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PROGRAM

1974

NEW
ORLEANS

JAZZ & HERITAGE FESTIVAL



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Sharon Dinkins

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Fifth Annual New Orleans Jazz & Heritage Festival

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JAZZ AND HERITAGE FESTIVAL

April 18 to 21, 1974

The first New Orleans Jazz and Heritage Festival took place in 1970, replacing the New Orleans Jazzfest, which was merely a series of concerts. Producer George Wein and co-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 number of booths. Since then, the Jazz and Heritage Fair has been expanding.

In 1972, the Fair moved to the infield of the Fair Grounds, which allowed a greater number of stages and booths. This year, the Fair boast numerous booths, a seminar tent, a large Crafts Tent, a bigger Gospel Tent and 6 stages with simultaneous music.

This festival—one of those too-rare occasions for justified civic pride—is a four-day series of events: three night-time concerts (a Steamboat Stomp on the Steamer President and two evenings of music at the Municipal Auditorium) and three days of music and frolicking at the Fair Grounds.

The festival is run by The New Orleans Jazz and Heritage Foundation, a non-profit organization dedicated to the celebration of the music of New Orleans and Louisiana, which has been 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 Nighttime Concerts

STEAMBOAT STOMP

Thursday, April 18 at 8 p.m.
on the "Steamer President"

Kid Thomas and the
Preservation Hall Band
The Don Albert Band
The Johnny Wiggs Band
The Legends of Jazz

FRIDAY NIGHT CONCERT

April 19 at 8 p.m.

in Municipal Auditorium

Gladys Knight and the Pips
Herbie Hancock
Jimmy Smith Trio
Stanley Turrentine
Joe Newman

SATURDAY NIGHT

CONCERT

April 20 at 8 p.m.

in Municipal Auditorium

The Staple Singers
Donny Hathaway
Yusef Lateef Quartet
Earl "Fatha" Hines
Louis Jordan

The Heritage Fair

The Louisiana Heritage Fair runs for three days—April 19, 20, and 21, from 11:30 to 6:30 each day—at the Fair Grounds Race Track on Gentilly Blvd. It's a spectacular affair: combination of the best in local music, food, and crafts. It's "a gumbo of rare delight," as the Jazz Festival people describe it, and it has to be seen to be believed.

Many of the concert per-

formers will be on hand for the Heritage Fair, along with Babe Stovall, the Meters, Ernie K-Doe, Deacon John, Earl King, gospel groups, marching bands, fife and drum corps, Cajun bands, and the Mardi Gras Indians, and many more.

For complete information on the Heritage Fair, turn to the newsprint insert section in the center of this program.

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Steamboat Stomp

ON STEAMER PRESIDENT

THURSDAY, APRIL 18, AT 8 PM



Kid Thomas and the Preservation Hall Band

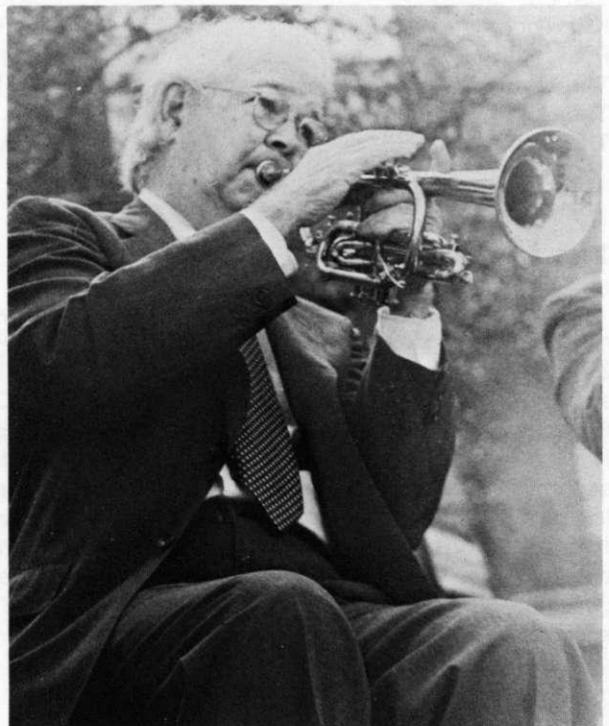
Kid Thomas Valentine is a beloved figure in New Orleans jazz. He has thrilled audiences throughout the world with his rough-and-ready dance music for many years. The Algiers Stompers, his current band, have worked together for over thirty years. The Algiers Stompers were most prolific during the 1950's 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 Stewart, drums; Joseph "Kid Twat" Butler, bass; Emanuel Paul, saxophone; Wendell Eugene, trombone; Manuel Sayles, banjo; and Paul "Polo" Barnes, clarinet.

The Johnny Wiggs Band

Johnny Wiggs has been playing cornet since before he was in his teens, which means that he has played New Orleans jazz for over six decades. He recorded for Victor records in 1927 with his band, the Bayou Stompers. He was one of the founders of the New Orleans Jazz Club, and was instrumental in the revival of traditional jazz during the late forties. Wiggs taught mechanical drawing in high schools, as well as being a music teacher to illustrious New Orleans favorite son, Pete Fountain.

He retired in 1960, but in recent years has played at the Louisiana Heritage Fair and occasionally in special concerts. Truly a master of New Orleans jazz, Wiggs is idolized by purists through the world. Members of Mr. Wiggs' band will be Jeff Riddick, piano; Leslie Muscutt, banjo; Butz Massicot, drums; Dr. Ray Benitz, bass; Clive Wilson, second cornet; Tom Elbert, trombone; Johnson "Fat Cat" McCree, vocals; and the great clarinetist, Raymond Burke, long-time friend and sideman with Wiggs.





"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."

—Al Rose and Edmond Souchon, M.D., "New Orleans Jazz: A Family Album," 1967.

The Don Albert Band

Trumpeter Don Albert is a member of the very musical Dominique family of New Orleans. His cousin is the great clarinetist Barney Bigard and his uncle is the famous tailgate trombonist Natty Dominique. Albert studied with many of the early "Professors" before leaving New Orleans at 16. He toured Texas as a lead trumpeter and featured soloist with the popular Troy Floyd Band before the Depression.

In 1929, he returned to New Orleans to organize his own orchestra; originally a ten-piece outfit, the band was known as Don Albert and His Ten Pals (all fourteen of them!). Albert was the first musician to bill his band as a "swing" band. His orchestra toured North America before disbanding in 1940. Following this he settled in San Antonio where he worked in Civil Service, ran a successful night club, and was a disc-jockey. He began performing again around 1950.

Albert frequently comes to New Orleans to visit his friends and family and perform. During the Steamboat Stomp, Albert's band will include former member of the Ten Pals, Louis Cottrell on clarinet; Wendell Eugene, trombone; Freddie Kohlman, drums; Placide Adams, bass; Jeanette Kimball, piano; and Danny Barker, banjo.



Photo courtesy of New Orleans Jazz Museum

The Legends of Jazz

The title of this all-star group of New Orleans musicians has not been casually designated—each of these illustrious gentlemen is truly a living legend of jazz. Louis Nelson was trombonist with the Original Tuxedo Orchestra during the '20s and '30s; during the Depression, he was in the WPA music program, and joined Kid Thomas' band in 1944. He now works regularly at Preservation Hall.

Andrew Blakeney was trumpeter with Kid Ory for many years, and was the man selected by King Oliver to replace Louis Armstrong when Satchmo left his band. Edward "Montudi" Garland played with the early Excelsior Band and Frankie Dusan's Eagle Band in 1910. He worked with King Oliver and Kid Ory for many years, and was playing bass on the first recording of New Orleans jazz by a black band over 50 years ago.

Clarinetist Joe Darensbourg worked with a traveling medicine show during the beginning of his career; in the late '20s he worked regularly on river boat dances. Darensbourg was also a member of Kid Ory's band. Alton Purnell, pianist with the Legends, was born in the building that currently houses Preservation Hall. Best known for this recordings with Bunk Johnson and Geroge Lewis, he helped kindle the spark that flamed the revival of New Orleans jazz during the late '40s. Barry Martyn, leader and drummer, is an Englishman now living in California, where the Legends of Jazz are based. He studied with Cie Frazier and Sammy Penn.



Fri. Night Concert

AT THE MUNICIPAL AUDITORIUM

APRIL 19, 8 PM



Photo by Michael P. Smith

Jimmy Smith Trio

In 1935, Jimmy Smith won a Major Bowes Amateur Show with his piano playing; twenty years later—after studies, Naval duty and a stint with a group called Don Gardner and the Sonotones—he formed his own trio. His success has been continuous and so have the accolades—a sample of these: "Jimmy Smith has taken the organ—electronic version—out of the slough of despond and given it thoughtful attention, making it into a jazz voice of unusual depth and brilliance rarely failing in his solos to take full advantage of manuals and pedals"—Barry Ulanow, **Handbook of Jazz**..

A prolific recorder and volatile performer, Smith has cogent things to say about audiences, critics, and performing: "You know, for a while people thought I was away from the scene because I didn't record. Hell, I was just touring, playing

clubs. And I don't mind telling you, I'm sick of playing "The Cat," "Virginia Woolf," "Hoochie Koochie" and "Walk on the Wild Side." You know something else? A lot of black folks consider those white tunes. I learned one thing from this tour: Duke was right. If you don't record, people have to come to the club and hear you."

Keeping up with the times, Smith has been making albums with a rock style and has been touring colleges literally teaching organ to his audiences. Almost singlehandedly, he's made the organ into a viable jazz instrument, providing, says Barry McRae, "a foundation that the individual talents of Waller and Sir Charles Thompson had failed to do. The organ is no longer a poor relation, and has a positive role in modern jazz which even the piano cannot usurp."



Gladys Knight and the Pips

If someone were to hear Gladys Knight and The Pips for the first time, they'd find it hard to believe that the group ever had to struggle in the commercial world. In the past twenty years, they have received five Grammy nominations and four gold records ("I Heard It Through The Gravevine," "I Don't Want To Do Wrong," "Every Beat of My Heart" and "If I Were Your Woman") but their recognition is the end product of disheartening struggles.

When Gladys Knight was four years of age, she performed for the first time before the congregation of Mount Mariah Baptist Church in Atlanta, Ga. Four years later, she auditioned on The Ted Mack Amateur Hour and won the grand prize, \$2,000. Returning home to her parents, she became a member of The Wings Over Jordan Choir. Then, due to her family's financial difficulties, she became a jazz vocalist with the Archer High School Band.

During a birthday party for Merald, Gladys' brother, the two Knights and their cousins, William Guest and Edward Patten, provided entertainment by singing as a group. James "Pip" Woods, another cousin, convinced them to become a quartet and became their manager.

Gladys Knight and The Pips made their first tour with Jackie Wilson and Sam Cooke through Mississippi, Alabama, South Carolina and Louisiana. Humiliated by the bigots they performed for, the quartet had to play sometimes in

segregated concert halls and slept on floors. In 1961, the group left the South and played a two week engagement in New York. Due to further financial problems, the Pips were almost forced to lay aside their ambitions.

Talent agent Marguerite Mays re-discovered the foursome and gave them the professional coaching necessary for "making it". And now, after a long period of racial discrimination and disagreements with record companies, Gladys Knight and The Pips can relax. In a recent interview with Ebony Magazine, Gladys said, "I believe the Pips and I have a common goal—to be the best. One reason we've been able to stick together is because we pray before each show for strength to stay humble, courage to keep pushing and the ability to reach people with our message." Merald "Budda" Knight says, "One of the things I like about this business is turning people on with our act. It's not vulgar—it's meaningful and the audience can relate to what we're saying." Gladys, who has had several offers to make it on her own, simply doesn't want to perform without the Pips.

Perhaps her own self image describes the spirit that moves Gladys Knight. "I'm going to make it the way I want to make it. I'm going to be the example a young black woman can follow without destroying herself." The Pips return to the South proving that audiences have also emerged through currents of racism, finally with the dignity to accept her as that.



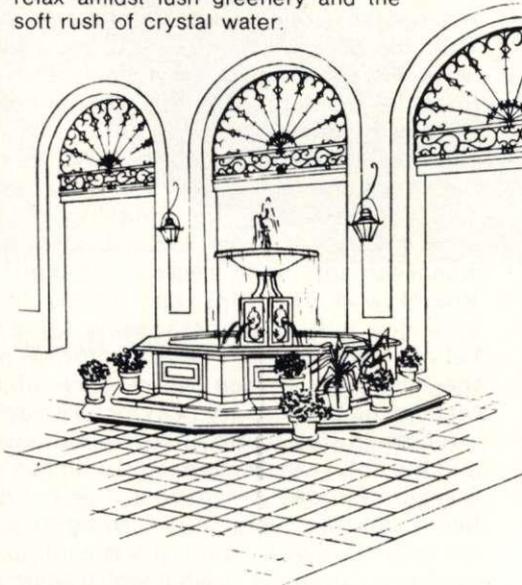
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Fri. Night (cont.)



Joe Newman

For over thirty years, native New Orleanian Joe Newman has been blowing his trumpet to prove that Lionel Hampton was right. In the early 40's, when Newman was a college student, Hampton was impressed by the novice musician's talent and decided to work with him. Then, in 1943, he joined Count Basie's court in which he played for over ten years. Newman, during that time, toured with a sextet of Basie's band members and flavored a Scandinavian festival with just the right amount of New Orleans' finest jazz.

Newman is a second generation Delta jazzmen, preceded by his father, Dwight, a pianist who accompanied many traditional local bands, such as those led by Peter Brocade, George Lewis and A.J. Picon. Joe Newman has recently joined such greats as Dave Brubeck and Gerry Mulligan and he is currently a member of The New York Repertory Company. Today he is known primarily as a trumpet soloist. The 1974 Jazz and Heritage Festival promises to confirm that musicians perform their best in their home city.

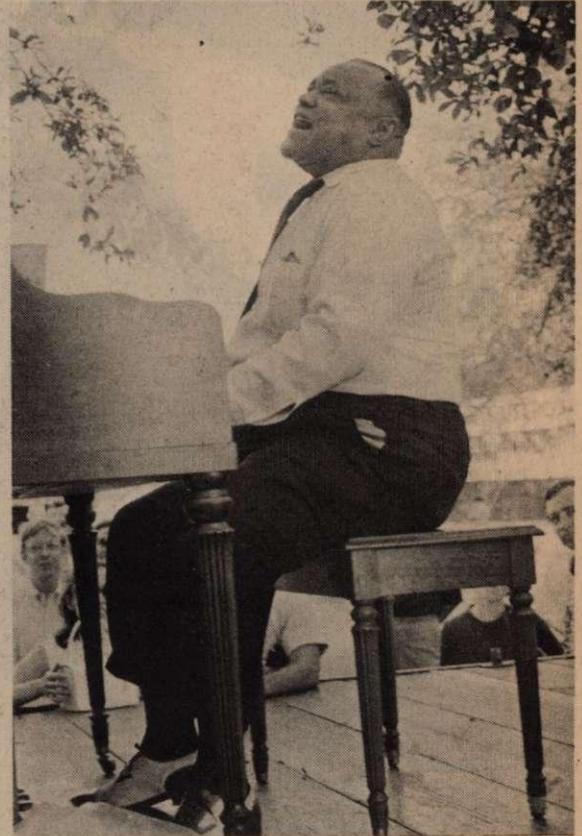
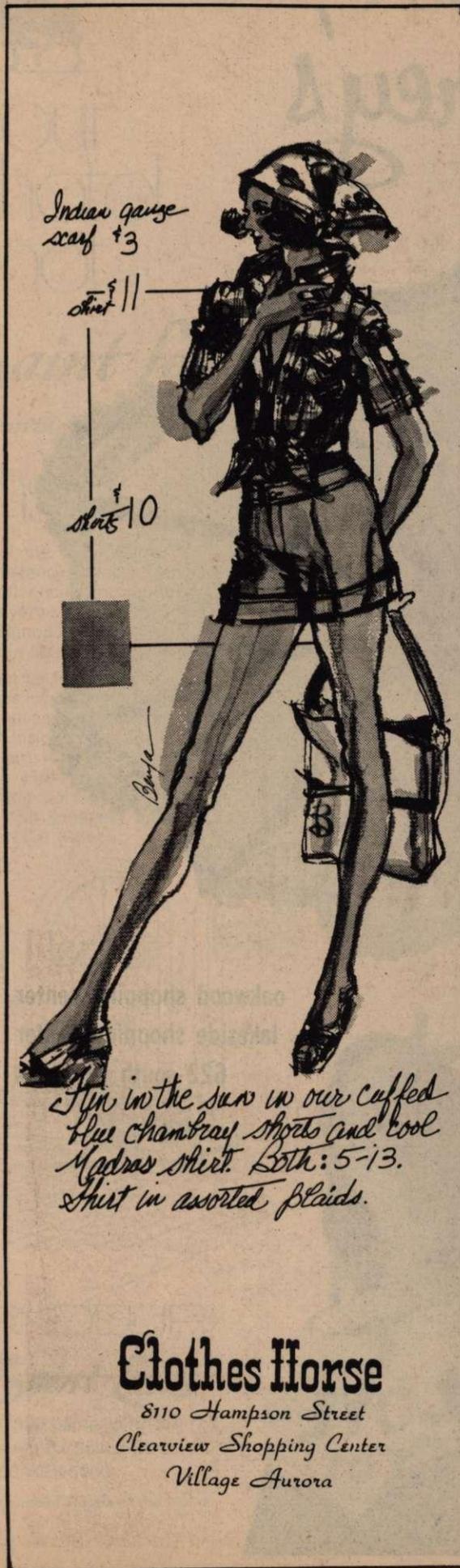
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The Louisiana Heritage Fair



Dapper, rotund bluesman Roosevelt Sykes at the piano.
Photo by D. Eric Bookhardt

Jon Newlin, who is not prone to hyperbole, wrote this in the April 21, 1973, FIGARO about last year's Louisiana Heritage Fair:

"There just aren't enough events like the Heritage Fair. Not only was it perfectly run, beautifully planned, and a living demonstration of the only realistic way to present music to a large group of people; but it also reminded us what an abundance of good things surround us in New Orleans.

"Those much-talked-about-but-rarely-felt surges of civic pride rush upon one at every opportunity. All one can do is be grateful to the Heritage Fair for an excess of things to enjoy, rather than a surfeit."

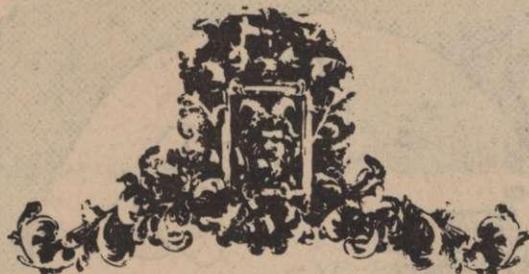
We're expecting this year's Heritage Fair (Friday through Sunday at the Fair Grounds), like the three nighttime concerts, to be even better than last year's.

This guide to the Heritage Fair is to help you enjoy what has become the state's best festival—and one of the best in the country.

Most of the writing was done by Jon Newlin, some by Laura deVincent. The design, lay-out, and paste-up are by Carolyn Waggoner and Miriam Hirsch. Most of the photographs are courtesy of The New Orleans Jazz and Heritage Festival, with individual photographers credited next to the pictures.

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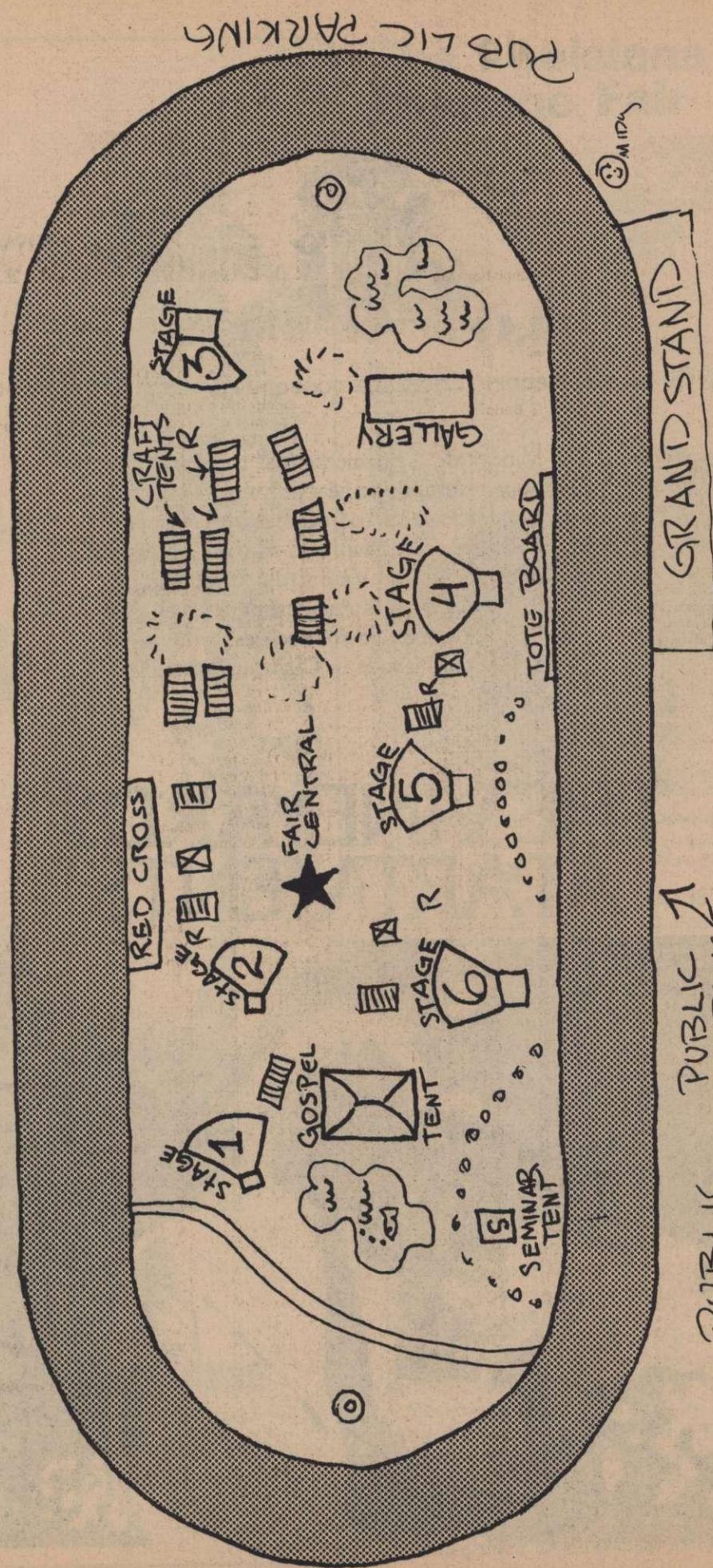
On West Esplanade in Chateau Estates.

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Fair Schedule

FRIDAY (April 19)

Stage 1

11:00—Adolescence
 11:40—The Jazz-Stronauts
 2:00—Adolescence
 3:00—University of Wisconsin—Milwaukee Band
 5:00—Chocolate Milk

Stage 2

12:00—Your Father's Mustache Band
 1:30—Babe Stovall
 3:00—The Fairview Baptist Church Christian Marching Band
 4:00—S.D. Courville

Stage 3

12:00—Patton's Pride
 1:00—The Camellia Band
 2:00—Patton's Pride
 3:30—Babe Stovall
 4:30—The White Eagle New Orleans Band
 5:30—The Jazz-Stronauts

Stage 4

12:00—Percy Randolph
 1:00—Guy Richards
 2:00—Como, Miss. Drum and Fife Corps
 3:30—Jeanette Carter
 4:00—R.L. Burnside
 4:30—The Onward Brass Band

Stage 5

12:30—Texas Southern
 1:30—The Don Albert Band
 2:30—The Legends of Jazz
 3:30—Texas Southern
 5:30—Dave Williams

Stage 6

3:00—Robert Pete Williams
 4:30—The Mardi Gras Indians
 5:30—Latin Chiefs

Parade

3:00—The Onward Brass Band

Gospel Tent

12:00—The Sunset Travelers
 12:45—The Macedonia Male Chorus
 2:15—The Russ Specials
 3:00—The Ott Family
 4:00—The Christians Harps
 4:45—The Chosen Few
 5:30—The McDonogh 35 Choir and Cornile Hardy

SATURDAY (April 20)

Stage 1

12:00—University of Wisconsin—Milwaukee Band
 12:30—Tommy Ridgeley
 2:30—Benny Spellman and Robert Parker
 3:30—The Meters
 4:30—Ernie K-Doe

Stage 2

11:30—Babe Stovall
 1:00—Snooks Eaglin
 2:00—Como, Miss. Drum and Fife Corps
 3:00—Hubert Davis and the Season Travelers
 4:00—Russ Russell and the Stingrays
 5:00—The Balfa Brothers

Stage 3

12:00—The Stans Band
 1:00—The Jazzola Six
 2:00—Johnny Wiggs and his Bayou Stompers
 3:30—Louis Cottrell and Blanche Thomas
 4:40—Roosevelt Sykes
 5:30—June Gardner and Johnny Adams

Stage 4

12:00—Uganda
 2:00—Jeanette Carter
 3:00—Allen Fohtenot and his Country Cajuns
 4:00—The Meyers Brothers
 5:30—Uganda

Stage 5

12:30—Percy Randolph
 1:00—Bob Greene Trio
 2:30—Robert Pete Williams
 3:30—Henry Grey and His Cats
 4:30—Al Belletto
 5:30—Danny Barker and His Jazz Hounds, with Blue Lu Barker

Stage 6

12:30—Scottish Group
 2:00—The Mardi Gras Indians
 3:00—James Rivers
 4:30—The Young Tuxedo Brass Band



Photo by Michael Smith

5:30—Johnny Shines

Parades

2:30—Scottish Group
 3:30—The Young Tuxedo Brass Band

Gospel Tent

Dr. Daddy-O will be emceeing gospel acts throughout the day; Mother McGregor Jones will broadcast her "Prayer Tower" show live from the Fair.

12:00—The Gospel Tones
 12:30—The Gospel Chords
 1:00—Prayer Tower
 1:30—The Spiritualettes
 2:00—The Inspirations
 2:30—The St. Francis De Sales Choir
 3:00—The Stronger Hope Ensemble
 3:30—The Choralettes
 4:00—The Zion Harmonizers
 4:30—The Youth Inspirations
 5:30—Ebenezer Mass Choir

SUNDAY (April 21)

Stage 1

1:00—Deacon John and Duckbutter
 2:30—Clarence "Frogman" Henry
 3:30—Willie Tee
 4:30—The Wild Magnolias

Stage 2

12:00—The Steel Drum Ensemble
 1:00—The Meyers Brothers
 2:00—Earl Turbinton and the Nucleus
 3:00—Clifton Chenier
 4:00—Lightnin' Hopkins
 5:00—The Olympia Brass Band

Stage 3

12:00—Sverige Jazzband
 1:30—Sam Alcorn
 2:30—Roosevelt Sykes
 3:30—Doc Paulin's Brass Band
 4:30—Kid Thomas Valentine and His Algiers Stompers
 5:30—Professor Longhair

Stage 4

1:00—Jeanette Carter
 2:00—Johnny Shines
 3:00—Como, Miss. Drum and Fife Corps
 3:30—R.L. Burnside
 4:00—Earl King
 5:00—Hubert Davis and the Season Travelers

Stage 5

12:00—Guy Richards and John Bentley
 1:30—Tuts Washington
 2:20—Sweet Emma and the Preservation Hall Jazz Band
 3:30—Bob Greene Trio
 4:30—The Elm Music Company
 5:30—The New Orleans Ragtime Orchestra

Stage 6

1:30—Robert Pete Williams
 2:30—De De Ward
 3:30—Clarence "Gatemouth" Brown
 4:30—The Louisiana Aces
 5:30—Alphonse "Bois-sec" Ardoin

Parades

2:30—Doc Paulin's Brass Band
 4:00—The Olympia Brass Band

Gospel Tent

Again, Dr. Daddy-O will be emceeing throughout the day.

12:30—The Spiritualettes
 1:00—The Mount Moriah Choir
 1:30—Brother Wallace Davenport
 2:00—The Youth Inspirations
 2:30—The New Genesis Choir
 3:00—Professor Hogan and his Gospel Cavalcade
 3:30—The Zion Harmonizers
 4:00—Harold Lewis
 4:30—The First Church of God in Christ Choir
 5:00—The Desire Community Choir

The Performers



Allen Fontenot and some of his Country Cajuns.

Photo by Jack Davis

ADOLESCENCE

A twelve piece high school jazz band, Adolescence already exhibits a lot of maturity. The group, one of the youngest who will be appearing at the Jazz and Heritage Festival, were sired by the talent scout Alvin Batiste, artist in residence for The New Orleans Public Schools System. Like the Jazz-Stronauts, they're well on their way toward recognition by their peers in the jazz world. 19 at 11 on Stage 1; 19 at 2 on Stage 1.

DON ALBERT

Trumpeter Don Albert is a member of the famous New Orleans musical family, the Dominiques (Barney Bigard, Natty Dominique); after touring Texas with Troy Floyd's band, Albert formed his own ten-piece unit until 1940. Long before it became popular to do so, Albert booked his band as a "Swing band." He began playing again in 1950 and has been thrilling audiences ever since; his outfit includes Danny Barker, Placide Adams, Freddie Kohlman, and Louis Cottrell, a member of Albert's original band. 19 at 1:30, Stage 5.

THE BALFA BROTHERS

The Balfa Brothers grew up on a cotton farm in the Basile-Mamou area; in 1964 they went to the Newport Folk Festival; they record for Swallow, a fine Cajun label. Members are Dewey and Will Balfa on fiddle, Rodney Balfa on guitar, Rodney's son, Tony Balfa on triangle. 20 at 5 on Stage 2.

CODE

The numerical code telling you when a performer is appearing and at what time and on what stage appears after the capsule information. If someone is appearing "20 at 1:15 on Stage 4," it means that they're appearing on Saturday, April 20, at 1:15 on Stage 4. Simple, no?

DANNY AND BLUE LU BARKER

Danny Barker is a legendary New Orleans guitarist (born January 13, 1909) who studied with Paul Barbarin and Barney Bigard and Bernard Addison. For many years he played with big bands like those of Benny Carter, Cab Calloway and the DeParis brothers. His autobiography, "Bourbon Street Black," was published to great acclaim last year.

His wife, Blue Lu, is a strong blues singer, perhaps the best New Orleans has ever produced; besides exerting a strong influence on Billie Holiday, she made such wonderful records as "New Orleans Blues" and "Don't You Make Me High" (its original and best version). Blue Lu rarely appears these days, so don't miss her. 20 at 5:30, Stage 5.

SWEET EMMA BARRETT

A bandleader, pianist and inimitably husky vocalist, Sweet Emma started in 1923 with Papa Celestin's Orchestra; she worked with many of the great traditional New Orleans groups, like those of Sidney Desvigne, A.J. Piron, and John Robichaux. Although she doesn't read music, Sweet Emma is a legendary New Orleans figure, known as "Sweet Emma the Bell Gal," for the tinkling accessories that adorn her garters. She's been much recorded in recent years, although like her other activities, she first recorded in the early '20s. 21 at 2:30, Stage 5.

AL BELLETTO

Belleto's trio, long the house-band at the Playboy Club, does distinguished renditions of both Belleto and Co.'s original works and jazz standards. His style is coolly intimate and intricate; good progressive jazz. 20 at 4:30 on Stage 5.

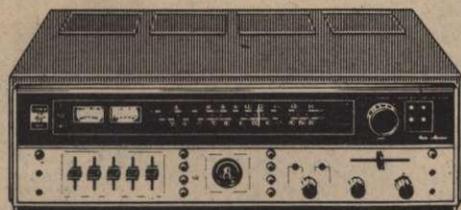
THE FAIRVIEW BAPTIST CHURCH CHRISTIAN MARCHING BAND, THE OLYMPIA, ONWARD AND YOUNG TUXEDO BRASS BANDS

The brass band, a phenomenon which flourishes in New Orleans as it does nowhere else, is one of the oldest and still one of the most vital forms of local music. Most of the great New Orleans jazzmen (except the pianists, of course!) began in brass bands—many of the great ones are still in them—which were formed to make street music of the most punctilious and ceremonious nature.

Unlike the spasm band, strictly a street-corner thing, or the tub-jug-washboard band, which isn't very portable, the brass band, by virtue of its sheer mobility, makes its music democratically available to everyone. Even the most jaded or jaundiced have to react to music filled with such heavy, inspiring doses of love and dignity. Brass band musicians have a sense of mission that other musicians don't seem to have.

The three brass bands with familiar names at the Heritage Fair are all respected, venerable institutions. The

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Some of the members of the Fairview Baptist Church Christian Marching Band.

Photo by Robin von Breton Davis

Fairview Band is a brass ensemble that just about equals the three older organizations present; it was founded by Danny Barker, and is filled with younger descendants of great local jazzmen tooting and second-lining away.

The Olympia Brass Band, under the leadership of saxophonist Harold Dejan, has included among its members men like Kid Sheik Colar, Emanuel Paul, Louis Nelson, Allan Jaffe, Paul Crawford and Nowell Glass.

The Onward Brass Band (founded 1889) includes among its illustrious alumni names like King Oliver, Bebe Matthews, Manuel Perez, Isidore Barbarin, Baptiste Delisle, Earl Humphrey, Peter Bocage and Luis and Lorenzo Tio, Jr.

The Young Tuxedo (founded in the mid-'30s) is the youngest of all of these organizations and among its famous members it can include men like Kid Shots Madison, Dee Dee Pierce, Albert "Fernandez" Walters, Paul Barbarin, Andrew Morgan, Cie Frazier, Walter Peyton, Darrell Johnson, Alvin Alcorn, Emile Knox and Kid Howard.

Fairview: 19 at 3 on Stage 2. Olympia: 21 at 4, parading around the infield; 21 at 5 on Stage 2. Onward: 19 at 3, parading around the infield; 19 at 4:30 on Stage 4. Young Tuxedo: 20 at 3:30, parading around the infield; 20 at 4:30 on Stage 6.

CLARENCE "GATEMOUTH" BROWN

A local legend, Gatemouth is a blues and bluegrass man

FOOD, MUSIC, CRAFTS, ETC.

Music isn't the only attraction at the Heritage Fair. There will be lectures and concerts twice daily in the Seminar Tent; brass bands, the Mardi Gras Indians, and the Scene Highlighters Boosters Marching Society will parade around the grounds.

And food: pralines, Roman chewing candy, gumbo, stuffed peppers, stuffed crabs, black beans, turtle soup, muffalettas, boiled crayfish, boiled shrimp, spumoni, crayfish bisque, shrimp creole, creole eggplant, red beans, eggrolls, oyster po-boys, soft drinks, and Schlitz.

Plus crafts, with craftsmen demonstrating how they make them: pottery, jewelry, ceramics, toys, dolls, sculpture, glassblowing, basket-weaving, leatherwork, instrument-making, Indian crafts, Zulu coconuts, and quilts.

And in the Gallery Tent will be displayed photographs and paintings from throughout the state.

Remember, the Fair runs Friday, Saturday, and Sunday from 11:30 to 6:30. Admission is only \$2 for adults and \$1 for children, with tickets available in advance at Werlein's and The Mushroom.

who excels as singer, guitarist, harmonica player, fiddler, mandolin player—anything he puts his hand to. He's appreciated far more in Europe where he's possibly the most popular blues performer around, than he is in his own country. Paul Oliver and the French jazzologist Hugues Panassie rank him among the immortals. 21 at 3:30 on Stage 6.

THE CAMELLIA BAND

A six-piece traditional jazz outfit from Kenner, whose music is in the traditional New Orleans style. A fine stage-band. 19 at 1 on Stage 3.

JEANETTE CARTER

Jeanette Carter is a daughter of Maybelle Carter, and was a member of the Carter Family (the second generation Carter family, not the originals—Maybelle and her mother and father). She now sings and plays solo autoharp in the style of the original Carter Family who made so many great records in the '30s; her repertoire is composed mainly of their vehicles, like "Will The Circle Be Unbroken," "That Old Gospel Ship," "Hello Central Give Me Heaven," "Keep On The Sunny Side." At present, Ms. Carter lives in Hilton, Va. 20 at 2 on Stage 4; 21 at 1 on Stage 4.

CLIFTON CHENIER

Chenier is the undisputed master of Zydeco (or "La-La music") which is a folk-blues music played and sung by French-speaking blacks in South Louisiana and Southeast Texas. The term Zydeco itself is a corruption-Cajunization of the phrase, "Les haricots sont pas seles," which means "snap beans are unsalted." Zydeco is a highly rhythmic, highly danceable kind of music, played on accordion (Chenier's instrument, which also resembles a concertina), violin and guitar.

Last year, Newlin wrote about Chenier's appearance at the Fair: "With his flames of waxy processed hair, his gold buck teeth, Clifton Chenier looks like a debauched Bugs Bunny; 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 the most beautiful lead melodic lines, all drenched in a faintly goofy, enjoyable atmosphere. Wearing his crown and playing his red-hot music, Chenier is definitely one of the most potent potentates we've got." 21 at 3, Stage 2.

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Photo by D. Eric Bookhardt

Clifton Chenier, purveyor of red-hot Zydeco, with his brother Cleveland on washboard.

CHOCOLATE MILK

This band has been emulsifying music for the past year regularly at The Horse on Claiborne. Perhaps they are best described as being ambidextrous, that is, musicians with a program that ranges from jazz to Elton John.

The group was started two years ago by trumpet player Joe Smith, who received his inspiration from Al Hirt. Smith studied music at both Loyola and Dillard and also plays piano and flugelhorn. Recently, Chocolate Milk gave a free concert at City Park where they performed Elton John's latest, "Benny and the Jets", and added flavor to the hit that's been beaten to death by radio stations. All who attended appreciated it, even those who don't ordinarily appreciate Elton John. 19 at 5 on Stage 1.

THE COMO, MISS., DRUM AND FIFE CORPS

Drum and fife corps are important in the development of 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 form of self-expression that the displaced black man could develop in his new country. The Como Corps (three men and a girl) struck us last year as being very close to Tibetan Buddhist music and sometimes just as spookily stirring. 19 at 2 on Stage 4; 20 at 2 on Stage 2; 21 at 3 on Stage 4.

LOUIS COTTRELL AND BLANCHE THOMAS

Fixtures around town, Louis Cottrell and Blanche Thomas are respectively a clarinetist and singer. Louis Cottrell joined the Young Tuxedo Orchestra in 1927, worked on riverboats with A.J. Piron and toured with Don Albert's band in the '30s. Blanche is a singer of ferocious force, known locally as "the Queen of the Blues." There's a good reason for it. 20 at 3:30 on Stage 3.

PLACES TO LEARN ABOUT JAZZ IN NEW ORLEANS

The New Orleans Public Library, 219 Loyola Ave., 523-4600.

The New Orleans Jazz Club and the New Orleans Jazz Museum, 833 Conti St., 523-3760.

The Archive of New Orleans Jazz, Tulane University Library, 4th Floor, 865-6634.

Lu & Charlie's, North Rampart at Ursuline, 581-9677.

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. 19 at 4, on Stage 2.

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. Will be emceeing the proceedings in the Gospel Tent throughout Saturday and Sunday.

HUBERT DAVIS AND THE SEASON TRAVELERS

Hubert Davis, a banjoist originally from North Carolina, leads a country ensemble that also includes his wife and daughter who play guitar and bass and sing with the group; other members are a lead-singer guitarist and a dobro virtuoso. They're now successfully quartered in Walker, Louisiana. 20 at 3, Stage 2; 21 at 5, Stage 4.

DEACON JOHN, and DUCKBUTTER

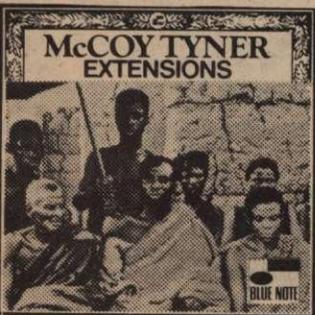
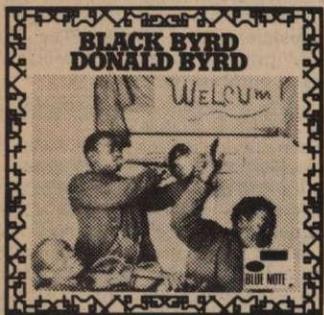
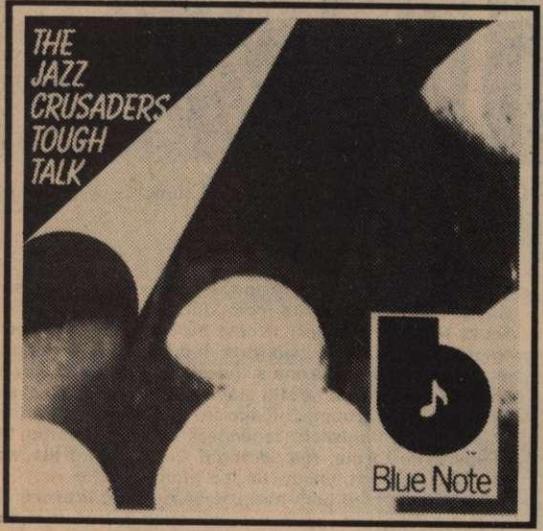
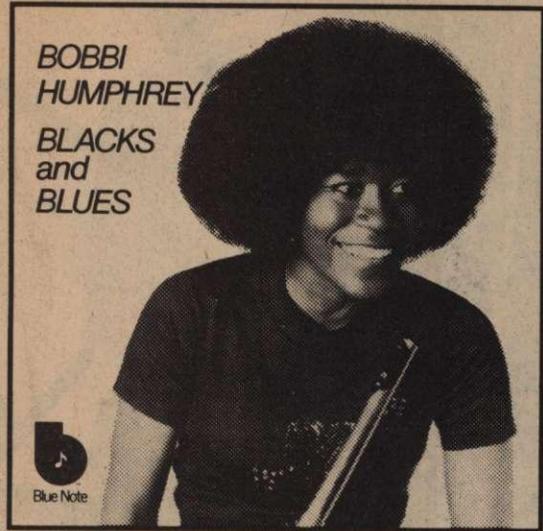
Duckbutter is Deacon John's newest group (time was, when he called his band the Ivories) and the man himself is a powerhouse fixture at various clubs and dances around town. If you're under 30, you've had to have heard Deacon at some dance or prom or other. His new band may well be his tightest, flashiest group. 21 at 1, Stage 1.

FORD "SNOOKS" EAGLIN

Snooks was born in 1936, and, when less than two years

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Alphonse "Bois sec" Ardois and his trio.

Photo by Michael Smith

old, was left blind from a brain tumor; for many years, he simply played in the streets of New Orleans, in the tradition of the first recorded generation of blind, itinerant bluesmen, like Blind Lemon Jefferson, Blind Boy Fuller and Blind Willie McTell. "He learned from records a wide variety of songs and was attracted to the blues of older men as well as Spanish 'Malaguena' or Jimmy Rodgers hill-billy songs."—Paul Oliver, "The Story of the Blues." Snooks is a fine sophisticated blues guitarist and vocalist, and is also a fixture of many of Professor Longhair's appearances. 20 at 1, Stage 2.

THE ELM MUSIC COMPANY

Ellis Marsalis is a fine New Orleans 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, Shelley Manne Charles Lloyd, Sy Zentner, played on Merv Griffin and Johnny Carson's shows, ran his own nightclub, played at the Playboy Club and with the Al Hirt 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 at Lu and Charlie's. Currently you can catch his act at the Chateau Rosa in Metairie. 21 at 4:30 on Stage 5.

ALLEN FONTENOT AND HIS COUNTRY CAJUNS

Fontenot 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. 20 at 3, Stage 4.

SEMINAR SCHEDULE

Here is a partial list of the seminars that will be held during the three days of the Heritage Fair in the Seminar Tent. **Friday and Saturday:** Two films—"Jazz Funerals" and "The Mardi Gras Indians"—both produced by Jules L. Cahn. Also, "Artist in Residence," a film about Alvin Batiste, produced by Gateway Productions.

Sunday: Harmonica Seminar by Joseph Spenser, Sonny Boy Williamson III, Brother Percy Randolph, Frederick Park, David Solero and others.

TONY FOUGERAT

Born April 25, 1900, Tony Fougerat bought his first cornet when he was 18 from 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. He played in tent shows in Mississippi, around Chicago on the Orpheum circuit, and at such now-vanished, legendary niteries as the Silver Slipper, the Circle, the Spotlight Cabaret and the Vanity Club on Bourbon, where he led his own band.

Sadly neglected both by historians and on record, Tony says he had two good breaks—one, when he went to Chicago, but got scared and came home; the second when he joined an outfit in Shawnee, Oklahoma, but again came home. His repertoire includes tunes not usually played by other New Orleans musicians, like "Singing The Blues," "Someday Sweetheart," "By The River," "St. Marie," and "Mood Indigo." 20 at 1, on Stage 3.

JUNE GARDNER & JOHNNY ADAMS

June Gardner has been playing drums since he was 13; he has recorded with many great names, including Ray Charles, Lionel Hampton and Lou Rawls. For the past three years, he has been a regular at the Sunday afternoon sessions at Terrol's Lounge on North Claiborne.

Johnny Adams is a local balladeer who's been singing for a quarter of a century; in that time he's made 51 records for Atlantic, Watch, RIC, Pacemaker and Shelby Singleton. Among his tunes are "Reconsider Me," "A Part of Me," "I Won't Cry," "I Believe I'll Find Happiness," and his personal favorite, "Closer To You." Other musicians appearing with Gardner and Adams are Rudi Akles on bass, Eddie Collins on piano and Clarence Ford on alto, tenor and flute. 20 at 5:30 on Stage 3.

GOSPEL

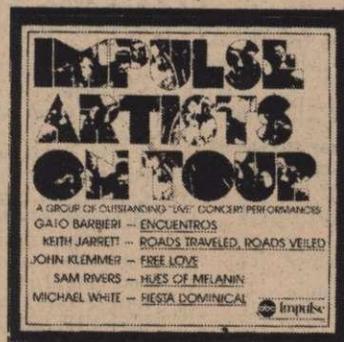
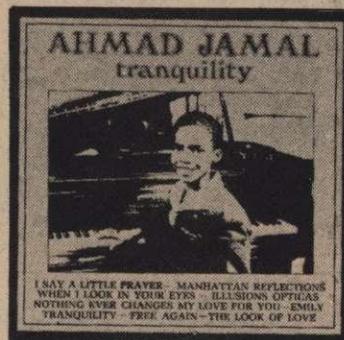
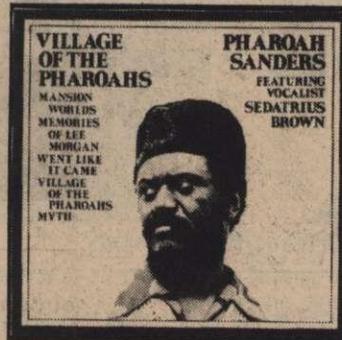
"The gospel singers, although their vocal technique is reminiscent of that of the blues singers, stand in a category quite apart. Yet the great Mahalia Jackson once said that she was inspired to at least some degree by Bessie Smith, whom she recalls by her power of expression—and the way she swings."—Hugues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

Gospel singers can swing, indeed; it comes as a revelation to people who experience the fervor and majesty only on isolated occasions and not as a part of their weekly lives. The voluble, resourceful singing and signifying and the incredible ecstasy that fills all gospel music is a phenomenal thing: there's almost nothing to compare with it in Western music.



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Blue Lu Barker, legendary New Orleans blues singer.

Closest perhaps would be Neapolitan-Baroque or early Classical Italian church music, which like much gospel, combines terrifying or tragic subject matter with the ecstasy of virtuosity, that is, of showing off one's vocal powers. The trills and roulades and the thrilling rubato of music by Scarlatti or Pergolesi is the only white music that comes close to the soul of gospel.

Last year, Jon Newlin wrote the following about two gospel groups who will be appearing in this year's Jazz and Heritage Fair:

"The Mount Moriah Choir—Probably the single most exciting gospel act I saw (although the Soul Inspirations

and the Spiritualettes were close behind—and although there were many I missed) with incredible bursts of frenetic, possessed dancing among the red-robed, corsaged ladies of the choir, their minister and a lady named Betty Forecher who plays the organ, presses a button so that the organ will keep playing itself, and comes downstage front to do the vocals and some incredible spiritual strutting. Hard not to feel just a slight envy for such voluble, joyous faith."

"The Zion Harmonizers—The Harmonizers, whom I saw twice, have a slightly comic bent, due perhaps to their superb bassman (even if he does make them reminiscent of the Coasters at their best). The leader, an oval-shaped man in dark glasses had a voice to move one to tears, when he dropped the mike and gave out full volume—without benefit of electronics—during one incredible moment of "There's A Cabin Waiting for Me In Gloryland."

Some facts on the Gospel Groups performing: **Sunset Travelers**, organized in 1967 by Ethel Scott; made up of members of the Holy Trinity Baptist Church, Rev. Simon Scott, Pres. (19 at noon in the Gospel Tent). **Macedonia Male Chorus**, organized by Charles Lark in 1959; made up of members of the Macedonia Baptist Church, 2810 Erato. (19 at 12:45 in the Gospel Tent). **The Russ Specials**, organized in 1970 John Russ; made up of members of the Macedonia Baptist Church, 2810 Erato. (19 at 2:15 in the Gospel Tent). **The Christian Harp**, organized in 1958 by Miss Millie B. Sims; made up of members of the Evangelic Church of God in Christ, 4443½ America Street, and from various other churches. (19 at 4 in the Gospel Tent). **God's Chosen Few**, organized in 1972; made up of members of the 1st Church of God In Christ. (19 at 4:45 in the Gospel Tent).

The Sensational Gospel Tones, organized in 1969 by Jessie Veol; made up of members of the Zion Baptist Church, 3317 Toledano St., Rev. W. McMasters, pastor. (20 at noon in the Gospel Tent). **The Gospel Chords**, organized in 1965 by Donald Wemley; made up of members of the Greater Bethlehem Baptist Church, 3114 Second St., Rev. F. Porter, pastor. (20 at 12:30 in the Gospel Tent). **The New Orleans Spiritualettes**, organized in 1960 by Mrs. Ruby Ray; made up of members of the St. Thomas Baptist Church, 2926 Jackson Ave. (20 at 1:30 in the Gospel Tent; 21 at 12:30 in the Gospel Tent). **The Stronger Hope Ensemble**, organized in 1971 by Mrs. Darris Thomas; made up of members of the Stronger Hope Baptist Church, 2401 South Galvez. (20 at 3 in the Gospel Tent). **The Gospel Choralettes**, organized in 1970 by Ronald Materre and Mrs. Mayme Gardner; members from various churches in Kenner, La. (20 at 3:30 in the Gospel Tent). **The Zion Harmonizers**, organized in 1940 by

This section is devoted exclusively to the Heritage Fair portion of the New Orleans Jazz and Heritage Festival.

The three concerts—the other part of the Festival—are described in the glossy section of the Festival's official program (which also contains this section), on sale at newsstands at all Festival events, including the Heritage Fair.

Still with us?

O.K. We want to make sure you don't miss any of the concerts, so we're providing a full schedule (people who have the full program, including the glossy, will find this redundant).

STEAMBOAT STOMP

Thursday April 18, at 8 p.m. on the Steamer President
Kid Thomas and the Preservation Hall Band
The Don Albert Band
The Johnny Wiggs Band
The Legends of Jazz

FRIDAY NIGHT CONCERT

April 19 at 8 p.m. at the Municipal Auditorium
Gladys Knight and the Pips
Herbie Hancock
Jimmy Smith Trio
Stanley Turrentine
Joe Newman

SATURDAY NIGHT CONCERT

April 20 at 8 i.m. at the Municipal Auditorium
The Staple Singers
Donny Hathaway
Yusef Lateef Quartet
Earl "Fatha" Hines
Louis Jordan

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Donald Byrd-Gigi Gryce

Early Byrd

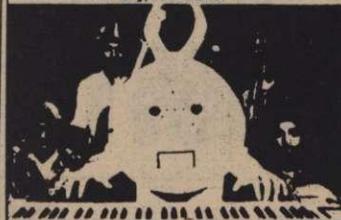
including:
Speculation/Over The Rainbow
Little Niles/Steppin' Out
Early Bird



HERBIE HANCOCK

HEAD HUNTERS

including:
Chameleon/Watermelon Man
Sly/Vein Meltin'



BASIC MILES

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including:
Stella By Starlight/On Green Dolphin Street
Round Midnight/Fran-Dance/Sweet Sue, Just You



2-RECORD SET

A JAZZ PIANO ANTHOLOGY

including:
Eubie Blake/Teddy Wilson/Count Basie
Dave Brubeck/Bill Evans



JAZZ AT The Plaza VOL I

THE MILES DAVIS SEXTET

including:
Straight, No Chaser
My Funny Valentine
If I Were A Bell
Oleo



JAZZ AT The Plaza VOL II

DUKE ELLINGTON & HIS ORCHESTRA

including:
Take The "A" Train
All Of Me
When Your Lover Has Gone - Vocal
Billie Holiday
Go Away Blues - Vocal
Jimmy Rushing
Jazz Festival Suite



2-RECORD SET

Maynard Ferguson

M.E. Horn 4&5 Live At Jimmy's

including:
MacArthur Park/Nice N' Juicy/Blue Birdland
I'm Gettin' Sentimental Over You/Got The Spirit



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THE SOUND OF JAZZ '74



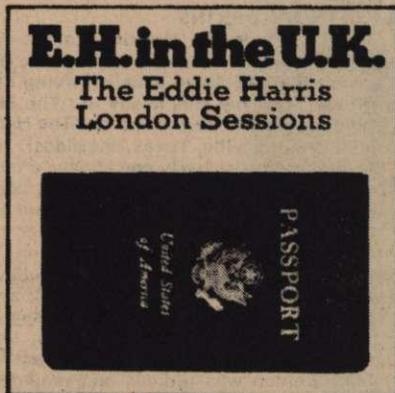
LES MCCANN/
LAYERS

"Layers" is an apt title for this new album. Except for four percussionists. Les plays all of the music in layers (via overdubbing) using various keyboards, percussive instruments and synthesizer. Here again, McCann proves himself to be an ever-expanding contemporary artist.



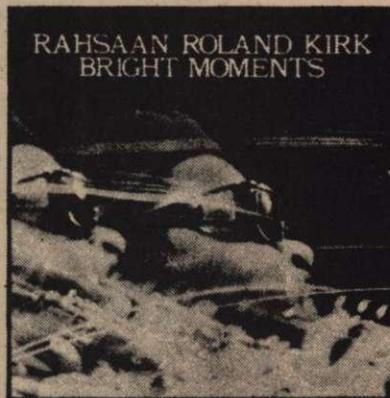
DAVE BRUBECK/
TWO GENERATIONS
OF BRUBECK

This album is a family affair with Dave Brubeck on piano, Chris Brubeck on electric bass and trombone, Darius Brubeck on electric and acoustic piano, clarinet and organ and Danny Brubeck backing it all up on drums.



EDDIE HARRIS/
E.H. IN THE U.K.

Eddie Harris, the man who has made the electric sax famous throughout the world journeyed to London last fall for a series of recording sessions. A great many of Britain's top rock musicians joined Eddie to help make this fantastic all-star album.



RAHSAAN ROLAND KIRK/
BRIGHT MOMENTS

This very special double album was recorded with Rahsaan's working band at Keystone Korner's in San Francisco late last year. The excitement of Rahsaan Roland Kirk's music "live" electrifies the grooves of his impressive double set.

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Napoleon Strickland and the Como, Mississippi Drum and Fife Corps.

Photo by N.R. Davidson

Rev. B. Mayon; members of various churches, managed by Sherman Washington, to whom we are grateful for all of this information concerning the various gospel groups. (20 at 4 in the Gospel Tent; 21 at 3:30 in the Gospel Tent).

The Mount Moriah Choir, organized in 1954 by Rev. A. Meyer; made up of members of Mount Moriah Baptist Church No. 2, 2403 Louisa Street, directed by Betty Forecher. (21 at 1 in the Gospel Tent). **Harold Lewis and the Lewis-Murray Singers**, organized in 1971 by Harold Lewis; made up of members of various churches. (21 at 4 in the Gospel Tent). **The Desire Community Chorus**, organized in 1969 by Alvin Bridges; made up of members of various churches. (21 at 4:30 in the Gospel Tent).

HENRY GRAY & HIS CATS

Nashville recording artist Henry Gray describes his music as "rock n' roll blues". Known primarily as a vocalist for the past thirty years, Gray has both sung and jammed with so many performers that it's difficult to keep up with him. His break into the music world started when he was a piano player for Howlin' Wolf in Chicago.

Currently, he plays the nightclub circuit in Baton Rouge and Lafayette and occasionally performs in other areas of Southwest Louisiana. A professional lyricist, he has received much recognition from fellow musicians for "Grave Bounce", "Going Down Slow" and "How Can You Do It". Gray will be backed up by an assortment of guitarist friends whom he refers to as "his cats." 20 at 2:30 on Stage 5.

BOB GREENE TRIO

Bob Greene is a pianist with an historical bent; he leads a small unit whose specialty is a scaled-down version of stomps and rags of the type Jelly Roll Morton wrote. A fine soloist and ensemble player. 20 at 1 on Stage 5; 21 at 3:30 on Stage 5.

CLARENCE "FROGMAN" HENRY

The Frogman is an integral, unshakeable part of New Orleans rock and roll, ever since that historic moment when he waxed "Ain't Got No Home," and announced to the world that he could sing not only like himself, but like a girl and a frog. He's a master singer in the New Orleans combination of broken heart and good humor, and a fine pianist, too; he's still a local nightclub fixture, playing songs like "You Always Hurt the One You Love," "Lonely Street," "The Jealous Kind," "Country Boy," and "Lonely Tramp." 21 at 2:30 on Stage 1.

LIGHTNIN' HOPKINS

Sam "Lightnin'" Hopkins comes from the musical Hopkins family in Texas, and can be numbered securely among the half-dozen greatest living bluesmen.

Paul Oliver has this to say in "The Story of the Blues," about Lightnin's life and work: "The Hopkins were born on farm in Centerville, Texas; the oldest, John Henry, in 1901. He left home at an early age and led a tempestuous life, but his brother Joel Hopkins, who was born in 1904, started playing guitar when he was nine and after working as a medicine-show buck-and-wing dancer met up with Blind Lemon Jefferson in 1922. By this time Sam Hopkins was ten years old, but as a child he, too, followed Lemon around when he was working in the country and, compared with the hard strumming and strident singing of his brother Joel, learned more from Jefferson. Sam developed still further the arpeggio technique of answering phrases for which Lemon was famous and moulded this into a very personal one of his own . . . He (Lightnin') also travelled a good deal by himself, playing for suppers, in the streets, wherever he could.

"He had a remarkable gift for improvising blues both instrumentally and lyrically, following Lemon's leadership in the invention of new verses out of fragments of everyday experience. His blues became . . . an extended essay in autobiography . . . His blues were sometimes harsh, sometimes introverted, sometimes outgoing dance tunes. His flair for lyric invention seldom failed him, and he commented on his fear of airplanes, on the war in Korea, on tornadoes and on private disputes with equal freedom and personalization." 21 at 4, Stage 2.

JAZZ-STRONAUTS

In the short time that they've been performing together, The Jazz-Stronauts have already toured Africa and cut a record. Alvin Batiste, artist in residence for The New Orleans Public Schools System, is responsible for assembling this combo of local collegiate prodigies, and at the rate The Jazz-Stronauts are going, we can expect to have them around for a long time. 19 at 11:40 on Stage 1; 19 at 5:30 on Stage 3.

MOTHER MC GREGOR JONES; THE PRAYER TOWER CHOIR

The Prayer Tower Church of God in Christ was founded 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,

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—Richard Collin, The New Orleans Underground

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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 Mc Gregor Jones, "who reaches us all sooner or later through her lofty and Godly ideals" in "The Christian Answer," which is heard daily on WYLD from 7:45 to 8 p.m. 20 at 1 in the Gospel Tent.

ERNIE K-DOE

K-Doe is still playing regularly at the Regency Room, a club out on Downman Road; his biggest hit is "Mother-In-Law," about which comment, at this late date, would be superfluous. One of the most exciting of local performers and a master of coolly, carefully calculated stagecraft. He's gotten big mileage out of all of his other good songs as well—"A Certain Girl," "The Tee-Ta-Ta," "Hello My Lover," "Wanted, \$10,000 Reward," "Tain't It The Truth," and his own personal favorite, "Cried My Last Tear." 20 at 4:30, Stage 1.

EARL KING

One of the master singer-songwriter-guitarists from the New Orleans area, Earl King, a seminal figure in New Orleans music, was born February 7, 1934. Earl has written for or worked with just about everyone—Huey Smith, Fats Domino, Johnny Adams, Benny Spellman, Lee Dorsey, Danny White, Jimmy Clanton, Reggie Hall, the Dixiecupps, Robert Parker, Willie Tee, Willie Harper, Bernardine Washington, Eskew Reeder; his own songs, sung and played by himself, are best: "Those Lonely Lonely Nights," "Mama and Papa," "Trick Bag."

Last year, we wrote this about his Heritage Fair performance: "Resplendent in rich blue, Earl did some scuffling dancing around the stage, picking the guitar in his unique way—which is both finicky and popping. I couldn't get enough of him . . . (his songs) all sounded great. A legend on home turf and a joy to see." 21 at 4 on Stage 4.

THE LEGENDS OF JAZZ

Now based in California and led by Barry Martyn, an English drummer and student of Cie Frazier, the Legends are a treasurehouse of great traditionalist jazzmen: Louis Nelson, trombone; Andrew Blakeney, trumpet; Joe Darenbourg, clarinet; Alton Purnell, pianist; Edward "Montudi" Garland, bassist, who played on perhaps the



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first New Orleans jazz record ever—"Ory's Creole Trombone," back in 1921, on the Sunshine label. 19 at 2:30, Stage 5.

PROFESSOR LONGHAIR

Long a legendary figure acknowledged as a master by just about everyone who knows anything, Fess (his real name is Roy Byrd) has returned to the limelight in recent years with scintillating results. His style of piano playing, probably the most elegant and influential local piano style since Jelly Roll Morton's, is a fusion of marches, Afro-Latin rhythms and the blues. His rough, plaintive singing is a perfect match for it.

From FIGARO, Oct. 28, 1972; "When Professor Longhair hobbled on to the Warehouse stage, it was like the descent of one of those deities who, at the end of Greek tragedies, would come down assisted by stage machinery and put aright all of the clumsy and miserable affairs of men . . . In his green and silver turban, and a filmy pea-green suit that would probably go up in flames if you lit a match within ten feet of it, he launched into 'Mardi Gras in New Orleans.'

"Spotty applause, but the Professor and Snooks Eaglin (plus a bassist Will Harvey and drummer James Black) seemed relaxed, like they'd be happy playing in some juke joint the size of the Warehouse stage. Every time Longhair opened his mouth there was dazzling flash of gold. His playing is both highly sophisticated and highly primitive—endless variations on a theme, some infinitely subtle. What he knows, he knows perfectly." 21 at 5:30, Stage 3.

THE MARDI GRAS INDIANS

A unique New Orleans black group whose organizations 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. 19 at 4:30 on Stage 6; 20 at 2 on Stage 6.

THE METERS

One of the very best instrumental groups New Orleans has produced; diabolical masters of rhythm, the Meters are at home in clubs all over town, on the road with Dr. John, on records. They've never received the local support they've merited and have always been to many just the best dance band around, but they're more than that. The Meters are Leo Nocentelli, lead guitar; George Porter, bass; Art Neville, organ; and Zigaboo Modeliste, a fantastic drummer. 20 at 3:30 on Stage 1.

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. 20 at 4 on Stage 4; 21 at 1 on Stage 2.

THE NEW ORLEANS RAGTIME ORCHESTRA

The 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 circa 1913. Each song is introduced with full annotation by the genial violinist who, like everyone else in the ensemble, plays with almost maniacal precision. Sample titles are "The Entertainer," "Reindeer 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 the first few bars whether it's a St. Louis rag (slightly stiff and formal) or a New Orleans rag (loose). 21 at 5:30 on Stage 5.

PATTON'S PRIDE

Despite the martial sound of their name, Patton's Pride is a C&W band from the 2nd Armored Division from Fort Hood, Texas; in the past year and a half, they've covered 21 states playing in fairs and shows with performers like Wanda Jackson, Ray Price, Charlie Pride, and Buck Owens. Members of the band are Dave Bernard, steel guitar; Rick Revels, bass guitar; Ray McClelland, lead guitar and MC; and John Edling, drums. 19 at noon on Stage 3; 19 at 2 on Stage 3.

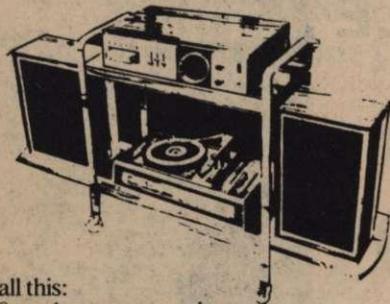
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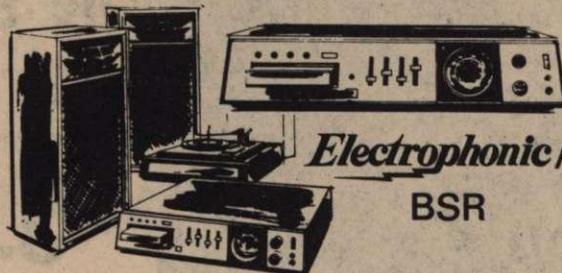
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ROBERT PARKER

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. 20 at 2:30, Stage 1.

PERCY RANDOLPH

Randolph is a harmonica virtuoso whose repertoire encompasses not only his own jazz compositions but marches, standards, and Creole music. 19 at noon on Stage 4; 20 at 12:30 on Stage 5.

GUY RICHARDS

Guy Richards is a blues guitarist from the Watts-Los Angeles area who came to New Orleans two years ago; before that he played around the country for 11 years, doing studio work with Kent Records for two of those years. Along with Lightnin' Hopkins and Blind Willie McTell, one of his major influences is Walter Watson. 19 at 1 on Stage 4; 21 at noon on Stage 5.

TOMMY RIDGELEY

A multi-talented man, Tommy Ridgeley is urbane and masterly as composer, singer, bandleader and accompanist; made a number of great sides in the early days of New Orleans rock and roll—the instrumental "Jam Up," "In The Same Old Way," "When I Meet My Girl," "I've Heard That Story Before." 20 at 1:30, Stage 1.

JAMES RIVERS

Rivers and his group play all over town—you might see them anywhere from the Royal Sonest to Sylvia's or Mel's Lounge; like Rahsaan Roland Kirk, everything is grist to James Rivers' instrumental mill. He plays alto and tenor sax, harmonica, flute and bagpipes—and well, too. 20 at 3 on Stage 6.

RUSS RUSSELL

Born in a small town in South Georgia, Russ Russell has been living in Louisiana for sixteen years. A graduate of LSU, Russell taught American History at The Archbishop Shaw School in Marrero, where he is currently Dean of Discipline. For the past six years, he's been playing country western music with the Stingrays (Joe Buras on

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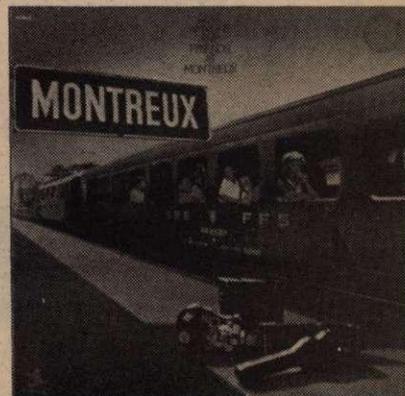
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drums, Phil Buras, lead guitar and Johnny Bonvillain on bass).

A noted Nashville Recording artist and professional songwriter, his hits include "Louisiana Lovin' Man" and "I'm Cryin'", and he intends to release his first album this summer. Russell wrote the music and lyrics for "Hillbilly Waltz" which was recorded by C&W star Ernest Tubb. 20 at 4 on Stage 2.

JOHNNY SHINES

A fine blues singer and guitarist from Memphis, where he was born in 1915, Shines was an intimate of the great Robert Johnson, one of the great Delta bluesmen of the late '30s. Johnson passed in 1936, tragically (on the Columbia reissues of Johnson's work, Johnny Shines is quoted at some length in the speculations regarding the famous singer's demise); Shines is still here to tell the story. 20 at 5:30 on Stage 6; 21 at 2 on Stage 4.

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." 20 at 2:30, Stage 1.

STANS BAND

An exciting four-man group from Stockholm that does sensational renditions of traditional New Orleans jazz, boogie-woogie and swing. Hot trumpet playing by Peter Kjellin, whose brother Orange plays terrific clarinet locally, and Tommie Valentine Barte on sax, Lars Mauritz Tidholm on piano and Sven Olon Stahlberg on drums. 20 at noon on Stage 3.

THE STEEL DRUM ENSEMBLE

A local steel band formed by Stanley John, who's from the West Indies and taught the other members of the band to play their instruments; Stanley plays piano pan; Cooky



Babe Stovall

Photo by D. Eric Bookhardt



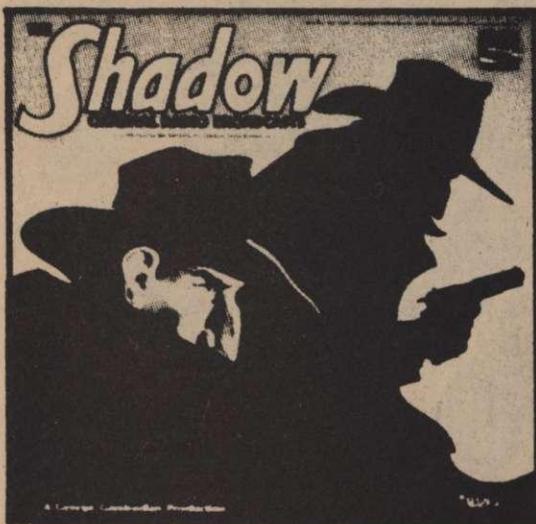
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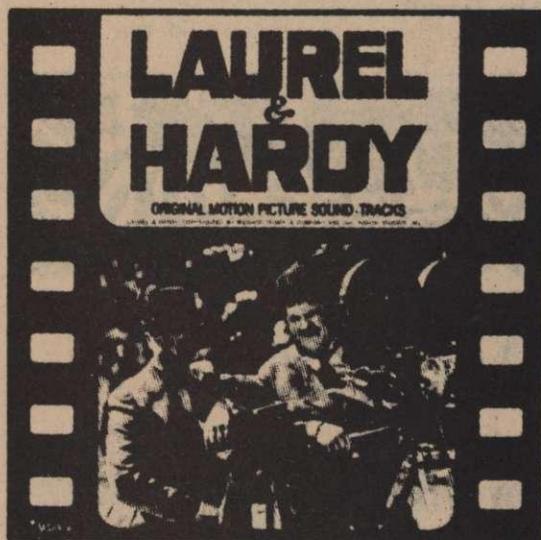
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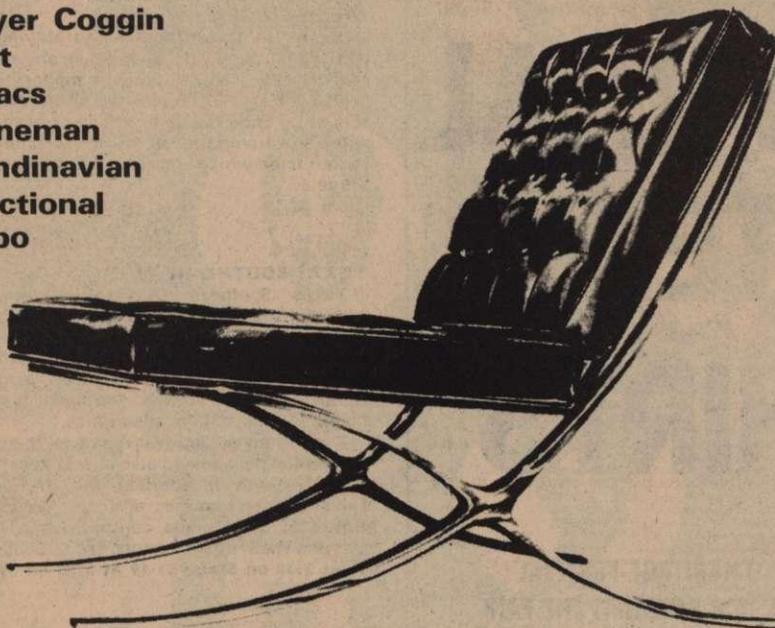


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BABE STOVALL

Absolutely unique and a legend far beyond his French Quarter turf, Babe is a New Orleans institution. A fixture in the Quarter's blues-folk scene, Stovall is an idol to and an inspiration to younger players, and a one-of-a-kind local phenomenon: just about our only local itinerant minstrel. His guitar was stolen recently but hopefully that will be taken care of; his two-fingered picking style is justly famous. 19 at 1:30 on Stage 2 and at 3:30 on Stage 3; 20 at 11:30 a.m. on Stage 2.

SVERIGES JAZZBAND

Literally this means the Swedish Jazz Band, and they're one of the most popular groups in Sweden playing everything from dixieland to pop. Members of the ensemble: Eddie Bruhner, trumpet; Gregor Rohr, trombone; Goesta Linderholm, clarinet; Hans Johansson, piano; Bengt Hanson and Pelle Hoebinger. 21 at noon on Stage 3.

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; of his performance last year, we noted: "Dapper in a blue suit and a white panama (with one of the great, serene, almost Oriental physiognomies to be gazed at during the course of the Fair) Roosevelt is both suave and lowdown. "His songs have a cool, calm sound, even when his metaphors get their most devilish—as when he discusses putting some cream in his ladyfriend's 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 45 years or so, sounds incredibly crisp and fresh." 20 at 4:30, Stage 3; 21 at 2:30, Stage 3.

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. 21 at 3:30 on Stage 5.

TEXAS SOUTHERN

Texas Southern University's marching band was reorganized in 1969 to fit the mood of Urban Black America. The Ocean of Soul Marching Band, under the direction of Benjamin J. Butler II, has two hundred members including fifteen dancing majorettes, three drum majorettes and a feature twirler. Texas Southern also has one of the country's finest jazz ensembles.

The Ocean of Soul marched in this year's Mardi Gras Endymion parade and also at last year's Saints vs. Falcons football game. In addition, they frequently march at the Houston Oilers games and won second prize in the 1974 Battle of The Bands competition at Texas Stadium in Dallas. Their music ranges from Beethoven to B.B. King. 19 at 2:30 on Stage 5; 19 at 3:30 on Stage 5.

KID THOMAS

Kid Thomas Valentine, born in Reserve on February 3, 1896, has been leading his own band actively since 1926; to traditionalist jazz fans, Kid Thomas is an idol. The Algiers Stompers, his current band, have been together for over 30 years. 21 at 4:30, Stage 3.

EARL TURBINTON JR. AND THE NUCLEUS

Earl Turbinton is a terrific saxophonist, and his modern jazz group, the Nucleus, is one of the top ensembles in the city; they're usually to be heard at Lu and Charlie's. 21 at 2 on Stage 2.

UGANDA

Uganda is a local combo who used to get together out at the Lakefront just to make music and have a good time; they've been doing it for 5 years, and now they're on a Heritage Fair stage; members are August Honere, bass drum; Al Roberts, lead congas; Crip, congas; Robert Lee, flute, and a skinny fellow who plays the timbales. 20 at noon on Stage 4; 20 at 5:30 on Stage 4.

DE DE WARD

During ten years of professional singing, De De Ward, a local New Orleanian, has had tremendous success in the field of country and western music. Ms. Ward, who writes most of her own material, has recorded several of her songs with Gin Recording Company in Ville Platte, including "Ballad of Cajun Girl" and "I Bless the Day I Found You".

Her latest release is called "Anytime You Get a Bargain Baby, You Get Something Cheap" and with a title like that, you know that her lyrics are as powerful as her voice. Accompanying De De Ward are Johnny Bonvillion on steel guitar, Mike Harrison on bass and Gene Tousan on drums. 21 at 2:30 on Stage 6.

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 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." 21 at 1:30, on Stage 5.

THE WHITE EAGLE NEW ORLEANS JAZZ BAND

The White Eagle flies in Berlin where this band has played Dixieland since 1968; members are Peter Mullen, clarinet; Rainier Losch, trumpet; Harald Blocher,



Photo by Art Hutchison

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trombone; Klaus Sonntag, banjo; Bob Culverhouse, bass; Gerhard Tenzer, drums. 19 at 4:30 on Stage 3.

JOHNNY WIGGS

A legend to jazz traditionalists the world over, John Wigginton Hyman first recorded his Bayou Stompers for Victor in 1927. He was one of the men largely responsible for the mushrooming postwar interest in classic Dixieland styles, he helped form the New Orleans Jazz Club, taught such men as Pete Fountain and George Girard, and retired around 1960. Five years later, his creativity undimmed, he made a comeback and has been playing and inspiring ever since. 20 at 2, Stage 3.

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. 21 at 4:30 on Stage 1.

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 bluesman—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. 19 at 3, Stage 6; 20 at 2:30, Stage 5; 21 at 1:30, Stage 6.

UNIVERSITY OF WISCONSIN-MILWAUKEE JAZZ ENSEMBLE

Organized at UWM in the fall of 1971 by Dr. Gerald Grose, this band plays big-band arrangements as befits their instrumental lineup—5 trumpets, 5 trombones, 5 saxes, a tuba, 2 French horns, flute, piano, bass, drums, and guitar; they feature not only original arrangements, but those by Stan Kenton, Maynard Ferguson, Buddy Rich, Count Basie, Woody Herman. 20 at noon, on Stage 1.

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A Statement From:
Robert A. Uihlein Jr.
Chairman and President
Jos. Schlitz Brewing Company

"Schlitz is pleased to be back again as a participant in the 1974 New Orleans Jazz and Heritage Festival. We found this event totally entertaining and exciting in our first association last year and we're confident it's headed for even greater applause this year. The festival is a wonderful expression of the heart and spirit of New Orleans and it's soon going to be a major national attraction, drawing thousands and thousands of visitors each spring."

We don't know how our interior compares with the original Maple Leaf Bar in Sedalia, Mo., but ours, we think, is authentically 'turn-of-the-century'. And we do have Scott Joplin (on the juke box), an upright piano and Stark Co. sheet music on the walls. Also, chess, hot sausage snacks and no cover charge. This week, out-of-town and foreign musicians will be dropping by for late night sessions. Come and visit us. The street car passes 2 blocks from our door.

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A Benefit For Professor Longhair, Whose House Was Gutted By Fire



The remains of Professor Longhair's home
on S. Rampart St. Photo by D. Eric Bookhardt

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Recently, Professor Longhair's home at 1713 S. Rampart was gutted by fire. Fess, along with his wife and daughter, just managed to get away with the clothes on their backs (the family dog, chained to the fence at the time, wisely dug a hole under the house and hid until it was all over).

Three items were left in the rubble, and they turned up only after an extended search: Fess' diamond stickpin, a briefcase containing important papers—insurance policies, car title, etc.—and one scrapbook. Everything else—clothes, piano, sound equipment, furniture, memorabilia—was gone.

To help Professor Longhair, who has instructed and entertained so many, there will be a special benefit at the Warehouse, 8:00 on Monday evening April 22. A \$5.00 donation will be solicited at the door.

The benefit is sponsored by the New Orleans Jazz and Heritage Foundation and Beaver Productions, in cooperation with Poppa Gator. Koehn Electronics is donating the Quadraphonic sound system.

Among the performers:

Dr. John, Allen Toussaint, Willie Tee, Earl Turbinton, The Meters, Snooks Eaglin, The Olympia Brass Band, Ernie K-Doe, Benny Spellman, Tommy Ridgeley, and the Wild Magnolias.

For more information, contact Beaver Productions, 524-1696, or 522-4786.



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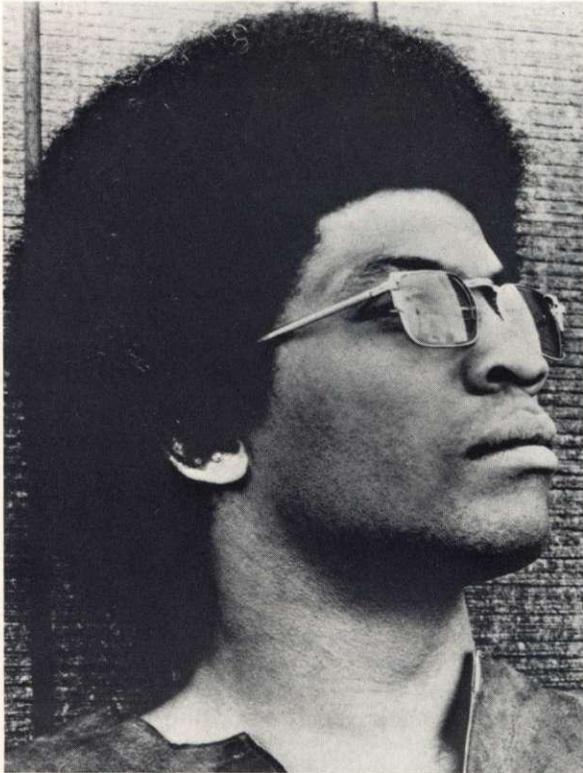
Photo by Art Hutchison

SALUTES

JAZZ!

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Fri. Night (cont.)



Herbie Hancock

Born in Chicago on April 12, 1940, Herbie Hancock took up the piano at seven; four years later, as a child prodigy, he performed the Mozart D Major Piano Concerto with the Chicago Symphony. Still engrossed in the classics, Herbie heard a schoolmate play some jazz piano at the high school talent show.

The impact was immediate: Herbie closeted himself with records by Geroge Shearing and Oscar Peterson, exhaustively transcribing the solos on paper and then attempting to reproduce them—"The first one I tried was Shearing's 'I Remember April.' It took me weeks. Then I got it down to days, then hours—and finally I found that I could recognize and write whole passages quickly, and away from the piano."

It paid off. After some time of freelance gigging with the likes of Coleman Hawkins and the acquisition of a reputation as Chicago's best young pianist, Herbie joined up with Donald Byrd. Byrd, then recording for Blue Note, convinced therecord people that Herbie was high on the Selective Service draft list, and that he should be recorded—right then, without wasting any time.

Herbie's first album, "Takin' Off," was released in 1963; it contained the now-standard "Watermelon Man" ("I hadn't been to jail in

Continued On Next Page

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Fri. Night (cont.)

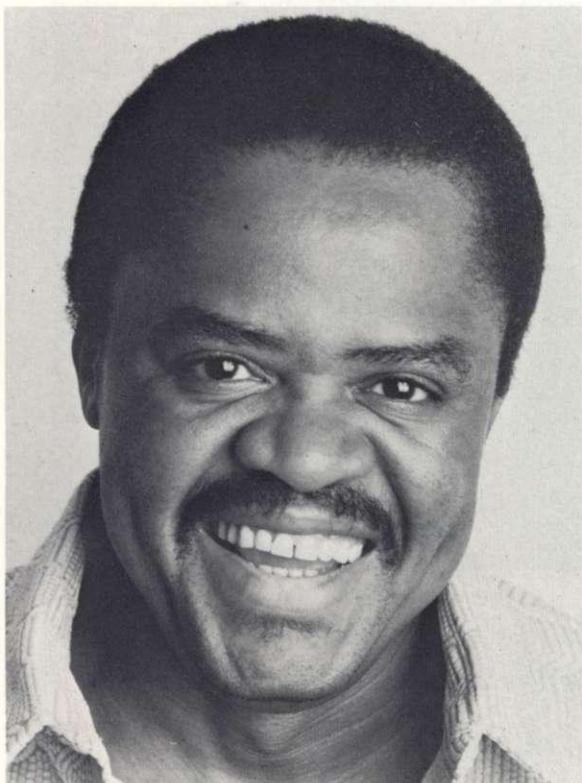
Herbie Hancock (cont.)

Mississippi, so I couldn't write a chaing-gang song . . . and the strongest memory I had of being a kid in the Chicago streets was the man who sold watermelon. I wanted to capture the rhythm of the wooden wheels of the cart on the cobblestones, and the melody of the people who called . . . 'Hey, Watermelon Man.'") After leaving Byrd, Herbie played first with Clark Terry, then with Miles Davis, from 1963 to 1968—all the time making his own solo records.

Herbie was busy all this time—beside making records, working with Miles, he did session work (for Sonny Rollins, Freddie Hubbard, Quincy Jones, etc.), composed jingles for Chevrolet, Standard Oil, Pillsbury, Eastern Airlines, scored a TV show for Bill Cosby and Antonioni's

"Blow-Up," one of the handful of great movie-scores of the past 20 years.

Since this time, Herbie's work, beginning with his "Mwandishi" album on Warners, has become increasingly complex, in order to mirror both increasingly complex times and increasingly complex developments in Hancock's career—expanding his audience from jazz-oriented clubs to places like Philharmonic Hall in New York, the Troubadour and the Whiskey in L.A., various college campuses. Electronic sounds, and synthesizers, made their appearance in Hancock's work. At 34, Herbie has discovered new sources of energy in vegetarianism, Nisherin Shoshu Buddhism, group consciousness and music that constantly evolves and enriches its listeners.



Stanley Turrentine

Tenor sax-man Stanley Turrentine originally started on the cello when he was in school; but after school, when he came home, the sight of his father's saxophone was so tempting that Stanley left his cello in the corner and started fooling with his daddy's sax. (His father was a member of Al Cooper's Savoy Sultans, one of the great late-'30s dance bands).

In 1951, at 17, Stanley joined Lowell Fulsom's outfit and became good friends with one of the band members, a guy named Ray Charles—and when Charles left the band, Stanley followed him: "Ray was a great influence on me. He kind of took me under his protection and he taught me a lot of things I'm still using today. That man truly amazed me because even though he was blind, he was absolutely independent."

From 1953 to 1956, Stanley worked in alto sax player Earl Bostic's group, as a replacement—at first—for John Coltrane. By 1960, he had cut his first album as a leader, been through the Army, and had formed a marital-musical partnership with organist Shirley Scott, which lasted until 1971.

During this period, he free-lanced and finally in 1971, made his first really independent album for CTI with Creed Taylor producing. "With other dates," Turrentine says, "I always had to go to the A&R man and ask him what we were going to play. And he usually had a long list of titles. I was still conditioned to that type of action, and I went to Creed and asked him what we were going to play on that date, my first for CTI. Creed said: 'It's **your** record. What do you want to play?' That really knocked me out. From that moment on, I was freer, more able to express myself . . ." He's been polishing and perfecting his tender, affectionate sax stylizations ever since.

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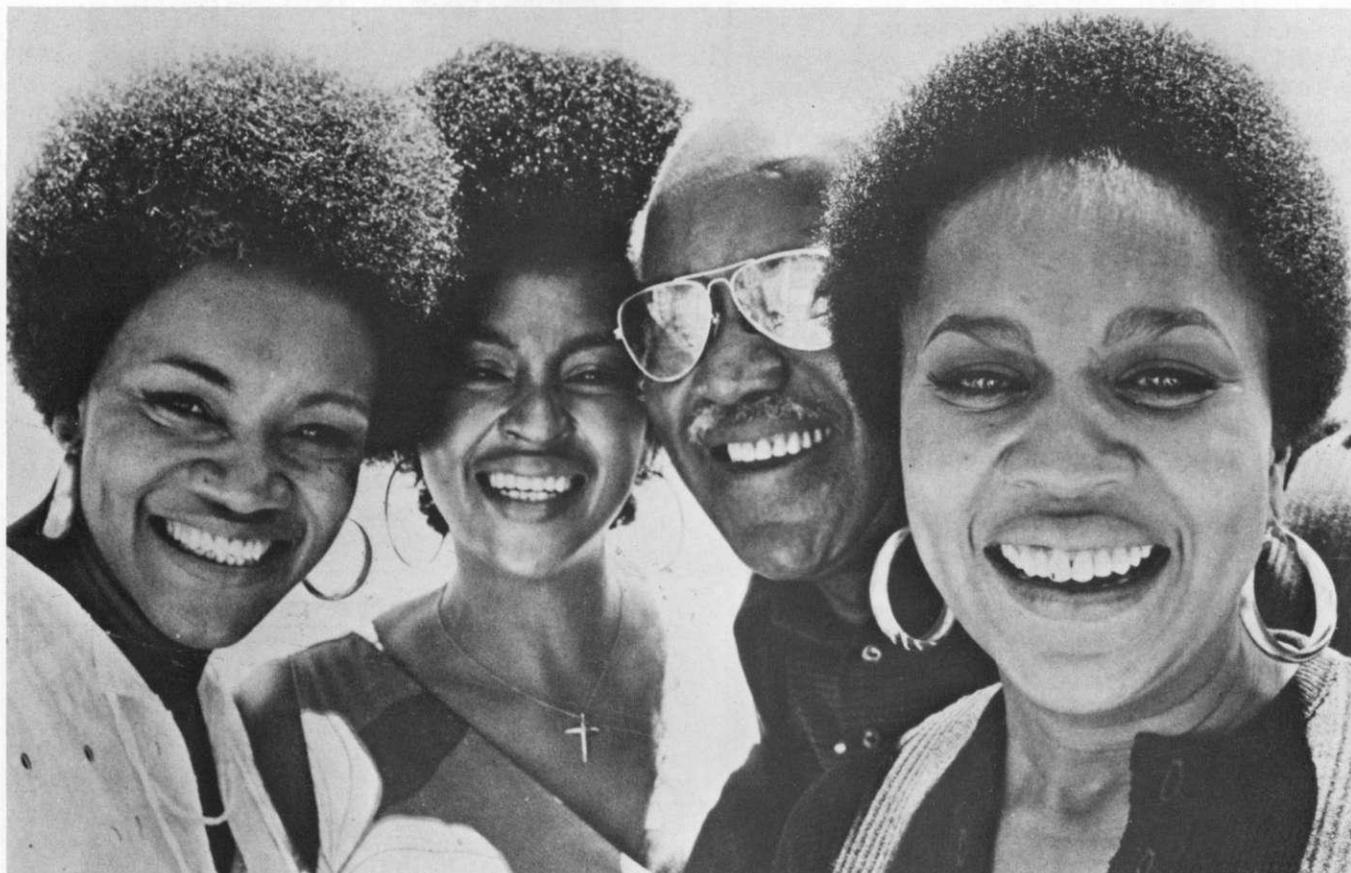
Mercury Productions, publisher of FIGARO and of this program, is the exclusive dealer in this area for a terrific collection of classic nostalgic records, including the four above—which we thought would interest Jazz Festival fans. The records list at \$6.95 each and \$11.95 for double albums, like the Gershwin one. But we're selling them for only \$5, and \$9 for double albums. To order one or more of the records above, write: Nostalgia

Collection, FIGARO, 1070 St. Charles Ave., New Orleans, La. 70130, and enclose check, cash, or your BankAmericard or Master Charge number and expiration date—plus, of course, your address and record number. If you'd like to know the full list of 60 records in the Nostalgia Collection, just ask us and we'll send you that too.

Sat. Night Concert

AT THE MUNICIPAL AUDITORIUM

APRIL 20, AT 8PM



The Staple Singers

About 16 years ago, a small family from Drew, Miss., sang "pure" Gospel music for their new friends in Chicago, where they relocated. Soon, "Pop" Staples and his daughters, Mavis, Cleo and Yvonne were singing the Lord's praises at local churches. Today, The Staple Singers are internationally famous not only for spiritualist music but for songs related to their message, which Yvonne describes as "just calling for love and peace". Since the start of their career, they have travelled world wide through the U.S., Europe, Asia and the Middle East. The most amazing quality of the quartet is their almost miraculous ability to transcend language barriers. Inevitably, audiences everywhere are moved by the vitality and sincerity they exert which can be translated into any vernacular.

"Pop" Staples, who writes most of the lyrics for the group, recently described working with his daughters as "being a family in the fullest sense of

the word." "They keep me young," he says, "and the best thing is that we have a genuine understanding—we talk about everything under the sun."

It's difficult to select the "best" of The Staple Singers, but some of their most popular works include the million-seller "Respect Yourself" and "I'll Take You There".

They have appeared with renowned performers such as Santana, Wilson Pickett, and Ike and Tina Turner. During one of the memorable concerts at The Fillmore East in New York, Mavis performed with the late Janis Joplin.

Fans such as Ray Charles, Gladys Knight, Bob Dylan and Joan Baez indicate their professional quality. Combining their rich harmonies and aspirations for world peace, The Staple Singers have become one of the Staples of a special kind of gospel music.

Donny Hathaway

It's astonishing—maybe—how many jazz, soul, and R&B stars were musical prodigies as children. When he was only three, Donny Hathaway was known as "Donny Pitts, the Nation's Youngest Gospel Singer," accompanying himself on the ukelele! Born in Chicago in 1945, he grew up in the St. Louis ghetto and his first musical tutor was his grandmother, the gospel singer Martha Crumwell. About 20 years later, at Howard University on a fine arts scholarship, Donny joined a combo called the Ric Powell Trio and

began gigging around Washington, D.D.

Since then, it's all snowballed; besides making his own fine albums, he can be heard in a phenomenal Renaissance-man capacity as arranger, composer, performer and producer for such artists as Curtis Mayfield and the Impressions, Carla Thomas, Jerry Butler, Woody Herman, the Staple Singers, Roberta Flack (with whom he made a sensationally successful album) and a great many others.

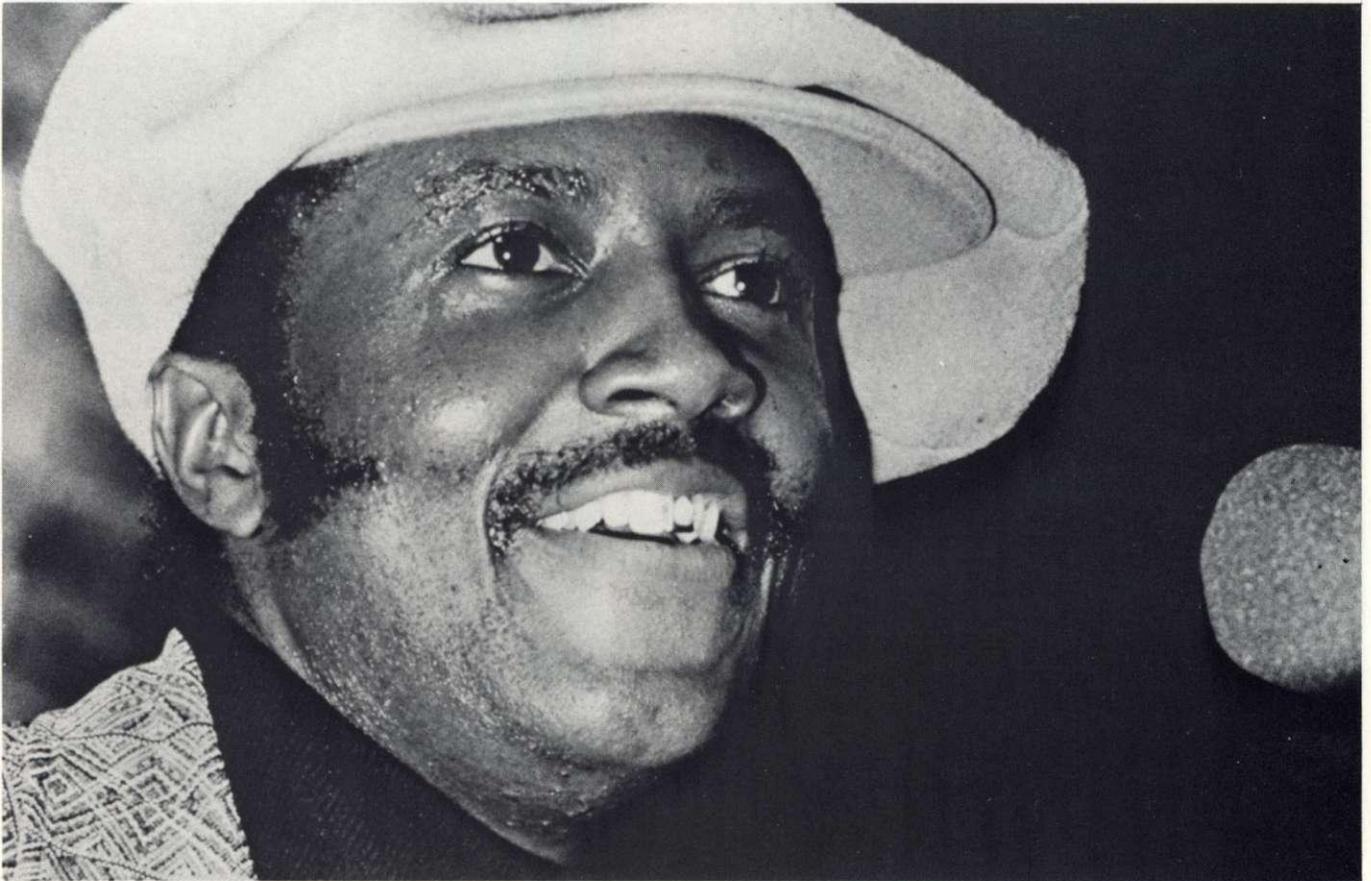




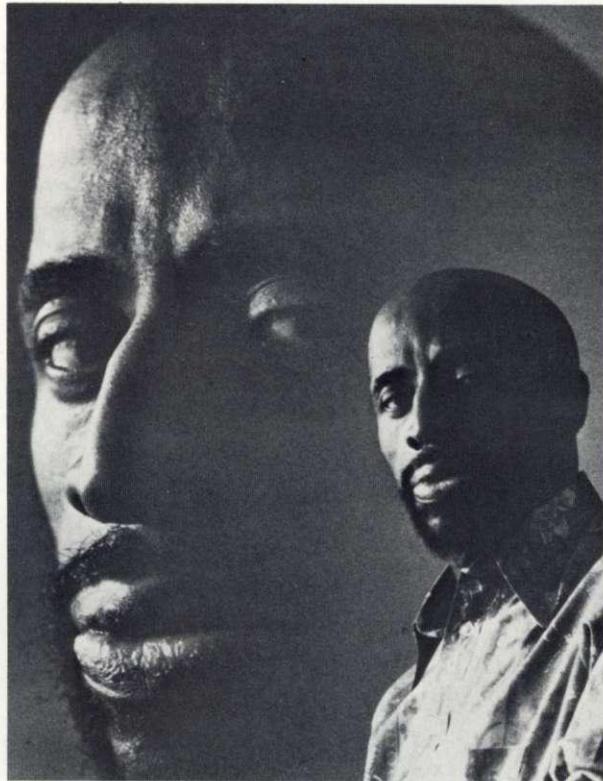
Photo by Art Hutchinson

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Sat. Night (cont.)



The Yusef Lateef Quartet

"Any sound with a definite pitch is music," says Yusef Lateef, "My attempts to experiment with new instruments grew out of the monotony of hearing the same old sounds played by the same horns." Among the instruments Lateef uses to convey his musical ideas (which interpolate into modern American music various Oriental scales and meters) are the flute, oboe, tenor and alto saxes, bassoon, shanai, rabat, bamboo flutes and the argole (an Indian reed flute). Lateef's provocative search for new forms, new instrumental colorations and new tones have made him one of the most unpredictable and exciting purveyors of the New Music.

Born in Chattanooga in 1920, Lateef was raised in Detroit, toured after high school with several bands—Lucky Millinder, Hot Lips Page and Dizzy Gillespie (a favorite and a formative influence). After this, Lateef returned to college and formed his first quintet, studied under various masters in flute, oboe, composition, theory, and got a B.A. and an M.A. from the Manhattan School of Music; currently, he's an Associate Professor of Music at the Borough of Manhattan Community College.

The other members of his quartet include Kenneth Barron (piano), Albert Heath (percussion, which might include such unconventional instruments as the Turkish finger-cymbal, Chinese gongs, a 7-Up bottle, a deflating balloon, the earthboard, and bells), and Bob Cunningham (bass).

Louis Jordan

Leonard Feather paid tribute to Louis Jordan a few years ago, calling him "the liveliest memento on the scene, representing a period in jazz evolution when combo music often did not concern itself with intellectual aspirations, but audience response was at an unsurpassed high." Louis Jordan, born July 8, 1908, in Brinkley, Ark., spans several epochs in jazz. He first attracted a great deal of public attention with his alto playing and singing with Chick Webb's great unit from 1936 to 1938. He formed his own group, the Tympany Five, in 1938.

Before long, Jordan's sly, humorous singing, strenuous choreographed antics, and highly infectious beat endeared him to both jazz and rhythm and blues fans, via such famous songs as "Caldonia" (what make your big head so hard?), "I'm Gonna Move to the Outskirts of Town," "Five Guys Named Moe," "Saturday Night Fish Fry," "Choo Choo Ch' Boogie," as well as duets like "Stone Cold Dead In The Market" with Ella Fitzgerald. From 1943 to 1945, Jordan and his band had at least five records that were million sellers. After an illness, Jordan came back strong in the middle-'50s and has been a typhoon of activity ever since—playing mainly in Vegas, Tahoe, Dallas, Oklahoma.

It's a pleasure to welcome Louis Jordan to the 1974 New Orleans Jazz and Heritage Festival, along with the now-revised Tympany Five: John Houston, piano; Clarence Houston, drums; Leonard Houston, tenor sax; Tommy Johnson, bass.



Earl 'Fatha' Hines

One of the legendary giants of jazz, Earl "Fatha" Hines has played clean, elegant, supple piano since the early '20s. Born December 28, 1905, in Duquesne, Pa., Hines had musicians for parents—his father was a member of an ensemble with a familiar-sounding name: the Eureka Brass Band!—and had originally planned to be a concert pianist. By the time he formed his own group in 1928—the legendary Grand Terrace Band—Hines had played with such masters as Jimmie Noone, the great New Orleans clarinetist, and Louis Armstrong.

Hines led the Grand Terrace Band until 1948 (some of the alumni: Omer Simeon, Darnell Howard, Shadow Wilson, Billy Eckstine, Dizzy Gillespie, Walter Fuller, Sarah Vaughan, Benny Harris, Wardell Gray and Charlie Parker), and his hits included "Rosetta," "Deep Forest," "Second Balcony Jump," and "A Monday Date." In 1948, Hines joined Louis Armstrong's small unit for three years, spent the '50s working first with small groups on the West Coast, touring Europe with Jack Teagarden in 1957, fronting a group in San Francisco with Muggsy Spanier; through the '60s he has been touring with various small groups.

Of his piano playing, Leonard Feather wrote: "Hines is one of the great pianists of jazz history; his style, amazing to musicians when first noticed



Continued On Next Page

Sat. Night(cont.)

Earl "Fatha" Hines (continued)

in the late 1920s, was virtually unchanged except for added technical polish in 1960. His greatest impact was the series of records he made under the Louis Armstrong Hot Five name through which he earned a reputation as "the trumpet style pianist" because of the incisive use of single note lines in his right hand and dynamic effect of octaves and tremolos.

"His work did indeed have (and still has) an almost brassy quality, rhythmically bright and often quite intricate, especially by the standards of the men who surrounded him in the early days.

Hines' style was the source of inspiration for countless jazz pianists during his heyday and it was not until the advent of Teddy Wilson in the mid-'30s that an influence of comparable significance made itself felt in jazz piano."

Still debonair and so handsome that he's **always** looked younger than he is, Earl Hines is still one of the handful of living legends—thus, as Ralph J. Gleason says, "It has been a rare moment indeed when anyone else has been mistaken, even for a few bars, for Earl Hines." There's no mistaking an original.

The Director: GEORGE WEIN

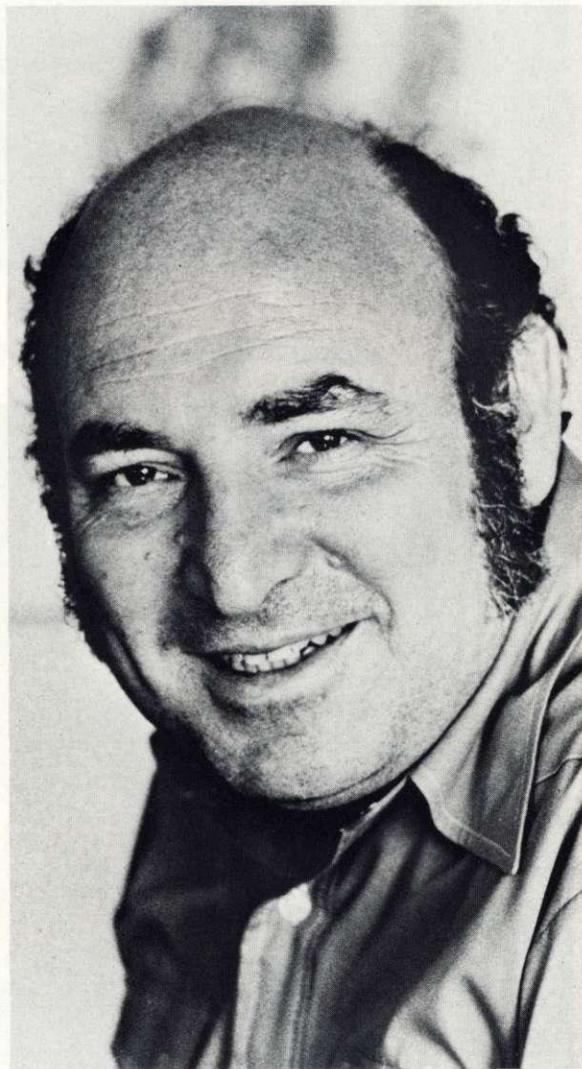
George Wein, president of Festival Productions, Inc. has, among other things created the Newport Jazz Festival and the Newport Folk Festival, operated two jazz clubs simultaneously, managed various jazz artists, owned a recording company, produced films of jazz and brought live jazz entertainment to more people than any other man in the world.

Last year, he produced the 9-day annual Newport Jazz Festival—New York and the first Annual Folk and Contemporary Music Festival which also ran for 9 days in New York. This is the same man who brings music to millions of the world's citizenry when he makes the New Orleans Jazz and Heritage Festival a joyous reality.

Born on Oct. 3, 1925, George claims that he inherited his non-stop energy from his physician-father, a distinguished plastic surgeon. From his mother came his interest in music; from his brother, his introduction to jazz. At age 8, George started studying classical piano, but he liked improvisation and by the time he was 15 he was playing jazz. Throughout high school he played professionally with various bands.

He spent the next 3 years in the army and then enrolled in Boston College. College days for George were filled with jam sessions and jazz and by the end of those years, he had two jazz clubs to his credit and had found time to write a jazz column for the Boston Herald and to teach a credit course in Jazz at Boston University.

In 1953, he was approached by the Lorillards, wealthy Newport residents, and on July 17, 1954, the Newport Jazz Festival was created—two concerts in two days. It has expanded to the current 9-day, 30-plus events. In smaller version the Newport Jazz Festival travels to almost 50 cities each year.



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Photo by Art Hutchinson

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