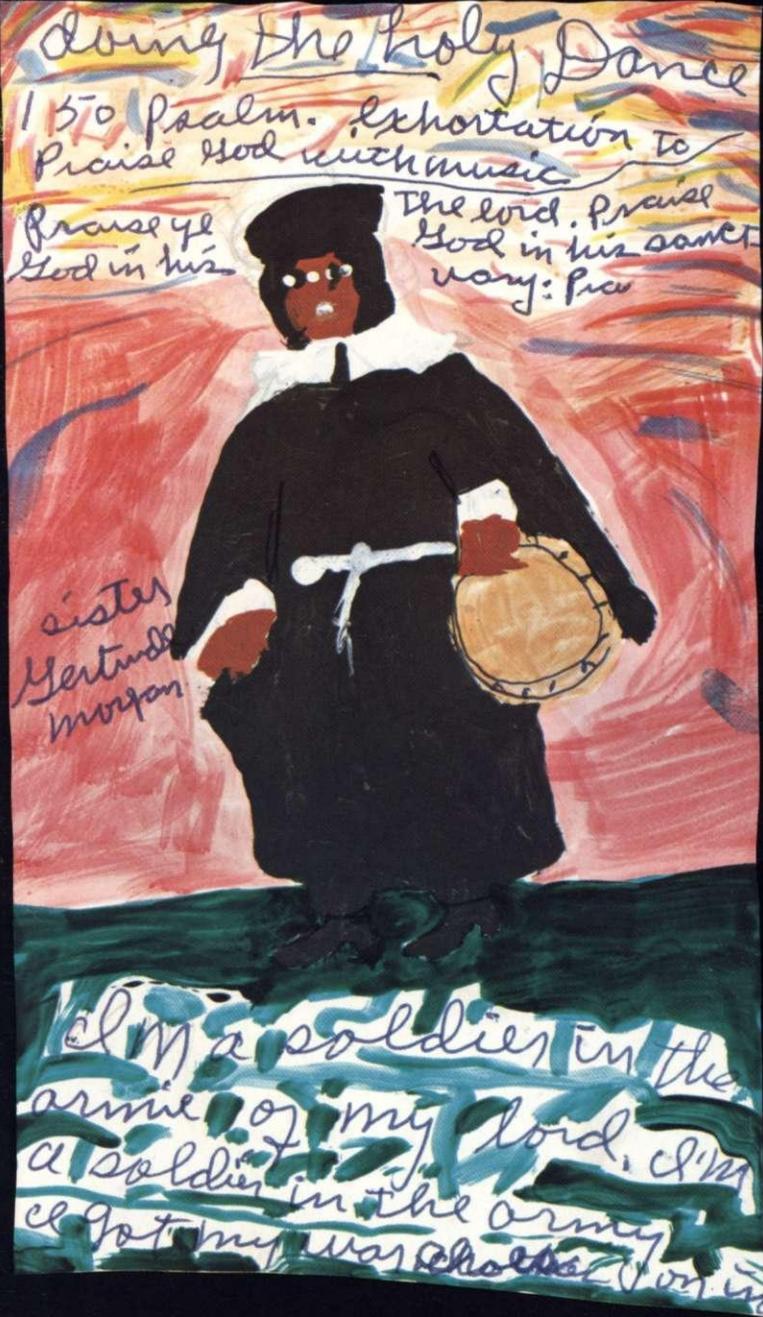


New Orleans'

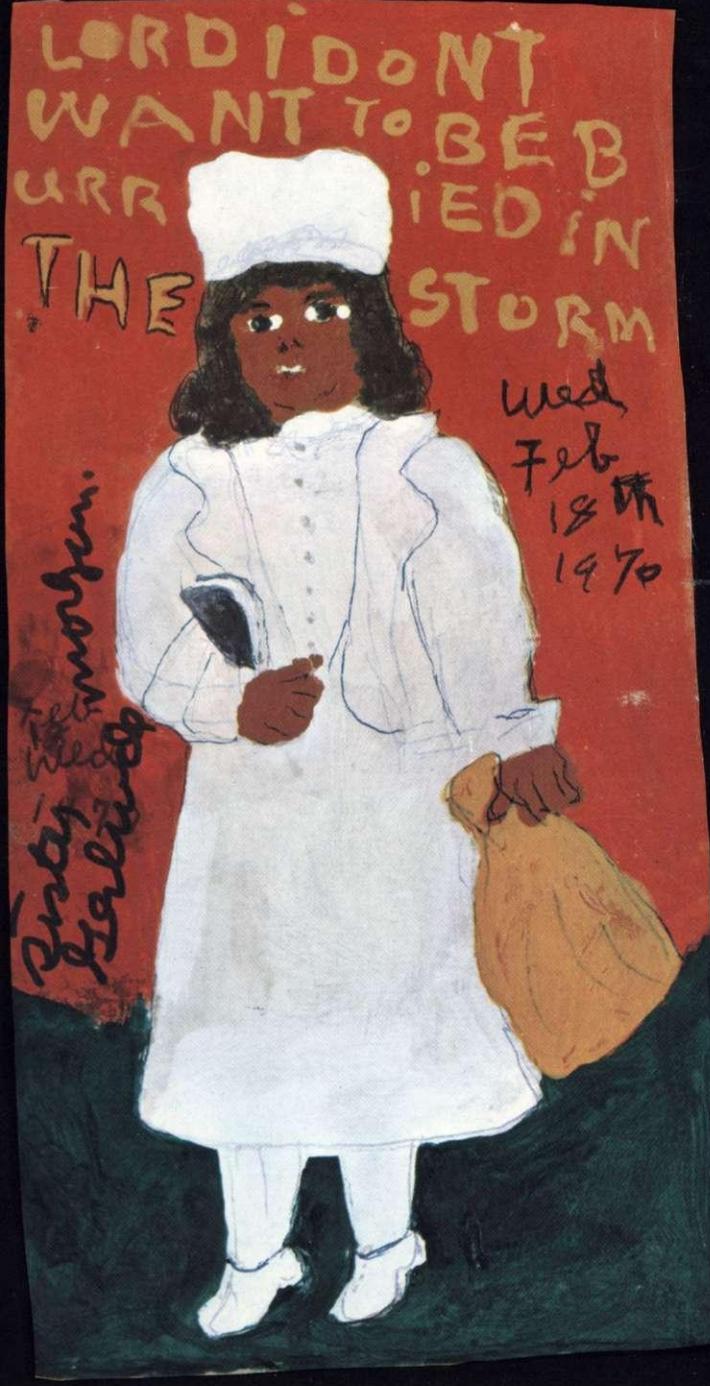
JAZZ & HERITAGE FESTIVAL

APRIL 22 THRU 26, 1970

Jessy



Sister Gertrude Morgan



For over three decades Sister Gertrude Morgan used the streets of our city as her Church.

m



Maison Blanche
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New Orleans Jazz
and Heritage
Festival '70

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the sounds of music fill the air . . .
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NEW ORLEANS
JAZZ & HERITAGE FESTIVAL



Schedule

WEDNESDAY – APRIL 22

- 8 p.m. Mississippi River Jazz Cruise on the Steamer President.
 Pete Fountain and his Orchestra; Clyde Kerr and his Orchestra

THURSDAY – APRIL 23

- 12:00 Noon Eureka Brass Band
- 12:20 p.m. New Orleans Potpourri—Harry Souchon, M.C.
 Armand Hug, Raymond Burke, Sherwood Mangiapane, George Finola,
 Dick Johnson
 Last Straws
- 3:00 p.m. The Musical World of French Louisiana—
 Dick Allen and Revon Reed, M. C.'s
 Adam Landreneau, Cyprien Landreneau, Savy Augustine, Sady Courville,
 Jerry Deville, Bois Sec and sons, Ambrose Thibodaux.
 Clifton Chenier's Band
 The Creole Jazz Band with Dede Pierce, Homer Eugene, Cie Frazier, Albert
 Walters, Eddie Dawson, Cornbread Thomas.
 Creole Fiesta Association singers and dancers.

At the same time outside in Beaugard Square—for the same \$3 admission price—you'll have the opportunity to explore a variety of musical experiences, folklore exhibits, the art of New Orleans and the great food of South Louisiana.

There will be four stages of music: Blues, Cajun, Gospel and Street. The following artists will appear throughout the Festival at various times on the stages:

Blues Stage—Fird "Snooks" Eaglin, Clancy "Blues Boy" Lewis, Percy Randolph, Smilin Joe, Roosevelt Sykes, Willie B. Thomas, and others.

Gospel Stage—Zion Harmonizers, Sister Gertrude Morgan, Annie Pavageau and Choir, Gospel Inspirations, Rev. Johnny Youngblood, Gospelsettes, Alice Mae Victor, and others.

Cajun Stage—Adam Landreneau, Cyprien Landreneau, Savy Augustine, Sady Courville, Jerry Deviller, Bois Sec and Sons, Ambrose Thibodaux, and Revon Reed and others.

The Mardi Gras Indians are members of the Indian Association of New Orleans, Pres. Theodore Dollis.

Olympia Brass Band—Harold DeJan, Paul Crawford, Allan Jaffe, Milton Batiste; Kid Sheik, Andy Anderson, Manuel Crusto, Booker T. Glass, Papa Glass, Andrew Jefferson, Fats Houston, Anderson Minor.

Eureka Brass Band—Percy Humphrey, Oscar "Chicken" Henry, Earl Humphrey, Albert Brown, Punch Miller, Paul Barnes, Cie Frazier, Eddie Summers, Booker T. Glass, Terry Humphrey, Willie Humphrey, Alvin Alcorn.

There will also be over 20 food booths featuring such regional treats as Grillades and Grits, Shrimp and Oyster Gumbo, Shrimp Creole, Crawfish Etouffe, Chicken Fricassee, Miniature Stuffed Bell Peppers, Crabmeat and Shrimp Jambalaya, French Fried Eggplant, Creole Succotash, Begue's Praline Ice Cream Pie, Buster Holmes' Red Beans and Rice, Hamhocks and Greens, and of course boiled Shrimp, Crabs and Crawfish and raw Oysters, and Vaucresson's Chaurice po boys.

Don't miss the 2:30 parade of the Mardi Gras Indians who will make their unforgettable way from Canal Street to the Festival as they have done every remembered Mardi Gras.

This program will be repeated Friday, Saturday, and Sunday afternoons.

- 8:00 p.m. Municipal Auditorium
 The Young Tuxedo Brass Band
 Andrew Morgan, Homer Eugene, Worthia Thomas, Albert Walters,
 Thomas Jefferson, Reginald Koeller, Ernest Poree, Lawrence Trotter,
 Emile Knox, Durell Johnson.
 Pete Fountain and his Orchestra
 Eddie Miller, Jim Duggan, Jack Delaney, Conrad Jones, Mike Serpas,
 Earl Vuiovich, Oliver Felix, Jack Sperling.
 Sharkey and his Kings of Dixieland
 Sharkey Bonano, John Brunious, Dr. Ray Benitez, Harry Shields, Emile
 Usin, Frank Federico. Guest: Emile Christian.
 Intermission
 Papa Albert French and the Original Tuxedo Jazz Band
 Jeanette Kimball, Jack Willis Joseph "Cornbread" Thomas, Louis Bar-
 barin, Frog Joseph. Guest: Sweet Emma Barrett.
 The Dukes of Dixieland with Frank Assunto
 Charlie Bornemann, Rudy Aikels, Harold Cooper, Don Ewell, Freddie
 Kohlman.

FRIDAY — APRIL 24

- 10:00 a.m. Children's Day — Friday
 Municipal Auditorium
 Percy Humphrey's Band
 Ernest Roubleau and Family
 The Meters
 The Olymphia Brass Band
 The New Orleans Modern All-Stars
 The Dukes of Dixieland
- 12 noon Olympia Brass Band—Parade from Canal and Basin Streets to Municipal
 Auditorium
- 12:30 p.m. Tribute to the Original Dixieland Jazz Band and the New Orleans Rhythm
 Kings
 Sharkey and his Kings of Dixieland.
 Tribute to King Oliver, Louis Armstrong, Freddie Keppard, Sam Morgan
 and Buddy Bolden
 Punch Miller's Band with Paul Crawford, Harry Shields, Leonard Alexis,
 Eddie Dawson, Frank Moliere, Manual Sayles. Guests: Andrew Morgan,
 Jim Robinson, Louis Keppard, Captain John Handy, Dave Bartholemew,
 Thomas Jefferson.
 Bill Russell, Willie Humphrey, M. C.'s
- 3:00 p.m. Ragtime to Jelly Roll
 The New Orleans Ragtime Orchestra with Lars Edergran, Bill Russell,
 Orange Kellin, Lionel Ferbos, Paul Crawford, Frank Amacker, Chester
 Zardis, Irwin LeClere, Don Ewell, Cie Frazier, and Louis Cottrell.
 Dick Allen and Bill Russell, M. C.'s
 Heritage Fair—noon to 6:00 p.m.—see Thursday afternoon program.
- 8:00 p.m. Municipal Auditorium
 Captain John Handy with Handy's Louisiana Shakers
 The New Orleans Modern Jazz All Stars
 Ellis Marsalis, Mike Olsheski, Earl Turbinton, Joe Morton, John Bru-
 nious, Rudy Aikels, John Vidocavich.
 Guest: Edie Aikels
 Intermission
 Mahalia Jackson
 The Crescent City Community Choir: Director—Prof. Elliott Beal.

SATURDAY — APRIL 25

- 12:00 noon The Eureka Brass Band will lead the Street Parade—all the way to the Lou-
 isiana Heritage Fair Part Three and another remarkable afternoon on stage
 and in the square.
- 12:30 p.m. The Roots of Soul
 Rev. Fred Kirkpatrick, Rev. J. L. Kirkpatrick, Robert Kirkpatrick; Mount
 Calvary Gospel Singers.
 Southern University Orchestra, Alvin Batiste, Director

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3:30 p.m. Soul Now

The Meters
Oliver and the Rockettes
The Joe Fox Trio
Larry McKinley, M. C.

8:00 p.m. Municipal Auditorium

The Onward Brass Band

Louis Cottrell, Wendell Eugene, Jerry Green, Alvin Alcorn, Albert Walters,
Danny Barker, Louis Barbarin, Homer Eugene, Chester Jones, Placide
Adams, Oscar Rousan, John Brunious, Sam Alcorn, Ted Reilly, Freddie
Kohlman.

James Rivers

Germaine Bazzle with Roger Dickerson, Jerry Greene, Herbert Taylor.

Al Hirt and his Orchestra

Pee Wee Spitelera, Joe Prejean, Mike Olsheski, Rod Saenz, Paul Ferrara,
Ellis Marsalis.

Intermission

Al Belleto Quartet

Richie Payne, Bill Newkirk, John Vidacovich

Duke Ellington and his Orchestra

SUNDAY — APRIL 26

Noon to 6:00 p.m.—Heritage Fair with Blues, Cajun, Gospel and Street Music and food
of New Orleans and Southern Louisiana, in Beauregard Square.

2:30 p.m. Municipal Auditorium

Sacred Music Concert

Duke Ellington and his Orchestra

The Concert Choir of New Orleans, John Kuypers, Musical Director.

City-wide College Dance Corp Directed by Kelly-Marie Berry



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Credits

New Orleans Jazz and Heritage Festival is a non-profit organization dedicated to the celebration of the music of New Orleans and Louisiana which has been so instrumental in the growth and development of American music.

The profits if any will be used to preserve and nurture the musical community of New Orleans.

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

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Tickets: Walter Taney.
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Stage Managers: George Sanchez, Robert Jones.

Introduction

Where else but in New Orleans could a festival bring together the forces which have created this nation's most unique way of life—the music, the cuisine, the folklore, the art—all the things that make South Louisiana and its Queen City areas which can't be touched anywhere on the continent?

The answer is obvious and if you appreciate why no other city in the United States could stage such a series of events, then the New Orleans Jazz and Heritage Festival is for you.

Follow the street bands to the Municipal Auditorium each afternoon for a brilliant musical experience. Stroll through historic Beaugard Square to

sample the unique native food, look at the exhibits and hear the golden sounds that only Louisiana's rich culture could produce. Then, return for the evening concerts—programs that will delight everyone, inspire the musically adept and send the whole family home with the knowledge that they experienced a wonderful something that could not have been staged anywhere but in New Orleans.

Sponsored by the New Orleans Jazz and Heritage Foundation, Inc. Principal underwriter: The Miller Brewing Company, Milwaukee. Produced by George Wein.

Brass Bands

Bands are not peculiar to New Orleans. They have them at Buckingham Palace, in Copenhagen, Brussels and very possibly Tierra del Fuego. Indeed, at the turn of the century any whistle stop which didn't have a band platform in the town square where the Silver Cornet Band anguished through "Turkish Patrol" and "Carnival in Venice" of a summer's Saturday night was not even a whistle stop.

On the other hand the New Orleans marching band is completely, thoroughly and eternally New Orleans. From the fastnesses of the Irish Channel to the depths of the Ninth Ward you can start a brawl any night by proclaiming "Such-and-Such" is the "best New Orleans Brass Marching Band in the World."

The producers of the New Orleans Jazz and Heritage Festival are not averse to neighborhood brawls but on the basis of putting the best foot (make that read feet) forward, they have come up with not one, two, or three great bands. There are, count 'em, FOUR.



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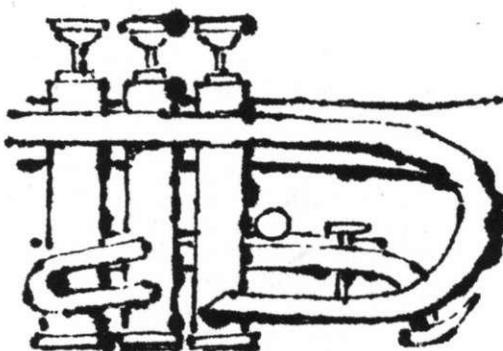
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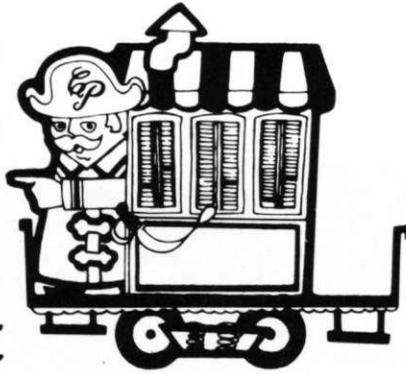
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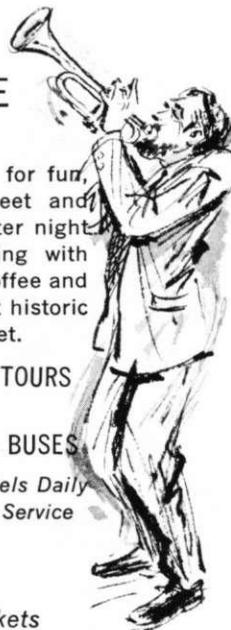


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With no desire to start a quibble as to which of these four is the greatest, the simplest thing to do it to list them in order of appearance. Thus, Thursday afternoon the Eureka Brass Band will kick things off with a parade from Canal and Basin Street to the big doin's at the Municipal Auditorium. Missing the parading Eureka is like passing up the soul food at Buster Holmes'. Principals of the Eureka are the Humphrey brothers, Willie and Percy, who are the grandsons of the late and much revered Jim Humphrey who died in 1937. Jazz historians will recall it was Jim Humphrey who brought to classic flowering the Eclipse Brass Band of the old Magnolia Plantation. As it exists today the Eureka extends back to the Nineteen Forties and to hear it today is to catch a moment of the golden years.

Friday afternoon the Olympia Band will lead off the festivities under the leadership of Harold DeJean and, once again, we are faced with that magical quality which makes a New Orleans marching band. On a recent tour of Europe that was the first time a New Orleans parade band had ventured overseas, they rolled 'em over from West Berlin to Paris, and around New Orleans the word "Hyuh come Olympia" produces a "second line" blocks long.

On March 14, 1970, Al Hirt played a concert at Carnegie Hall in New York. Not content with presenting his own estimable unit he augmented with the famed Onward Brass Band under the leadership of Louis Cottrell, Jr. Eyewitness reports from Manhattan say the concert finale complete with a scaled down version of a street parade was something that even had blasé Carnegieites screaming for more. As the Onward is booked with Al Hirt for the Saturday night groove at the Auditorium there isn't any point in anticipating the bash. Just don't miss it.

These three great inheritors of the New Orleans Marching Band tradition practically guarantee Crescent City music from start to finish. All three bands have long and honorable records. Of interest to the casual reader may be reference to the Young Tuxedo Band led by the redoubtable Andrew Morgan. This group will appear on stage with Pete Fountain on Thursday night and sort of put the frosting on the cake. Appearing on the same platform that night will be another great New Orleans band, Papa Albert French and the Original Tuxedo Band. This is the great dance band led for many years by the late Oscar "Papa" Celestin, and will have Sweet Emma "The Bell Gal" Barrett as a guest star.

Just for the sake of local geography, individual members of the Eureka and Olympia Bands are frequently heard

at Preservation Hall and Papa French with the old Celestin "alumni association" makes Dixieland Hall his headquarters. What time Louis Cottrell is not in happy collaboration with Al Hirt he regards Dixieland Hall as "home base."

Because band personnel is usually steady to the degree that you "play with the Onward" or "play with the Eureka" the Marching Musicians go where the action is. Thus a trio will include Armand Hug, Raymond Burke and George Finola, and another trio will include Cottrell, Placide Adams and Manuel Sayles but when those bands start marchin' you've gotta sort 'em out. Which is part of the fun. Until the death of the late great drummer Paul Barbarin a year ago you could spot the Onwards blocks away because of his great parade beat. Now it might be Freddie Kohlman, taking a break from his stint with the Dukes of Dixieland. The simple fact is that when a New Orleans Marching Band gets swingin' everyone comes a-runnin'. Join the "second line" and don't forget the cameras. This is the real New Orleans.

Harold Dejan's **OLYMPIA BRASS BAND** is the most popular New Orleans brass band. Dejan has had a brass band for many years, but in 1962 he decided to christen it the Olympia Brass Band. Dejan had played with Arnold DePass's Olympia Serenaders and wanted to honor this band's memory.

The band consists of Dejan, alto saxophone; Manuel Paul, tenor saxophone; Milton Batiste, Kid Sheik Colar, Andrew "Juggy" Anderson, trumpets; Paul Crawford, Gerald Joseph, trombones; William Grant Brown, sousaphone; Henry "Booker T." Glass, bass drum; Andrew Jefferson, snare drum.

The band toured Europe in both 1967 and 1968, and has played in many parts of the United States.

Young Tuxedo Brass Band was founded by Clarinetist John Casimir in the mid '30's. After his death in 1963 sousaphonist Wilbert Tillman took over the band. When Tillman became ill, the current leader Andrew Morgan assumed his post. In 1958 the band made a recording for Atlantic which is still a favorite of jazz musicians of all schools. This group also played at the 1968 Olympics in Mexico City.

The Onward Brass Band is best known locally for its appearance each Mardi Gras with Pete Fountain's Half Fast Walking Club. It was founded in 1962 by Paul Barbarin, the son of a member of the original Onward Brass Band which dated back well into the nineteenth century. With Paul Barbarin's death during a Carnival parade in 1969 Louis Cottrell took over the band.

The Eureka Brass Band is the oldest and most traditional of the existing brass bands here. It included and still includes today many famous musicians: the Humphrey brothers, George Lewis, Kid Shots Madison, and Willie Cornish of the legendary Buddy Bolden band. Originally organized during the early '20's as the Hobgoblin's Band, Willie Parker, its manager, rechristened it after a disagreement with the Hobgoblin Club. It has played for cornerstone layings, funerals, Mardi Gras parades, dances, concerts, and even the New Orleans Junior Livestock Show.

Gospel

Mahalia Jackson, the world's foremost gospel singer, comes from New Orleans, the world's foremost gospel singing community. The Jazz and Heritage Festival is fortunate in being able to present some of the outstanding individuals and groups from that community.

Another popular travelling group, the Zion Harmonizers, are the longest standing, professional Gospel group in New Orleans. From the Morning Star Baptist in the French Quarter comes singer-pianist Anne Pavagrau and her choir.

The heritage of New Orleans Gospel music appears to be in good hands as it lives in the hearts of the vibrant young people from Gloryland Mt. Gillion Baptist Church, where the Gospel Inspirations, as well as the brilliant Rev. Johnny Youngblood, a graduating senior at Dillard University, are found.

As a fitting tribute to the religious community here, New Orleans has been selected as the site of the 1970 National Gospel Music Convention to be held in September.

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Al Belletto



In a town where good musicians come in the "dime a dozen" category, more jazz aficionados have overlooked Al Belletto than the statue of General Lee has overlooked pigeons. A native Orleanian who started on the clarinet at Warren Easton and went on to Loyola where he received his Bachelor of Music Education Al Belletto has been playing music for so long that a lot of people put him down as older than he is. His Warren Easton group hung together through the Loyola years and made a lot of good sounds locally. All this while Al was making a lot of good headway musically. He switched from clarinet to alto sax and earned his music Masters at LSU.

Al has worked here, there and everywhere and aside from appearing in most of the major music emporia throughout the country, he recorded for Capitol, Columbia and Bethlehem. He also became possibly the Crescent City's first "Jazz Good Will Ambassador" when with Woody Herman, his sextet toured nineteen countries in South and Latin America. Belletto still recalls this as the most rewarding experience of his life. It may well have been, for aside from the happy and expanding association with Woody Herman (who has got to be a "jazz great" in anybody's book) the Belletto Sextet took American, accent New Orleans, jazz to Latin America. Which is kinda like taking Bourbon to Scotland but the results

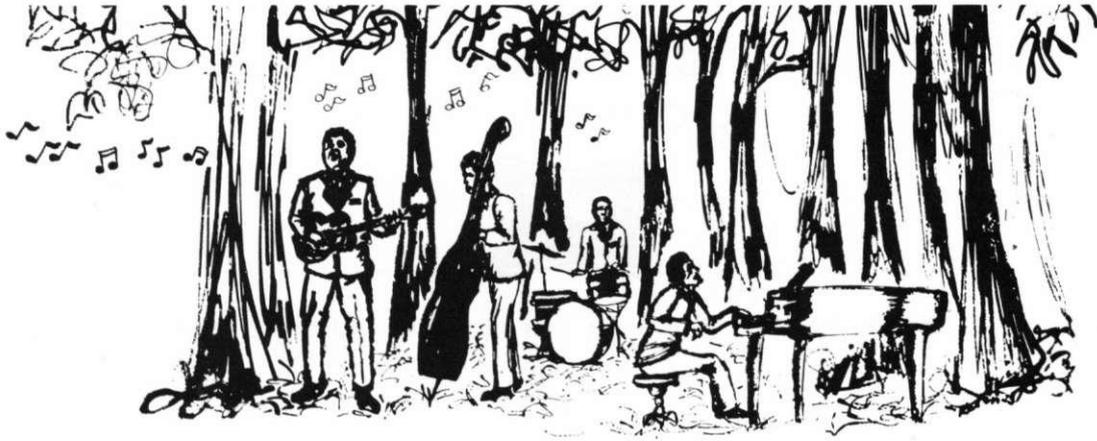
were equally happy.

Today the Belletto Quartet is on tap at the Playboy Club where it has been in residence since that bunny warren opened in 1961. Despite the lovely lassies, the good entertainers and the general ambience, a visit to the Club is worth it all to catch Belletto and friends doing nice things with music.

Backing Al up is Richard Payne on bass, native Orleanian, Xavier graduate and possibly one of the finest rhythm men in the country. Another native Orleanian is Johnny Vidacovich on drums whose story is worth telling. Belletto was one of the judges of the National Collegiate Jazz Festival in 1969 and there in his Alma Mater's group was Vidacovich. In Al's words, "I flipped" and in no time at all he was with the Belletto Quartet.

Piano man for the group is Bill Newkirk, a graduate of Ohio State who has worked with the Kirby Stone Four and Al Hirt. Indeed, while with Hirt he composed "Hole in My Shoe" and "Gospelette" two engaging items which Hirt later recorded.

All of this adds up to a unique and provocative group headed by a man whom many Orleanians consider of the finest of the decade. That Al Belletto has selected the talent for the opening of eight Playboy Clubs would indicate the Hefner management regards him pretty highly too.



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Al Hirt

That Al Hirt will be a star attraction at the New Orleans Jazz and Heritage Festival is something of a miracle. Back in February during the Krewe of Bacchus Parade an oaf from a lower form of animal life than has yet been classified by man chunked a big hunk of concrete at "Jumbo." It put eleven stitches in Al's lip and any trumpet man will tell you that a mouthful of stitches is a dandy way to get out of the trumpet playing business.

Good medical care and more guts than even the Hirtian frame would suggest beat the rap. On March 14, less than a month after the rock throwing incident he was on the stand at Carnegie Hall in New York presenting his own version of a New Orleans Jazz Festival which included not only his own superlative band but the classic Onward Brass Band, a New Orleans legend, and Carrie Smith who must be heard to be believed.



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

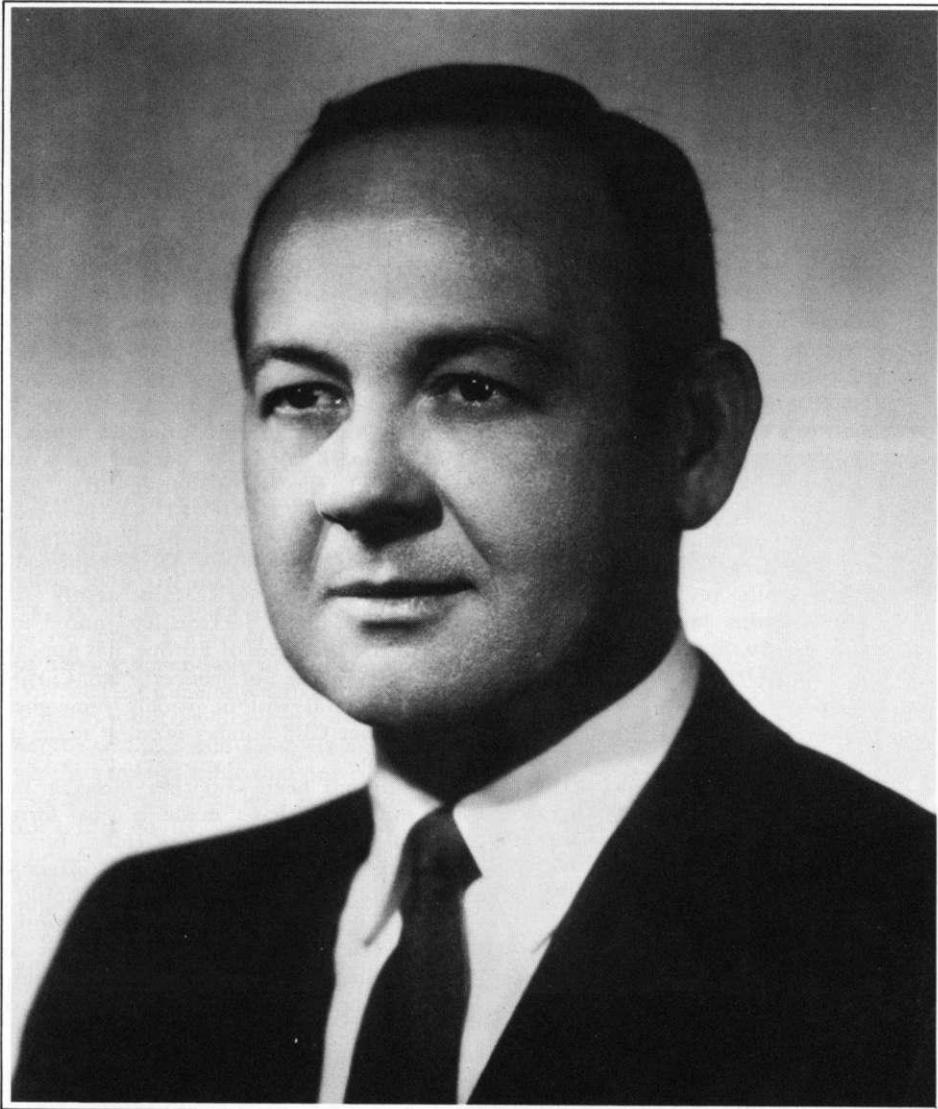
Or even the traveler of years gone by.

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

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Mahalia Jackson



The presence of Mahalia Jackson at the New Orleans Jazz and Heritage Festival may well be one of the most significant contributions to music as it is known in New Orleans. Born in New Orleans October 26, 1911, Mahalia Jackson underwent the sufferings and privations unique to her people and her generation. Her father worked as a stevedore, as a barber, and on Sundays was a clergyman.

From the age of five Mahalia sang in her father's choir. However, the great influence in Mahalia Jackson's life artistically came from the records of such blues singers as Ida Cox, Bessie and Mamie Smith. Yet despite the blues imprint Mahalia Jackson's basic interest was always in sacred music.

In New Orleans she attended school through the eighth grade and then went to Chicago and as early as sixteen was working as a hotel maid, packaging dates in a factory, and singing in various gospel quartets. It was this singing which brought her to the attention of Baptist music organizers who made possible some of her early sacred concerts.

A frugal person, Mahalia Jackson saved her money, opened a beauty salon, a flower shop, and later made successful real estate investments. Throughout this period she continued to sing at various churches and to make records and gave sacred concerts.

1945 was her vintage year for in that period Mahalia Jackson recorded for

Appolo and began to acquire a national reputation. Her MOVE ON UP A LITTLE HIGHER sold over a million, a remarkable feat in a period when race and gospel records had not acquired the status they hold today. Oddly enough, a Christmas carol, her version of SILENT NIGHT, proved to be one of the great successes of the European market, then just beginning to feel the impact of race oriented music. In Denmark alone it outsold any other record released in that country.

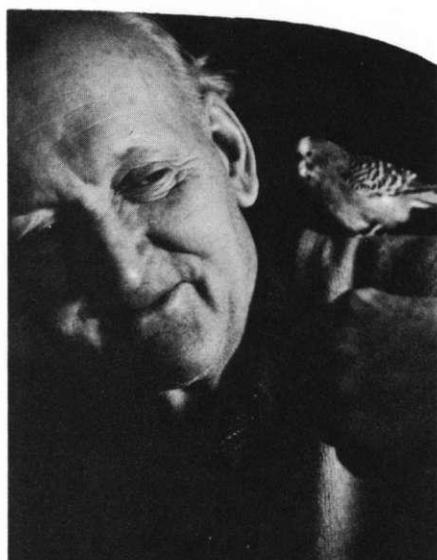
If SILENT NIGHT was to become one of the greatest of all the Jackson releases, it was also the forerunner for her world travels. Consistently since 1952 Mahalia Jackson has toured most of the countries of Europe, has appeared in a series of concerts at Carnegie Hall, and will be widely remembered for her CBS Sunday evening radio program.

It has been said that Mahalia Jackson could have made a vast fortune in theaters and night clubs, but she has refused many lucrative offers because she believes her talent should be devoted to her religious convictions.

New Orleans during the Jazz and Heritage Festival will have a unique and beautiful opportunity to hear one of the truly great gospel voices, and if we reflect that gospel music made a direct contribution to jazz, Mahalia Jackson's presence will be a welcome and exciting event.

The Festival wishes to thank Premier Drums for its cooperation in providing two sets of drums.

The Festival wishes to thank the Administration of Southern University for making available the Southern University Orchestra. Piano and Organ furnished by Werlein's.



New Orleans Style

By Jazz Historian Bill Russell

At the dawn of this century a new music was born in New Orleans. It was a "good time" music to make the people happy. Its appeal was so immediate that the music soon swept over the whole country and then circled the globe. It was not so much a *kind* of music as a style of playing. Essentially it was simply a way of "playing a melody with a beat." New Orleans musicians learned to work together to produce the loose, relaxed beat which is so irresistible that one cannot help but dance, or at least sway and pat one's foot to its swing. The easy going, almost hypnotic rhythm at times seems to run effortlessly by itself. In this style of music, where the musicians strive to help each other rather than grab the spotlight, it is natural for improvised ensemble choruses to be a feature. Working together harmoniously can generate a feeling of power. The ensembles often build with cumulative effect and surging momentum to thrilling climaxes.

New Orleans musicians seem by nature to be a friendly lot. It takes only a minute to get to know true New Orleans musicians. The friendly warmth and enthusiasm with which they work together is part of their life. Their audiences cannot help having a good time, because the band is having such a grand time.

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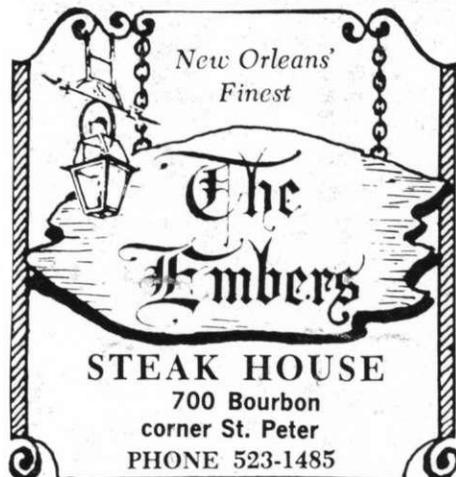
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In New Orleans Style the melody is always clearly heard. The melody is never disguised but is sung by the various instruments with a beautiful vocal-like warmth. As one New Orleans trumpeter expressed it, the idea is to "play pretty for all the people." The tune is not obscured by harmonic padding and complicated arrangements, for these musicians know that the secret of true excellence in music, as in life itself, lies in simplicity. New Orleans Style has never encouraged the hectic rushing and frantic, hysterical screaming that passes for jazz in many places. Instead, moderate, relaxed tempos to which people can dance or march even in a hot climate are chosen. New Orleans music has always been functional. To this day the business cards of most musicians read "music for all occasions" — not just dances, parties, and parades, but for everything from christenings and dedications to funerals.

A New Orleans "band of music" can be of almost any size and instrumentation. Traditionally the groups most favored have consisted of five to seven pieces with a more or less standard instrumentation. Each instrument has its own special role in building the final musical structure. Usually the trumpet (or cornet) is the musical if not nominal leader. He may call the tunes, except for requests; he stomps off the tempo to start the band; but mainly, he plays, or rather sings, the melody (the "lead") in as beautiful and expressive manner as possible and helps drive along the rhythm of the band. The trombone, big brother of the trumpet, also can sing a melody or a counter-melody. Often he punches out a bass-like rhythmic part and utilizes the unique sliding (glissando) feature of his horn. The clarinet, most expressive of all the woodwind family, can sing voluptuously in the lower register or slash out dynamically in the upper range, but mostly the agile clarinet is used to "variate" and embellish the melodic line.

Although all the "blowing instruments" of a New Orleans band are responsible for their share of the bouncy, pulsating drive, several other instruments are specifically charged with supplying the steady fundamental beat of the band. The drummer of course is the "time keeper" as well as rhythmic powerhouse of the group. He can also control the dynamics of the band and inspire its spirit and performance. His-

torically the pianist of the New Orleans band has frequently been a girl. Capable of playing melodies as well as chording along in a harmonic accompaniment, the pianist can also double as a vocalist. The banjoist can play melodies with striking sonorities but is most useful in producing the regular rhythmic pulse and harmonic chordal foundation. The bass viol, in modern times mostly plucked and slapped rather than bowed, can help produce a terrific swing and bounce in a band.

Musicians on the festival who play the above described New Orleans Style:

Raymond Burke
 Johnny Wiggs
 Albert French
 Sweet Emma Barrett
 Harry Shields
 Emile Christian
 Willie Humphrey
 Punch Miller
 Dede Pierce
 Paul Crawford
 Eddie Dawson
 Chester Jones
 Manuel Sayles
 Andrew Morgan
 Jim Robinson
 Louis Keppard
 Capt. John Handy
 Lard Edegran
 Cie Frazier
 Orange Kellin
 Lionel Ferkos
 James Prevost
 Chester Zardis
 Don Ewell
 Louis Cottrell
 Billie Pierce
 Stanley Mendelson

Jazz Museum

Located in the Royal Sonesta Hotel at the corner of Bourbon and Conti Street the New Orleans Jazz Museum is the first and only establishment devoted to the preservation and propagation of traditional jazz. It houses a magnificent collection of jazz relics and artifacts and, through recording devices, provides several hours of jazz programs ranging from the primitive field songs and stomps to what are now genuine classics. Visitors to the New Orleans Jazz and Heritage Festival who do not spend an hour or two at the Jazz Museum will not have enjoyed fully the New Orleans tradition.

Duke Ellington



His name is Edward Kennedy Ellington. He was born in Washington, D. C. April 29, 1899. But from New Orleans to Afghanistan nobody calls him anything but Duke. The legend of Duke Ellington is so great that on his 70th birthday in Washington, D. C. the President and Mrs. Nixon gave him the swiftest birthday party ever staged in the White House. This was not a tribute to a gentleman who had "paid his dues" and deserved some kind of recognition. It was a tribute to a man who for more than forty years has made an indelible mark on this nation's greatest art form—Jazz.

It would be easy enough to list the musicians and the compositions which have made Ellington an international name everywhere jazz is played. The Ellington alumni association, for instance, includes such greats as Bubber Miley, Joseph "Tricky Sam" Nanton, Harry Carney, Wellman Braud, Sonny Greer, Johnny Hodges, Lawrence Brown, Barney Bigard, Cootie Williams, Rex Stewart, Freddie Jenkins, Jimmy Blanton, Billy Strayhorn.

Back in 1930, Ellington recorded MOOD INDIGO. Later came SOLITUDE, SOPHISTICATED LADY, IN A SENTIMENTAL MOOD, TAKE THE A TRAIN. Then from the forties came I'VE GOT IT BAD AND THAT AIN'T GOOD, which may well have been the best record vocalist Ivie Anderson ever made.

More recently, because of his world-wide travels, Ellington has found jazz inspiration in the music of Africa and the Mid-East. He is also at work on an oratorio, and today his sacred concerts are widely hailed. Here in New Orleans Duke Ellington's sacred concert on Sunday should be a musical event of great historicity.

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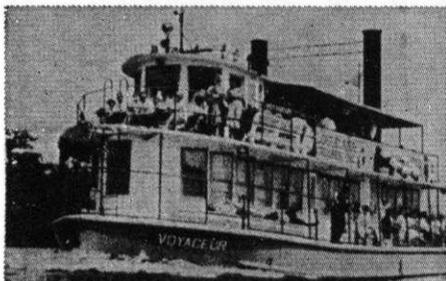
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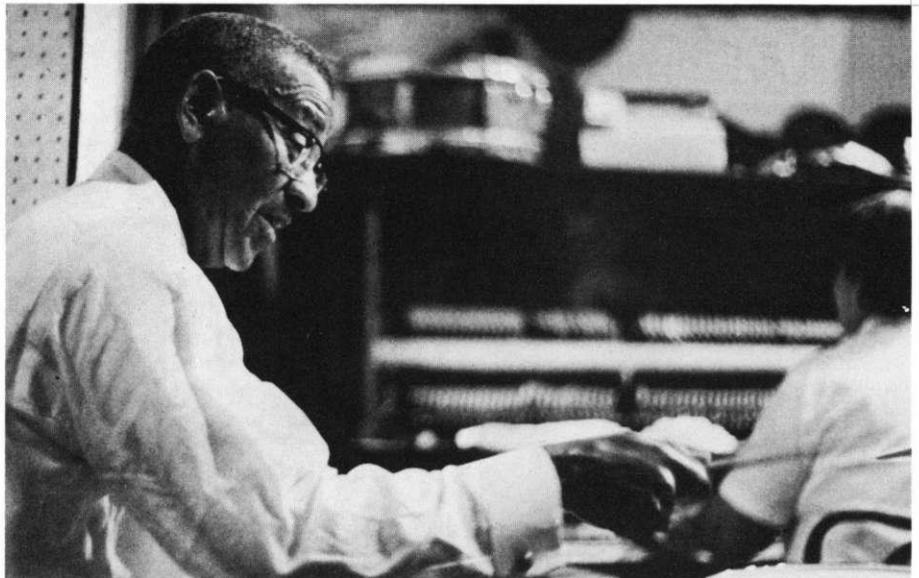
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Producer George Wein

The presentation of the New Orleans Jazz and Heritage Festival is a logical culmination of a sixteen-year career of festival productions by George Wein. Since the first Newport Jazz Festival in 1954 on a converted tennis court, he has organized jazz festivals in many parts of the United States, Mexico and Japan. Now for the first time he is involved in a festival in the city where jazz was born. He has drawn on his experience with the Newport Folk Festival to combine the blues, Gospel, Cajun and other musics of Louisiana with the New Orleans musicians who have kept their jazz traditions alive.

Born in Boston in 1925 he studied piano from 1933 to 1938 with Margaret Chaloff, mother of jazz musician Serge Chaloff. Other teachers were Sam Saxe and Teddy Wilson. One of his close friends and early influences was Frankie Newton, the trumpet player.

After three years in the Army, George took pre-med studies at Boston University, while playing in local clubs at night. Though his father is a prominent doctor, jazz won out with George and he opened the jazz club Storyville, famous in Boston for ten years. It was at Storyville that the Lorillards talked with George and the idea of the Newport Jazz Festival was born.

Although George keeps busy with festivals and tours, he plays the piano whenever possible. It was during his December stay at Economy Hall with the Newport Festival All-Stars that the idea for the New Orleans Festival took hold. He foresees that the event will become an annual one, because of the richness and variety of New Orleans music, traditional and modern, and because musicians from all over will want to take part in a festival of jazz, at its birthplace.

The Dukes of Dixieland are jazzing up the Economy

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Mardi Gras Indians

Mardi Gras is called the greatest free show on earth. It is not organized, being a celebration by the general public and clubs. There is one type of organization, the Mardi Gras Indians, rarely seen by the average Carnival visitor and most Orleanians, even though they date back to the nineteenth century. They have managed to blend their African heritage (which is seen and heard in their songs, tambourine playing and dancing) with American Indian motifs. Their costumes are the most elaborate of any Mardi Gras group, and are usually hand-sewn entirely by the men themselves. Originally and traditionally their outfits have been destroyed after their annual dance on St. Joseph's night (Mar. 19); however, this year they saved them for their first Easter parade.

The tribes participating in this year's festival — the Golden Eagles, Golden Blades, Black Eagles, Wild Magnolias, Apache Hunters and the Wild Eagles — are all members of the newly chartered Indian Association of New Orleans.



The Blues

Blues is the taproot of traditional jazz, rhythm and blues, rock'n'roll and modern jazz. You will hear traces of all these musical forms in the performances of the artists in this portion of the festival.

As there are different types of jazz, so too are there many types of blues. Willie B. Thomas is from the country and although he has been influenced by urban blues recordings, his style has remained rural. Clancy "Blues Boy" Lewis is a New Orleans artist reflecting the amplified style of the urban bluesman. The outstanding blind vocalist and guitarist, Fird "Snooks" Eaglin, is characteristic of the New Orleans musician who has absorbed and mastered a wide range of musical expression exceeding that of pure blues.

Roosevelt Sykes has gained international acclaim as a pianist, composer and vocalist of the blues, boogie woogie and jazz. Harmonica virtuoso and Percy Randolph plays his own compositions as well as jazz tunes, marches and creole melodies.

The Music Cajun

Thursday, April 23, is Cajun Day at the New Orleans Jazz and Heritage Festival—an event guaranteed to enlighten and entertain a New Orleans audience which is largely unfamiliar with the music and customs of the prairies and bayous which make up Acadiana.

Paul C. Tate of Mamou, attorney, president of the Louisiana Folk Foundation and Louisiana's foremost authority on the Acadian heritage, arranged for his area's finest and most authentic musicians to appear at the Festival.

Included on the list as members of the Mamou Cajun Band are Cyprien Landreneau, accordion; Adam Landreneau, fiddle, and Revon Reed on the triangle.

Also to be featured are Nathan Abshire and the Balfa Brothers; Ambrose Thibodeaux, Isom Fontenot, Savy Augustine, Harrison Fontenot, Sady Courville and Bois Sec and Sons.

Adam and Cyp' Landreneau and Revon Reed have toured West Germany, Switzerland, Denmark, Sweden and England—delighting European audiences with the music and lore of this most unique group of Louisianians. They also appeared in Mexico City

during the Olympics and have made appearances throughout the United States.

The Balfa Brothers and Nathan Abshire are well known for appearances in Washington, D. C., and Chicago.

As true descendants of the Acadian people who were driven from their homeland (now Nova Scotia) by the British in the 18th Century, the Mamou musicians speak and sing in the remarkably well preserved French of 16th Century Northern France.

After years of tragedy and misunderstanding, Acadian people settled in South Louisiana, where they have created a wonderful way of life that is admired, envied and perhaps misunderstood by others in less fortunate areas. Their music reflects their love of life and their ability to enjoy it.

To make a living, the Mamou musicians do everything from practice law and teach school to rice farming and crawfishing. All are accomplished folklorists as well as talented musicians.

Their appearance April 23 in the Municipal Auditorium and daily April 23-26 in Beauregard Square are certain to delight their audiences.

Ragtime to Jelly Roll

Classic ragtime is not to be confused with jazz. It is a more sophisticated, formal, composed piano music centered around the mid-West, especially Missouri, in the late nineteenth century. New Orleans jazz bands learned rags through hearing player pianos, pianists or other bands. Some bands played arrangements. This afternoon you will hear the New Orleans Ragtime Orchestra play some of these arrangements which were found by its leader, Lars Edegran, in the Archive of New Orleans Jazz, Tulane University. To indicate the bridges to Jelly Roll Morton's style, they will perform some of his compositions.

New York Times jazz critic John S. Wilson described the group as "one of the most unusual and delightful products of this ragtime renaissance." This is their first public performance.

The Jelly Rollers' tribute to Morton's abilities as a pianist, bandleader, arranger and composer will be performed by Don Ewell, piano; Louis Cottrell, clarinet; Cie Frazier, drums; and Chester Zardis, bass. Ewell is considered by many critics to be the best of both the

Louis Cottrell

Morton-influenced and the ragtime pianists. Cottrell, Frazier and Zardis are New Orleans-born and came naturally to an admiration of Morton.

The original style of New Orleans jazz now known as "Dixieland", is vitally alive today of course, but what of the succeeding generations of New Orleans musicians? The Soul Music Today program Saturday at 3:30 and The New Orleans Modern Jazz All Stars appearing on the Friday night program will provide many of the answers.

New Orleans "Soul" music has retained a basic element called Funk. The Meters, led by organist Art Neville along with the outstanding Joseph Modeste on drums, Leo Neocitelli on guitar and George Porter on bass, are surely the leading group playing New Orleans funk today. Oliver and the Rockets, led by Oliver Cronin on guitar, are a modern soul band, including electric piano, trumpets, and the highly accomplished Alvin Thomas on tenor and flute. They play the entire range of soul music from R & B to popular jazz.



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Dukes of Dixieland

Perhaps no musical group is more worthy of inclusion in the New Orleans Jazz and Heritage Festival than the Dukes of Dixieland. Truly a New Orleans group they have pioneered New Orleans jazz from Bourbon Street to Las Vegas and in numerous way stations. Indeed it may well be that but for the Dukes of Dixieland there would be no national New Orleans jazz revival as we know it today.

The Dukes' career started over 20 years ago and few current Orleanians realize the deep impression made by Frank, Papa Jac, and the late Fred Assunto. It would be nice to say that theirs was an instant success. However, it is possible that no musical organization in recent years has suffered more numerous permanent and professional reverses. The fact that they have been able to overcome these many difficulties is a tribute to their dedication to jazz.

Perhaps the most profound loss suffered by the Dukes of Dixieland was the death of Fred Assunto, the group's trombonist from its knickerbocker-wearing inception. Today a Philadelphian named Charlie Bornemann has taken up the slack on trombone. His ability with this instrument in the New Orleans idiom is one of the delights of



the present group.

However, these days the real driving force of the band is Frank Assunto, whose trumpet, while completely in the New Orleans tradition, can on occasion remind one of Roy Eldridge, and there are those who are inclined to say, "He sounds a little like Miles," when he plays St. James Infirmary.

Completing the present front line of the Dukes is clarinetist Harold Cooper, who hails from Slidell, Louisiana and is a fine exponent of the New Orleans clarinet tradition.

One of the truly all-time great

pianists, Don Ewell, keys the rhythm section, and to hear him is alone worth the price of admission.

On bass is Rudy Aikels, who has an excellent sound and a strong, steady pulse. On drums is Freddie Kohlman, who does everything from a press roll to modern extended jazz rhythms beautifully.

The inclusion of the Dukes of Dixieland in the New Orleans Jazz and Heritage Festival is another example of the determination of the sponsors of the 1970 bash to get back to the basics of New Orleans jazz.

Pete Fountain

In New Orleans there are a lot of fountains. Out on the lake front is the Mardi Gras fountain. Merrily functioning in Jackson Square is the De Gaulle fountain. And then there is, of course, Pete Fountain. As far as music lovers are concerned you can forget about all the other fountains. Pete is the one who counts.

A native Orleanian, with a zest for living that covers everything from a shrimp boil to a back-o'-town eight ball pool game, Pete Fountain is first and foremost an Orleanian. After that he is a musician. There are those who rank Pete's clarinet with such greats as his boyhood idol, Irving Fazola, Matty Matlock, and even Benny Goodman. (The fact that Benny Goodman and Pete Fountain play two extremely different styles of clarinet apparently has nothing to do with these arguments.)

Pierre Dewey LaFontaine, Jr. is his full name, but as Pete Fountain he has earned a world-wide reputation which rests not only on such journeyman work as the Lawrence Welk show, but on outstanding performances in most cities of the western world.

Following the Welk stint Pete re-

turned to New Orleans at a bistro especially created for him by the late Dan Levy, known as the Batteau Lounge, then located at Bourbon and Toulouse Streets. From there Pete moved on to his own establishment at St. Philip and Bourbon, and more recently to his Pete Fountain's Inn in the 200 block of Bourbon, where he has been turning them away night after night.

The combination of personal appearances and best selling albums would be enough to give any show biz luminary a big fat head. But Pete Fountain is a beautiful, simple and uncomplicated thing, a guy who loves his fellow man. Immediately following Hurricane Camille last summer he made countless trips in his station wagon to Pass Christian, Waveland, and other places on the Gulf Coast to bring food, bedding and other aid to the stricken people.

Between sets his dressing room is a private club where friends of twenty or thirty years standing gather around to meet and "cut up touches."

The highlight of any jazz festival in New Orleans is the riverboat ride on the President with Pete Fountain on the bandstand, and if you miss that ride it's your own fault, because it is going to be very, very good.





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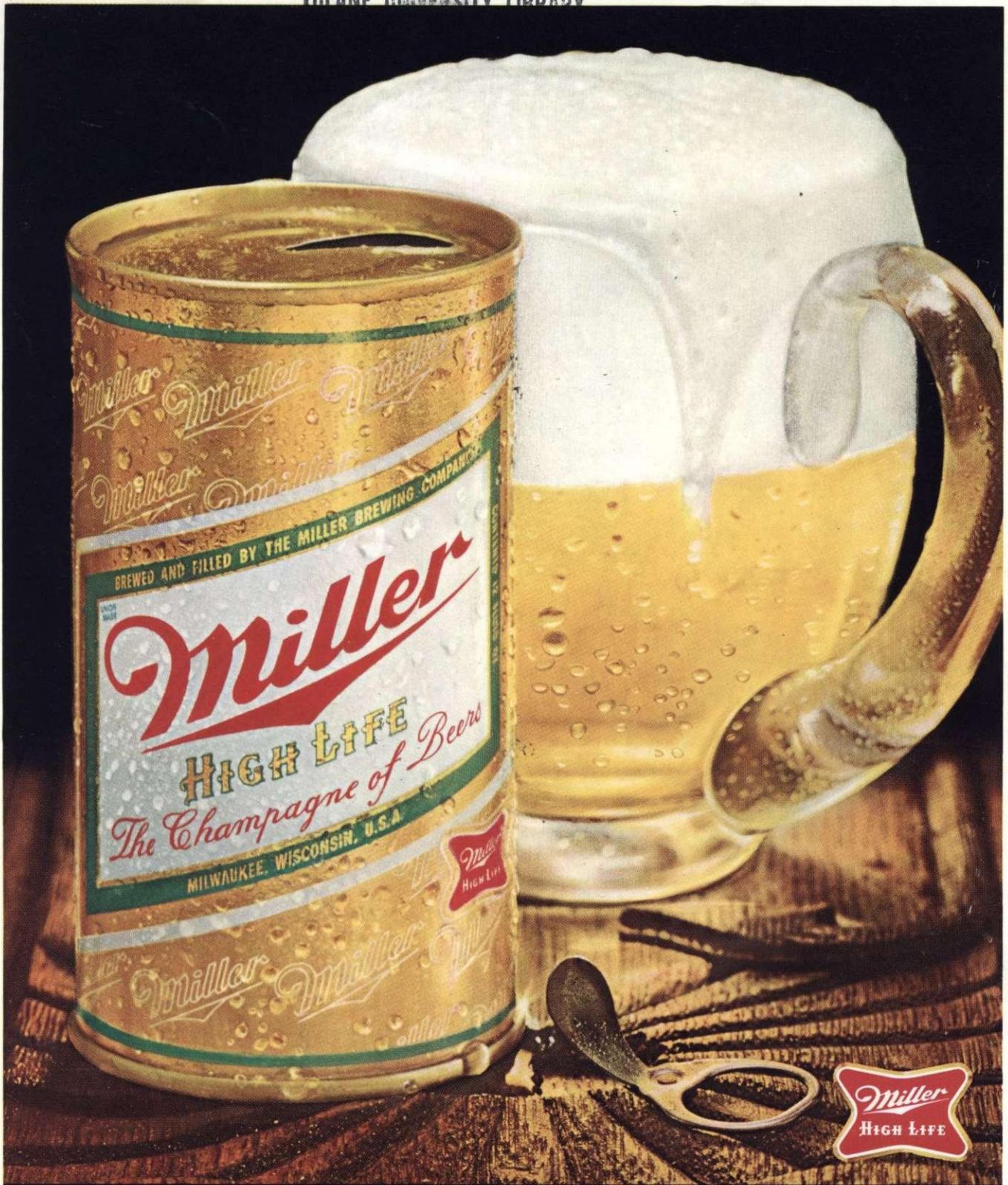


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