steamboat Stomp, \$8 for The Rhythm and the Blues, and \$7.50 for Jazz Hot.)

The Heritage Fair

The Louisiana Heritage Fair runs for three days—Friday, Saturday, and Sunday (April 25 to 27), from 11:30 to 6:30 each day—at the Fair Grounds Race Track on Gentilly Boulevard,

which is only a 10 or 15-minute drive from the French Quarter.

It's a "gumbo of rare delight," as one of the Jazz Festival people calls it, and it has to be

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seen to be believed. Among the concert performers on hand will be The Meters, Deacon John, Bois Sec Ardoin, James Rivers, Allen Fontenot, Roosevelt Sykes, Earl King, the Louisiana Aces, Willie Tee, Al Belletto, plus gospel groups, marching bands, country-and-Western groups, the Wild Magnolias, and many more.

And 200 craftsmen from Louisiana and other states will be demonstrating, displaying

and selling their goods.

In addition, some two dozen booths will be serving up such local goodies as fresh strawberries with powdered sugar, red beans and rice, gumbo, stuffed peppers, dirty rice, boiled crawfish, Gonzales jambalaya, and so forth.

(All-day tickets are \$2.50 for adults and \$1.50 for children.)

The Evening Concerts

STEAMBOAT STOMP

(Traditional Jazz)

Wednesday, April 23, At 8



Kid Thomas and the Preservation Hall Jazz Band

Louis Cottrell & The Heritage Hall Band With Blanche Thomas

Louis Cottrell (Junior—his father was one of the famous New Orleans drummers, who worked with A.J. Piron's Orchestra for many years) was born in New Orleans, March 7, 1911. He studied with Barney Bigard and Lorenzo Tio, Jr., and joined the Young Tuxedo Orchestra at the age of 16. He worked with the Golden Rule Orchestra in 1928 and with Don Albert's big band for ten years, from 1929 to 1939. He also worked with A.J. Piron on riverboats.

In 1942, he began working with Sidney Desvigne, with whom he had worked years earlier in the late '20s. He also marched with the Young Tuxedo Brass Band. Now he leads the Heritage Hall Band. The band is an all-star aggregation making music that in Paul Lentz's felicitous description is "a lovely carpet of New Orleans sound."

The members of the Heritage Hall band are Alvin Alcorn (trumpet) born in New Orleans on September 7, 1912 and a veteran of the Young Tuxedo Brass Band, Kid Ory's band, A.J. Piron and Don Albert's bands; Waldren "Frog" Joseph (trombone) born about 1918, worked with Papa

Celestin, Joe Robichaux's band, Octave Crosby and Paul Barbarin; Placide Adams (bass) born August 30, 1929, in New Orleans, formerly with George Lewis; Freddie Kohlman (drums), a new band member; Walter Lewis (piano), and the formidable song stylist, Blanche Thomas, known—for good reason—as the Queen of the Blues.—J.N.

Kid Thomas And The Preservation Hall Jazz Band

Kid Thomas Valentine is a beloved figure in New Orleans jazz. He has thrilled audiences throughout the world with his rough-and-ready dance music for many years. The Algiers Stompers, his current band, have worked together for over thirty years. The Algiers Stompers were most prolific during the 1950's when they were working at the many dance halls across the river—at clubs like "Speck's" Moulin Rouge in Marrero and Louis Kohlman's Tavern in Old Algiers, then known as the Casbah.

Thomas' hard driving trumpet style and infectious dramatic humor on stage has made him an idol in his own time. His band consists of Charlie Hamilton, piano; Alonzo



Danny Barker . . .

Photo by Al Rose



. . . And Blue Lu Barker.

Stewart, drums; Joseph "Kid Twat" Butler, bass; Emanuel Paul, saxophone; Wendell Eugene, trombone; Manuel Sayles, banjo; and Paul "Polo" Barnes, clarinet. —A.M.

Blue Lu Barker With Danny Barker & His Jazz Hounds

Danny Barker is a legendary New Orleans guitarist who was born January 13, 1909. He studied clarinet with Barney Bigard, guitar with Bernard Addison and drums with his

uncle Paul Barbarin. For many years he played with big bands like those of Benny Carter, Cab Calloway and the DeParis brothers.

One of the most quoted and most literate of all jazzmen, Mr. Barker is famed as a raconteur, as a student of Creole patois and Creole music, and the author of a highly readable autobiography, "Bourbon Street Black," which was published two years ago to great acclaim.

His wife, Blue Lu, is a strong blues singer, perhaps the best New Orleans has ever produced; besides influencing a group of singers ranging from Billie Holiday to Eartha Kitt

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Mr. Barker, Mrs. Barker and the Jazz Hounds will be presenting one of their unforgettable programs of cat house music. The Jazz Hounds are Jack Willis (trumpet), Frank Naundorff (trombone), Manuel Crusto (clarinet), Oscar Rouzan (saxophone), Wilford Smith (bass), Leo Thompson (piano), Chester Jones (drums) and Danny Barker (banjo).—J.N.

SANTO PECORA AND HIS TAILGATE RAMBLERS

Known as the absolute master of Dixieland tailgate trombone style, Santo Pecora was born in New Orleans, March 21, 1902. In 1925, when RCA Victor sent a recording team to new Orleans for the first time, one of the groups recorded was the legendary New Orleans Rhythm Kings, and in the group was the 23-year old Santo Pecora who had replaced George Brunies as trombonist with that famous ensemble. One of the songs recorded was a Pecora composition.

Santo spent 17 years barnstorming with big bands like those of Ben Pollack and Buddy Rogers and with smaller, more intimate New Orleans style groups headed by Wingy Manone and Sharkey Bonano. He also appeared in films with Bing Crosby, Betty Grable and Carmen Miranda, and on radio with Al Jolson and Eddie Cantor. Since 1942 he has worked in Louisiana, first around Baton Rouge, and for the past quarter century at the Famous Door on Bourbon Street.

The members of the Tailgate Ramblers are Alan Pecora (drums), Jeff Riddick (piano), Frankie Mann (clarinet and saxophone), Connie Jones (trumpet), Bruce O'Neil (banjo) and Arthur Seelig (bass).—J.N.

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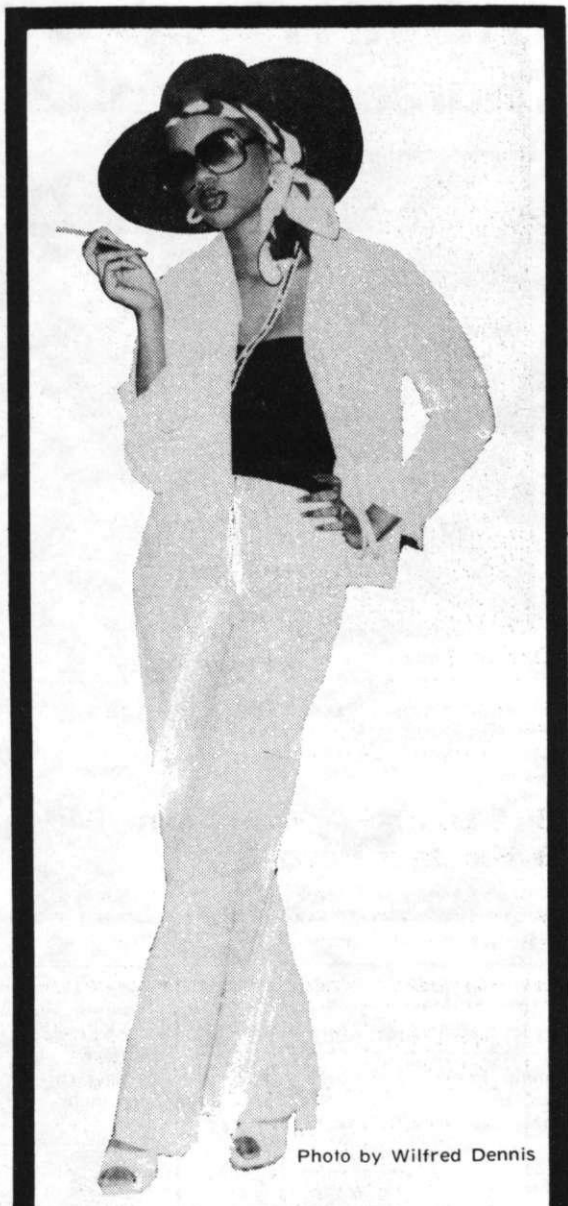


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THE RHYTHM & THE BLUES

Thursday, April 24, At 8



B.B. King

Photo by Michael P. Smith

B.B. King

J.R. Young once wrote a science-fiction story about phantom radio beams, Doc Blanchard, Stalin, the long-lost retinal imprints of Calvary and cruising through the Rockies—all of this somehow culminating in a one paragraph paen to B.B. King:

"Yes, here it was again, a single beam from out of the sky, vibrational energy, a wave again trapped before beginning its second stellar flight, and he found himself taking deep breaths, trying to inhale it all, the sinuous and sharp strings, the fragile tones, and that voice . . . that voice."

Everyone knows about "that guitar"—B.B.'s Lucille, the big red Gibson that has been his old lady through it all—from the nights of Tokay served in Dixie Cups amidst juke-joint knife-fights to endless rounds of Tanqueray martinis ordered by the slot-machine refugees in Las Vegas, stopping now and then for a rock festival or prison benefit. Everyone says that B.B. and Lucille are the best.

But "that voice"—sometimes we forget about that. B.B.'s singing is a rush—a dazzling concentration of emotion and economy. It's all lean, rare meat.

Yes, "that guitar" and "that voice."—B.M.

Fats Domino

Antoine Fats Domino's father was a stable-man at the Fair Grounds (site of the Heritage Fair) and raised eight children on the emaciated salary of \$26 a week. At the beginning of his musical education, Fats learned a few basic chords from his brother-in-law who was with Papa Celestin and who kept a piano around his house (Fats' father played the violin, but purely for his own pleasure), took a few years of school, but the rest, he insists, "God gave me."

Before being "discovered" playing in a joint called the Hideaway—supposedly by Lew Chudd, head of Imperial Records, who even in Los Angeles had heard reports of a



Allen Toussaint

gifted pianist playing in a New Orleans jump band—Fats worked at the Fair Grounds on an ice truck, in a lumber yard, and at the Crescent Bed Works.

At the time, he recalls, two people made profound impressions on him in terms of piano and vocal style—Amos Milburn ("Chicken Shack Boogie") and Albert Ammons ("Swanee River Boogie") and Fats spent his lunch-hours, when he worked at the lumber yard,



Fats Domino, with Cadillac.

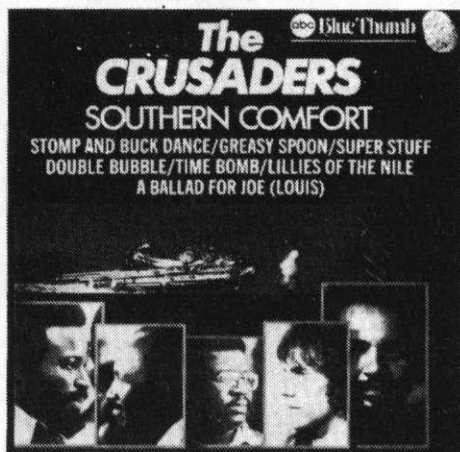
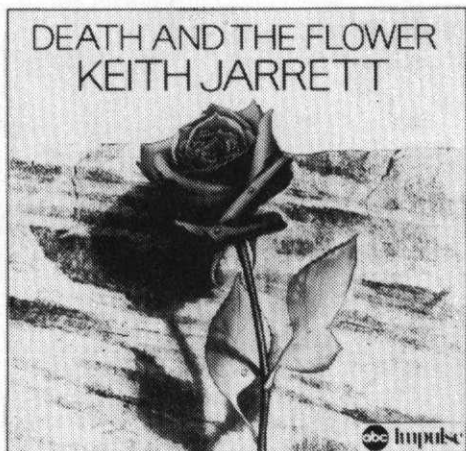
Photo by Robin von Breton

learning the rippling complexities of Ammons' boogie-woogie note for note.

Fats' later career belongs to history—he was Dave Bartholomew's pianist, was signed by Imperial in 1947,

made his first record, "The Fat Man," in 1949 when he was 20. It was a huge success and he was off—to 21 gold records and total sales somewhere in the high rent district of 70 million.

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Always ebullient, Fats influenced a whole generation of New Orleans singers and sometimes played on their records (for instance, several Smiley Lewis records, Lloyd Price's "Lawdy Miss Clawdy" and "Mailman Blues"). He went abroad, around the country in those rock-n-roll caravans that played endless one-night-stands, made movies ("The Girl Can't Help It," "The Big Beat"), and glittered like a maharajah in hundreds of diamonds—often, he looked like he'd just staged a raid on Van Cleef and Arpel's.

Around 14 years ago, he built his fabled house on Marais Street, in the neighborhood where he grew up because he "doesn't want to live on the outside"—although his residence is (fittingly) palatial compared to the houses around it. Now he plays because he likes it, and because he "likes nice things."

Fats still has a voice that any *Rana grylio Stejneger* (the common Southern bullfrog under its Linnaean alias) might envy. He can produce some of the most uncannily refined readings of lyrics—and some of the most affectionate when the song is particularly junky—ever heard.

The primary purpose of Fats' music—indigenous to his delivery—which sometimes make more sound than sense—was caught in amber in one of his songs, "Everything's gonna be all right, so be my guest tonight . . ." When he plays, Fats licks his lips and his voice crinkles or spreads out like a shade-tree and his facial layers slide into one another like lava when he gets going on something particularly satisfying. His graciousness and geniality—those words so often associated with the Creole style—make one yearn for a time and place when everything was as plushly pleasant and easy as Fats still makes it sound.—J.N.

Allen Toussaint

A Renaissance man shy of the limelight—an apt description of Allen Toussaint. Born January 14, 1938, in what can only be called a musical family (his father was a trumpeter; his brother Vincent plays the guitar; his sister

was a pianist but stuck to the classics), Toussaint started early—on the road with Shirley and Lee as a teenager, doing session work for Fats Domino and Frankie Ford, leading a band at the Dew Drop Inn in the late '50s and writing songs like "Java" and "Whipped Cream," for which he got no royalties or even much recognition at the time, and which have added to his fame only retroactively.

(Also in the late '50s, he made an album for RCA Victor called "The Wild Sounds of New Orleans, which has been a collector's item for all of the years it's been out of print.)

Toussaint's early '60s work for Minit Records solidified his position in the vanguard of New Orleans rock-n-roll. He did everything at Minit: auditioned artists, produced them, wrote material for them with incredible rapidity, arranged, played on sessions. His writing—under his own name, as well as C.M. Toussaint and his mother's maiden name, Naomi Neville, created the bulk of the New Orleans rock-n-roll classics, a formidable repertoire.

And he did it so fast! Says Irma Thomas, "He used to knock 'em out in the bathroom—we knew he couldn't have been doing anything else in there for that long. He wrote 'It's Raining' in the bathroom."

Among the artists Toussaint created for—Irma, Ernie K-Doe, Benny Spellman, Aaron Neville, Lee Dorsey, Willie Harper, Chris Kenner, Betty Harris, the Meters, Frogman Henry, Joe Jones. But lately, his influence has webbed and spread out—through Sea-Saint, his new studio, which he operates in collaboration with Marshall Sehorn—and Toussaint's name might become a musical household

CREDITS

The writing credits for this program book are—Allison Miner (A.M.), Bunny Matthews (B.M.), and Jon Newlin (J.N.). Pieces that have no byline were written by Jon Newlin; Allison Miner did much of the actual work involved in researching performers' careers. Brother Sherman Washington was gracious and bountiful with his extensive knowledge of the artists performing in the Gospel Tent and supplied virtually all of the information concerning the gospel groups.

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word all over.

He's extended himself—recently he's worked with artists like Taj Mahal, Mylon LeFevre, the Band, Badger, Browning Bryant, Frankie Miller, King Biscuit Boy, Labelle and Paul McCartney—this last collaboration provoking an unparalleled and perhaps lucky media blitz.

Everyone sings Toussaint's songs—from Little Feat to Etta James, but Toussaint is still a bit shy about performing. His appearances in his own home town have been limited, and he claims dissatisfaction, at least with his

first two solo albums. Even at a recent semi-private bash at his own studio, it wasn't until most of the guests had gone that he sat down and played some painfully sweet, sweetly painful piano for those still fortunate enough to be there.

Because the man is such a *rara avis*—as a performer at least, although every second record jacket seems to boast his name somewhere—it's a pleasure to welcome him to an event which celebrates the Heritage and music of New Orleans, something he is a major part of.—J.N.

JAZZ HOT (Contemporary Jazz) Friday, April 25, At 8

Freddie Hubbard

As far back as 1961, Miles Davis, asked if he could think of any young soloist who had impressed him, reflected a moment and replied: "There's one young trumpet player I really like—Freddie Hubbard."

An equally auspicious endorsement comes from Leonard Feather, who has called Freddie "... as much a major voice in the history of jazz trumpet as were Armstrong, Eldridge, Gillespie and Davis before him."

Born April 7, 1938, Freddie started his musical career at the age of eleven—on a trumpet borrowed from his sister. He studied mellophone, trumpet and French horn in high school, and his French horn work won him a scholarship to Indiana Central College. He turned it down to attend Jordan Conservatory for a year, where he met the Montgomery Brothers, Larry Ridley and James Spaulding—the basis of his first group, the Jazz Contemporaries.

While playing with this group, Freddie joined Wes Montgomery for the recording of "The Montgomery Bros. Plus Four Others." In 1958, Freddie arrived in New York and began playing with such giants as Wayne Shorter, Bud Powell and Sonny Rollins.

He later toured with Rollins, then joined Quincy Jones for a European tour and upon his return, aligned himself with Art Blakey and the Jazz Messengers. After this stint, Freddie formed his own group—a jazz-rock ensemble, with the emphasis on "jazz."

"The one thing that's going to save America is its music," Freddie has said. And with tasteful players like Freddie Hubbard around, America seems to be in good hands.—B.M.

McCoy Tyner

"First there is McCoy's melodic inventiveness... the clarity of his ideas... he also

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Earl Turbinton

Photo by Michael P. Smith

gets a very personal sound from his instrument; and because of the clusters he uses and the way he voices them, that sound is brighter than what would normally be expected from most of the chord patterns he plays.

"In addition, McCoy has an exceptionally well-developed sense of form, both as a soloist and an accompanist. Invariably in our group, he will take a tune and build his own structure for it.

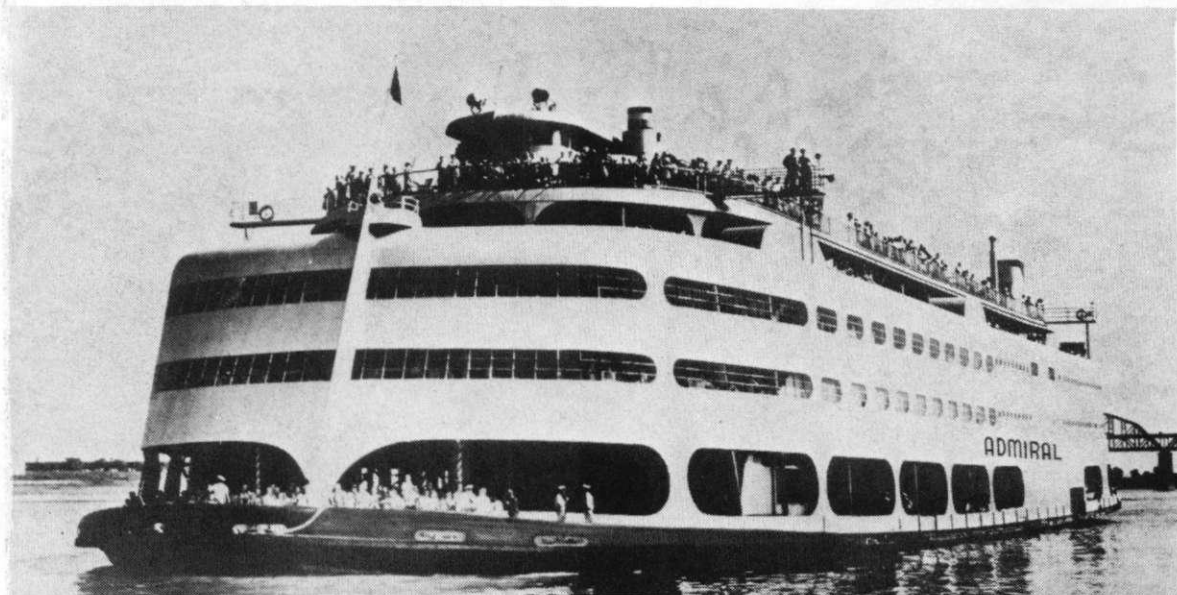


Freddie Hubbard

"He is always, in short, looking for the most personal way of expressing himself. He doesn't fall into conventional grooves. And finally, McCoy has taste. He can take anything, no matter how weird, and make it sound beautiful."

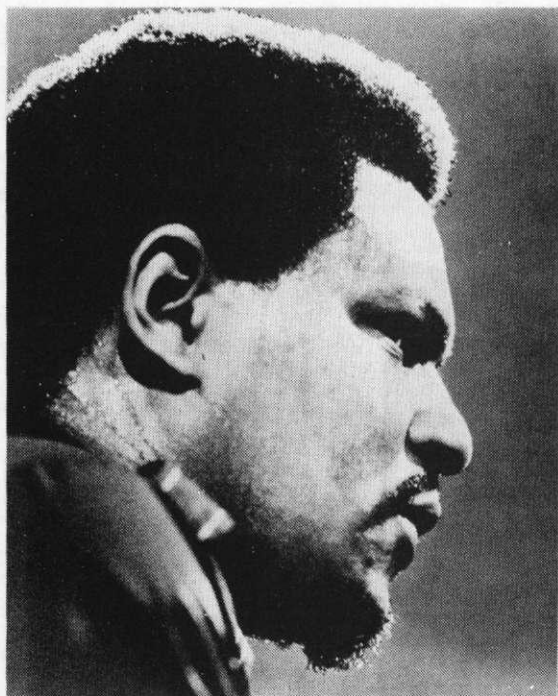
—John Coltrane.

Alfred McCoy Tyner was born in Philadelphia on December 11, 1938, the son of musical parents and the



The beautiful steamer Admiral, the scene of this year's evening concerts recalls this passage from "New Orleans Jazz: A Family Album," by Al Rose and Edmond Souchon, M.D.: "Part of the legend of New Orleans jazz is the role that steamboats played in its history. Some of these side and stern wheelers plied Lake Pontchartrain as excursion boats. Others, more famous, carried passengers and musicians up the river to such exotic ports of call as

Chicago and St. Louis. The roster of jazzmen who served their time supplying music for these cruises reads like a Who's Who of early jazz . . . Surrounded by Lake Pontchartrain and the Mississippi as the city is, it's no wonder that jazz found the way to the water too. Many of the older jazzmen cherish recollections of playing on these boats among their fondest memories."



McCoy Tyner

neighbor of the celebrated Bud Powell and his younger brother Richard.

Bud Powell, acknowledged as having been the first pianist to successfully adapt Charlie Parker's revolutionary melodic-harmonic-rhythmic ideas to the keyboard, became McCoy's earliest model.

At the age of 17, after years of private study and attendance at the West Philadelphia Music School and the Granoff School of Music, McCoy met John Coltrane for the first time. At this time, he was working with a local trumpeter, Cal Massey, at a club called the Red Rooster. Coltrane, McCoy would later recall, had just left Miles Davis and was considering employment as a construction worker!

In 1959, McCoy joined the Benny Golson-Art Farmer Jazztet and at the age of 20, made his recording debut, on "Meet the Jazztets." Shortly thereafter, he joined forces with John Coltrane in what was to become one of the most innovative musical ensembles of the decade.

As pianist-critic-instructor John Mehegan has written, "McCoy's primary contribution was that through the innovations of Coltrane he led pianists from the prisons of the Parker nomenclature."

And, as for McCoy's assessment of Coltrane, he has remarked, "John felt that music was like the universe, which influenced me. It's like you look up and see the stars but beyond them are many others stars. He was looking for the stars you can't see."

McCoy recorded his first solo album, "Inception," in 1962 and a year later, won the "Down Beat" Critics' Poll in the New Star category. Between 1961 and late 1965, he recorded some 20 albums with Coltrane, as well as recording six albums of his own. But, just as Coltrane departed from Miles Davis, McCoy felt that his own musical development made his leaving Coltrane's group preeminent.

In 1973, McCoy's album, "Sahara," was voted "Record of the Year" in the "Down Beat" Critics' Poll and was also nominated for two Grammy Awards.

In 1974, his beautifully articulate "Echoes of a Friend" was released—a personal homage to Coltrane, the master and mentor. McCoy Tyner has become no less a major figure in the development of jazz himself.—B.H.

Earl Turbinton Jr. & The Nucleus

"I would like to use my music to help cure some of the ills. I would like to go to Parish Prison more often, where there is so much pain and anguish and sadness, and absorb the

pain. To use the music to help reclaim some of those lives there."—Earl Turbinton Jr.

Saxophonist Earl Turbinton has been a major stimulus in the local jazz renaissance, beginning as far back as 1968 with the Jazz Workshop, which motivated many of the New Orleans Public School Board's youth-music programs. He has also participated in the Lower 9th Ward Jazz and Gospel Workshop, in the Free Music Workshop for Central City Youth, done lyceums with B.B. King and other masters at Harvard, Amherst, Hunter, U.C.L.A and New York City College, and performed at virtually every college in the New Orleans area.

Along with the Nucleus, Turbinton has appeared all over the world—from Africa, Israel, Japan and South America to Spain, Italy, France, Scandinavia and a command performance at the Ritz Hotel in London for Lord Goldsmith, along with Willie Tee, the Mardi Gras Indians and the Eureka Jazz Band. Earl and Nucleus have performed numerous performances for prisoners at Leavenworth, Walpole, Riker's Island, Danbury (Connecticut), Marysville (Ohio) and Orleans Parish Prison.

The Nucleus is: James Farmer, a fantastic young bassist who has studied with Ron Carter and is a product of Alvin Batiste's Jazz Institute; John Vidacovich, a melodic, rhythmic, sensitive drummer; Angelle Troclair, an exceptional vocalist and pianist with exciting new concepts; percussionist Alfred Uganda Roberts; and as Special Guest for this performance, the very talented pianist Willie "Tee."—J.N.

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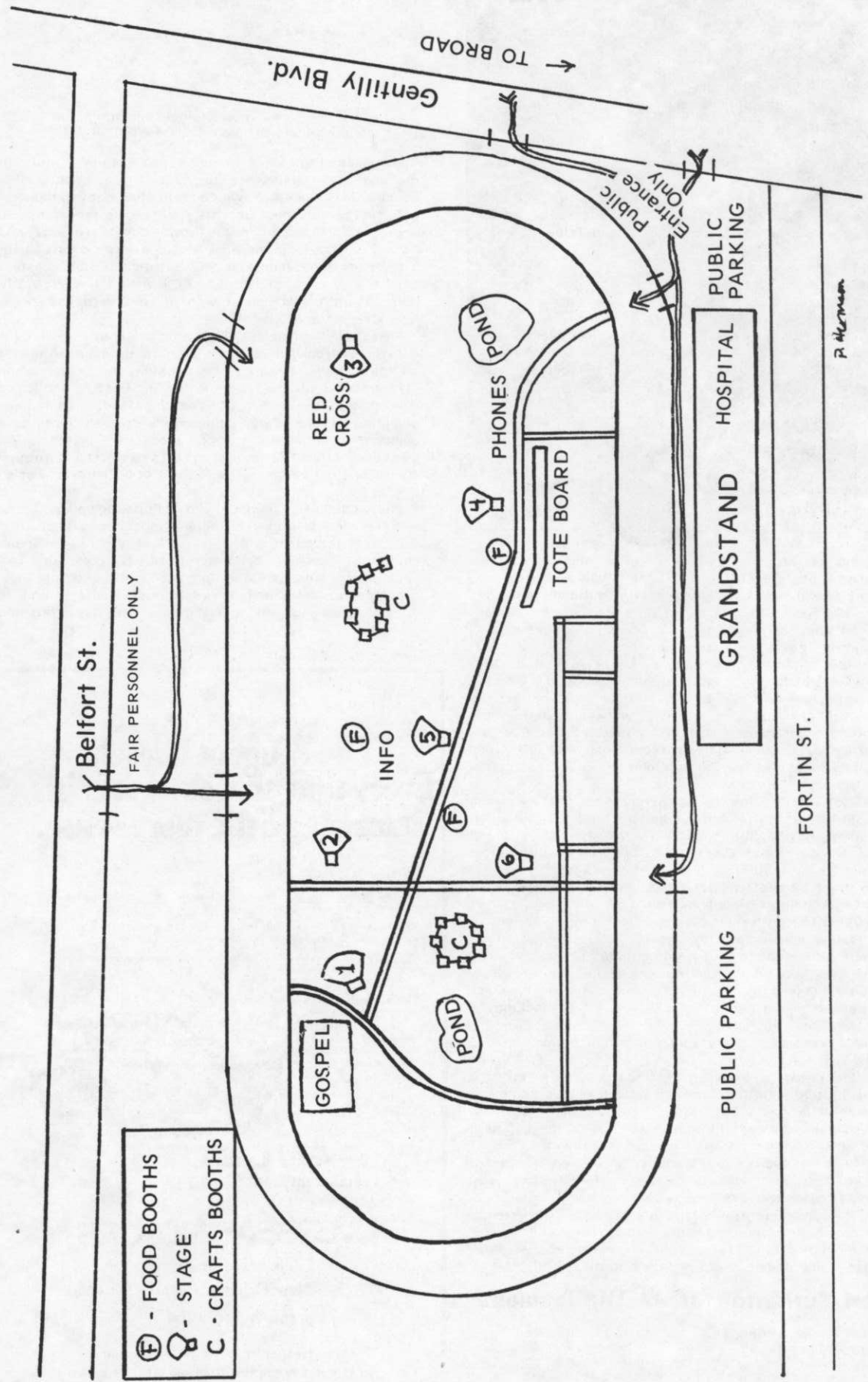


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Heritage Fair Music Schedule

On The Stages

FRIDAY (April 25)

Stage 1

1:30—Deacon John
2:30—M.G. Funk
5:00—Omega 2 + 5

Stage 2

12:30—Murphy Campo
2:00—James Booker
3:00—The New Orleans Ragpickers
4:00—The Black Eagle Mardi Gras Indian Tribe
5:00—Dave Williams

Stage 3

12:00—USL Jazz Ensemble
2:30—Sammy Burfect
4:00—The New Porgy Jones Experience
5:30—Raymond Burke and the Storyville Ramblers

Stage 4

2:00—St. Marks Community Center Dance Troop
3:00—The Copas Brothers
4:00—Como, Miss., Fife and Drum Corps
5:00—R.L. Burnside
5:30—Imani

Stage 5

1:00—Brother Percy Randolph
2:00—Adolescence
3:00—SUBR Jazz Ensemble
4:00—The New Dukes of Dixieland
5:00—Sady Courville & Dennis McGhee

Stage 6

1:00—Chris Burke & his New Orleans Music
2:00—Soren Houliand Copenhagen Ragtime Band
3:00—Chris Kenner
4:00—Marc Savoy
5:30—Robert Pete Williams

SATURDAY (April 26)

Stage 1

1:00—Chocolate Milk
2:00—Earl King & Lee Dorsey
3:00—Robert Parker & Tommy Ridgeley
3:30—Benny Spellman & Ernie K-Doe
4:00—The Meters

Stage 2

2:00—Cornbread
3:30—Bois Sec Ardoin
5:00—Ellis Marsalis & Elm '75

Stage 3

1:00—Loyola University Jazz Band
1:30—Xavier University Jazz Band
2:30—Polka Dot Slim
3:30—The Society Jazz Band
5:00—Robert Pete Williams
5:30—The Jazzstronauts

Stage 4

2:00—James Rivers
3:00—The Yellow Jackets Mardi Gras Indian Tribe
4:00—The Meyers Brothers
5:00—Los Monarcas

Stage 5

1:00—The Traditional Jazz Band of Sao Paulo
2:30—James Booker
3:30—R.L. Burnside
5:00—Allen Fontenot and his Country Cajuns
5:30—Roosevelt Sykes

Stage 6

1:00—Brother Percy Randolph
2:00—Como, Miss., Fife & Drum Corps
3:00—The Tuxedo Brass Band
4:00—Tuts Washington
5:00—Storyville Band

SUNDAY (April 27)

Stage 1

1:30—Sagitarrios
2:30—Music Factory
4:00—Willie Tee
5:00—The Wild Magnolias

Stage 2

12:30—SUNO Jazz Ensemble
2:00—The Crescent City Joymakers
3:00—The New Quartet
4:00—Al Belletto
5:00—Robert Pete Williams

Stage 3

1:30—Brother Percy Randolph & Little Freddie King
2:30—Roosevelt Sykes
3:30—Clifton Chenier
4:30—The New Orleans Ragtime Orchestra
5:30—Professor Longhair

Stage 4

1:00—Dr. Bill C. Malone & the Hill Country Ramblers
2:30—The Louisiana Aces
3:30—The Olympia Brass Band
5:00—Los Catrachos

Stage 5

12:00—UNO Stage Band
1:00—Imani
2:00—Russ Russell & the Stingrays with Patty Dupree
3:00—Carlos Sanchez
4:00—Papa Albert French and the Tuxedo Orchestra
5:00—The Gentlemen Of Jazz with Germaine Bazzle

Stage 6

1:30—Como, Miss., Fife and Drum Corps
2:00—R.L. Burnside
2:30—Ironing Board Sam
3:30—Irma Thomas
4:30—Rockin' Dupsie & the Twisters
5:30—The Meyers Brothers

In The Gospel Tent

Friday, April 25

The Humble Travelers, 12:30
The Mighty Chariots, 1:00
The Friendly Travelers, 1:30
Daneel No.2 Youth Choir, 2:00
The Gospel Inspirations, 2:30
The Spirituaitettes, 3:00
Sister Elizabeth Eustis, 3:30
The McDermit Singers and Christine Miles, 4:00
The Southern Gospel Singers, 4:30
Greater St. Andrew Choir, 5:00
(Emcee is Camille Hardy.)

Saturday, April 26

The Friendly Five, 12:00
Prayer Tower Choir, 12:30
Greater St. Steven Youth Choir, 1:00
St. Matthew Chapel Choir, 1:30
5th African Youth Choir of St. Rose, 2:00
The Stronger Hope Ensemble, 2:30
The Zion Harmonizers, 3:00
Brother Wallace Davenport, 3:30
The Gospel Soul Children, 4:00
Sister Bessie Griffin, 4:30
The Gospel Choralettes, 5:00
The Youth Inspirational Choir, 5:30
(Emcee is Reverend Herman Brown.)

Sunday, April 27

The Macedonia Male Chorus, 12:00
The Masonic Kings, 12:30
The Ott Family, 1:00
God's Chosen Few, 1:30
Mt. Moriah No.2 Choir, 2:00
The Zion Harmonizers, 2:30
The First Church of God In Christ Choir, 3:00
Prof. Hogan's Gospel Cavalcade of Stars, 3:30
St. Francis De Sales Choir, 4:00
Sister Bessie Griffin, 4:30
McDonogh No.35 Choir, 5:00
Sammy Burfect Ensemble, 5:30
(Emcee is Dr. Daddy.O.)

The Heritage Fair

Heritage Fair Performers

Alphonse "Bois Sec" Ardoin

"Bois Sec" Ardoin is a Cajun musician from Eunice, where he works on a rice farm; he started playing the accordion some three decades ago and his repertoire is made up not only of zydeco but also of French folk-songs. He will be joined by Henry Fontenot on violin, as well as Morris Ardoin, Lawrence Ardoin and Russell Ardoin.

Bongo Joe

From a review of Bongo Joe's Arhoolie album in Rolling Stone, Sept. 20, 1969: "Bongo Joe (his real name is George Coleman) reveals his philosophy in a deeply echoing chant, singing over the boomings of his improvised drumsticks (the bottoms of hand oil cans filled with pebbles, BB shot, and rubber chair legs), which he beats on a fifty-five gallon Texaco Firechief oil drum that has been 'shaped by a hand ax in a curious series of dents, bulges, cuts and wrinkles.' This is the only instrument on the album and this is how Bongo Joe has performed since the mid-Fifties, setting up on various street corners, or sitting in at various coffeehouses and jook joints in the Galveston-Houston-San Antonio part of Texas. When Chris Strachwitz recorded him last December, Bongo Joe was working in Alamo Plaza in front of the Alamo!"

James Booker

Making his debut this year at the Louisiana Heritage Fair, James Booker is perhaps the least known of New Orleans legends. Booker graduated from Southern University and has been a studio musician since childhood—artists like Mac Rebennack and Art Neville speak of him as a genius. Booker worked on Bourbon Street playing organ at four different clubs, but after all of this work he had only one national hit, an instrumental in 1960 called "Gonzo."

More recently, he worked as a sideman on Ringo Starr's "Ringo" album, but didn't receive the credit he should have: A flamboyant man and a brilliant star in the New Orleans galaxy of musical luminaries, Booker will hopefully be recognized as he should before too long.

The Brass Bands

The brass band is a phenomenon which flourishes locally as it does virtually nowhere else. One of the oldest and most vital of local musical forms, it spawned many of the great names in New Orleans jazz (except the pianists and singers of course).

The brass band is different in New Orleans from what it is anywhere else, in effect, it means something different—"In other climes the brass band on parade has stationary spectators who stand on sidewalks and watch the band go by. The 'Second Line'—a mass audience of extroverted enthusiasts—follows along with the musicians, dancing in figures little removed from the Calincas and Bamboulas of the century past. From the ranks of the 'Second Line' have been directly recruited the great names of New Orleans jazz . . . The brass bands represent the happiest, most beloved phase of the music of New Orleans."—Rose & Souchon, "New Orleans Jazz: A Family Album."

Unlike the spasm band, strictly a street-corner thing, or the less portable tub jug washboard band, the brass band by virtue of its sheer mobility, makes its music democratically available to everyone (and as can be seen by the quote above, they do take advantage of it!) Even the most jaded or jaundiced have to react to music filled with such generous doses of inspiration, love and dignity.

The Fairview Band is a brass ensemble that was founded by the indefatigable Danny Barker; it's filled with the younger descendants of great local jazzmen. The personnel is: Walden Williams, William Smith, Steve Catton, Donald Polk (trumpets), Larry Davis (trombone), Jene Mims,

Ernest Toussaint (clarinets), Harry Sterling (bass), Deborah White (piano), Dwight Perria, Byron Washington, Gerry Anderson, Darrell Brock (drums), and Diana Washington (Dancer).

The Hurricane Band was organized two and a half years ago as an offshoot of the Fairview Band, again with the help of Danny Barker. Leroy Jones, the leader is only 17 years old, but already the Hurricane Band is considered one of the most exciting of New Orleans street bands.

The Olympia Brass Band, under the leadership of saxophonist Harold Dejan, and among its frequently changing membership—it's all very flexible—it can include Paul Crawford, Louis Nelson, Nowell Glass, Allan Jaffe, Donald Minor, Kid Sheik, Emmanuel Paul, Andy Anderson.

The Young Tuxedo, originally founded in the mid-'30s, is among the youngest of all the famous New Orleans brass bands; some of its famous members and alumni include Kid Shots Madison, De De Pierce, Albert "Fernandez" Walters, Paul Barbarin, Andrew Morgan, Cie Frazier, Walter Peyton, Darrell Johnson, Alvin Alcorn, Emile Knox, and Kid Howard.

Herman Brown

One of the most beloved men in the New Orleans Gospel Community, Reverend Brown has been bringing Gospel from all over America to New Orleans for almost 20 years now. Born in Bogalusa, Rev. Brown moved to New Orleans as a child. He has been assistant pastor at the Israelite Spiritual Church for 26 years, and has been pastor of St. Daniel Spiritual Church, 1736 Amelia Street, for 4 years.

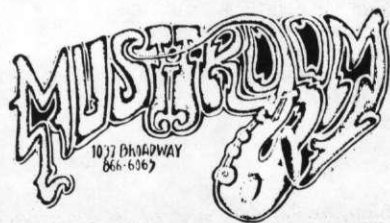
Rev. Brown is the founder of Israel Universal Gospel Enterprises, a member of the Southern Christian Leader-

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Bois Sec Ardoin

Photo by Michael P. Smith

ship Conference and the Interdenominational Ministerial Alliance. He can be heard on WNNR Radio on Sunday mornings from 6:15 to noon, on a program entitled "Gospel Is The True Mother of Soul Music."

trumpeter for 22 years; he's appeared with Pete Fountain and with Doc Severinsen, and currently you can catch his act at the Blue Angel on Bourbon Street.

Chris Burke & His New Orleans Music

Based in Nottingham, England, this traditional band is one of the few biased towards the old New Orleans dance-hall style jazz. The band's following includes not just Britain but Belgium and the New England states as well. Chris Burke, who formed the group, plays clarinet and alto sax; during his many visits to New Orleans as he has played alongside such greats as Punch Miller, Kid Thomas Valentine and Captain John Handy.

Raymond Burke With The Storyville Ramblers

Born in New Orleans on June 6, 1904, Mr. Burke is widely considered one of the great masters of New Orleans jazz. Completely self-taught on the clarinet, Mr. Burke has made sporadic appearances with all of the top Dixieland stars but doesn't work steadily with any one musical unit.

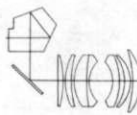
Last year, he enlivened appearances by the great Johnny Wiggs, one of his good friends and artistic compatriots over the years. The Storyville Ramblers include Charlie Hamilton on piano, Chester Jones on drums, and the great New Orleans bassist Chester Zardis.

R.L. Burnside

Mr. Burnside is a country blues slide-guitar player extraordinaire from Coldwater, Mississippi. He claims Rainy Burnett and Fred McDowell as his influences, and although he has been playing for 13 years, he hasn't had a great deal of exposure, except for his fine work on the "Mississippi Delta Blues" album on Arhoolie.

Murphy Campo

Born at Delacroix Island, Mr. Campo has been a



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Chris Burke

Los Catrachos

This group, led by Pedro Valladares, performs at the Latin American clubs on Magazine Street; this 9-piece unit,

which includes horns, is from Honduras. They will soon be fixtures at a Latin nitery to open in Fat City.

Clifton Chenier

Chenier, eyes closed beneath flames of waxy processed hair, mouth open to show gold buck teeth, looks a bit like a debauched Bugs Bunny when playing; his brother Cleveland, playing the chest-washboard with odd finger-pieces (like a Mandarin's false nails) looks—with his dark glasses on—like a new, mutant kind of silverfish.

Chenier uses the accordion and the saxophone to play beautiful lead melodic lines, all drenched in a faintly goofy, enjoyable atmosphere. He is the undisputed master of Zydeco (or "La-La music"), which is folk-blues played and sung by French-speaking blacks in South Louisiana and Southeast Texas. The term Zydeco is a corruption (or Cajunization) of the phrase, "Les haricots sont pas seles," which means "snap beans are unsalted." It is a highly rhythmic, highly danceable kind of music, played on accordion, violin and guitar.

When he plays his red-hot music, Chenier is definitely one of the most potent potentates there is, and when you hear his Zydeco, you'll understand why he draws an enormous crowd at every appearance.

Chocolate Milk

Usually ensconced in some club around town, like Sylvia's or the Horse, Chocolate Milk recently solidified their position as one of the city's top bands by putting out a record on RCA—quite an accomplishment for a band so young. Chocolate Milk was formed three years ago by Joe Smith, a trumpeter, who originally got his inspiration from Al Hirt; he studied music at both Loyola and Dillard, and also plays piano and flugelhorn. One of the tightest and most versatile of local ensembles.

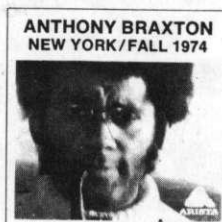
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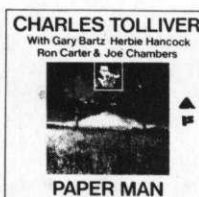
Herbie Hancock's superb band now out on their own.



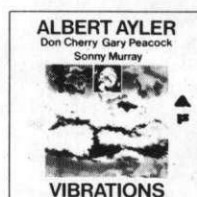
A major creative force in contemporary music. The winner of France's 1973 Jazz Oscar debut his first major release in the U.S.



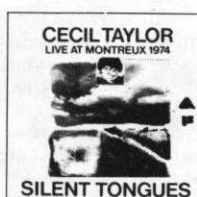
This intimate duet comes from two major jazz figures whose origins lie in South America and Africa respectively. Well known as leaders in their own right, Barbieri and Brand interact to create a beautiful music of the Third World.



Tolliver is a leading trumpeter and composer in contemporary jazz circles. His bristling, fluid style is complimented on this special album by Herbie Hancock, Gary Bartz, Ron Carter and Joe Chambers—a spectacular cast to say the least.



This album captured the music of a great jazz innovator at the peak of his creativity. With his working trio of bassist Gary Peacock and drummer Sonny Murray and guest artist trumpeter Don Cherry, the unique tenor saxophonist laid down a wholly new music that is simultaneously very appealing and very powerful. Included in his anthem of the new music—"Ghosts."



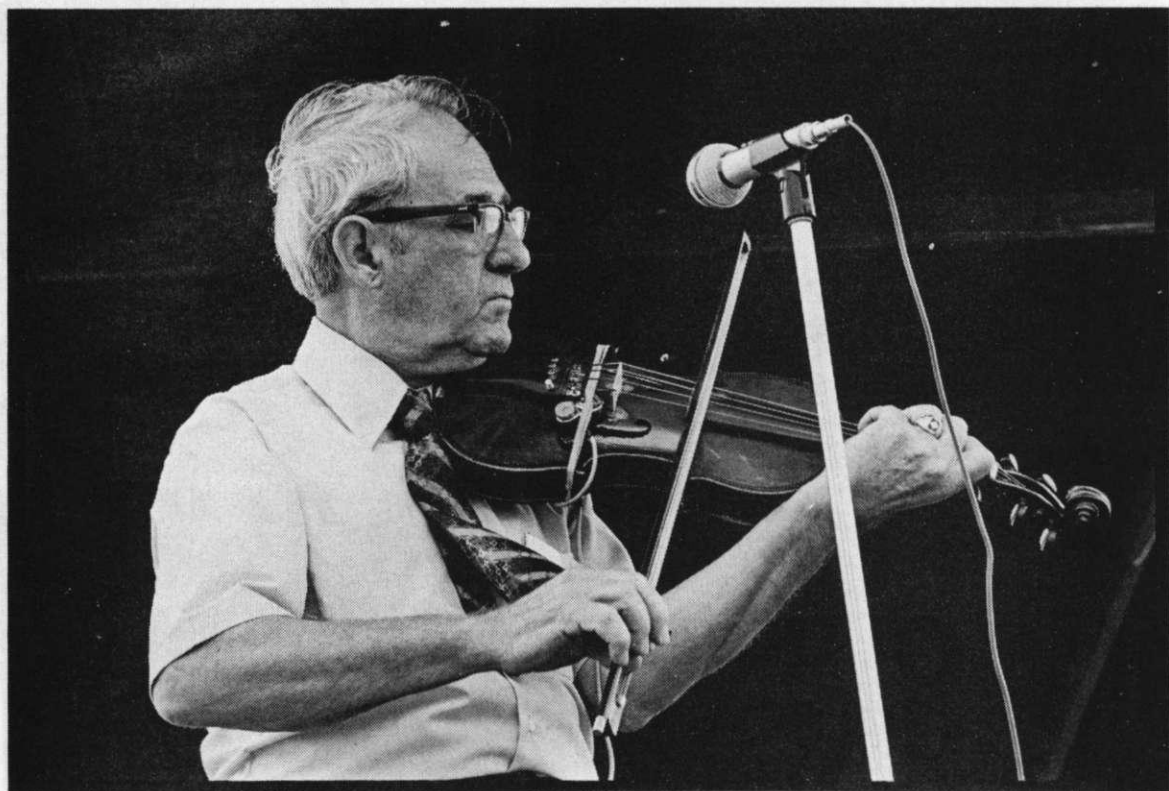
This solo piano tour de force, recorded live at Montreux 1974, consists of a five movement suite plus two encores demanded by an astounded and enthusiastic crowd. Taylor's stature as a major musical innovator is clearly set out in this exciting and moving piece.

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S.D. Courville

Photo by Michael P. Smith

jazz, not merely for their African origin and for their rudimentary drumming, the obvious basis of all jazz drumming, but for the fact that along with itinerant black minstrels, they were among the first forms of self-expression that the displaced black man could develop in his new country. The Como corps—three men and a girl—strike one as being somehow close to Tibetan Buddhist music and just as spookily stirring.

The Copas Brothers

A five-piece boogie and country-rock band from Baton Rouge, known as the pickin' and grinnin' in-laws; they have a strong local following as well, from appearances at places like Ziggy's.

Cornbread

A group of young Louisianians, now living in Arkansas. They play a wide range of music: hillbilly, bluegrass, swing and even some Cajun tunes. The instrumentation includes guitar, banjo, dobro, washboard and washtub-bass.

S.D. Courville

For fifty years, S.D. Courville and Dennis McGee have been playing Bayou folk music on their violins. Courville has had a Saturday morning radio show for the past six years. Broadcasting in Mamou and Eunice, he airs his own jam sessions with McGee and also Cajun musicians Preston Manuel, guitarist, and accordian player Nat Nathan.

They play the finest in "fais do do" classics, complete with Eddie Arnold type cattle calls and an off-beat bagpipe sounding accordian music that might make you believe they're Cajun Highlanders. This year, Courville and McGee will perform their own folk tunes followed by a jam session with the rest of the crew.

Dr. Daddy-O

Dr. Daddy-O, whose real name is Vernon Winslow, was born in Dayton, Ohio; in 1949 he became the city's first black disc-jockey. Until 1956 he was a rock-n-roll disc-jockey, but he has always been known as Dr. Daddy-O. The city's best known gospel DJ, he is also a college professor and a graphic artist.

Lee Dorsey

Puckish and wiry, Lee Dorsey is one of New Orleans' great gifts to the rock world. Although he isn't originally from New Orleans, he's completely a part of it now; he began not as a singer, but as a boxer.

Between his all-too-infrequent appearances, Lee works at Crescent Auto Wreckers—but drives a gold Cadillac to work. On hearing his name, any of his great hits may spring to mind—"Ya Ya," "Working In the Coal Mine," "Ride Your Pony," "Holy Cow," "Do Re Mi," "Everything I Do Gonna Be Funky," "My Old Car," "The Greatest Love."

The New Dukes of Dixieland

Formed to carry on the fine tradition of musicianship of the Assunto Brothers (around whom the original Dukes of Dixieland were built), this unit makes its first Heritage Fair appearance. The New Dukes are led by Mike Vax, trumpet, formerly with Stan Kenton, and Otis Bazoon, clarinet, of the original Dukes of Dixieland.

Rockin' Dupsie & The Twisters

Rockin' Dupsie is a zydeco accordionist from Opelousas; along with his group, the Twisters, he appears alternate weekends with Clifton Chenier, at Richard's Club on 190 West of Opelousas.

Elm '75 & Ellis Marsalis

Ellis Marsalis is a fine New Orleans jazz pianist who's done everything from movies to academics; born November 14, 1934, Marsalis played with a group in the Marines who appeared with people like Ornette Coleman, Charles Lloyd, Shelley Manne, Si Zentner; he played on both Merv Griffin's and Johnny Carson's shows, ran his own nightclub, played at the Playboy Club and with Al Hirt's band, conducted workshops on Black Music for the Free Southern Theatre, and played dozens of sets with the Storyville Jazz Band and with his own combo, whose name is updated with each passing year, at Lu and Charlie's, which is where you can usually catch them.

Allen Fortenot & His Country Cajuns

Fortenot is a fiddler who's been making feet move in various manners around Southern Louisiana for three decades now; his band is a big ensemble and includes a long haired drummer from Church Point. They probably play more rock and roll than any of the other Cajun bands at the Fair—it's related to but different from Clifton Chenier's rough, elemental Zydeco's or the tight, courtly, almost baroque ensemble work of an older congregation like the Gran' Mamou Band.

George French & The New Orleans Storyville Jazz Band

This six-piece band has played at Crazy Shirley's on Bourbon Street for the past five years; a versatile group, the Storyville Band runs the gamut from Dixieland to R & B. The members are George French (bass, leader), son of Papa Albert French, Teddy Riley, Donald Suhor, Fred Lonzo, Ernest Elly and Emile Vinnette.

M.G. Funk

Formerly called the Twilights, M.G. Funk has backed many famous cats (Jackie Moore, Heaven Sent, Gladys Knight and the Pips, Margie Joseph, Jean Knight, Bobby Blue Bland, Solomon Burke, B.B. King) and are at home keeping people dancing in various clubs around town.

The members of M.G. Funk are Karl Brooks (guitar, leader), Michael Hill (bass), Michael Goods (keyboards), Sherman Bailey (drums), Ronald Lawes (congas, timbales, percussion), Julius J. Handy III (tenor and alto saxes), Percy Williams (trumpet), Ben Singleton (trombone) and Cesar Elloie and Anita Brooks (vocals).

The Gentlemen of Jazz With Germaine Bazzle

The Gentlemen of Jazz have been together for eight years—and they've spent most of their eight years entertaining at the V.I.P. Lounge at Mason's Mericana Motel; they play soul-jazz in the Horace Silver idiom. Along with Germaine Bazzle, their vocalist, the Gentlemen are Cornelius Bass (drums, leader), Red Tyler (tenor sax), Edward Frank (piano), Matt Perkins (vibes and congas), Walter Payton (bass).

Gospel

"Seventy—you won't make it,
Eighty—God won't take it,
Ninety—that's close,
And ninety-nine and a half is almost,
But get your hundred!
Ninety-nine and a half won't do!"

—Dorothy Loves Coates and the Original Gospel Harmonettes, "Ninety-Nine and a Half."

"Let me tell ya 'bout the coming of Judgement!"

—Mahalia Jackson, "Great Getting-Up Morning."

"The gospel singers, although their vocal technique is reminiscent of that of the blues singers, stand in a category quite apart. Yet the great Mahalia Jackson once said that she was inspired to at least some degree by Bessie Smith, whom she recalls by her power of expression—and the way she swings."

—Hugues Panassie, "The Real Jazz."

Gospel singers can swing indeed; it comes as a revelation to people who experience the fervor and majesty of gospel only on isolated occasions, and not as a part of their weekly lives. The history of gospel is the history of the beat—from the early days of Sister Cally, Rev. Nix and Rev. Gates, Blind Arizona Dranes and Blind Willie Johnson (with their awesomely personal confrontations with the Deity and their recognition of the overwhelming supernatural basis of everything) to such great personalities of the present as Inez Andrews.

The voluble, resourceful singing and signifying and that sanctified beat—unchanged in its joyousness and emotional content, though the musical settings may be different after

all these years—as well as the incredible ecstasy that fills gospel is a phenomenal thing. There's almost nothing in western music to compare with it (and even on a religious level, outbreaks of business-as-usual fervor are spasmodic to say the least—cf. Mr. Knox's study, entitled "Enthusiasm," for information of the 16th and 17th Centuries when ecstasy was at its peak in the so-called civilized world).

The closest musical equivalent to gospel would be Neapolitan Baroque or early classical Italian church music, which like much gospel (for instance, Dorothy Love Coates and the Harmonettes' "I'm Sealed," the Golden Gate Quartet's "Jezebel") combines terrifying or tragic subject matter—right from Scripture—with the ecstasy of virtuosity, that is, the joy of showing off one's vocal powers. The trills and roulades and thrilling rubato of music by Scarlatti or Pergolesi is the only white music that begins to come even close to the frenetic excitement and incredible soul of gospel.

Some facts on the gospel groups performing: **The Humble Travelers**, organized by Mrs. Gertrude Spears, members of various churches. **Daneel No. 2 Elementary School Choir**, organized in November, 1973, a group of 54 outstanding youngsters aged 7 to 13, directed by Ms. Jocelyn Chatters, assisted by Mrs. Marie Conway and Shirley Blunt. **The Mighty Chariots**, organized and managed by the Rev. Carey Smith. **The Friendly Travelers**, a well-known group which spends much of their time traveling through the South performing, managed by Alton Jenkins, led by Alfred Penn. **The McDermick Singers and Christine Meyers**, organized by Raymond Meyers who, along with his mother, Sister Christine Meyers, have been doing good gospel singing around New Orleans for years.

Sister Elizabeth Eustis, a fine contralto soloist who has been entertaining gospel audiences for over 25 years and has made several recordings. **The New Orleans Spiritualettes**, organized in 1958 by Sister Ruby Ray and Brother Ernest Bates, made up of six members, all members of the St. Thomas Baptist Church. **The Southern Gospel Singers**, organized by the Bell Brothers, who came from McComb, Mississippi, some 10 years ago. **The Greater St. Andrew Baptist Church Choir**, are under the

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Bessie Griffin

direction of Diane Peterson. **The Friendly Five**, organized by Brother Perry Ray, this group performs every Sunday on radio. **The Youth Inspirational Choir**, members of various churches throughout the city, led by Ms. Lois Dejan.

The Greater St. Stephens Youth Choir, formed in 1967 by the late Reverend Percy Simpson Jr., made up of 125 members, under the direction of Eric D. Franklin. **The**

Gospel Choralettes, a large group consisting of 87 members, organized in 1970 by Ronald Mattered and Mrs. Mayme Gardner, directed by Brother Mattered, assisted by Dwight Franklin. **The St. Matthew Chapel Choir**, consists of 35 members of the St. Matthew Chapel Baptist Church, 3021 First St., pastored by Rev. J. Landrum. **The Fifth African Youth Choir**, formed in June, 1970, consists of 40 members ranging from 5 to 16 years old. **The Stronger Hope Ensemble**, organized by the late Mrs. Doris Thomas in 1971, are all members of the Stronger Hope Baptist Church, 2401 S. Galvez, pastored by Rev. J.C. Profit.

The Zion Harmonizers, organized in 1939 by Rev. Benjamin Maxon and have been singing all over the country ever since, managed by Sherman Washington Jr., to whom we are extremely grateful for all of this information concerning the various gospel groups. **The First Church of God In Christ Radio Choir**, broadcasts every Sunday from 10 to 11, directed by Eric Dwight Franklin. **The Masonic Kings**, organized 30 years ago, managed by George Brooks. **Mount Moriah Church Choir No. 2**, organized in 1954 by Rev. A. Meyers, directed by Betty Forecher, consisting of 30 members of the Mount Moriah Baptist Church, 2403 Louisa St. **The Macedonia Male Chorus**, organized by Charles Larks in 1959, consisting of members of the Macedonia Baptist Church, 2810 Erato.

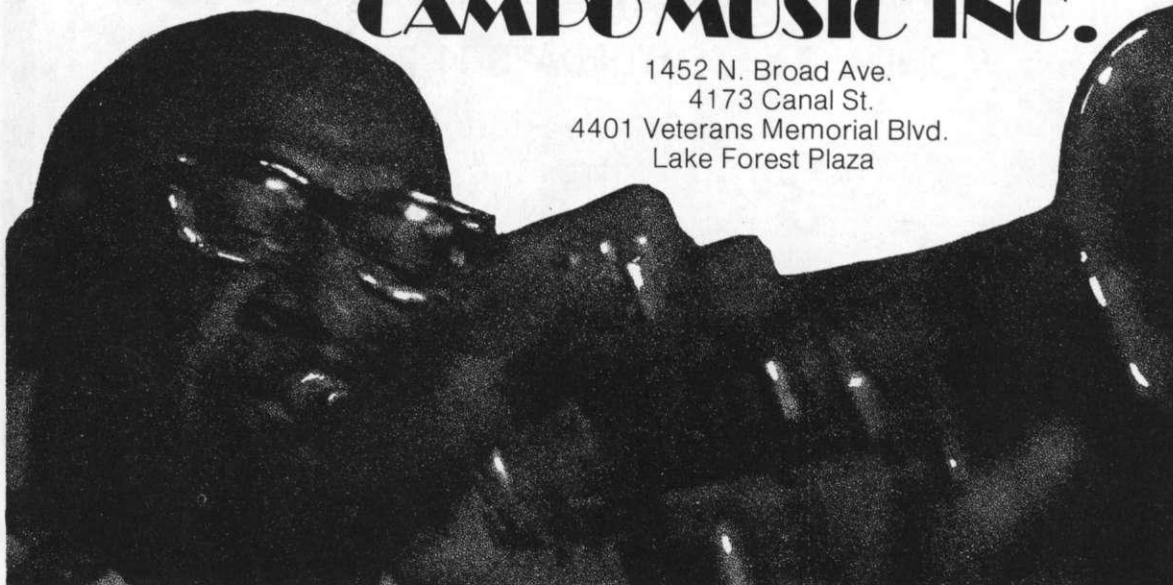
God's Chosen Few, organized in 1972, made up of six members of the First Church of God In Christ, directed by Professor Houston, counseled by Sister Bernardine Gibson. **Professor Hogan's Cavalcade of Stars**, organized by a group of local gospel stars—Professor Edwin B. Hogan, John Lee, Herbert Wallace and Doris Lee. **The St. Francis De Sales Choir**, organized in 1970, the only Catholic choir participating in the Gospel Tent this year, made up of 62 voices, directed by Ronald James, pastored by Father Robert Guste. **The McDonough No.35 Choir**, organized by McDonough students in 1971, directed by Mrs. Patricia Saller Sears, Director of the Vocal Music Department at McDonough 35 High School. **The Gospel Soul Children**, organized in 1969, directed by Albert Hadley and coordinated by Delores Bourgeois, they have won 1st Place for 2 years in the Gospel Work Shop for their work. **The Sammy Burflect Ensemble**, organized in 1973 by the young

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Bessie Griffin

Bessie Griffin, near the top of the very special hierarchy of great gospel singers, is, like the late Mahalia Jackson, a New Orleans gift to gospel music; baptized at the Pilgrim Grove Baptist Church, Bessie was singing in an adult choir at the extraordinary age of five (she had to stand on a chair so that she could be visible to the congregation while performing).

After some years of performing in the New Orleans area, Bessie travelled for a decade with the Southern Harps, a female quartet which was patterned after male a capella gospel quartets (which didn't make things easy as the women were expected to sing the male tenor, baritone and bass parts); the Harps played small towns in a series of one-night stands, where the spiritual and musical rewards were far greater than the financial compensation.

In 1951, at the request of Mahalia Jackson, Bessie appeared in a huge Gospel show at the Chicago Coliseum, sharing the stage with the Dixie Hummingbirds and Sister Rosetta Tharpe, among others. After a year with another gospel group, Bessie moved to Chicago where she had a reputation as the city's finest gospel soloist (which was no mean feat in a gospel center like Chicago with competitive voices like Delois Barrett Campbell, etc.). In 1959, Sister Griffin began to achieve deserved success, starring in a gospel musical entitled "Portraits In Bronze."

Since then, her name has become increasingly familiar to the public at large. Her awesome power over an audience is amply attested to by her in-person performances (Tony Heilbut in his book, "The Gospel Sound," notes that two people have suffered fatal seizures during her performances") or in recordings like her famous "Too Close To Heaven." The Church and the Spirit is in her heart and in her voice.

Camille Hardy

A practical nurse by profession, Camille Hardy has been



Imani; from left: Leslie Lesperance, Dilton Robinson, Angelo Nocentelli, Georges Lesperance, Alfred Roberts, and Makela.

on radio for about nine years. Half of those nine years have been spent with WBOK, where Mrs. Hardy is a gospel announcer on Sunday mornings from 8 to 10:30 a.m. Along with her radio work and her nursing, Mrs. Hardy also finds time to lecture, to work with the aged and chronically ill and is the Secretary of the City-Wide Ushers, a group of ladies who serve at all major religious programs.

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Imani

Imani is Faith, the last of the seven principles of the Nguzo Saba, an African code of ethics. "The music of Imani is Afro-Amerindian," says leader George Lesperance. "The music is not limited to the expression of the way things are today, nor is it going to satisfy listeners expecting pop music. It is a music expressing the way members of Imani feel things ought to be. The particular need expressed encourages one to get back to the ways that set people free."

George plays flutes; his brother Leslie Lesperance, a violinist, moved to New Orleans this past December from New York City. They are originally from Haiti, and form Imani along with the following members: Angelo Nocentelli (bass), Dilton Robinson (congas and percussion), and Afred Uganda Roberts (congas and percussion), and Makela (flutes).

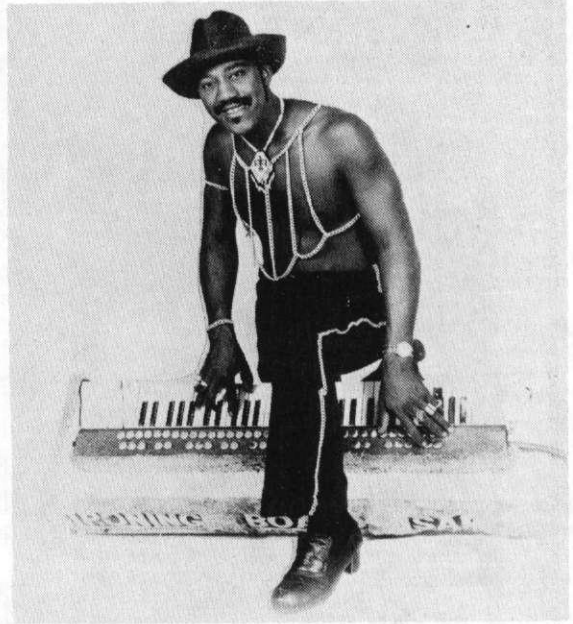
Ironing Board Sam

One of the most spectacular of local entertainers, Sam was born in South Carolina, but calls Memphis home, because that's where he became the virtuoso of the button board. He started with the Hammond organ but realizing the expense of repairing it and the effort involved in just carting the thing around, he brainstormed and came up with the button board, something like an ironing board (hence his name), which he plans to market in the near future.

Sam has been on the road for 20 years—but he's still a young man and intends to stay in New Orleans a while. With his spectacular voice, lame wardrobe and a fire-twirling drummer, 20-year old Terry Brown, Sam's sets at Mason's Motel Mericana are among the most enthralling sights and sounds to be seen locally. (Amazingly, not only does he do the job of four musicians while he performs but he also works the light show with his foot!)

Mother McGregor Jones; The Prayer Tower Choir

The Prayer Tower Church of God in Christ was founded



Ironing Board Sam Photo by Porter's Photo News

and organized in 1931. The original Church was destroyed by fire, but it wasn't long before a new church was built at 7734 Olive Street. The Prayer Tower philosophy that "God and One Is The Majority" has been well proven because when need arose, a spacious auditorium was erected, known as the Claiborne Jones Temple at 8708 Willow.

The choir, under Missionary Thelma Samuels, has made many souls happy over WYLD for some two decades. The Director is Mother McGregor Jones, "who reaches us all sooner or later through her lofty and Godly ideals" in "The

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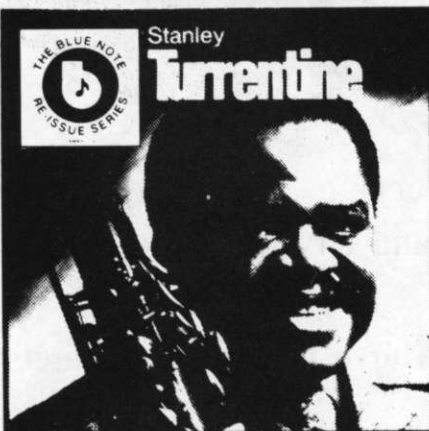
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The New Porgy Jones Experience

Porgy Jones was born in New Orleans and took up the trumpet while he was in grammar school; later studies took him to the Boston Brass Clinic and Chicago Brass Studios; he has toured the United States, Mexico and the West Indies, played both with stars like Horace Silver, Art Blakey, Curtis Mayfield and Jerry Butler, and extensively in his home town.

The members of his combo, the New Porgy Jones Experience, a Preston Knox (organ), Herb Taylor (drums), Reggie Houston (tenor Sax), Ed Perkins (vocals), Earl Thompson and Antonio Colaar (percussion).

Ernie K-Doe

K-Doe is still at it; his biggest hit, "Mother-In-Law," was a success of such proportions that comment upon it, at this late date, would be superfluous. One of the most exciting—those razor-edge falls off the stage—of local performers and a master of coolly, carefully calculated stagecraft.

One remembers K-Doe at the Led Zepelin bash shrieking and squealing to beat the band and doing the splits on the perilously dirty cement floors of Jazz City Studios, and the heady occasion when he gave Robert Plant and Jimmy Page some pointers of stagecraft. Honestly, who's more qualified to do it?

Besides "Mother-In-Law," K-Doe can sing just about anything, from the Compleat Bobby Womack to what are usually glossed over as 'old standards,' not to mention his other signature tunes, like "A Certain Girl," "The Tee Ta Ta," "Tain't It The Truth," "Beating Like A Tom-Tom," "Hello My Lover," "Come On Home," and his personal favorite among his works, "Cried My Last Tear."

Chris Kenner & Chuck Johnson & The Vampires

Chris Kenner resurfaced a few years ago at the age of 41

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Ernie K-Doe

Photo by Robin von Breton

and made an appearance at the Home of the Blues Concert at Chalmette Civic Auditorium; a legend to many, this singer-songwriter (who doesn't read music but that doesn't seem to matter) has such songs to his credit as "Land of A Thousand Dances," a song of which he made the first and

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THAT'S THE WAY I LOVE IS / LOVE TO LIVE THE LONG

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date back to the 1880's, the tribes were organized then as they are today, with a chief, spyboys, flagboys and a wildman. Their music, accompanied by tambourines, cowbells, and various other percussion instruments, are patterned after African songs of call and response. The Indians make their own elaborate garb, have their own literature of chants and songs (including "Haiko, Haiko," "Corinne Died On The Battlefield," "Too Way Pakaway," "My Big Chief Got A Golden Crown") and their own dances, not unlike certain types of African dancing. The Indians are a thriving organization and an asset to the heritage of New Orleans. Two different tribes of Mardi Gras Indians will be performing at the Heritage Fair—the Black Eagles tribe on Friday and the Yellow Jackets tribe on Saturday.

The Meters

Diabolical masters of rhythm, the Meters specialize in highly rhythmic dance music that is dry, witty, functional and would probably give you curvature of the spine if you decided to follow it in a linear manner; it suggests not just a complexity of latticed-trellised rhythms, but sounds both familiar and unfamiliar—several dozen chickens loose on Canal Street at noon, bed-springs creaking in the humidity, trains uncoupling, macaws in heat, air conditioners on the fritz and boisterously crowded nightclubs.

The Meters are at home—relaxed and serenely jolly—in clubs all over town, as rhythm men for all sorts of artists, on the road with performers like Dr. John, and on their own records.

They've never received quite the local support they merit, and to all too many people, they are "merely" the best dance band you could possibly ever hear—but there's more to it than that. They make most bands sound like amateur night; the Meters are Leo Nocentelli, lead guitar; George Porter, bass; Arthur Neville, organ; and Zigaboo Modeliste, their fantastic drummer.

The Meyers Brothers

The Meyers Brothers learned bluegrass music off the radio; they're from French Settlement, La., and their personnel is V.J. Meyers, guitar; J.C. Meyers, mandolin; Harlon Blunt, banjo; and two former members of the Louisiana Honeydrippers, Buck Woods on fiddle and Lum York on bass.

Music Factory

Led by organist Bobby McLaughlin, Music Factory is one of New Orleans' finest soul rock groups; this eight-piece band has worked together for three years, strong in many forms of local music including blues, Dixieland, and just plain funk. The members include the son of a legendary New Orleans trumpeter, Clyde Kerr Jr., who also plays trumpet as his father did. The total musical experience of Music Factory spans an amazing 110 years.

The Crescent City Joymakers

A traditional New Orleans jazz band organized in 1970 by Swedish clarinetist Orange Kjellin. A fellow countryman, Lars Edegran, the leader of the New Orleans Ragtime Orchestra (in which Kjellin plays) is pianist with the Joymakers. The New Orleans members of the band include Ernie Cagnolatti (trumpet), Preston Jackson (trombone), Father Al Lewis (banjo), James Prevost (bass) and Louis Barbarin (drums).

The New Orleans Ragpickers

You might remember the Ragpickers from last year: not scheduled to appear, this 8-piece Japanese jazz band, who parade and perform traditional New Orleans jazz numbers, just got up on Stage 1 and started playing! This year they're on the schedule.

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New Orleans Ragtime Orchestra

The New Orleans Ragtime Orchestra, led by Lars Edegran, produces blissful sounds—like something you might have heard coming from a marble portico, steeped in potted palms, in the best hotel in Savannah or St. Louis, some indefinite time in the pre-World War One belle époque.

Each song—and each is the sound of an epoch—is introduced with full annotation by Bill Russell, the violinist who, like everyone else in the ensemble, plays with almost maniacal precision. Sample titles: "The Entertainer" (overly familiar, perhaps, by now), "Reinder Rag," and the lovely "Purple Rose of Cairo," A.J. Piron's theme-song. The Ragtime Orchestra plays with such clarity that you can tell almost immediately after a few bars whether it's a St. Louis rag (slightly stiff and formal) or a New Orleans rag (loose).

The New Quartet

Led by drummer John Vidacovich, the New Quartet plays contemporary jazz; member of the Quartet are Julius Farmer, bass, Eddie Collins, piano, Earl Turbinton and Michael Pierce, reeds, and Angelle Trosclair, vocals.

Omega 2 + 5

A dynamic and versatile vocal and instrumental group, Omega 2 plus 5 was formed about two years ago as an offshoot from several local groups. They were born and bred in the great tradition of local music and since their formation have appeared at many local clubs, in clubs in Mississippi, Alabama and Kentucky, in concert with Millie Jackson, the Meters and the Delfonics.

The members of Omega are Jimmie Richardson (lead guitar and vocals), Clarence Leonard (keyboards and vocals), Leroy Adams (sax), Eugene Frank (bass), Lawrence Adams (trumpet and vocals), Avis Gains (drums and vocals) and Freddie Foley (vocals).

Robert Parker

Parker is a local rock and roller who made a great dance hit in the '60s called "Barefootin'" and has a fine uninhibited hollering style; he does the relaxing, voluble singing people do when they don't think anyone else is around.

Polka Dot Slim

The first I ever saw Slim, at Payne's Lounge on Orleans St., he was referred to by the management simply as "Harmonica Man." He is one of the city's finest harmonica virtuosos, and he has been working in clubs throughout the city for many years. He made his first appearance at the Fair last year at the Harmonica Seminar where he made himself immediately at home as impromptu host and raconteur to milling fans. He plays original compositions, the works of Sonny Boy Williamson and New Orleans favorites like "One Night When I Came Home."

Percy Randolph

Randolph is a harmonica virtuoso whose repertoire encompasses not only his own jazz compositions but marches, standards and Creole music.

James Rivers

Born in New Orleans in 1937, James Rivers got his musical training in the public schools; he went out on the road after high school, playing reed instruments backing up people like Jerry Butler, Curtis Mayfield and Jackie Wilson.

Returning to New Orleans, Rivers joined Deacon John's R-and-B group, but left when Deacon John embraced hard rock. He decided to form his own jazz group, and they're still together (although there have been some personnel changes—the talented organist Sammy Burfect is among the alumni). Rivers plays alto and tenor sax, flute,



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James Rivers

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**Russ Russell & The Stringrays
Featuring Patty Dupree**

Born in a small town in South Georgia, Russ Russell has been living in Louisiana for 17 years; this outstanding country guitarist and vocalist leads a band that's both rock and country, with a large repertoire and an emphasis on tight vocals and tight guitar harmony. The Stingrays (Joe

Buras, drums, Phil Buras, lead guitar, Johnny Bonvillain, bass) were formed seven years ago. Russell teaches American History at Archbishop Shaw High School in Marrero by day; recently he was named the Number One Country Entertainer by the Cajun Music Association. Patty Dupree, the band's vocalist, joined Russ a year ago after travelling with the USO.

Sagitaros

Led by Oscar Marcias, Sagitaros has members from Cuba, Honduras, Nicaragua, Costa Rica and Puerto Rico; they play regularly, both at the Latin American Night Club on Magazine Street, and at social functions within the large New Orleans Latin community.

Carlos Sanchez

A Flamenco guitarist, Mr. Sanchez has been playing professionally for over 25 years and has been heard with many of the finest Spanish companies. Along with five records, appearances before the crowned heads of Denmark and Spain, an appearance before President Kennedy in 1962, he has also appeared on the Ed Show. The Festival is proud to present Mr. Sanchez and his dancers.

Marc Savoy

Marc Savoy has been playing accordion for a quarter of a century—since he was nine! He now runs a custom accordion company in Eunice called Arcadiana Accordions. Performing Cajun music along with Mr. Savoy will be Lionel Luleux, fiddle, D.L. Manard, vocals and guitar, Erving Richard, steel guitar, Edward Gaspard, drums.

The Society Jazz Band

The Society was organized by Andrew Hall, a British drummer, to spotlight the talents of two very special New Orleans musicians, trumpeter Tony Fougerat and saxophonist-vocalist Ernest Poree. The band plays unre-



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tentious New Orleans dance-hall music, and they're good at it.

Mr. Fougerat was born April 25, 1900, and bought his first cornet when he was 18 at Uncle Joe's Pawn Shop on South Rampart Street; it cost him \$12. He followed Kid Rena's band around whenever they played on the street, and he liked one of Rena's tunes, "Underneath Hawaiian Skies" so much that he still plays it when he gets the chance. He played in tent shows in Mississippi, around Chicago on the Orpheum circuit, and at such vanished now-legendary niteries as the Silver Slipper, the Circle, the Spotlight Cabaret and the Vanity Club on Bourbon where he led his own band. A fine musician, he has been sadly neglected both by historians and on records.

Mr. Poree was born sometime around the turn of the century, and he is famous in New Orleans mainly as a brass band musician; he worked in the George Williams Brass Band from the late '40s to the early '60s; in the middle '30s—along with some 90 other musicians—he was in the Emergency Relief Administration Orchestra, known simply as the ERA (this was a federal anti-depression project; the band was led first by Pinchback Touro, later by Louis Dumaine).

Besides these two stellar presences, the other members of the Society Jazz Band include Mr. Hall, Frank Naundorff (trombone), Melvin Yancy (bass), Ron Simpson (banjo and guitar); for their Heritage Fair performance they will be joined by the famous saxophonist Jessie Charles who, like Mr. Poree, is an alumnus of the George Williams Brass Band. The Society Jazz Band is the house jazz band at the Maple Leaf Bar on Oak Street.

Southern University Baton Rouge

The Jazzstronauts—"We're exploring musical space." The Jazzstronauts are the professional group led by clarinet master Alvin Batiste, director of the Southern University Jazz Institute; the group is made up of former students at the Institute, and their first trumpeter, Willie Singleton, has just left the Institute to join the Duke Ellington Band.

Adolescence—An all-city jazz group that includes students from New Orleans' public school system; the group is a result of Mr. Batiste's Jazz-Artist-In-Residence program with the school system.

Southern University Jazz Ensemble—A group composed of jazz majors and students from S.U.B.R., and internationally known—they performed throughout Africa in 1973 and in the United States and Iceland.

SUNO Jazz Ensemble

A 24-piece band, incorporating within itself both a traditional jazz band and a modern combo; the ensemble is under the direction of Kid Jordan.

Benny Spellman

A fixture at dozens of early '60s high-school dances, Spellman is indeed a gouge to the memory when seen nowadays; still a spectacularly natty dresser, he also still gets mileage out of his two greatest songs, "Lipstick Traces" and "Fortune Teller."

Apropos one of his more recent performances (FIGARO, July 14, 1973) Newlin wrote: "It's all climax. A wide Ipana smile, hand jive, a lower torso that crosses the stage several seconds before the chest and head—Spellman was the distilled and spilled dew-in-the-eyes, sweat and punch-bowl leavings from a thousand and one prom nights.

Roosevelt Sykes

Nicknamed "The Honeydrinker," Roosevelt Sykes was born in Helena, Arkansas in 1906, and raised in St. Louis but he returned to visit relatives in West Helena frequently; he heard, and was impressed by, some of the fine local Arkansas piano players—Baby Sneed, Joe Crump and Jessie Bell. Sykes moved to Chicago in 1929, and was one of the first Decca recording artists. Throughout the '30s, making St. Louis his home base, he toured Texas and the rest of the South.

He's a living legend, and few are more enjoyable to see



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Alvin Batiste with Adolescence at last year's Heritage Fair.

Photo by Michael P. Smith

and hear: dapper, in a natty suit and a white panama shading one of the great, serene, almost Oriental physiognomies to be gazed at on any stage, he's

simultaneously suave and lowdown. His songs have a cool, calm sound, even when his metaphors get devilish—as when he discusses putting some cream in his ladyfriend's

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can or giving her a new dresser so he can root around in her drawers. His material, much of which he's been playing for almost half a century now, sounds incredibly crisp and fresh.

Willie Tee

One of the finest local piano players, Willie Tee shifts with equal ease and abandon from rock and roll in the classic New Orleans idioms to modern jazz. Along with his brother, Earl Turbinton, Jr., Willie has enlivened many sets at Lu and Charlie's; this year at the Heritage Fair, he will also enliven the set of the Wild Magnolias Mardi Gras Indian tribe which immediately follows him.

Irma Thomas

She's been singing for half of her 34 years, and anyone who has grown up within that period has heard her, time and again (at the Baby Grand or Germania Hall or F&M Patio or the Walnut Room, or, more recently, at the Fontainebleau or the Marriott or Jed's).

Irma made her first record, "Don't Mess With My Man," in 1958 when she was 17. In 1960 she went over to Minit and recorded such works as "Ruler of My Heart," "Hittin' On Nothin'," "I Done Got Over," "It's Raining," "Cry," "Gone," "Cry On," "I Did My Part," and the mournful-but-gorgeous "Two Winters Long."

In 1963, she joined the Minit label and did some of her finest work, two albums for which she wrote nearly all of the material herself—"Wish Someone Would Care" and "Take A Look." Both are classics. After Hurricane Camille in 1969, Irma moved to Oakland, California—she loves it there and this effervescent performer is adored in turn (in 1972, the local musicians voted her the Top Female Vocalist of the Year in the Bay Area).

Irma is from New Orleans, and she loves it, but she has a sane outlook on the place: "It's a nice place to visit . . . If you can stay away for two years without really coming back, you can get over it. It's like a disease."



Isidore "Tuts" Washington Photo by Hans Lychou

The Traditional Jazz Band of Sao Paulo

This Brazilian group is currently touring the East Coast, and they will be appearing at the Inter-American Festival




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Roosevelt Sykes, belting one out.

Photo by Robin von Breton

in Miami, as well as Boston, Washington and New York. They have a large repertoire of classic compositions by King Oliver, Fletcher Henderson, Jelly Roll Morton, et. al., and their renditions are unique and exceptional.

USL JAZZ ENSEMBLE

Led by Jim Goodman, this 25-piece ensemble is one of two jazz groups at the University of Southwestern Louisiana in Lafayette; the group has performed at the Kansas City and Little Rock Jazz Festivals, and has toured the South extensively. The 25 pieces include 3 vocalists and 22 horns.

Tuts Washington

In his own words: "Played on the Delta Queen boat in 68—Play with Papa Celestine, Kid Rena, Clyde Kerr. Play with Papa French. Recorded for Smiley Lewis in 1949. Played in St. Louis Missouri with Tab Smith Orchestra in 1945—Play in Santa Rosa California at the Buck Horn night (club). Played at the Court of Two Sisters from '68 to '73. Started when I was 10 years old in the speak easys and fish fries. Born in New Orleans La. 1907—24 of January at Eighth and Rampart Street. Yours truly, Isidore Tuts Washington.

The Wild Magnolias

This particular tribe of Mardi Gras Indians, who dance with arms outstretched to show off their spectacular costumes, will be accompanied by Willie Tee on piano and an all-star group of New Orleans soul musicians. Chief of the Wild Magnolias is Bo Dollis; other members include Monk Budreau, Alligator June, Johnny Tobah, Bubba, Crip, Gate, and all the other flagboys, spyboys and wildmen. Two tribes actually form the performing Wild Magnolias—the Wild Magnolia tribe and the Golden Eagles tribe; so far, they have recorded two albums for the French Barclay label, one of which, titled simply and eloquently, "The Wild Magnolias," was a runaway critical success when released in the United States on Polydor.

Dave "Fat Man" Williams

Born August 26, 1920 on Touro Street, Williams studied piano first with the same teacher so many New Orleans pianists share in common—his own mother. At age 12, he began playing for "nickel parties," and later joined a



Robert Pete Williams Photo by Michael P. Smith

traditional jazz dance band, whose members included second-cousins of his, Paul Barnes and Lawrence Marrero.

Williams has been writing songs for years, and his most recent release is a 45, "I Ate Up The Apple Tree." He will perform as a soloist at the Fair so that his stylings will be rendered uncluttered.

Robert Pete Williams

Williams is a Louisiana country bluesman of great renown, born in 1914; he didn't start playing the blues until he was twenty, plays exclusively in a modal fashion and like so many other great bluesmen—Bukka White, Son House and Leadbelly, among them—has a history of violence behind him—he did time in Angola. He tours constantly now, singing blues for people of every nationality.

Xavier University Jazz Band

The Xavier University Jazz Band, organized in 1968, is a 20-piece band, which plays jazz-rock and modern jazz; the leader is John Fernandez.

The Young Men's Olympians Benevolent Association

This group is made up of members of one of the many Social and Pleasure Club, organized originally as burial society to insure that a member would get a decent funeral out of his membership dues. The Young Men's Olympians parade once a year with brass bands in the Central City area—35 of them will parade at the Fair, showing off their elegant and extravagant marching outfits, hats, decorated baskets and umbrellas—and they are an old organization. They were founded September 3, 1884 and incorporated August 23, 1885.

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Heritage Fair Crafts



A crafts scene from a previous Heritage Fair.

Photo by Michael P. Smith

This year's Heritage Fair features the largest crafts exposition ever held in the state.

Designer-craftsmen from 15 states are coming together to present a wide variety of crafts in 106 booths at the Fair Grounds: jewelry, glass, leather, wood, spinning and weaving, pottery, photography, clothesmaking, lapidary, quilts, sand bottles, macrame, dolls, Indian heritage crafts, stained glass, toymaking, feathers, furniture, wood decoys, handmade musical instruments, and more.

In addition, the craftsmen are competing for \$500 in awards from the Festival and from local patrons of the arts. Carl Paak of the University of New Mexico is the judge. And at the seminar booth (no. 42), special craftsmen will be demonstrating and explaining their work. The schedule for the seminar booth:

Friday, 2 to 5: John Landry, float maker. Landry, a life-long New Orleans resident, makes miniature Mardi Gras floats out of Mardi Gras beads he has collected from parades over the past 20 years.

Saturday, 1 to 5: Tabitha Rossetter, spinner. Ms. Rossetter will demonstrate the basic methods for spinning thread, from 5,000 B.C. until the 18th century. A member of the New Orleans Spinners and the Louisiana Crafts Council, Ms. Rossetter is a demonstrator at Great Smokies National Park during the summer.

Sunday, noon to 3: Bradley Elfman, calligrapher. A master of the art of hand lettering, Elfman has had a two-man show at the Louisiana Crafts Council and helped form the New Orleans Calligraphy Society. Should be very interesting.

Sunday, 3 to 6: Rebecca Veneble, spinner. Ms. Veneble, a California, will demonstrate primitive non-wheel spinning techniques.

Below is a list of the craftspeople who will be displaying and selling their goods at the Heritage Fair. Addresses are included in case you'd like to get in touch with them yourself. Numbers refer to booths.

1. **Thonius Robertson**, Split-oak basket weaving, P.O. Box 174, Washington, La.

2. **Mark Savoy and Lionel Lelieux**, Handmade Cajun accordions and violins, P.O. Box 941, Eunice, La.

3. **The Blue Star (The Moores)**, Silver and gold jewelry, Cloisonne enameling, 604 Conti St., New Orleans, La.

4. **Tully Hall**, Wooden rocking animals, 1333½ Chambers St., Vicksburg, Miss. 39180

5. **Spice Of Life**, Herb plants, 8218½ Maple St., New Orleans, La.

6. **Craig Sainsott**, Silver and gold jewelry Cloisonne and castings, Box 381, Buda, Texas 78610

7. **Rudy Tell**, Leather Goods, P.O. Box 125, Cosby, Tenn. 37722

8. **Doug Bratcher and Theodore Demuro**, Pottery, 336 Gottlieb St., Baton Rouge, La.

9. **Marcel Anderson**, Metal sculpture and Fountains, 415 Chadwick Lane, Waveland, Miss.

10. **Jack Wilson**, Carved Cypress Ducks and Decoys, P.O. Box 1622, Covington, Covington, La.

11. and 13. **Good Earth Pottery**, Pottery, Star Route 2, Box 321, Schriever, La.

12. **Friends of the Cabildo Society**, Southern quilts, dolls, Historical books by the Soc., La. State Museum, New Orleans, La.

14. **Harmony Community**, Macrame plant hangers and pottery, 318 W. Convent, Lafayette, La.

15. **Rainbow Lotus Trading Post**, Pottery, 900 W. Thomas St., Hammond, La.

16. **Artemus Mather**, Flower garlands, 3337 Nebergall Loop, Albany, Oregon 97321

17. **Gary Theriot**, Tube-blown glass, 133 St. Jude, Marrero, La.

18. **Rainbow Lotus Trading Post**, Leather, 900 W. Thomas, Hammond, La.

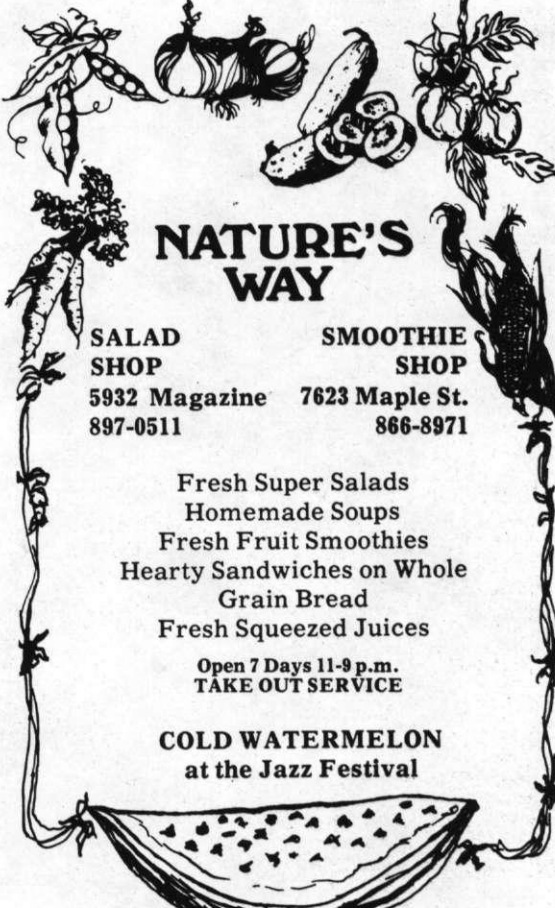
19. **Rainbow Lotus Trading Post**, Weaving, 900 W. Thomas, Hammond, La.

20. **Margrete Barnes**, Paintings, 116 Cedar Dr., Prattville, Ala. 36067

21. **Vernon Davis**, Jewelry, 4831 Montegut, New Orleans

22. **Rainbow Lotus Trading Post**, Leather, 900 W. Thomas, Hammond, La.

23. **Rainbow Lotus Trading Post**, Bead & macrame jewelry, 900 W. Thomas, Hammond, La.
24. **Cajun & Country Music Assn.**, Cajun-made clothes and accessories, c o Theriot, 104 Felicia Dr., Avondale
25. **Kevin Rhodes and Tim Cundiff**, Pottery, 1619 Carolyn Sue Dr., Baton Rouge, La.
26. **David Masson**, Leather bags, cases, Route 1, Box 160, Farmington, Ga. 30638
27. **Rainbow Lotus Trading Post**, Bead and macrame jewelry, 900 W. Thomas, Hammond, La.
28. **John Ingram**, Pottery, 2929 Shiloh, Bossier City, La. 71010
29. **Robert Stephens**, Geodes, agates and other lapidary work, 4602 Lorelei Dr., San Antonio, Tex 78229
30. **John Charlet and Randy Sewell**, Stained glass work, 6316 Barrett, New Orleans, La.
31. **Ronnie Ricouard and Jean Marie Brown**, Photography and film, P.O. Box 2232, New Orleans
32. **Cruz Sanchez, Margareta Lahme, Harry Griffith**, Handmade caftans, Leather, Embroidered clothes, Wood toys, 1302 Esplanade, N.O. Abita Springs, La. 116 Marion Ave., Columbia, Miss.
33. **The Pottery-Peggy Shapiro and Sylvia Young**, Pottery, 7116 Prytania St., New Orleans
34. **Herman Lee**, Copper & Silver Jewelry, 1260 Esplanade, New Orleans
35. and 36. **locari, Inc.**, Silver and gold jewelry, 636 St. Ann St., New Orleans, La.
37. **Laurie Walker**, Wildlife paintings on stone slabs, 6363 Skyline Dr., Houston, Texas 77027
38. **John Fleming**, Leather hats, bags, cases, belts, 1138 Toledano, New Orleans, La.
39. **Michael Donnelly**, Silver and Gold Jewelry, 7050 Orleans, New Orleans, La.
40. **Elena Mudge and Ann O'Brien**, Brass and Silver Jewelry, Covington, La., Baton Rouge, La.
41. **Lorina Evans**, Handmade clothes, 3311 Republic, New Orleans, La.
42. **Seminar Booth**: Friday, 2-5: **John Landry**-creator of Min. Mardi Gras Floats; N.O. Saturday, 1-5: **Tabitha Rossetter**-(wheel)-spinner; N.O. Sunday, 12-3: **Bradley Elfman**-calligrapher; N.O. Sunday, 3-6: **Rebecca Veneble**-(drop)-spinner; N.O.
43. **Zulu Social Aid and Pleasure Club**, Artifacts, c o Clinton Scott, 328 Chartres St., N.O.
44. **Bill Clark**, Official Fest. T-Shirts and pottery, 1435 Pine St., New Orleans, La.
45. **N.O. Jazz Club and Museum**, Jazz records, 340 Bourbon St., New Orleans, La.
46. **New Orleans Rec. Dept.**, Crafts demonstrations of all kinds, Gallier Hall, New Orleans
47. **Crafts Office**
48. **Hillcraft House**, Dolls of corn shucks, hickory nuts, rags, china, 2710 Main St., Hurricane, W. Va. 25526
49. **Lorena Langley and family**, Koasati Indian pine-needle basketry and trad. pottery, P.O. Box 811, Elton, La. 70532
50. **Rings 'n Things**, Silver and gold jewelry and engravings 307 Exchange Alley, New Orleans
51. **Michalle Rosett**, Macrame wall hangings, plant hangers and jewelry, c o 1649 Atkamire Dr., Tallahassee, Florida
52. **Stephen Brick**, Silver jewelry and leather, c o Tenttown, Covington, La.
53. **Vera Martin**, La. wildflowers framed, Route 6, Box 312, Baton Rouge, La. 70916
54. **James Settlemyre**, Silver coin jewelry, Box 155, Clemmons, N.C. 27012
55. **Alternatives Crafts Gallery**, Pottery, masks, Olympia Brass Band T-shirts, 714 Dublin St., N.O., La.
56. **Richard Vanderpool**, Photography and Photo-Serigraphs, 259 King Avenue, Athens, Ga. 30601
57. **Barnett Brimberg**, Official Festival poster, 1623 St. Ann, New Orleans
58. **Vic, Edwards**, Wax sculpture and candles, 1649 Atkamire, Tallahassee, Fla.
59. **Johnny LeBlanc**, Lapidary work, 1916 Eisenhower, New Orleans, La.
60. **Bayou Potters Guild**, Pottery, o o 7441 Dartmoore Dr., New Orleans, La.
61. **The Handcrafts Shop**, (Barry Pizzolato), Silver and gold jewelry, 3025 Ridgelake Dr., Metairie, La.
62. **Ujama Afrikan Market**, Copper and silver jewelry, wood carvings, 1802 St. Bernard, New Orleans, La.
63. **Tianguis Shop**, Handmade clothes, pottery, 4530




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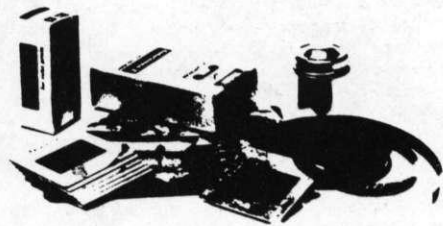
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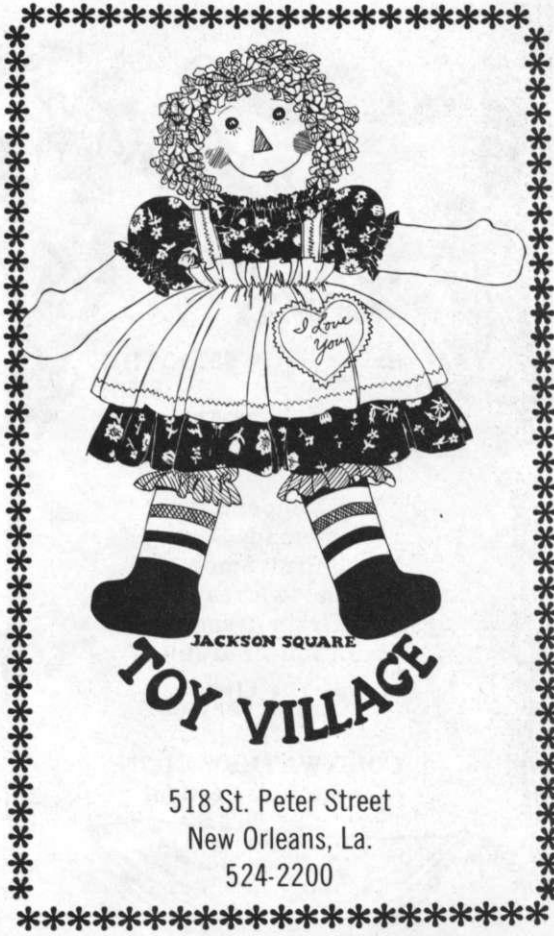


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 65. **Michael Doiron**, Bead jewelry, 2996 W. Park Avenue, Houma, La.
 66. **Marcella Robin**, Tube-blown glass, 1509½ W. Thomas, Hammond, La.
 67. **Bill Ford**, Pottery, R.F.D., Anesville, Ohio
 68. **Idea Factory**, Woodwork, large and small, Chartres St., New Orleans, La.
 69. **Firehouse Pottery**, Pottery, P.O. Box 6027, Shreveport, La.
 70. **Jodie Segura**, Driftwood furniture, 3118 Canal St., New Orleans, La.
 71. **Joe Berry**, Sand bottles, 323B Lexington Rd., Montgomery, Ala. 36101
 72. **Sidney Smith**, Photography, P.O. Box 15460, New Orleans, La.
 73. **Bonnie Desplas**, Pottery, 227 State St., New Orleans,
 74. **The Sun Shop**, Regional Indian crafts, 7722 Maple St., New Orleans, La.
 75. **Rose Lee**, Macrame, lamps, wall hangings, 987 E. Northside Dr., Jackson, Miss.
 76. **Marion & Chuck Cuendet**, Leather hats, bags, cases, belts, Route 1, Box 315, Madison, Miss.
 77. **Fletcher Cox**, Handcrafted furniture, Box 188, Tougaloo, Miss., 39174
 78. **Michael Curtis**, Silver, copper and brass jewelry, Route 4, Box 155 F, Covington, La.
 79. **Edwin Krebs**, Paintings, 823 Trudeau, Metairie, La. 70003
 80. **Paul Sylvester**, Photography, 1715 N. Claiborne Ave., New Orleans, La.
 81. **Mary Lachica**, Leather belts, 2405 Lena Dr., Chalmette, La. 70043
 82. **Ruth Weinstein, Suzy Kupetz**, Macrame wall hangings and jewelry, 4242 Vincennes Place, New Orleans, La.
 83. **Barry Kaiser**, Photography, 823 Trudeau, Metairie, La.
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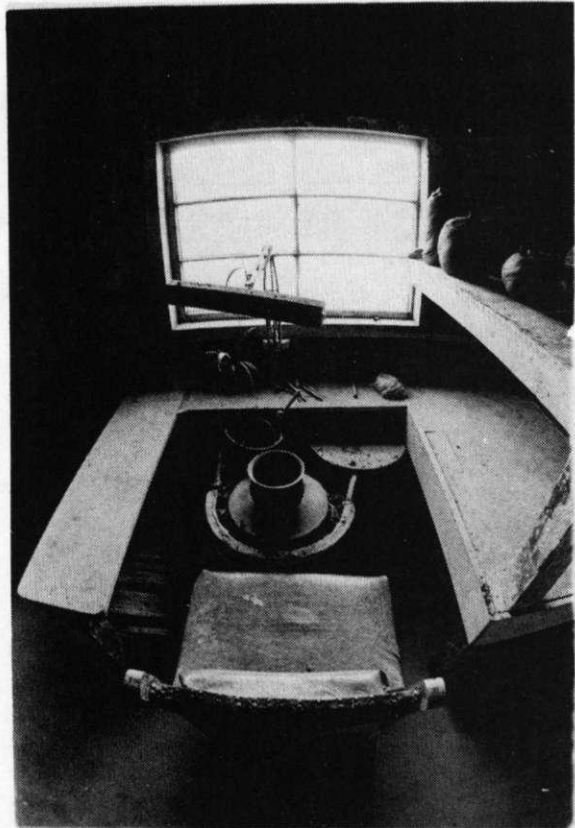
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 90. The Bead Workshop, Silver and bead jewelry, 1525 E. 15th St., Tulsa, Okla. 74120
 91. Heather Wright, Feather jewelry, 731 Ursulines, No.2, New Orleans, La.
 92. and 93. Barry Belanger, Copper enameling, Star Route, Kingston, Arkansas
 94. Gus Pizzuto, Handmade furniture, 4975 Lafaye St., New Orleans, La.
 95. Ruby Ann Tabar Bianca and Melanie Keith, Crochet, weavings, handmade clothes, bead jewelry, 437½ State St., New Orleans, La.
 96. Jessie Johnson, Silver jewelry, Route 1, Box 185A, Independence, La. 70443
 97. Angela Culpepper, Photography, 3308 Prytania St., No.3, New Orleans, La.
 98. Kenneth Hebert and Mario Martinez, Pottery, jewelry, Route 1, Box 545-B, Thibodeaux, La.
 99. Carmen Neilsen, Plants, Route 1, Box 60X, Lorranger, La.
 100. Jamie Connelly, Leather belts, 6233 Annunciation, New Orleans, La.
 101. Distaff Newspaper, Handmade mirrors, Paper information, P.O. Box 15639, New Orleans, La. 70175
 102. T. Bryan and Jim Golden, Brass and silver jewelry, 1115 S. Carrollton Ave., New Orleans, La.
 103. Loben Vardell, Metal sculpture and Fountains, 2426½ Bell St., New Orleans, La.
 104. Ben Brundrett, Macrame work and sailor's knottings, 4927½ Freret St., New Orleans, La.



A wheel at the Good Earth Pottery Studio in Schrivener, La. Good Earth is one of the featured crafts exhibits at this year's Heritage Fair.

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105. **Sickle Cell Anemia-Found.**, Information, New Orleans, La.

106. **Nancy McCardell**, Cane weaving, 6119 Duplessis, New Orleans, La.

CRAFTS BIOGRAPHIES

1. **Thonius Robertson** of Washington, La., is the foremost split-oak basket weaver in the South. He's been the guest demonstrator at the Smithsonian Institute in Washington, D.C., and is in great demand at the best Southern crafts events. He's in the Festival for the second time, this year joined by his family who assist him and make dolls, too.

2. **Mark Savoy and Lionel Lelieux** of Eunice, La., are craftsmen of the traditional Cajun accordion and violin, respectively, as well as seasoned and polished performers. Their band will be playing on stage during the weekend, but most of their time will be spent in their special booth showing and explaining the actual construction of accordions and violins and playing their lifting Cajun songs.

3. **The Blue Star** is a family effort, a French Quarter shop run by two brothers and their two wives. Between the four, they do brilliant cloisonne enameling, which they combine with fine silver and gold.

6. **Craig Sainsott** of Buda, Texas, is a jeweler in silver and gold who employs castings, inlay, enameling and forging for some of the most dramatic work in the Festival. He's studied at the University of Texas and the Southwest Craft Center in San Antonio.

15, 18, 19, 22, 23, and 27. **Rainbow Lotus Trading Post** of Hammond, La., is a center for craftwork in the country north of New Orleans. It draws craftspeople of all persuasions into its efforts.

17. **Gary Theriot** of New Orleans will be tube-blowing glass for fascinating viewing. He creates glass sculpture of all sizes; he was recently commissioned for a bridal couple to top the five foot wedding cake of a local celebrity!

26. **David Masson** of Farmington, Ga., does traditional stitched leatherwork in full-grained cowhide. His is "straight-forward design within classic styling," in his own words.

29. **Robert Stephens** of San Antonio, Texas, will be slicing geodes (round mineral rocks surrounding gemstones) for those curious enough for a little gamble. Inside may be quartz, amethyst, or whatever. He'll be exhibiting his collection of geodes, Brazilian agates, and septarian nodules, as well as selling handcut cabochons.

33. **The Pottery** of Sylvia Young and Peggy Shapiro is a jointly-owned studio-gallery in New Orleans.

35. and 36. **Iocari, Inc.**, is a group of four local craftsmen with various techniques who work cooperatively covering the entire spectrum of jewelry design and creation.

56. **Richard Vanderpool** of Athens, Ga., will be exhibiting and selling photo serigraphs (screen, prints) that had won him awards at the Golden Isles Arts Festival, Columbus Square Arts Festival, and the S.E. Arts and Crafts Festival in Macon, Ga., one of the top crafts events of the nation.

67. **Bill Ford** of Anesville, Ohio, is a potter who studied at the College of Marin, California and has exhibited at the Columbus (Ohio) Museum of Art and Wooster Art Museum.

68. **Idea Factory** is a combination gallery and woodworking shop producing some of the most imaginative and innovative wooden objects in New Orleans.

72. **Sidney Smith** of New Orleans has had photographs published in Time, Newsweek, Rolling Stone, Circus, and Creem magazines; he's done album covers for Dicky Betts, Foghat and other music groups.

30. **Randy Sewell and John Charlet** are two of the stained glass craftsmen of the Pounds Stained Glass Studios in New Orleans who do work ranging from blown glass vases to entire cathedral restorations. Randy last year won first and third places in the Louisiana Crafts Council Show.

58. **Vic Edwards** of Tallahassee, Fla., returns to the Heritage Fair after his first, very successful visit in 1974. Vic brings this year his new line of dramatic hanging sculptural candles, along with his fine sandcast candles.

63. **Tianguis** of New Orleans is a new shop on Magazine Street in New Orleans that is introducing itself to the city by its appearance here this weekend. The shop is the joint venture of three gifted and witty designers who make and sell handmade clothes, pottery and other items.

55 and 78. **Michael Curtis** has been a Festival craftsman for several years and has evolved into one of the most respected craftsmen of the area. His jewelry of brass, copper and silver combines primitivistic designs with most excellent craftsmanship. He's had a one-man show at the La. Crafts Council and has a permanent display at **Alternatives**, a crafts gallery of the city which shows and sells fine crafts, and conducts classes in crafts from pottery to mime.

88. **Umoja** is a black owned and operated leather enterprise, run by Mr. and Mrs. Lloyd Lazard. Their fine leather work is sold widely over the city, as well as at a fine crafts shop they recently opened in the New Orleans airport.

94. **Gus Pizzuto** of New Orleans is a fine furniture maker.

106. **Nancy McCardle** of New Orleans is a cane-weaver, who buys old chairs, repairs and refinishes them, and then recanes their seats in several cane patterns used in 19th-century furniture.

PHOTOGRAPHS

We'll be glad to provide you with the addresses and phone numbers of all the photographers represented in this program if you are interested in buying any of the pictures you see. Please write us: Festival Photos, FIGARO, 1070 St. Charles Ave., New Orleans, La. 70130.

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JAZZ FEST LINEUP

Tues. "Piano & Vocal Interpretations" of **Ms. Angelle Trosclair** 9 p.m. 'til (no cover)

Thursday— "New Dimensions in Piano & Voice" by **Henry Butler** 9 p.m. 'til (no cover)

Friday— "ELM '75" featuring **James Black**, percussionist, and **Ellis Marsalis**, Keyboards, 10 p.m. 'til

Saturday— **Alvin Batiste** and the "Jazzstronauts," 10 p.m. 'til

Sunday— "The New Quartet" featuring **John Vidacovich**, percussionist, and **Ms. Angelle Trosclair**, vocals, 9 p.m. 'til

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A Festival Song

Each year in Jamaica there is a time of celebration much like our Carnival season. It begins one month prior to Independence Day, Aug. 6.

During this time, which is known simply as "Festival," there are competitions of congo and mento drummers, musicians and songwriters. In 1974, "Play De Music," the

song below, won as best Festival song.

It was composed by Ernie Smith, and a 45-rpm recording was made popular by Tinga Stewart. It appears here as it was published in the Daily News of Kingston last July.

It's written, of course, in the patois of Jamaicans, but the point is easy to follow: Festivals are the same the world over . . .

Uncle Bengie inna de yard
sit dung pan a stone
wife and pickney gone abroad
left him all alone
wondering what kind of Festival
coulda mek him stir fe him od bone
den a drop dis ya version innq de yard
and sinners weep and moan

CHORUS

Me say fe
play de music
play de music
jump like leggo beast
sip you waters
love your daughter but
play de music beat

smoke you pipe and feel all right
but play de music sweet
no matter what you do
you can't get through
unless you play de, play de,
play de music

Bungo Nattie dung a Race Course
a sell roast corn
him no check fe Festival
mek de float dem gwaan
when dis ya version bus inna him head
from I was born
A never see so much people
bun dem finga fe thief roast corn.

—Composed by Ernie Smith.

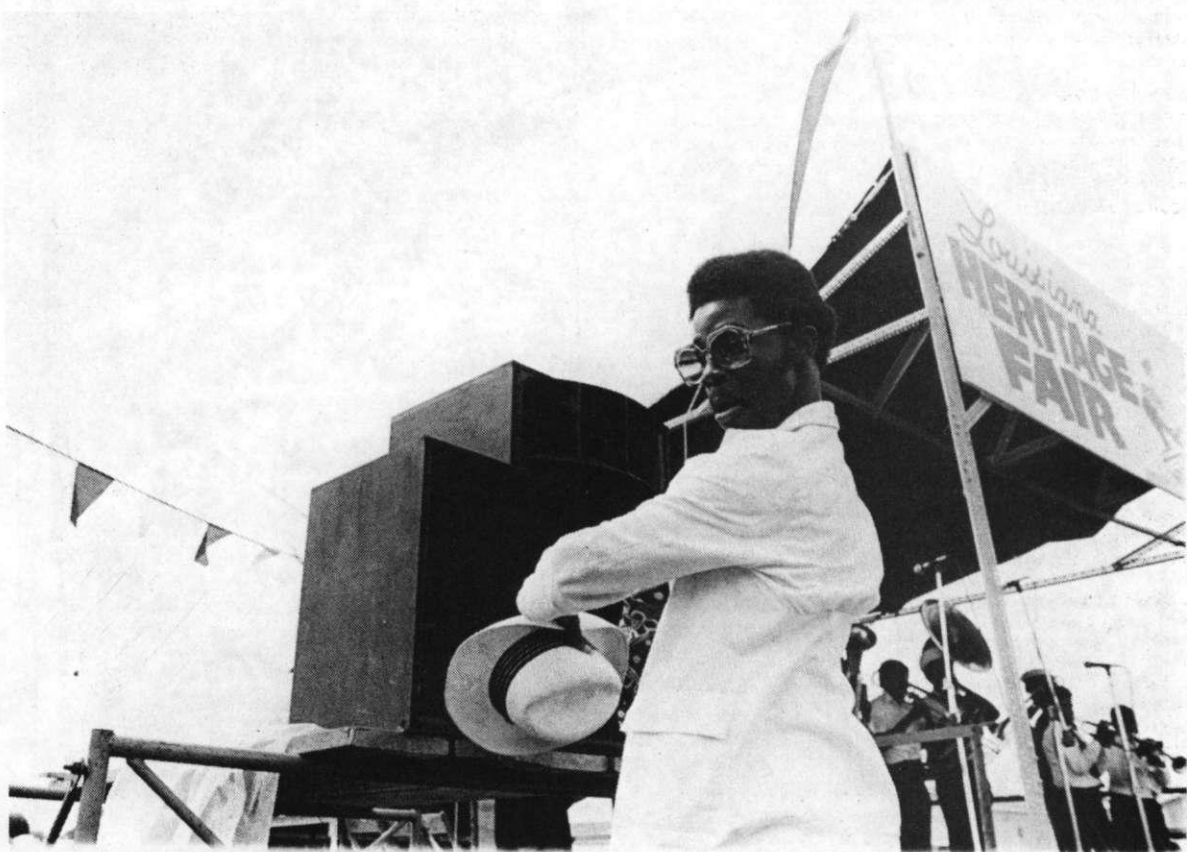


Photo by Josephine Sacabo

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NEW BOILED POTATOES
WITH CUT STRING BEANS
COLE SLAW - CORN BREAD w/ PURE BUTTER

Heritage Fair Food

Below is a list of the food booths at this year's Heritage Fair, in somewhat random order:

- Barbecue Chicken Dinner:** BBQ chicken, spaghetti, slaw, iced tea (Second True Love Baptist Church)
- Lasagna** (Turci's Restaurant)
- Strawberries:** Fresh ones with powdered sugar (Jim Taylor)
- Red Beans and Rice:** With sausage (Buster Holmes)
- Stuffed Peppers:** (Chez Helene)
- Gumbo** (Chez Helene)
- Pralines** (Claudia Dumestre)
- Red Beans and Rice:** With sausage (Albert Sabi and Judy Burks)
- Shrimp Fried Rice:** Also chitterlings and potato bread (Clara Reeves)
- Shrimp ya-ya** (Joe Brennan)
- Pastrami Po-Boy:** Also smoked sausage on stick (Lionel Scorza, a local letter carrier)
- Fried Chicken Dinner:** Chicken, potato salad, rolls (Second Mount Triumph Missionary Baptist Church)
- Muffuletta:** Also po-boys, pickles (Charlie's New York Delicatessen)
- Rib Dinner:** BBQ ribs, baked beans, bread (Chicago Open-Pit Barbecue Restaurant)
- Hickory-Smoked Roast Beef:** On soft roll, macaroni salad (Lakeview Sandwich Shop)
- Sno-Balls** (Frank Silliker)
- Hot Sausage Po-Boys** (Vaucresson's Meat Mart)
- Candy** (Roman Chewing Candy Man)
- Watermelons** (Nature's Way)



- Curried Lamb, Jamaican Style:** Plus chili beans and rice, smoked turkey, and dirty rice (UMOJA, Inc.)
- Cigarettes, coffee, etc.** (Gulf Marine Catering)
- Boiled Crawfish** (Sally Fontana and Tommy Sherlock)
- Hot Barbecue Ham on Bun** (Evelyn Dendinger)
- Ice Cream:** Brocato's spumoni, other all-natural ice cream (Owen Elmer)
- Meat Ball Po-Boys** (Owen Elmer)
- Jambalaya** (Gonzales Jambalaya Festival)



The Roman Candy Man

Photo by Josephine Sacabo



RECORD BAR

April is classical month at the Record Bar. Special sale prices will be in effect throughout the month on a large variety of classical material. In addition to classical sale items, RECORD BAR will also be featuring many rock, soul and jazz LP's and tapes at our regular sale prices.

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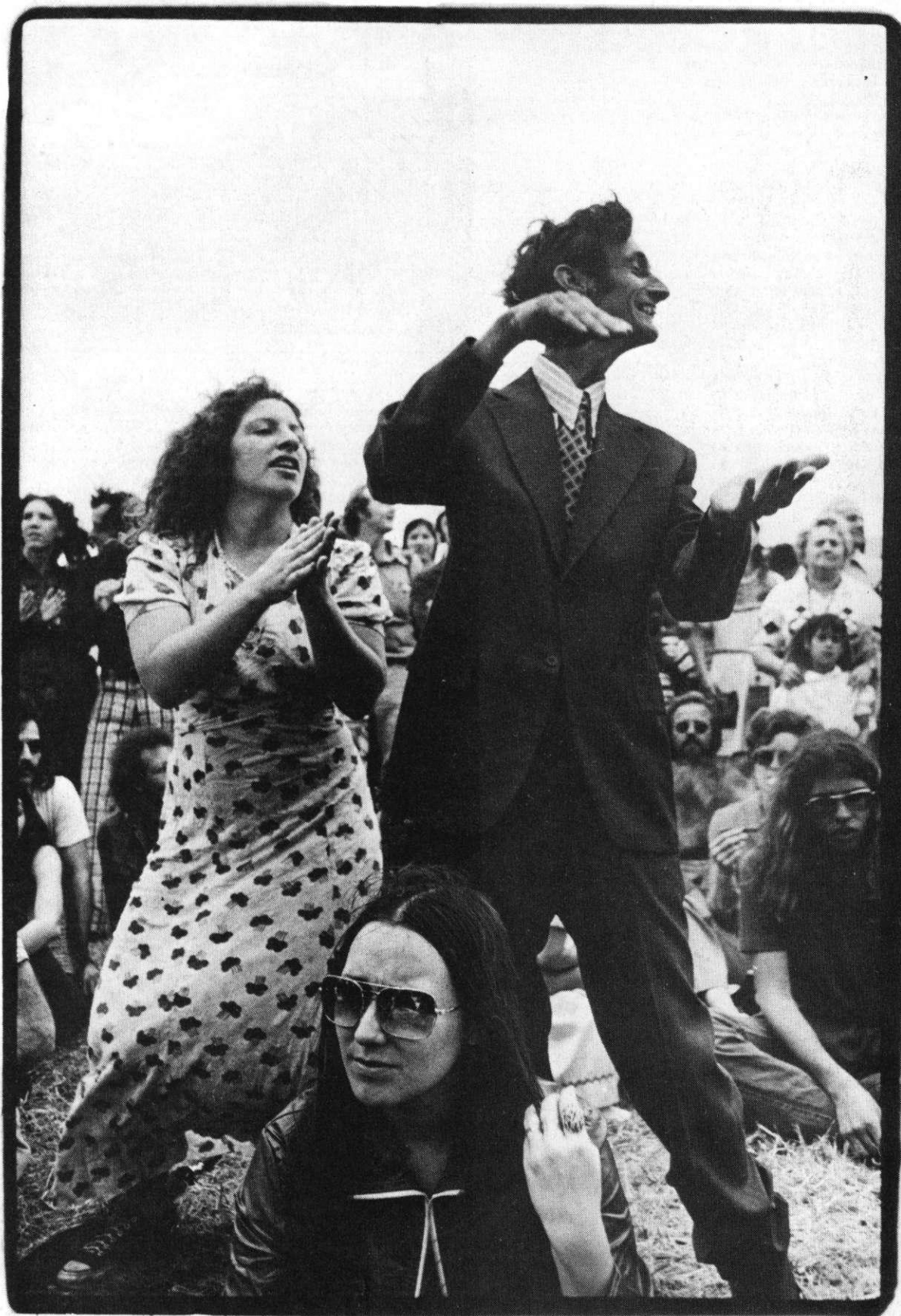


Photo by Jack Davis

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to let's wake-up-the-neighbors concert intensity), we've picked the Pioneer SX-737 stereo receiver, a fine unit with clean, detailed sound, superb AM and FM reception, and all the power you'll ever want.

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The components in this system when sold separately add up to a price of \$898.40, and are more than worth it. All the better, then, that we can offer this special system price of \$695.76.

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