

New Orleans



Jazz & Heritage

1976 FESTIVAL

Maria Loreto

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Official Souvenir Program

April 9-18, 1976

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The Seventh Annual New Orleans Jazz And Heritage Festival: A Guide



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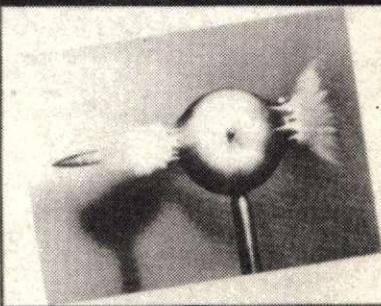
Antonio Carlos Jobim Urubu

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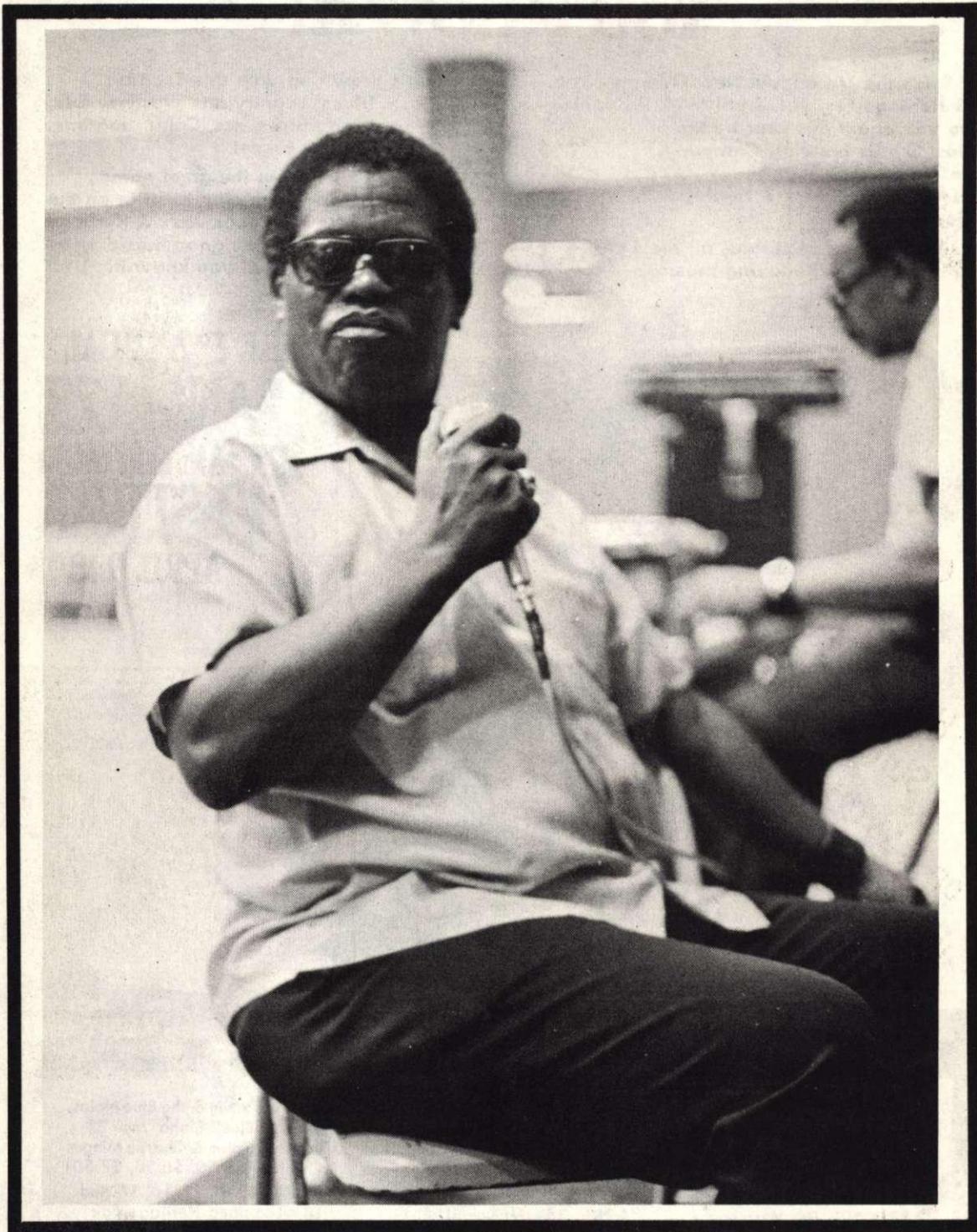


Bayou Records



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In Memoriam Chris Kenner (1930-1976)



Chris Kenner was a simple, innocent man who never graduated into the big-time, even though two of his songs were national successes—"I Like It Like That" and "Land of 1000 Dances." Despite Kenner's robust style, confident for someone who worked persistently and doggedly at composing (though he did not read music), "Land of 1000 Dances" in Kenner's own version is one of the most fastidiously elegant and stately of all rock-n-roll dance songs.

The songs that were local, but not national

successes—"Packin' Up," "Something You Got," and "Sick and Tired"—were as good as those that went national.

Kenner's last years were riddled with problems, some related to health, and he was unable to do much performing and hardly any recording. He did appear at last year's Heritage Fair, however.

Although his records remain as a testament to his talent and his innocence, he will be sorely missed.

Photo by James C. Tucker

Big Names? Big Nights? You know it!

It's the 7th annual New Orleans Jazz & Heritage Festival, April 9-18. Brought to you again this year by the Jos. Schlitz Brewing Company, in cooperation with the New Orleans Jazz & Heritage Foundation.

The Festival celebrates all the sprawled-out, life-loving music

that's grown up with this country: jazz, blues, country and western, folk, Louisiana bluegrass, Cajun, ragtime, r&b, and gospel.

Check out the great names below. Then plan to sit in on the New Orleans Jazz & Heritage Festival. It's good music, good times. And you know it!



THE 7th ANNUAL NEW ORLEANS JAZZ & HERITAGE FESTIVAL APRIL 9-18th

APRIL 9—S.S. President, 8:00 p.m. Allen Toussaint, Clarence "Gatemouth" Brown, Professor Long Hair, Dave Bartholomew Band. (\$7.50)

APRIL 10—The Warehouse, 8:00 p.m. Albert King, Muddy Waters, Lightnin Hopkins, and Johnny Shines. (\$6.00)

APRIL 13—Royal Sonesta, 8:00 p.m. Sweet Emma & Her Preservation Hall Jazz Band, the New Orleans Ragtime Orch., Papa French Tuxedo Band and Roosevelt Sykes. (\$7.00)

APRIL 14—S.S. President,

8:00 p.m. Young Tuxedo Brass Band, Kid Thomas & His Preservation Hall Jazz Band, Don Albert All-Star Jazz Band & Raymond Burke Jazz Band. (\$7.00)

APRIL 15—Municipal Auditorium, 8:00 p.m. McCoy Tyner & Keith Jarrett. (\$6.50)

APRIL 16—Municipal Auditorium, 8:00 p.m. Staple Singers, B. B. King, Art Blakey & The Jazz Messengers, and The Wild Magnolias. (\$5.50, \$6.50, \$7.50)

APRIL 17—Municipal Auditorium, 8:00 p.m.

Harold Melvin & the Blue Notes, Bobby "Blue" Bland, Max Roach Quintet, & Charlie Mingus Quintet. (\$5.50, \$6.50, \$7.50)

APRIL 9, 10, 11, 16, 17 and 18—Louisiana Heritage Fair Fairgrounds, 11:00 a.m.—7:00 p.m. (\$1.50/\$2.50)

Ticket Outlets:

Werlein, Dooky Chase, Bayou Records, Mushroom, Mason's Motel, Peaches Nos. One & Two

Tickets by Mail:

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THE COVER

This year's cover is based on a beautiful silkscreen poster being published in a limited edition by Pro-Creations, P.O. Box 15900, New Orleans, La. 70175. The original art is by Maria Laredo and the original silkscreening is by Laredo Printing. Copyright 1976, New Orleans Jazz and Heritage Foundation.



"I got a Sweet Li'l Angel—she sure loves to spread her wings"—B.B. King



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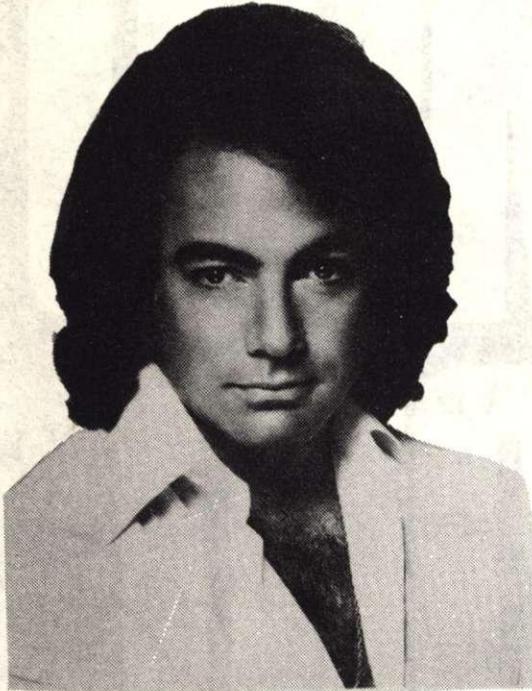
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What The Jazz Festival Is All About

Welcome to the New Orleans Jazz & Heritage Festival, the country's biggest and most exciting block party. Your support for this unique event has enabled us to expand our festivities to include seven evening concerts and two full weekends (Friday, Saturday, Sunday) culminating on Easter Sunday, April 18. The variety and depth of this year's program is staggering, with over 200 musical groups on seven stages, 190 craftsmen, and 35 food vendors on hand. It'll be a veritable orgy of the best that New Orleans has to offer.

We've come a long way since 1970 when Producer George Wein and Directors Quint Davis and Allison Minor conceived the idea of an outdoor heritage Fair held for several days in Congo Square. That first year there were four stages, a gospel tent and a few food and crafts booths. Each year since then the Festival has grown a little bigger and, we think, better.

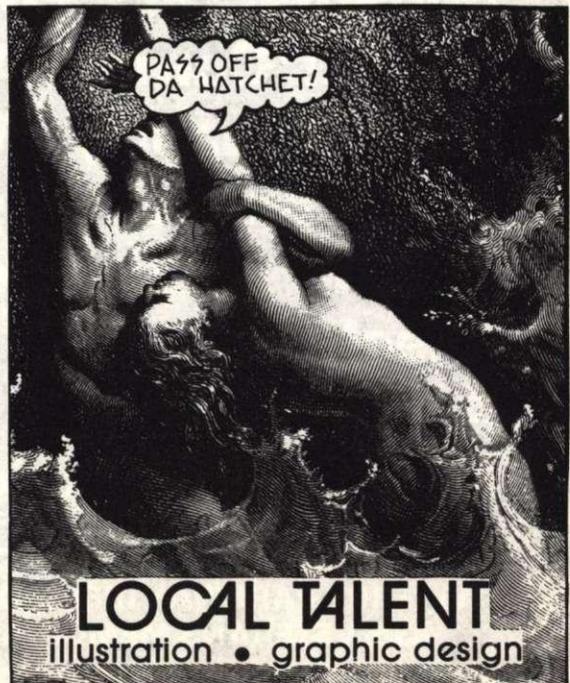
The Festival is run by the New Orleans Jazz and Heritage Foundation, Inc., a non-profit organization dedicated to the celebration of the music of New Orleans and Louisiana—music that has, of course, been instrumental in the growth and development of American Music as a whole. Profits from the festival,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

A word about this program, which is being produced for the third year by Mercury Productions, Inc., the publishers of FIGARO:

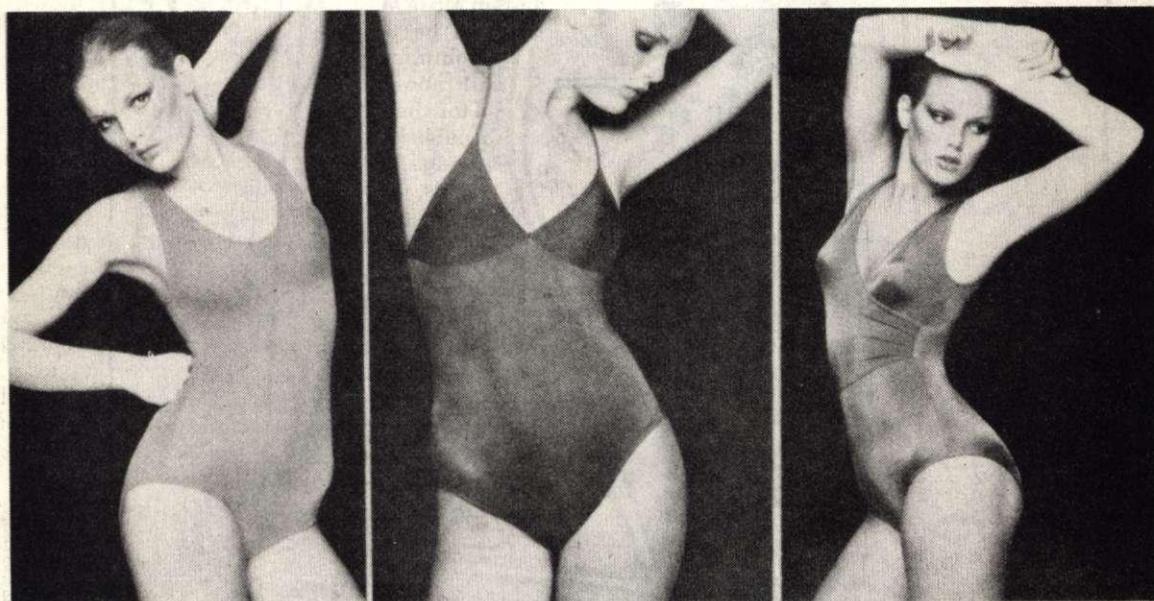
On the page after next, you'll find a map of the Fair Grounds, keyed to food booths (information about which is on the page opposite), crafts tents (see the final few pages of the program), and sound stages (see the centerfold). The centerfold has all the details on who's playing when during the Fair.

After the map and food, you'll find photos and write-ups for all the performers in the seven evening concerts (each of which starts at 8 p.m., by the way). Then you'll find "essays" on types of music you'll hear at the Heritage Fair, along with brief profiles of some of the performers.

Enjoy the program, and enjoy the fair!



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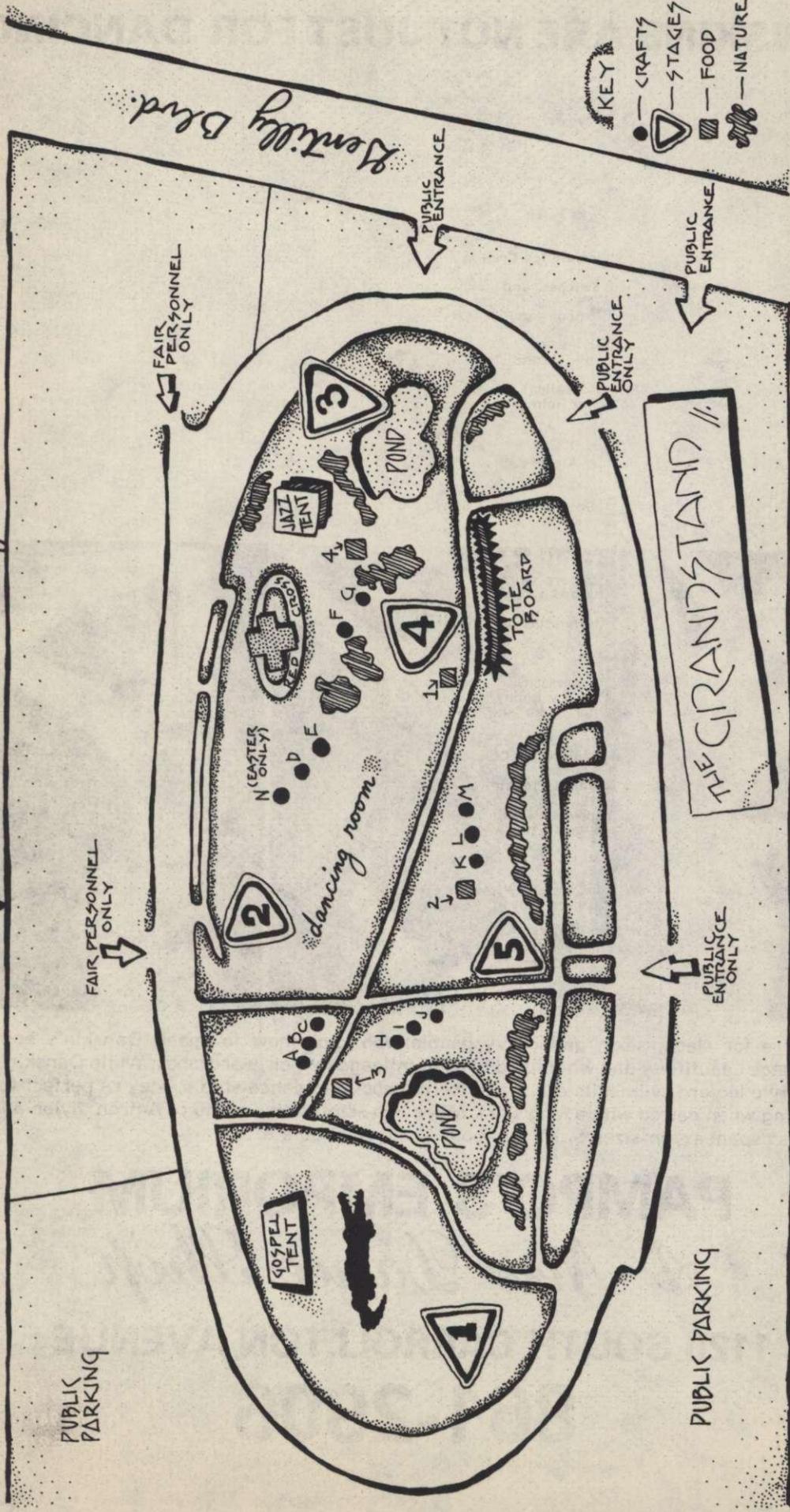
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LOCAL TALENT



THE GRAND STAND

The Map

The map of the Fair Grounds on the opposite page gives you a good idea of what's where during this fabulous celebration of our music and our heritage.

See below for details on what's at each numbered food booth and the back section of this program for what's at each lettered crafts tent. For the sound stage schedule, check the centerfold (where the staple comes through).

Food At The Fair

FOOD BOOTH NO. 1

Brocato's Spumoni, Vanilla and Chocolate Ice Creams, sold by Owen Elmer.

Hickory Smoked Roast Beef Sandwiches and Macaroni Salad, by Billy Familia and Opus 111.

Creole Stuffed Crabs, by Lawrence Armour and F.M. Baptist Church.

Watermelons, by Nature's Way.

Barbecue Chicken and Iced Tea, by Second True Love Baptist Church.

Fish Po-boys, by Samuel LaFata and Sailcat Enterprises.

Red Beans, Rice and Sausage, by Buster Holmes Restaurant.

Jambalaya, by Matthew Gautreau.

FOOD BOOTH NO. 2

Red Beans and Rice with Sausage, by Albert Sabi and Judy Burks.

Hot Tamales, by Pat Norris.

Fried Chicken and Potato Salad, by Second Mount Triumph Missionary Baptist Church.

Oyster Stew, by Joseph Brennan.

Pastrami on French and Smoked Sausage on a Stick, by Lionel Scorza.

Fresh Fruit and Fruit Drinks, by Richard Gilman.

Barbecue Ribs, Baked Beans and Bread, by Chicago Open Pit Barbecue.

Roast Beef and Ham Po-Boys, Muffelattas and Shrimp Creole, by Charlie's Deli.

FOOD BOOTH NO. 3

Hot Sausage Po-Boys, by Robert Vaucresson.

Steamed and Boiled Crabs and Tacos, by Bobby Granat.

Alaskan King Crab Legs, by Rightor Cobb and Howard Woodyard.

Jambalaya, by Burton Gremillion.

Brocato's Spumoni, Vanilla, and Chocolate Ice Cream, sold by Owen Elmer.

Creole Seafood Gumbo and Chicken Sauce Piquant, by Mike Keine and Jim Taylor.

Chili Beans with Crackers, Hero Sandwiches and Crawfish Bisque, by Stevens Moore and Vanguard Enterprises.

Boiled Crawfish, by Sally Fontana.

FOOD BOOTH NO. 4

Oyster Po-Boys, by Lisa LeBlanc and Mambo Productions. Chicken and Andouille Gumbo, by Cooking Soul International.

Crayfish Pie, by Cooking Soul International.

Raw Oyster Cocktails, by Tague Richardson.

Chicken and Dumplings, by Mary Vera, Glenn Thomas and Jae Martin.

Spaghetti La Louisianne and Apple Cinnamon Fritters, by Thomas Morris and Assoc., Wally Parker.

Shrimp Boat Sandwiches, by Richie Martin.

Barbecue Ham on Bun and Iced Tea, by Louis and Evelyn Dendinger.

Boiled Crawfish, by Sally Fontana.

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Roman Chewing Candy, by the Roman Chewing Candy Co.

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A STATEMENT FROM:

ROBERT A. UILEIN JR.

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JOSEPH SCHLITZ BREWING CO.

Welcome to the fun and excitement of the 1976 New Orleans Jazz and Heritage Festival. We've watched this event grow into one of the major entertainment treats in the country and the current program—twice as big and twice as entertaining as last year's—promises to add even new luster to this sparkling jazz celebration.

Joseph Schlitz Brewing Company is proud to be part of the New Orleans Jazz and Heritage Festival.

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5. **COOKIE** (Hot) on N.Y. Rye \$1.55
Turkey, melted Swiss cheese, Cranberry Sauce, Lettuce and our delicious Gravy; all served on sliced large New York Rye Bread with Kosher Pickle.
6. **MR. DITHERS 'RUBEN'** (Hot) on N.Y. Rye \$1.65
A special treat of sliced hot Corned Beef, melted Swiss Cheese, fresh Sauerkraut on sliced large New York Rye Bread together with Kosher Pickle.
7. **DAISY** (Hot) on French \$1.75
Hot roast beef and turkey with melted Swiss cheese, cole slaw, and sliced tomato, all served on French bread with our special gravy and kosher pickle.
8. **HERBIE** (Hot) on French \$1.75
Roast Round of choice Beef, sliced baked Ham, melted Swiss Cheese, creamy Cole Slaw with our special Gravy; served on crispy French Bread with Kosher Pickle.

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Turkey with gravy	1.35	Hamburger—1 on bun	.70
Corned Beef	1.40	Cheeseburger—1 on bun	.75
Pastrami	1.40	Bar-B-Que Beef	1.55
Jumbo Hot Dog with chili	.65	Bar-B-Que Ham	1.50
Knockwurst	1.40	Fried Oysters	1.60
Italian Meat Balls with gravy	1.40	Fried Shrimp or Catfish	1.45

5 LOCATIONS

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Friday, April 9

On the S.S. President (foot of Canal Street): Allen Toussaint, Professor Longhair, Clarence "Gatemouth" Brown



Photo by Robin von Breton Derbes

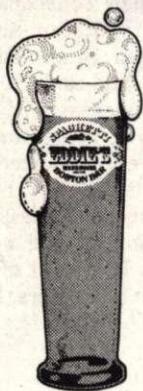


Top left, Allen Toussaint; top right, Professor Longhair; left, Gatemouth Brown.

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Magazine and Pleasant

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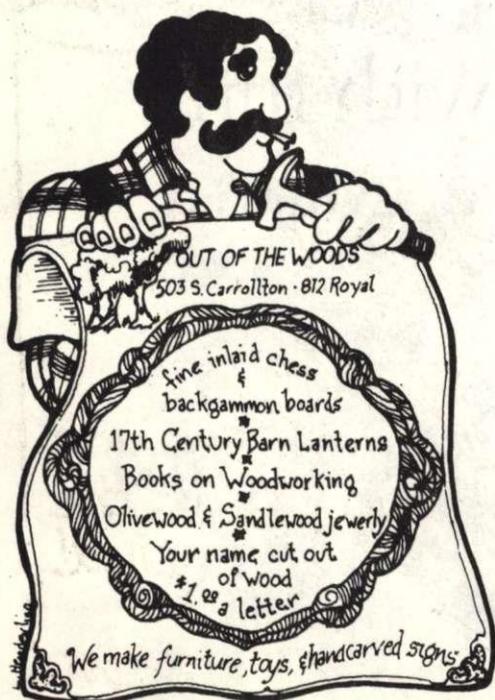
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PROFESSOR LONGHAIR

They call him the "Bach of Rock," a fitting accolade for the man credited in many circles as the father of rock and roll. Born in Bogalusa in 1918, Henry Byrd moved to the thriving Rampart-Dryades Street area of New Orleans when a small child; he has lived there ever since.

Surrounded by music at home, young Fess played the "drums" on crates and cans and picked up the rudiments of guitar from his mother. He also found a piano that had been abandoned by some neighbors, patched it up, and "just kept fumbling and foolin' with it. That's when I started cross-chording. I was fifteen or sixteen."

After a stint with the Army, Fess began working professionally as a pianist, playing any job he could find, including gigs with "Spanish boys, West Indians, Puerto Ricans, Jamaicans, Hungarians." In addition to these stimuli there were the jazz bands and street parades and the inevitable second line—a tradition that lingers on in the music of the Mardi Gras Indians. All of these elements became synthesized in the complex rhythms of Longhair's music, rooted in the New Orleans barrelhouse piano.

It was in 1949 that Byrd acquired his nickname while working in the Caladonia Inn. The proprietor dubbed his group Professor Longhair and the Four Hairs Combo, but Fess later changed the group name to the Shuffling Hungarians and used the title on his first recordings. He recorded as Roy Byrd for Mercury and Atlantic and as Professor Longhair for his second Atlantic sessions in 1953.

By this time he had pupils and followers aplenty. In fact, his disciples are a veritable who's who of rhythm and blues in New Orleans—Fats Domino, Huey "Piano" Smith, Allen Toussaint, Dr. John, to name a few. Despite his reputation and influence on other musicians, Longhair remained in the background during the later '50s and '60s, never really achieving commercial success.

In recent years however, Professor Longhair has once again begun to be recognized for what he is—the dean of rock and rollers.

As Jerry Wexler has noted, Professor Longhair is now "singing and playing at the very top of his power—better than ever. The spirit of his music is a physical force that hits his listeners. It hits them so hard it knocks 'em out!"—A.W.

ALLEN TOUSSAINT

"Don't talk to me about the hardships of the poor. The hardships of the poor are necessities; but talk to me about the hardships of the men of genius, and I could weep tears of blood."—Oscar Wilde.

And so it goes with Allen Toussaint. Never has one artist devoted such a portion of his oeuvre to the ultimate sorrows of success.

Toussaint, who has written about four times as many hit songs as your usual "musical genius," sticks close to home. He used to sneak into Molly's Irish Pub around 4 a.m., play the most incredible keyboard things and then split (at the exact moment that his identity becomes apparent) in his chocolate Rolls—a spectre, a ghost. So bad.

Last year's Jazz Festival was a homecoming of sorts for the man. He had just completed an East Coast tour with Little Feat, a new album (the product of much late-night torture) was on the streets and tonight, Allen Toussaint would face the hometown folks on the S.S. Admiral.

The Admiral is packed, the tiny stage barely

containing the arsenal of saxophones and chorines that serve as Toussaint's supporting cast. The Main Man is introduced . . . white tails, bobbing to the back-beat and the congas, Gary Brown (or is it "Cleanhead" Vinson?) conjures on the electric sax (desitively, desitively . . .) and Toussaint, rolling small oceans from the Steinway, answering the chant—"Tell me what it is" with the most magnificently understated ". . . Success . . . Sweet Success."—B.M.

GATEMOUTH BROWN

Clarence "Gatemouth" Brown, born in Orange, Texas, into a family of seven children, was taught the rudiments of guitar by his father who played country music. By the age of 10 he was playing the violin and soon took up the viola, mandolin and harmonica as well as piano, autoharp, banjo, upright bass and drums.

In fact, it was on the drums that "Gate" made his debut as a professional musician with the 18-piece Hoyt Hugu Orchestra in San Antonio in 1945.

It was as a guitarist, however, that Gate made his reputation as the "innovator of swing guitar," being compared to the legendary T-Bone Walker. Brown's first big break came when Don Robey sent for him to replace the ailing Walker at his famous Bronze Peacock Club in Houston. Robey immediately signed Brown to an exclusive recording contract and flew him to Los Angeles to record for Eddie Messener's Aladdin label. He had four immediate solid hits. "Boogie Rambler," "My Tune is Expensive," "Guitar in My Hand," and "Mary Is Fine," which led to a 17-year association with Robey.

This long association allowed Gatemouth to tour the United States leading his large orchestra with electric guitar and violin, and established him as a

major jazz and jump artist on the West Coast. Over the years, Gate's bands have made many personnel changes, but at various times have included such luminaries as Plumer Davis, Paul Monday, Candy Green, Al Grey, Sonny Stitt and Yusef Lateef. Many of Gate's classic tunes have been recorded by such artists as Cornell Dupree and Charles Mingus.

In 1964 Brown ended his long association with Robey, moved to New Mexico and confined his playing to a tri-state area, becoming quite popular in Wyoming and Colorado.

Meanwhile, blues and jazz record collectors were avidly collecting Gatemouth's old 78's and 45's and his reputation steadily grew in Europe. In 1971 a European Tour and recordings were arranged and since that time Gatemouth Brown has emerged as a major star on the continent with eight albums to his credit. A musician's musician.—A.W.

THE WRITERS

J.N.—Jon Newlin is Entertainment Editor of the weekly New Orleans paper FIGARO. He has been Editor of the Jazz and Heritage Festival Program for the past three years.

A.W.—Andy Wallace is Director of the widely praised National Folk Festival in Washington, D.C. He is Assistant Music Director of the New Orleans Jazz and Heritage Festival and Co-Editor of this year's program.

V.F.—Vincent Fumar is known as one of New Orleans' most knowledgeable music critics. He writes regularly for several local publications.

B.M.—Bunny Matthews is a regular rock and jazz reviewer and Contributing Editor of FIGARO.

L.d.V.—Laura de Vincent is a free-lance critic who reviews films weekly for the New Orleans States-Item and has contributed to previous Jazz Festival programs.

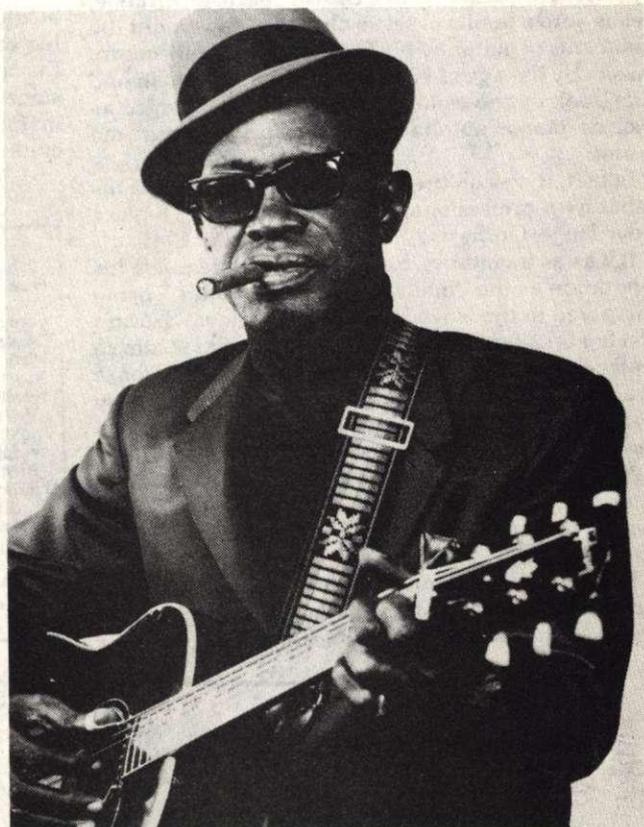
J.L.—Jerry Lipsich is Associate Editor of the weekly FIGARO.

C.G.—Cheryl Gibert is Program Coordinator for this year's program.



Saturday, April 10

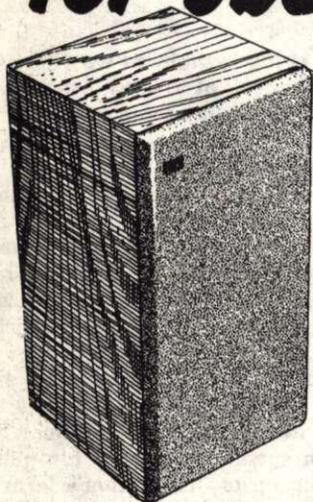
At the Warehouse (1820 Tchoupitoulas): Albert King, Muddy Waters, Lightnin' Hopkins, Johnny Shines



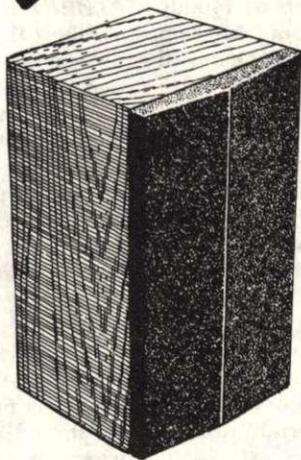
Top left, Muddy Waters; above, Lightnin' Hopkins; left, Johnny Shines; below, Albert King.



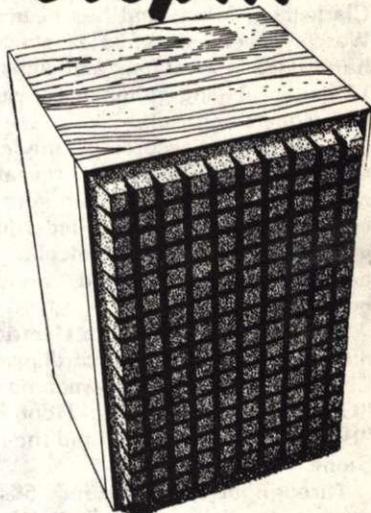
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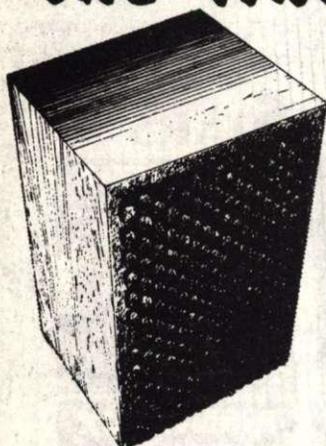


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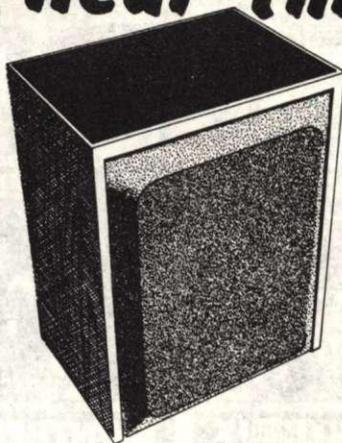


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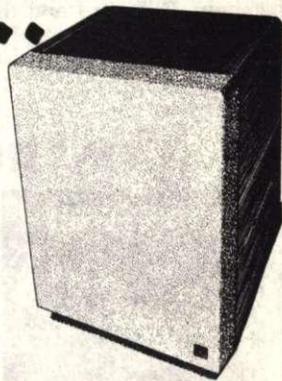
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MUDDY WATERS

Born McKinley Morganfield on Sunday April 4, 1915, in Rolling Fork, Miss., Muddy Waters is in a direct line of descent from the great blues singers of the Delta area in which he was raised.

He acquired his "sling" (slang) name when he was a child growing up on the Stovall Plantation near Clarksdale, Miss., and has been known as Muddy Waters ever since. He started out blowing harmonica in local bars and clubs, and at the age of 17 began playing guitar in the style of Son House and Robert Johnson.

In his earliest recordings, made for the Library of Congress in 1941-42, he revealed himself as a master of the fierce declamatory Delta style, with high anguished vocals underlined by a fierce, insinuating and rhythmically complex guitar accompaniment centered around his striking bottleneck playing.

Muddy soon switched to electric guitar and did a number of commercial recordings for Aristocrat and Chess Records, including such now-famous tunes as "Got My Mojo Working," "Hootchie Cooche Man," "Baby Please Don't Go," and the immortal "Rolling Stone."

Throughout the '40s and '50s this music was marketed as "race music," aimed almost exclusively at black communities, but with the upsurge of interest in the blues by young whites, Muddy's fame has spread worldwide. Today, Muddy Waters is at the top of the blues scene. He has toured Europe, Africa, Asia, Australia, New Zealand and the United States, playing to standing-room-only audiences everywhere; has over a dozen records to his credit; and has received numerous awards from the likes of Downbeat, Billboard and the National Academy of

Recording Arts and Sciences.

Time magazine said in a recent article: "Muddy Waters is the king of the dirty blues, or down-home blues, funky blues or straight blues. Of them all, Muddy Waters remains the purest, the most loyal to where he has been and what it has cost him."—A.W.

ALBERT KING

Albert King's first string instrument was the wire he scavenged from the neck of a whisk broom and tied between a peg in the ground and a nail in the wall. He tuned his instrument with a turn buckle and plucked a twang from it with his fingers.

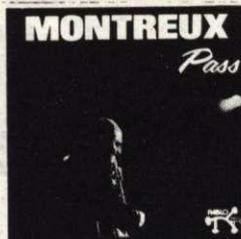
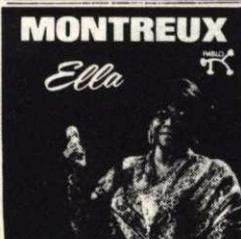
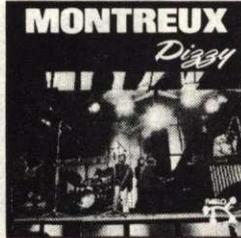
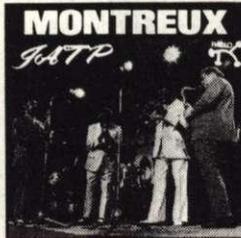
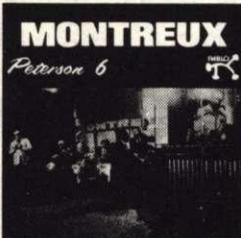
King now coddles and clucks the strings of Lucy, his long-time guitar companion. Lucy's strings are more numerous than those of King's first homemade instrument, but the musician has remained faithful to the stark simplicity of style which was characteristic of the music made by that one-string guitar.

Albert Goldman has said that Albert King's guitar playing "sets a new standard for purity of style: no pick, few notes and every phrase a statement."

Albert King began speaking through his guitar when he was growing up on his mother's farm at Forest City, Arkansas. The boy's father was a preacher who had left his family in his son's birthplace, Indianola, Mississippi when Albert was only five.

The now-52-year-old King did not become a full-time musician until he was 33. Before that, he supported himself by working as a bulldozer operator during the day and by playing an old holler box with his "In the Groove Band" at night and on weekends. Only in the past four years, has he begun to receive the recognition that he deserves.

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In Albert Goldman's words, Albert King is the "first blues ventiloquist." He used Lucy, not as an extension of his own voice but, instead, "throws his guitar into another voice, utterly unlike his own, a voice that is needling, excoriating, shrill—the voice of a woman." —C.G.

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 a 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 back-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 inverted, 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."

JOHNNY SHINES

Johnny Shines is among the most talented and creative of contemporary blues singers and can fairly be included in the elite of truly great country blues artists on the strength of his sustained brilliance of style and performance.

Born in Memphis in 1915 into a very musical family, by his mid-teens Johnny became serious about playing the blues and began to study the guitar styles of popular recording artists like Blind Lemon Jefferson, Lonnie Johnson, Scrapper Blackwell and Charley Patton.

In 1934, Shines met Robert Johnson, an intense and poetic man steeped in the Mississippi blues tradition and master of the Delta bottleneck guitar style; Johnson had a profound influence on Shines' music. For two years the two traveled together throughout the Mississippi region on up to St. Louis, Chicago and then to New York.

After Johnson's death in 1938, Shines traveled alone up and down the river until 1941 when he moved to Chicago. After World War II Shines played the Chicago club circuit, recording sporadically in the '40s and '50s. It wasn't until 1965 that Shines really came to the attention of blues connoisseurs, through the efforts of an English enthusiast. Since that time he has recorded several LP albums and appeared at festivals and concerts throughout the United States and Europe. —A.W.

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Tuesday, April 13

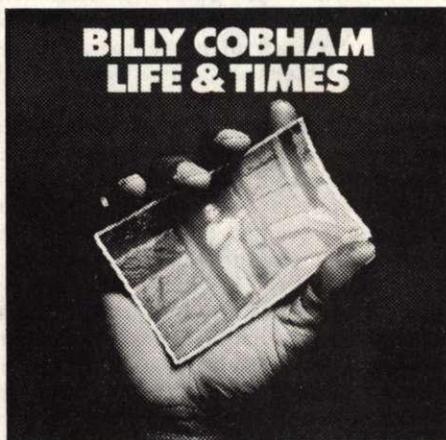
At the Ballroom of the Royal Sonesta Hotel (300 Bourbon): Albert "Papa" French & the Original Tuxedo Jazz Band, Sweet Emma & Her Preservation Hall Jazz Band, the New Orleans Ragtime Orchestra, Roosevelt Sykes



Photo by Brenda Maitland

Above left, Roosevelt Sykes; above right, Albert "Papa" French; below left, Sweet Emma, the Bell Girl; below right, The New Orleans Ragtime Orchestra.





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ROOSEVELT SYKES

Born in Helena, Ark., and raised in St. Louis with frequent trips back to the country, Roosevelt Sykes' music reflects both his urban and rural upbringing. It defies categorization. It has been described as Northern and Southern, urban and rural. It has been labelled Chicago Blues. It is partially all of this and totally none of it.

He was first around that now-all-important piano in Helena where, as a young man, he waited tables in gambling houses and listened to the local blues pianists who played in them. Later, in his 20s, Sykes moved to St. Louis and received musical instruction from Lee Green. He put that training to practice by playing popular tunes in small city clubs. It was also here in St. Louis that Sykes began to compose. He was discovered in 1929 by Jessie Johnson and taken to New York to make his first recordings.

Sykes moved to Chicago that same year and stayed for the next 30 years, playing first with small groups and trios and later with his own ten piece band, the Honeydrippers. In 1962 Roosevelt Sykes moved south, where he has lived since. He travels to New York and Chicago for concerts and recording sessions and has toured the United States, England and Europe.

In Eric Kriss' words, the versatile Sykes can shift "from boogies to stomps, from slow drags to light entertainment, from hardluck blues to goodtime rockers." What exactly will be on the bill for tonight's concert, not even the pianist himself can say before hand.

"Don't ask me what I'll be playin' cause I don't ever know myself. It just depends on how I feel. You know, it's just like sittin' down to dinner, you might want chicken today, the next you might want

steaks." Chicken or steak, boogie or blues, you can be sure, Roosevelt Sykes will keep it cooking.—A.W.

SWEET EMMA, THE BELL GIRL

Pity a misinformed tourist who would approach the feisty piano player at Preservation Hall and say, "Miss Barrett, where can I buy one of your albums?"

She would probably scowl, tap her seasoned fingers on the keyboards and hand him a business card that read, "Sweet Emma, the Bell Girl." Sweet Emma is the Mary Pickford of New Orleans music, but if you ever have the opportunity to speak with her some night in an ill-lit music hall, drop the surname. "'Sweet Emma, the Bell Girl' is what everybody calls me, and that's the way I like it. My last name is Barrett, but nobody knows me by that. Ever since one Mardi Gras a long time ago when a man called me 'Sweet Emma, the Bell Girl,' that's what I've been."

Since the '20s, when Sweet Emma played and recorded with Papa Celestin's Band, she's been "spanking the worries with blues and Dixieland jazz." At the start of her career, female pianists accompanying black orchestras were in vogue in New Orleans, and Sweet Emma was so young at the time, her mother insisted that Papa Celestin escort the young musician to and from engagements. In 1923, she joined the staff of the Tuxedo Band, and later with the bands of John Robichaux, Armand Piron and Sidney Desvignes. Sweet Emma did her stuff on a number of steamers, and even accompanied Satchmo.

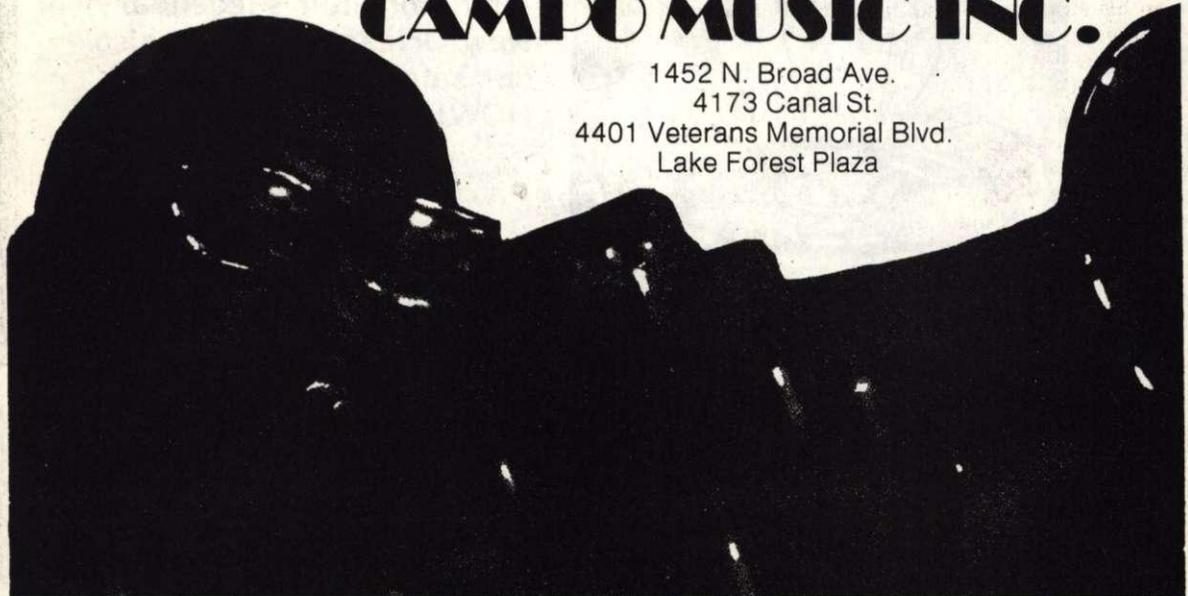
Although she has been a kitten on the keys with all of the top "reading bands" in the city, Sweet Emma plays exclusively by ear. During the '40s and '50s, she exercised the ivories primarily with

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four-and five-piece orchestras in small hotels. It was at one of these Bourbon Street nightspots where Sweet Emma invented the gismo that made her famous—a pair of garters, worn on the calves, clustered with bells.

As a bandleader, pianist, and a vocalist with a set of cords throatier than a warbler, Sweet Emma has been much recorded in recent years and has played at private parties and dances all over the South.

She's been everywhere from the Ed Sullivan Show to Disneyland (not to mention her appearance in "The Cincinnati Kid") and attributes her longevity and bottomless pit of energy to "having never been to a doctor." —L.d.V.

THE NEW ORLEANS RAGTIME ORCHESTRA

"Hits may come and hits may go, but these classics go on forever," boasted the title of the famous "red-backed book" of "Standard High-Class Rags" published by the Stark Music Company in 1917.

The New Orleans Ragtime Orchestra—masters of blissful, dreamlike sounds, the sounds of an epoch, the belle epoque restored—was formed in 1967 after the discovery of a quantity of orchestrated rags in the Tulane Jazz Archives, to play ragtime music.

The repertoire has grown (and so has the orchestra's fervent following) to include marches, blues, waltzes, cakewalks and classic New Orleans numbers like Clarence Williams' "Sister Kate" and Armand J. Piron's exquisite marble-portico-and-potted-palms-and-lace-curtain signature tune, "The Purple Rose of Cairo."

The orchestra's intention—admirably fulfilled—is to play the music as written (or what Toscanini used to urge of his musicians, to play *come scritto*) with an additional helping of the ineffably swinging New Orleans rhythm.

The members of the Ragtime Orchestra are well-equipped to do all of this. Bill Russell, the violinist and narrator (who provides genially precise annotations to the songs), is the senior member of the Orchestra; in the '30s Mr. Russell travelled with the Red Gate Players, and assisted them musically during their presentations of Chinese shadow plays.

He also began collecting New Orleans jazz records and moved to New Orleans, where he became the undisputed Dean Of New Orleans revivalists. In 1938, he co-authored the authoritative compendium of early jazz lore, "Jazzmen," and in the next decade recorded many important traditional local musicians on his American Music label. He is a man of wide interests and great erudition, and besides the Ragtime Orchestra, is associated with Preservation Hall and the NORD Symphony Orchestra.

Lionel Ferbos, trumpeter and vocalist, is next in line chronologically. He began working in the late '20s with a variety of famous New Orleans units, among them those of Manuel Perez, Papa Celestin, Cap'n John Handy, Sidney Desvigne and John Robichaux. In the early '60s, before the formation of the Ragtime Orchestra, he recorded with the Mighty Four, a group which also included Harold Dejan, Alex Bigard and George Guesnon.

John Robichaux, drummer and vocalist, is the nephew of another John Robichaux, the leader of the most famous New Orleans ragtime and society orchestra (from whose collection, much of the Ragtime Orchestra's material comes); for many years, he played guitar and drums at taxi-dance halls on Iberville Street and with his cousin, the pianist Joseph Robichaux's New Orleans Rhythm Boys. Like Mr. Ferbos, he also plays spot jobs with



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various other bands besides the Ragtime Orchestra.

Paul Crawford, trombone, played and recorded with a variety of traditional New Orleans groups. These include those of Johnny Wiggs, Raymond Burke and Punch Miller. Since 1961, he has been arranger and co-leader of the Crawford-Ferguson Night Owls.

The three junior members of the band are Walter Payton Jr., bass; Orange Kellin, clarinet; and Lars Ivar Edegran, the pianist, leader and founder of the Ragtime Orchestra. Mr. Payton has studied classic string bass with the players of the Pittsburgh and New Orleans Symphonies, as well as playing at Al Hirt's and accompanying such stars as Cab Calloway and Brook Benton.

Orange Kellin became interested in New Orleans jazz at the age of 16 in his native Sweden, and less than a month after his arrival in New Orleans, he made his first recording with a local band. Since then, he has played with virtually all of the older traditional musicians, and in 1972 returned for the first time to Europe, as the leader of the New Orleans Joymakers. He has recorded extensively for several labels with both the Joymakers and the other New Orleans traditional musicians, and appears often at places like the Famous Door and Heritage Hall.

Lars Ivar Edegran is, like Orange Kellin, a native of Sweden. Like Mr. Kellin, he also discovered New Orleans jazz at 16 and moved soon afterward to New Orleans. Since that time, he has worked with all of the great traditionalist groups at Luthjen's and the Famous Door and other clubs.

It is Mr. Edegran who discovered the orchestrations that led to the formation of the New Orleans Ragtime Orchestra; when you hear them, you will feel immensely indebted to him, and to the other

band members, for the savory musical delights they provide.—J.N.

ALBERT "PAPA" FRENCH

Papa French began his professional career with pianist Peter Hicks in Marrero. The gigs and musicians that led him to the Original Tuxedo Band are numerous and mostly local. After working with Hicks, French played with Earl Vinet's band in St. Rose, La., where he and the rest of the group took Sunday afternoon music lessons from Dave Perkins. Papa French's other teachers include Joseph August, Willie Foster and Jim Humphery, grandfather of French's contemporary, Percy Humphery.

The Alamo, a jitney dance joint on Canal Street, was next on French's biographical itinerary. He played there with Willie Joseph's Band for three and a half years and then moved with the rest of the band, then consisting of Percy Humphrey, Sidney Carrere, Earl Foster and Charlie Hamilton to Exchange Alley. French left Joseph to play with a variety of musicians in places scattered around the New Orleans area. He did stints with William Bebe Ridgley, with Kid Thomas at the West Bank Moulin Rouge, and with Eddie Jackson.

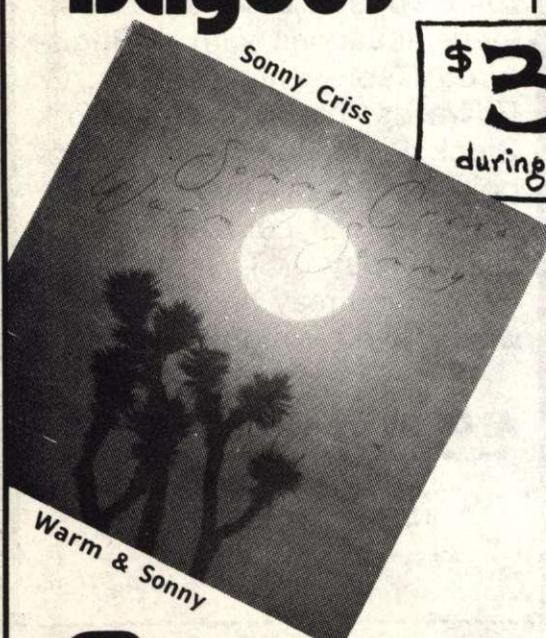
French led the second Tuxedo Band which was formed by Celestin during the New Orleans revival of Dixieland to supply the city's demand for the music. Papa Celestin died at the end of 1954 and Eddie "Red" Pierson took over until 1958, when he too passed away and left the mantle to Papa French.

Papa French has since toured the Bahamas, Switzerland, Sweden, Denmark, France and Germany, incorporating into his unique style the style of his all-time favorite banjo players, Eddie Peabody and John Chaffe.—A.W.

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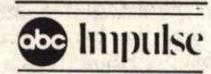
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TUESDAY, APRIL 6

Yosho Toyama's Jazz Band

direct from Japan and Jazz Fest

WEDNESDAY, APRIL 7

Jess Bull

Great Australian Band with a New
Orleans Sound

FRIDAY, APRIL 9

The Howlers

down from the hills of Mississippi a new
sound

IS IT JAZZ?

IS IT BLUEGRASS?

**COME, LISTEN, DANCE &
BOW UP AND GO!**

SUNDAY, APRIL 11

Chris Burke and his

N.O. Music

TUESDAY, APRIL 13

Yosho Toyama's Jazz Band

WEDNESDAY, APRIL 14

Jess Bull

FRIDAY, APRIL 16

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Mr. Bill Show

Comedy Improvisation. Also Featuring
WINE, WOMEN & SONG—Fiddlin' coun-
try. 9:30—1:30.

THURSDAY, APRIL 8

Vince Vance & Valiants

Rock & Roll fantasy from 50s & 60s

Rhapsodizers

New Orleans rhythm & blues. 9:30—1:30

FRIDAY, APRIL 9

Guy Clark

Texas genius who wrote "Desperado" &
"L.A. Freeway" for Jerry Jeff Walker.
His own hit—"Rita Ballou". Also featur-
ing L.A. TRAVELERS. 10:00-3:00.

SATURDAY, APRIL 10

Larry Gatlin

Progressive country's No. 1 picker, with
current Top Ten hit, "Broken Lady".
10:00—3:00.

SUNDAY, APRIL 11

Copas Brothers

La. Leaders of blue grass, progressive
country, banjo pickin'. Also featuring L.A.
TRAVELERS. 10:00—3:00.

MONDAY, APRIL 12 & TUESDAY, APRIL 13

JAZZ FESTIVAL JAM SESSION

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Fest gettin' down together on one stage.
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WEDNESDAY, APRIL 14

Wine, Women & Song

Country Fiddlin' and Jam Session. 9:30—
1:30.

THURSDAY, APRIL 15

Clifton Chenier

Cajun Country's acknowledged King with
his rhythmic Zydeco sound. 10:00—2:00.

FRIDAY, APRIL 16

Professor Longhair

Legendary Master of R&B in a rare club
appearance. 10:00—3:00.

SATURDAY, APRIL 17 & SUNDAY, APRIL 18

Copas Brothers

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pie kickin', banjo pickin' & grinnin'. Also
appearing, special guest celebrities from
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Wednesday, April 14

On the S.S. President (foot of Canal Street): Kid Thomas and His Preservation Hall Band, Don Albert All Star Band, Raymond Burke Jazz Band, Young Tuxedo Brass Band



Photo by Drew Viosca



Top, Kid Thomas and His Preservation Hall Band; above left, Don Albert; above right, Raymond Burke Jazz Band; left, Young Tuxedo Brass Band.

the mushroom hazz jazz

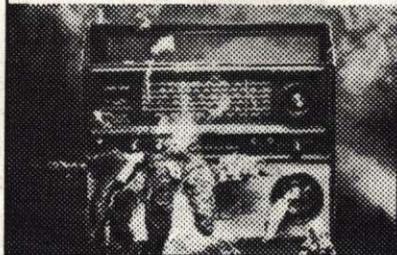
Al Di Meola
Land Of The Midnight Sun
 including:
 The Wizard Suite—Golden Dawn
 Short Tales Of The Black Forest
 Love Theme From "Pictures Of The Sea"
 Land Of The Midnight Sun



RETURN TO FOREVER
ROMANTIC WARRIOR
 including:
 Medieval Overture/Sorceress
 Majestic Dance/The Magician
 Duel Of The Jester And The Tyrant (Part I & Part II)



MAYNARD FERGUSON
PRIMAL SCREAM
 including:
 Invitation/Pagliacci/The Cheshire Cat Walk
 Swamp/Primal Scream



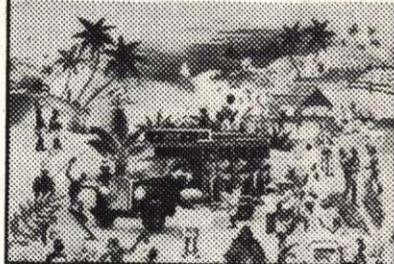
JACO PASTORIUS
 including:
 Come On, Come Over/Kuru/Speak Like A Child
 Opus Pocus/Portrait Of Tracy



ALPHONSO JOHNSON
MOONSHADOWS
 including:
 Stump/Involuntary Bliss/Pandora's Box
 Amarteifio/Unto Thine Own Self Be True



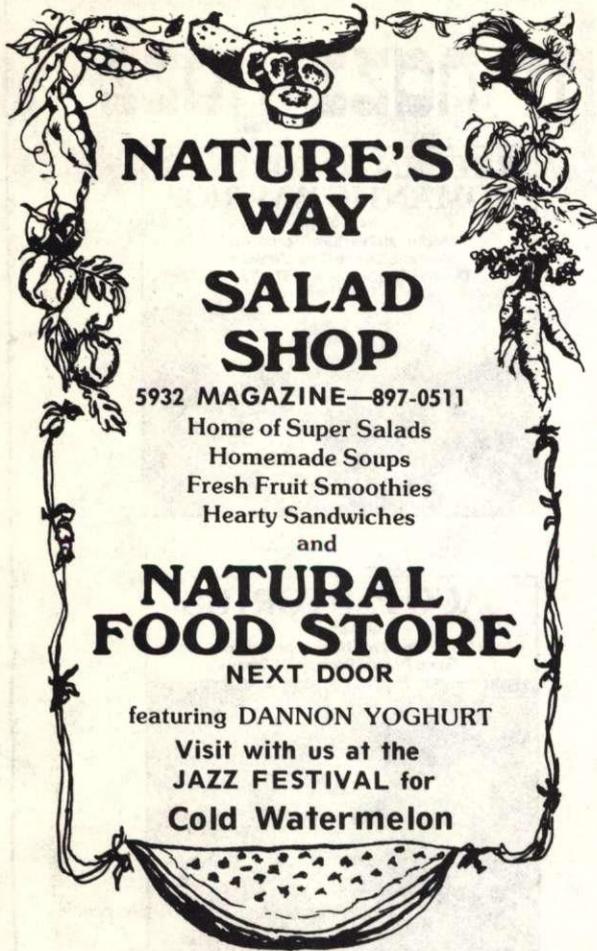
Weather Report/Black Market
 including:
 Gibraltar/Barbary Coast/Elegant People
 Cannon Ball/Herandnu




\$6.98 List

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KID THOMAS VALENTINE

Kid Thomas began acquiring his dedicated New Orleans following at Speck's Moulin Rouge in Marrero where he worked after World War II. Speck's, a dance hall, catering mostly to the Louisiana French on the West Bank with cheap beer, dancing, and barrelhouse music, became the scene of many a rousing good time for Kid Thomas and his Algiers Stompers.

Kid Thomas and his band—which now consists of Alonzo Stewart, drums; Joseph "Kid Twat" Butler, bass; Emanuel Paul, saxophone; Homer Eugene, trombone; Manuel Sayles, banjo; Paul "Polo" Barnes, clarinet; and Dave Williams, piano—have been together for 30 years. (Valentine is said to have never fired anyone.) The Algiers Stompers were most prolific during the 1950s when they were working at the Moulin Rouge and Louis Kohlman's Tavern in Old Algiers, then known as the Casbah.

Kid Valentine, now over 75, has been endearing himself to audiences with his hard-driving trumpet style and infectious dramatic humor since he arrived in New Orleans after World War I. Asked about his favorite trumpeter, he has said that Buddy Petit is the best he ever heard in New Orleans. Many Orleanians might reply differently if that question were directed to them: Kid Thomas Valentine.—A.W.

YOUNG TUXEDO BRASS BAND

The oldest active brass band in New Orleans is the Young Tuxedo Brass Band, which was formed in the early 1930s by John Casimer. Casimer, a clarinetist, who at the time of the Young Tuxedos' organization was playing with the Tulane Brass Band, took the name for his group from Papa Celestin's Original Tuxedo Band.

During Casimer's 30-year reign as leader, the Young Tuxedos made the record, "Jazz Begins," a collection of New Orleans street, funeral and parade music for Atlantic. In 1962, John Casimer died and his cousin, Wilbert Tillman, took over until he became ill. Andrew Morgan replaced Tillman and acted as leader until Morgan's death in 1972. Herman Sherman is the group's present leader.

The Young Tuxedo Brass Band is composed of Lawrence Trotter, snaredrum; Emile Knox, bass drum; John Simmons, Gregory Stafford, Reginald Koeller, trumpets; Frank Naundorf, trombone; Joseph Tarregano, clarinet; Walter Payton, bass horn; Ernest Watson, tenor sax; Herman Sherman, alto sax.—A.W.

RAYMOND BURKE

Born Raymond Barrios on June 6, 1904, Raymond Burke is one of the great masters of New Orleans clarinet. He is completely self-taught—he began with a dimestore harmonica and a cheap flute and then one day got hold of a clarinet. About this time, Johnny DeDroit happened to need a clarinet for his Harmony Band; Burke was initiated and he gives DeDroit credit for breaking him in and teaching him a good deal.

He played with the Harmony Band throughout the '20s and throughout the 1930's he played in places like the Old Absinthe House, The Corner Club, Powers' Gardens, and never learned to read music. Throughout the years, he has played and recorded with all of the great New Orleans jazz names, and in his spare time he has experimented endlessly with making music out of the most unlikely objects (almost musical dada of the John Cage variety: he has used plumber's friends, bamboo, old pipes,

broomsticks, all fitted with a clarinet mouthpiece). He is an extraordinary figure in the history of local jazz.—J.N.

DON ALBERT

Don Albert was born in the Creole district of New Orleans on Aug. 5, 1908, into a soon-to-be-renowned musical family, the Dominiques. (His father was a singer, his uncle was the famous trombonist Natty Dominique and his uncle was the great clarinetist Barney Bigard, a mainstay of Duke Ellington's reed section for 14 years.)

Albert Dominique—Don Albert's real name—began his career as a singer, but at the age of nine he took up the cornet. Among his teachers were Nelson Jean, Milford Piron and Manuel Perez. As early as 1925 he had his own trio and with them he travelled to Texas.

At the beginning of the Depression, in 1929, Don Albert returned to New Orleans and started his own hand-picked group, Don Albert and His Ten Pals. Within a few years the ranks of the band had enlarged and the name of the group was now Don Albert and His Ten Pals (All Fourteen Of Them).

Nearly a decade of one-night stands, battles of the bands and stints at Shadowland (where the Albert group was the house band) followed until the group broke up in 1940. Since this time, Albert has owned a club in San Antonio, the Keyhole Club and worked in various civil service capacities. He is still, as his recent appearances at the Jazz and Heritage Festival indicate, playing and swinging as beautifully as ever.—J.N.

Evening concerts resume seven pages from here.

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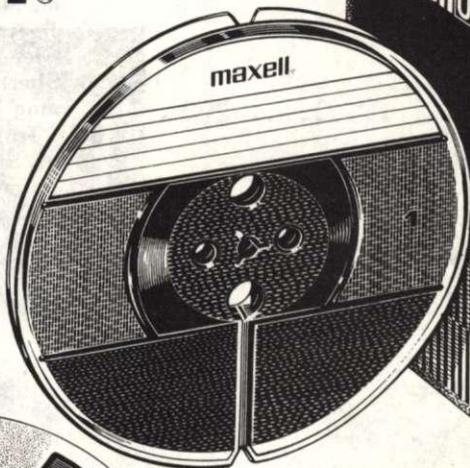
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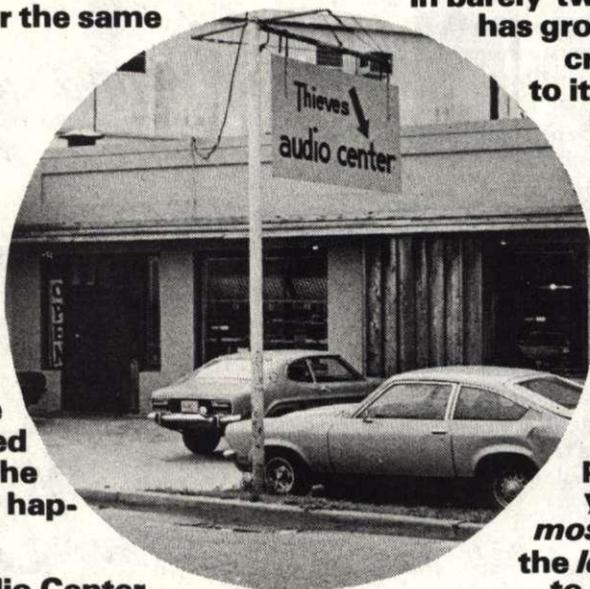


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BSR 5310X\$120

Automatic Turntable
with Shure M75 cartridge

RtR EXP 8\$160

2 way—8" woofer—EXP tweeter
Built in circuit breaker
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Photos by H. Pepper

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PIONEER SX535\$300

20 watts per channel RMS
.8 per cent THD 20-20,000 KHz

BSR BP20X\$142

Belt Drive Single Play Automatic
with ADC cartridge

INFINITY Pos II\$196

2 way 10" woofer
Peerless tweeter
10-year warranty

~~\$638~~
(LIST)

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System No. 2 is a well balanced system with the Pioneer 535—it's a performer! The BSR BP20X is quiet because it's belt driven. The Infinity Pos II delivers the "famous" Infinity sound. This system will satisfy the audiophile who wants to keep the price under \$500.



Photos by H. Pepper



SYSTEM #3

MARANTZ 2230\$400

30 watts per channel RMS
.5 per cent THD from 20-20,000 KHz

BIC 940\$205

Belt Drive Automatic Programmed Turntable
wood base & dustcover
with Audio-Technica AT13E cartridge

POLK 10\$378

Modified 3-way—10" subwoofer
2-6" plastic-coated drivers
Peerless dome tweeter
10-year warranty

~~\$983~~
(LIST)

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OFF

\$735

System No. 3 is designed for the person who wants the best at a reasonable price. The Marantz 2230 is a classic in its own time and has a 3-year warranty. The BIC turntable is quiet, dependable and silky smooth. The Polk 10's are amazingly realistic—their sound is so natural they've been called the "boxless" loudspeaker. System No. 3 is a lot of sound for only \$735.

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Fair Music Schedule

The ONLY Complete Schedule Of Who's Playing
Where And When At The Heritage Fair At The Fair
Grounds, April 9-11 And 16-18

FRIDAY (April 9)

Stage 1

1:30—Oliver Morgan
3:30—Flashback
5:00—Sammy Burfuct & Polished Gentleman

Stage 2

3:00—Cornbread
4:00—Clancy "BB" Lewis

Stage 3

12:00—Warren Easton Stage Band

1:00—Louis Nelson Big Four
2:00—Sady Courville
3:00—Xavier Jazz Ensemble
4:30—Mariachi Band

Jazz Tent

1:00—Loyola Jazz Band
2:30—Storyville Jazz Band
3:30—Fairview Brass Band
5:30—Irving MacLean

Stage 4

2:00—Svare
3:00—Como Drum & Fife Corps
4:00—La. Kid
5:00—Sam Chatmon

Stage 5

1:30—Percy Randolph & Little Freddy King
2:30—Sam Chatmon
3:30—James Black Realization
4:30—S.D. Courville

SATURDAY (April 10)

Stage 1

1:00—Deacon John & Rum Boogie
2:00—Toney Owens
2:30—Tavasco
3:30—Snooks Eaglin
4:30—Dixie Cups

Stage 2

12:30—Percy Randolph & Little Freddy King

2:00—Sam Chatmon
3:30—Magnolia Brass Band
4:30—Earl Turbinton & Nucleus
5:30—Black Eagles Mardi Gras Indians

Stage 3

1:00—Carl Saltzman
2:00—Cornbread
3:00—Robert Parker
4:00—Lee Dorsey
4:30—Johnny Adams
5:30—Carl Saltzman

Jazz Tent

1:30—Cousin Joe
2:30—Michel Attenoux's Band
3:30—New Orleans Joymakers
4:30—Armand Hug
5:30—Roosevelt Sykes

Stage 4

1:00—Uganda Afro Drum Corps
2:00—Irving MacLean
3:00—Johnny Shines
4:00—Meyers Bros. Bluegrass Band
5:00—Como Drum — Fife Corps

Stage 5

12:00—Mariachi Band
2:00—Carlos Sanchez & His Flamingo Troupe
3:00—Bois Sec Ardoin
4:00—James Booker
5:00—Kid Shiek & His Storyville Ramblers

SUNDAY (April 11)

Stage 1

12:00—U.N.O. Jazz Ensemble
2:00—Tommy Ridgeley & The Untouchables

2:30—Ernie K. Doe
3:00—Lightnin' Hopkins
4:00—Irma Thomas
5:00—Professor Longhair

Stage 2

12:00—Percy Randolph & Freddy King
1:00—Earl King
2:00—Percy Randolph & Freddy King

2:30—Rhapsodizers

3:30—Wade Fruget

4:30—Bjorn Aike

Stage 3

1:00—Wade Fruget
2:00—Allen Fontenot & His Country Cajuns

3:00—Don Albert

4:00—Vladimir & His New Aquarians

5:00—Irving MacLean

5:30—Copas Bros.

Jazz Tent

1:00—Ytre Suloens Jazz-Ensemble
1:30—New Leviathan Oriental Fox-Trot Orchestra

2:30—Al Belletto

3:30—Imperial Brass Band

4:30—Toney Fougerat Band

5:30—Ronnie Kole Trio

Stage 4

1:00—Uganda Afro Drum Corps

2:00—Sam Chatmon

3:00—"Frogman" Henry

4:00—Johnny Shines

5:00—Mariachi Band

Stage 5

12:00—Southern University of New Orleans Jazz Project

2:00—New Orleans Mardi Gras Indians

3:00—Germaine Bazzle & The Gentlemen of Jazz

4:00—Olympia Brass Band

5:00—Dr. Bill Malone & Hill Country Ramblers

FRIDAY (April 16,

Stage 1

12:30—High Woods String Band

1:30—Peg Leg Sam

3:00—Clancy "Blues Boy" Lewis

4:00—Carlos Sanchez & His Flamingo Troupe

Stage 2

12:30—Irving MacLean

1:00—Mariachi Band

2:00—Key West Junkanoos

3:00—High Woods String Band

4:30—Robert Pete Williams

Stage 3

2:00—Aldus Mouton & Wandering Aces

3:00—Pork Chop

4:00—Sam Alcorn Group

Jazz Tent

1:00—Dillard Jazz Ensemble

2:00—Climax Jazz Band

3:30—Dave Williams

Stage 4

2:30—Irving MacLean

3:30—Lonnie Pitchford & His Electric One-String Band

4:00—Peg Leg Sam

5:00—Big Will Harvey

Stage 5

12:30—Dave Williams

1:30—Robert Pete Williams

3:00—Onward Brass Band

4:00—Aldus Mouton & His Wandering Aces

5:00—Lonnie Pitchford

5:30—Key West Junkanoos

SATURDAY (April 17)

Stage 1

1:00—Roosevelt Sykes

2:00—Johnny Vidakachovich Group

3:00—Scarlet Rivera & Mammoth

4:00—John Lee Hooker

5:00—Clifton Chenier

Stage 2

12:30—Irving MacLean

1:30—Lonnie Pitchford — His Electric One String

2:00—Junkanoos

2:30—Robert Pete Williams

3:30—Polka Dot Slim

4:30—Los Monarachas

5:30—Key West Junkanoos

Stage 3

1:00—Geoff Bull's Jazz Band

2:00—Henry Grey & His Cats

3:00—La. Aces

4:00—Ellis Marsalis

5:00—James Booker

Jazz Tent

1:00—Pork Chop

2:00—Wild Tchoupitoulas

2:30—Brother Montgomery

3:30—Eubie Blake

4:30—Roosevelt Sykes

5:30—Kid Thomas & His Preservation

Hall Band

Stage 4

12:00—Southern University of Baton

Rouge Jazz Ensemble

1:30—Meyers Bros. Bluegrass Band

2:00—Russ Russell & His Sting Rays

3:00—Irving MacLean

3:30—Lonnie Pitchford

4:00—Highwoods String Band

4:30—James Rivers Movement

5:30—Peg Leg Sam

Stage 5

1:30—Tuxedo Brass Band

2:30—Ironing Board Sam

3:30—Peg Leg Sam

4:00—Georgio Gaslini

5:00—Highwoods String Band

5:30—Walter Washington & the AFB's

SUNDAY (April 18)

Stage 1

1:30—Irving MacLean

2:00—Billy Gregory Blues Guitar Styles

2:30—Willie Tee & Gators

3:30—Snooks Eaglin

4:30—Wild Magnolias

5:30—Professor Longhair

Stage 2

12:30—Peg Leg Sam

1:00—Junkanoos

2:00—Louisiana Aces

3:00—Alvin Batiste & Jazzstronauts

4:00—John Lee Hooker

5:00—Blackie Forestier

Stage 3

1:30—Scarlet Rivera & Mammoth

2:30—"Gatemouth" Brown & Gate's

Express

3:30—Asleep At The Wheel

4:30—High Woods String Band

5:00—Brother Montgomery

Jazz Tent

1:30—Julius Farmer Electric Bass Improvisations

2:00—Charles Mingus—String Bass

2:30—Max Roach—Drums

3:00—Henry Butler—Solo piano

3:30—Tuts Washington

4:00—Eubie Blake

4:30—New Orleans Ragtime Orchestra

5:30—Jim Robinson Band

Stage 4

1:00—Doc Paulin Brass Band

2:00—High Woods String Band

3:00—Bill Malone & Hill Country

Ramblers

4:00—Hurricane Brass Band

5:00—Los Catrachos

Stage 5

12:00—Lonnie Pitchford

1:30—Robert Pete Williams

2:00—Lonnie Pitchford

2:30—Peg Leg Sam

3:00—Uptown Rulers, D.T. & Aaron

Neville

4:00—James Black N.O. Drum Suite

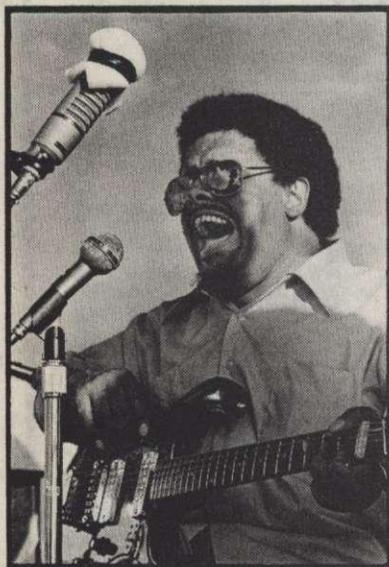
4:30—Henry Butler Group

5:30—Key West Junkanoos



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blind jazzman Snooks Eaglin

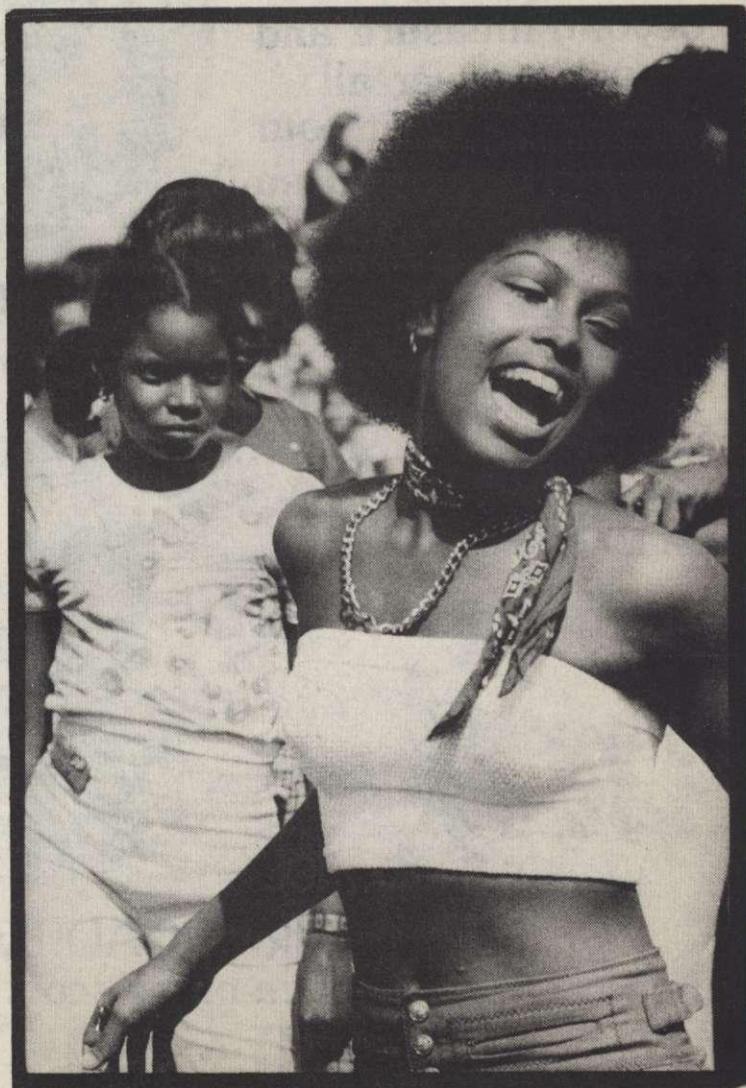


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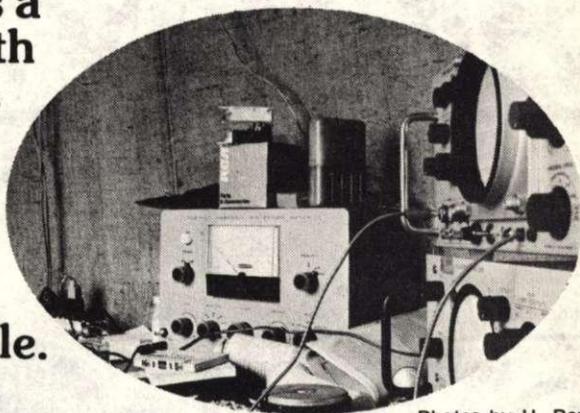
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Photos by H. Pepper

SYSTEM #4

MARANTZ 2270\$600

70 watts per channel RMS
.3 per cent THD—20-20,000 KHz

SANSUI 313\$235

Belt drive
Manual Turntable
with Audio-Technica AT13E cartridge

RtR MAGNUMS\$578

4-way—2-12" woofers—4" midrange
2-1" tweeter
Piezo Electric super tweeter
10-year warranty

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\$995

System No. 4 is rated a "best buy" because it offers a tremendous amount of power with a "big" sound and all the flexibility of a super system. The Marantz 2270 is clean powerhouse with fantastic "specs". The Sansui turntable is really quiet—excellent for recording use. The RtR Magnums are super efficient and can handle over 100 watts RMS of power. Their deep smooth sound is an audio experience like no other. They have circuit breakers for protection against blowouts. This system is simply super.

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System No. 5 is a high quality system for the most discriminating audiophile. The Sansui 8080 is a powerful receiver with power meters and very low distortion "specs". The Technics SL1300 is so quiet you'll wonder if it's even there—that's QUIET! The Infinity 2000II's are highly accurate loudspeakers with solid bottom and response and excellent dispersion on the high end. This system is so realistic sounding it's like being at a live concert.

SANSUI 8080\$650

80 watts per channel RMS
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TECHNICS SL1300\$365

Direct Drive single play automatic
with Audio Technica AT13E cartridge

INFINITY 2000II\$660

4-way—12" woofer—4" midrange
Peerless dome tweeter
Walsh super tweeter

~~\$1,675~~

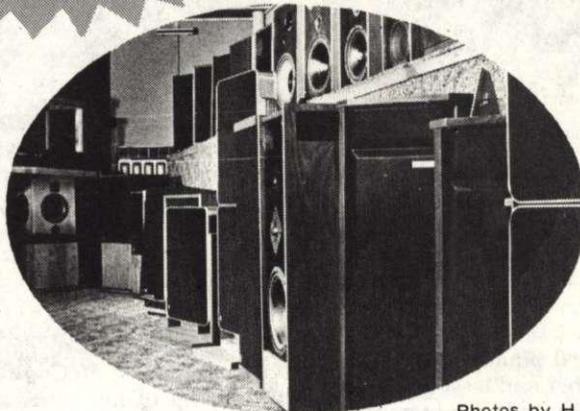
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25%
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SYSTEM #5



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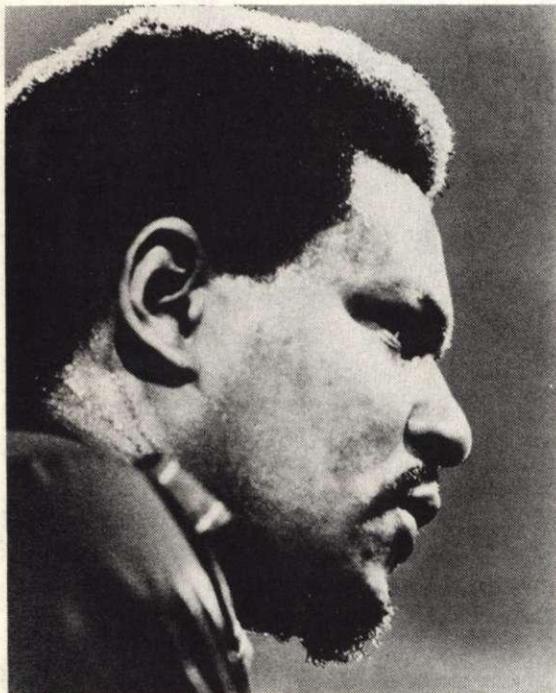
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Thursday, April 15

At Municipal Auditorium: McCoy Tyner, Keith Jarrett

Below, McCoy Tyner; right, Keith Jarrett.



KEITH JARRETT

Keith Jarrett began studying piano when he was three years old in Allentown, Pa. At his first solo performance four years later, he played some of his own compositions. Jarrett bought himself a new piano for his eighth birthday with the money that he earned from concerts in Atlantic City, Philadelphia, and New York.

Jarrett remained a classical pianist until he was 15, when his parents separated and lessons became a financial impossibility. He formed a traditional jazz combo with rhythm and trumpet sections and the group played professionally for a year. In 1962, Jarrett left Allentown for Chicago to make an album with Don Jacobi. He left Chicago for Boston where he attended Berklee, played with society bands and began to rehearse with with a trio consisting of a Saudi Arabian drummer, a Connecticut bass player and himself.

When the trio disbanded and school lost its appeal, Jarrett moved to the Big Apple and, in Jarrett's words, "things finally started happening." He began doing Monday sessions at the Vanguard with Roland Kirk, then started to play with Art Blakey and the Jazz Messengers. After three months with the Messengers, he quit and joined the Charles Lloyd Quartet.

Since that time, Jarrett's genius has been acclaimed critically wherever he has performed. Mike Hennessey has said, "Repeated listening to Jarrett solos convinces me that not only is he very much in control, but that he is also the most significant and brilliantly equipped pianist to emerge from jazz since Bill Evans broke the Bud Powell Monopoly."



Alain Gerber, after hearing the pianist at Le Chat Qui Peche in Paris, wrote that Jarrett's "improvisations embrace simultaneously the entire past and the entire present in pianistic jazz from gospel music to Cecil Taylor."—A.W.

McCOY TYNER

"First there is McCoy's melodic inventiveness . . . the clarity of his ideas . . . he also gets a very personal sound from his instrument; and because of the clusters he uses and the way he voices them, that sound is brighter than what would normally be expected from most of the chord patterns he plays.

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

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

Alfred McCoy Tyner was born in Philadelphia on December 11, 1938, the son of musical parents and the neighbor of the celebrated Bud Powell and his younger brother Richard.

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

At the age of 17, after years of private study and attendance at the West Philadelphia Music School and the Granoff School of Music, McCoy met John

Coltrane for the first time. At this time, he was working with a local trumpeter, Cal Massey, at a club called the Red Rooster. Coltrane, McCoy would later recall, had just left Miles Davis and was considering employment as a construction worker!

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

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

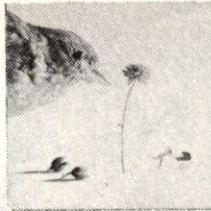
And, as for McCoy's assessment of Coltrane, he has remarked, "John felt that music was like the universe, which influenced me. It's like you look up and see the stars but beyond them are many other stars. He was looking for the stars you can't see."

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

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

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

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Friday, April 16



At Municipal Auditorium: The Staple Singers, B.B. King, Art Blakey & the Jazz Messengers, The Wild Magnolias

Opposite page, top: The Staple Singers; bottom, The Wild Magnolias; this page, below, Art Blakey; right, B.B. King.



Photo by Drew Viosca

B.B. KING

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

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

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

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

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

THE WILD MAGNOLIAS

Though the Wild Magnolias are now becoming well-known nationally as a performing group, they are really an extension of a New Orleans tradition that dates back almost 100 years.

There are more than 20 tribes of Mardi Gras Indians who dress up each Mardi Gras and St. Joseph's Day, parading through the streets of their communities and making music.

The Wild Magnolias actually include members of two tribes, the Magnolias and the Golden Eagles. The magnificent costumes they wear are completely handmade by the men who wear them and are entirely remade each year for Carnival. The Indians

"suit" according to the rank each holds within the tribe.

Appearing at this festival are Bo Dollis, chief of the Wild Magnolias; Monk Boudreaux, chief of the Golden Eagles; Gater June Johnson and Quarter Moon Tobias, spy boys for the Golden Eagles; Gate Johnson and Bubba Scott, wild man and flag boy for the Wild Magnolias; and Laurence Adams and James Smother of the Wild Magnolias.

The Wild Magnolias will be accompanied by Willie Tee on piano and an all-star group of New Orleans musicians. So far the group has recorded two albums for the French Barclay label, one of which, titled simply and eloquently, "The Wild Magnolias," was a runaway critical success when released in the United States on Polydor.—A.W.

ART BLAKEY AND THE JAZZ MESSENGERS

"If you get away from swinging, it's no longer jazz . . . Some musicians are going so far out that this rhythmic quality is being lost, or deliberately rejected; they are losing all sense of direction, losing the jazz identity. You have to have the beat; to that extent music has to be harnessed."—Art Blakey.

Art Blakey has been demonstrating his message for the 21 years that the Jazz Messengers have been in existence and for many years before that. Blakey started playing drums when the drummer in the band in which he was playing piano became sick.

After finding his instrument, he beat rhythm for Fletcher Henderson and Mary Lou Williams. From 1944 to 1947, he played with the Billy Eckstine Band, which, at that time, also included Charlie Parker, Miles Davis, Dizzy Gillespie, and Sarah Vaughn. In 1955, Art Blakey formed the Jazz Messengers.

The personnel of Blakey's band has changed over the years and the group, consequently, has served as a proving ground for musicians such as Donald Byrd, Lee Morgan, Herbie Hancock and Freddie



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Hubbard. Blakey says, "I see this group as an institution, whose function is to try to make new leaders" in the field of Jazz.—A.W.

THE STAPLE SINGERS

Roebuck "Pop" Staple and his daughters—Mavis, Cleo and Yvonne—have been singing professionally since the family moved to Chicago over 30 years ago. Pop Staples, arranger and guitarist for the musical family group, received his blues training from Barbecue Bob and Big Bill Broozy on the Northern Mississippi plantation where he was raised.

In the 1940s he left the Southern countryside for the Northern City to work in the Armour Meat Factory. It was here the family began their professional gospel career. The Staples met with little financial success until 1957, when they recorded the hymn, "Uncloudy Day."

Since that first hit, the Staple Singers' popularity has not waned and the family has widened its repertoire to include works outside of the traditional gospel genre.

Tony Heilbut, in his book "The Gospel Sound," says that the Staple Singers' "blend of down-home neo-hillbilly harmonies, a simple blues guitar and an understated pulsation make for some great records."

It also makes for some great concerts. Pulsate with the Staples tonight and enjoy.—C.G.



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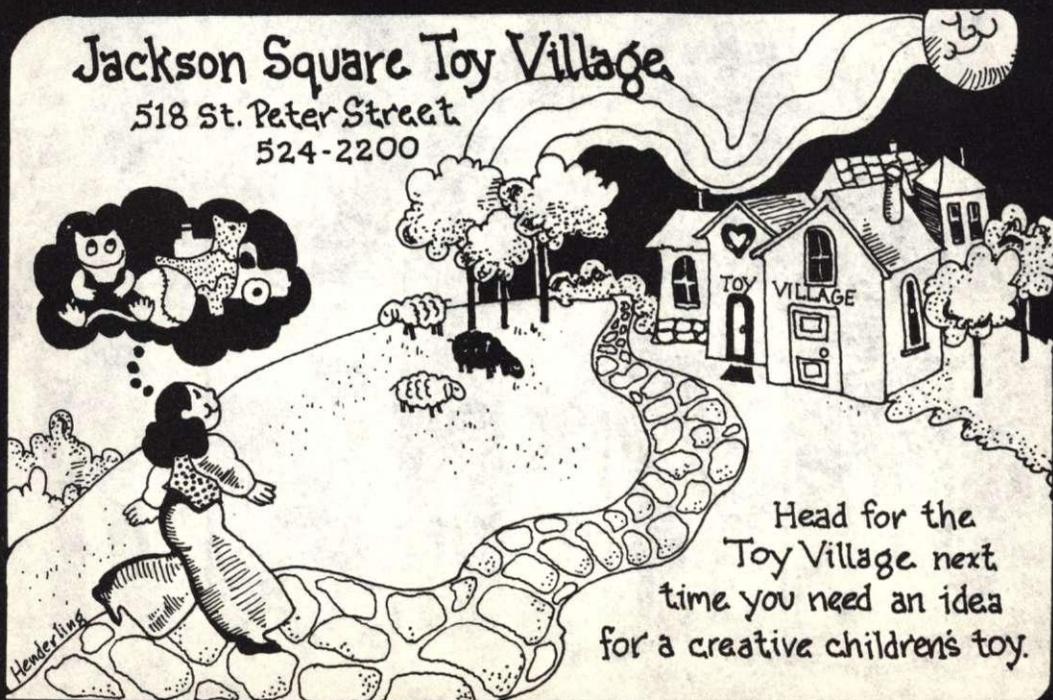
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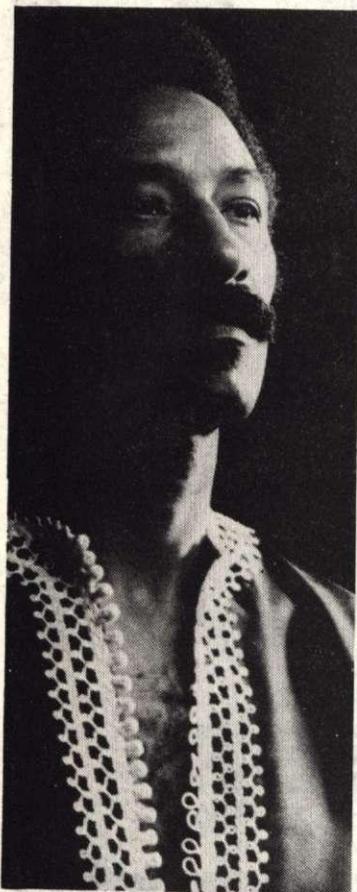
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Left, Mel Roach; above center, Bobby "Blue" Bland; above right, Charlie Mingus; below, Harold Melvin & the Blue Notes.



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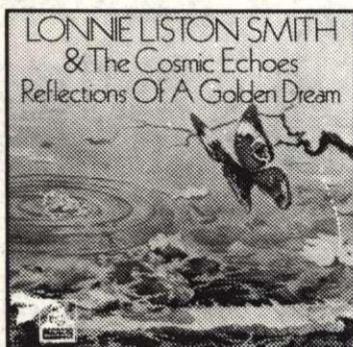
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BOBBY "BLUE" BLAND

In Charles Keil's "Urban Blues" (which also contains a delightful blow-by-blow account of a Bobby "Blue" Bland appearance at Chicago's Ashland Auditorium), there is a reference to Bobby "Blue" Bland as "a man for all women"—and some bits and snatches of response from the ladies themselves. They call Bland "a big, sweet boy," "a lovable slob," and "one of them handsome brutes." (Indeed, one of his earlier album covers, "Call On Me," depicts him montage-style as able to pick from what amounts to a harem of pretty things).

Bland, a giant in the field of R&B and modern urban blues, was born in Rosemark, Tenn., on Jan. 27, 1930. When his family moved to Memphis, he started singing, and soon at the behest of B.B. King and Rosco Gordon, signed a contract with Modern Records. His career was interrupted by three years of army service, but upon his discharge in 1954, he signed with Duke Records and began a string of nonpareil recordings (he has since changed labels without breaking his stride).

Among his many hits—the list reads like an honor roll—are "Cry, Cry, Cry," "Stormy Monday Blues," "Ain't Nothing You Can Do," "Turn On Your Love Light," "Yield Not to Temptation," "Call On Me," "That's The Way Love Is," "Share Your Love With Me," "I'm Too Far Gone (To Turn Around)," and many, many more.

Bland's performances (he is a very busy man, performing long and often) feature his singularly exciting band—which includes guitarist Mel Brown, with whom Bland has an almost telepathic kinship—and are deft, highly calculated triumphs of passion, melismatic repetition and gentle folksiness. He can be plaintive and he can be wildly frenetic—either way, he's great.—J.N.

MAX ROACH

Max Roach, percussionist, composer, arranger and lecturer, began his varied musical career with piano lessons which he took as a youngster of eight in his hometown of Elizabeth City, N.C. By the time he was 15, he was supporting himself with his musical talents. During his professional career, he has worked with Charlie Parker, Dizzie Gillespie and Thelonius Monk. He has toured extensively the United States, Europe, Africa and Japan, taking time out each summer to serve on the faculty of the School of Jazz in Lenox, Mass.

His reputation as a major contributor to modern jazz is evidenced by the fact that he was voted "the greatest of all time" on his instrument by his peers in a poll of leading musicians. In recent years, Max Roach has tapped other reservoirs of talent within him by composing the musical work, "Freedom Now," and by producing, directing and choreographing the musical show, "Another Valley."—A.W.

HAROLD MELVIN & THE BLUE NOTES

The most urbane of the Philadelphia groups produced by Kenny Gamble and Leon Huff, The Blue Notes, in their immaculate Arthur Richards suits and Audemars Piguet wristwatches, strike a soft, persuasive blow for "class."

Indeed, they are The Sound of the City 1976—their ballads flowing from downtown shoe stores, the Kipling-Tropical interiors of cocktail lounges, and the rear-deck speakers of a thousand El Dorados, cruising the scene in all their python-skin and pink-maribou sumptuousness.

Recently, lead singer Teddy Pendergrass departed from the ensemble, forming his own New Blue

Notes. Harold Melvin remains with the Original Blue Notes. Confusing, but both continue under the Gamble-Huff tutelage.—B.M.

CHARLIE MINGUS

"Fortunately, Mingus usually bears down with equal weight on his talents as composer, arranger and bassist. He excels at fresh poignant blues melodies and leisurely, almost ornate ballad numbers spelled out in long graceful melodic lines that move as if they were being played in slow motion."—Whitney Balliett, The New Yorker, Jan. 24, 1959.

At age 6, Charlie Mingus was given a trombone, at 10 a cello. He traded his cello for a bass at eleven and at 17, he wrote his first musical composition. At 18, Charlie Mingus began his professional career.

As a composer, Mingus had his first work, "Half Mast Inhibition," which he wrote as a teenager, recorded in 1959 by a 22-piece orchestra, conducted by Gunther Schuller. More recent and more well-known are his compositions: "Revelations for the Fourth Festival of the Arts at Brandeis University," "Ecclesiastics," and "The Black Saint and Sinner Lady."

In 1942, Mingus formed his own record company. Dubbed Debut, it was probably the first such venture of its kind to be attempted by a black man.

Although the name Mingus has been linked with the titles arranger, composer, businessman and author (he wrote his own autobiography, "Beneath the Underdog"), the man is probably best-known for his talents as a bassist. The musician got his first gig with Lee Young in 1940 and afterwards played with Louis Armstrong, Kid Ory and Alvino Rey. Since that time he has been billed with Lionel Hampton, Charlie Parker, Bud Powell, Art Tatum and Duke Ellington.—A.W.

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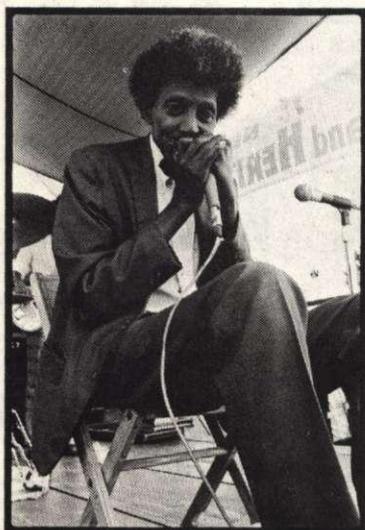


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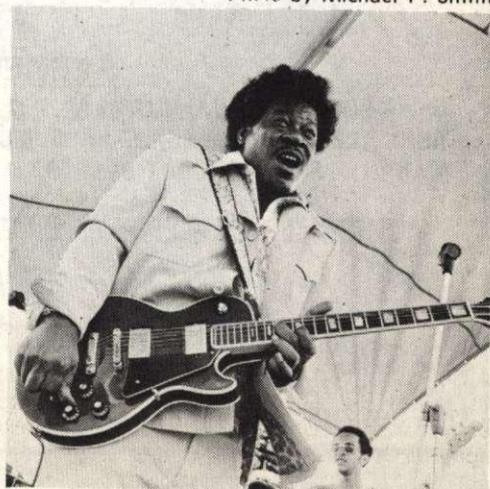


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Photo by Michael P. Smith

Top left, Polka Dot Slim; top right, Earl and Willie Turbinton; above, Dennis McGee and Sady Courville; above right, Clifton Chenier; right, Earl King.



Traditional Jazz

INTRODUCTION

Like any good legend, the origins of jazz are thickly shrouded—as thick as a sudden mist off the Mississippi, a tasselled and tessellated velvet curtain in a Storyville parlour, or a miasma in the swamps of Plaquemines. Jazz began, and has continued at its best as a functional music. “It was for dances, parades and atmosphere in bars, and in all of these it expressed the feelings of its audience. It is possible, of course, for such communal music to express what its audiences would like to think it felt, but one would not need verbal confirmation to know that New Orleans jazz was too honest an art for that,” says Martin Williams in his monograph on King Oliver.

New Orleans jazz—like its miragelike place of nativity—was a perfect synthesis with history as a catalyst. It was a fusion between the formal, Europeanized “Downtown” music of the Creoles (many of whom were wealthy, had their children educated in fancy style in Europe and held boxes at the Opera, along with—perhaps less tenaciously, as discriminatory legislation later proved—a certain cachet of social autonomy) and the dirtier, less formal and rigid “Uptown” music of New Orleans blacks. During Reconstruction, the delicate social calibrations of the city’s racial caste structure broke down and finally tumbled. The city was never the same and neither was its music.

The functions of the music remained the same—dance bands, parades, funerals and as background accompaniment to the flirtatious peccadilloes and didos of the dozen square blocks that made up Storyville, the often-celebrated legalized tenderloin district (although war and a continuing breakdown of those same measurements on the social yardstick did Storyville in too—perhaps Countess Willie V. Piazza’s famous remark, “Those country club girls are ruining my business!” sums it up best).

Pianos, and less frequently, singers and small groups, made appropriate improvisations to the antics of Bellocq’s violin-shaped filles de joie and their beaux; in cabarets, bands accompanied less genteel dances, ham kicks, fights and robberies and innumerable varieties of games of chance—faro, craps, the pea under the shell, banco and monte.

In many ingenuous minds, jazz was indissolubly linked with lowlife, or at best, a heliotrope-scented form of vice that has vanished forever. The conditions which molded New Orleans jazz are impossible to recreate and almost impossible to speculate upon—jazz was created in an atmosphere as alien to the modern mind as life in the Forbidden City during the reign of Tz’u-hsi, “Old Buddha,” the last Manchu Empress of China; or gaudy late Hapsburg Vienna; or the Petrograd of the last Romanovs, and yet all of these are contemporaneous with the first glorious age of New Orleans jazz.

Today, two groups of people play New Orleans Jazz—the survivors and pupils of the first golden age, and foreigners with an affection for the music which extends beyond their years.—J.N.

During the days of prohibition, jazz musicians held what might be called miniature Jazz Festivals. They were the Saturday night fish fries, where for a nickel you could chew on a catfish and listen to your fill of jazz. But there was no advance publicity, sound stages or schedules; the fish fries, like jazz itself, were spur of the moment deals, and when the trumpet



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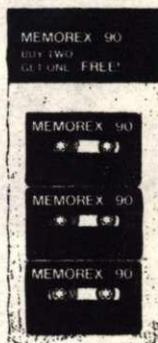
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players got the urge, they hung red kerosene lamps outside, which attracted more people than a ripe cantaloupe draws flies.

It was during these times that people like *Dave "Fat Man" Williams* started their careers, many of them as child prodigies. Williams, who started tinkling on the piano at age five, was a fixture at fish fries by age twelve. Soon, he played with two of his second cousins, Paul Barnes and Lawrence Marrero at the Cadillac Club near the Industrial Canal.

By the late 1940s, Dave was doing gigs at all of the prime New Orleans clubs—the Caladonia, the Dew Drop Inn, the Club Desire and the Hideaway, to name a few. Like most other jazz musicians, Dave Williams has belted out his songs and let loose at the keyboards with just about everybody, including Freddie Kohlman, Chester Jones and "Frog" Joseph.

In 1974, "Fat Man" came out with an album entitled "I Ate Up the Apple Tree," which includes some of his most famous renditions, like "Here I Stand With My Heart in My Hand" and "Way Back O' Town Blues."

Santo Pecora and His Tailgate Ramblers return to the Jazz and Heritage Festival this year, with Alan Pecora on drums, Jeff Riddick on the piano, Frankie Mann on clarinet and saxophone, Connie Jones on trumpet, Bruce O'Neil on banjo and Arthur Seelig on bass. Pecora is best known for his Dixieland taligate trombone style, a technique with sharp high and low notes which has been incorporated into the routines of just about every New Orleans jazz group.

George "Kid Sheik" Collar, a native New Orleanian whose style is often compared to that of Wooden Joe Nicholas, is currently leading his own band, the Storyville Ramblers. Over the years, Kid Sheik has tuned his trumpet with a number of small dance groups, including Kid Rena's Marching Band in the '30s. Prior to leading his Ramblers, he pumped the trumpet with the Eureka Brass Band.

Living proof that jazz musicians flit about like pollen-collecting insects is *Tuts Washington*, who has run the gamut from Papa Celestine, to Kid Rena to Clyde Kerr and Papa Albert French. Isidore "Tuts" Washington got his start as a pianist when he was ten, and has since made the rounds from St. Louis to Santa Rosa, but he has always "known what it means to miss New Orleans."

Tony Fougerat, who bought his first cornet when he was 18 for 12 bucks, has a unique repertoire among New Orleans musicians—songs like "Some-day Sweetheart," "St Marie" and "Mood Indigo." Fougerat broke into the business by following Kid Rena's band through the streets, joining in on "Underneath Hawaiian Skies." Later, he toured tent shows in Mississippi and made the rounds in Chicago.

Until the late '50s, *Kid Thomas Valentine* made his stomping grounds the West Bank, at dance halls in Algiers, Gretna, Harvey, and Marrero. Playing with his "Swing Band," Kid Thomas' motto was "Let joy be unrefined," a maxim he picked up in Chicago.

A regular at "Speck's" Moulin Rouge in Marrero and Kohlman's Tavern in Old Algiers (where he recorded an album), Kid's combination of humor and drama on the trumpet is at its best with the *Preservation Hall Band*, made up of Charlie Hamilton (piano), Alonzo Stewart (drums), Joseph "Kid Twat" Butler (bass), Emanuel Paul (saxophone), Wendall Eugene (trombone), Manuel Sayles (banjo) and Paul "Polo" Barnes (clarinet).

Another legendary "Swing Band" leader is *Don Albert*, a trumpeter who is a member of the musical

Dominique family of New Orleans. Albert led his band, His Ten Pals, from 1929 until 1940. Albert has done everything from running a nightclub to being a disc jockey, and currently leads his own band.

Born in Deer Range, La., in 1892, *Jim Robinson* studied guitar until he joined the army, when his interests shifted to the trombone. Jim played during the Depression years with Kid Howard and frequently jammed with the George Lewis Band. He has recorded with both Sam Morgan and Kid Rena and now directs the *Preservation Hall Jazz Band*.

The cocaine and creole-mustard sounds of the *New Leviathan Oriental Fox-Trot Orchestra* is stylish and lacy, fancifully heady, as full of ominous

fun as a spiked Abdullah cigarette. The Orchestra rediscovered the Oriental Fox Trot, a long dormant form of musical kif which was apparently bouncy and exotic enough to accompany the hobble-skirted joggings and promenades about the grand decks of Transatlantic ocean-liners. Their rags, trots and Turkish Syncopation conjure up images of minarets and curried pig-lips—but besides the masterly recreation of the kitsch Orientalia of the belle epoque (which culminated in such dubious prospects as Anatole France, Theda Bara and the craze for mah-jongg), their extensive repertoire includes works by masters of Occidental music, including Clarence and Spencer Williams, Eubie Blake, John

EUBIE BLAKE—JAZZ KEEPS HIM YOUNG

Years ago, James Hubert "Eubie" Blake was a musical anachronism. Retired since 1946, Blake had his laurels (six black Broadway musicals, circa 1920-30, and five best-selling songs including "I'm Just Wild About Harry," "Memories of You," and "You're Lucky To Me"), but he lacked audiences for his syncopated ragtime.

Then ragtime (courtesy of Scott Joplin and the Red Backed Book) is rediscovered, the pendulum of Hegel's dialectic (thesis, antithesis, synthesis) has swung back to the beginning and Eubie Blake, at 93, is playing Lincoln Center, the Newport-New York Jazz Festival, with the Boston Pops, and on the college circuit (even the exacting Whitney Balliett calls his recent playing "rumbustious and attractive"), reminiscing about the early days when he was writing "Charleston Rag" (in 1889—when he was six?!) and making the whores in a Baltimore cabaret swoon as he hit the

guttural bass notes on the piano. They've got him on the talk shows, and he's dropping the names, the voices that still speak to him from the past—Irving Berlin shouting, "Hey, Eubie, give me my song!" in Atlantic City in 1911; Jessie Pickett, pimp, gambler, sometimes-musician and mentor to the teenage Blake; Noble Sissle, his lyricist since 1915, singer and sidekick during the triumphant USO tours of World War II; the shouts of the KKK marching down Pennsylvania Avenue; Sophie Tucker singing his tunes; the Vanderbilts, Goulds, Astors, Rhinelands and Cabots that his band played for in the '20s; and gangland leader Dutch Schultz, owner of a 54th Street speakeasy in New York where Blake played during Prohibition.

And Blake reads his past in the pages of Time, Penthouse, Newsweek, jazz publications and anthologies, on liner notes and in trade papers: 1883, born in Baltimore of parents who are

former slaves . . . at six, he's playing the organ . . . in his teens, he's playing in Baltimore brothels and composing rags . . . 1901, a tour with a medicine show as accompanist for Madison Reed . . . 1907-1915, working Baltimore's Goldfield Hotel . . . meeting Sissle while playing at River View Park . . . moving to New York . . . 1921, "Shuffle Along," his first Broadway musical . . . the European tour . . . writing for Olsen and Johnson's "Atrocities of 1932" . . .

Blake's been running around a long time, been running as fast and as gracefully as ever since his return to the keyboard at the New Orleans Jazzfest in June 1969. Critics write that he plays like a man of 65—as if that's a compliment for a 93-year old man! It's not true. He plays like he did in the 1920s, except that now, every time he celebrates another birthday, it's a red letter day in the history of jazz.—J.L.

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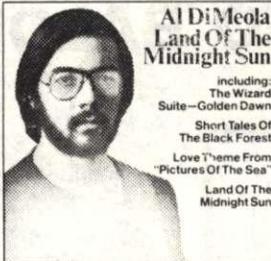
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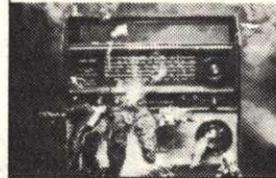
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Two other notable jazz bands that will be producing their raggy sounds at the festival are the *Crescent City Joymakers*, organized in 1970 by Swedish clarinetist Orange Kjellin, and the *New Orleans Ragtime Orchestra*, headed by Lars Edegran. Both bands have shifting and often interchangeable personnel; members of Kjellin's group have included Ernie Cagnollatti, Preston Jackson, Father Al Lewis, James Prevost and Louis Barbarin. Edegran, like Kjellin a Swede, often plays piano with the Joymakers.

Armand Hug, a newcomer to New Orleans jazz who has earned himself an unshakeable reputation since he joined the club circuit in 1960. Hug performed with various high school bands until he got a job with a combo, playing at a neighborhood moviehouse.

His music reflects the influences of Earl "Fatha" Hines, Fats Waller and Jess Stacy, to name a few, and he's most respected for his combination of ragtime, Dixieland and swing piano. Hug, who had his first modest job at the Fern Dance Hall on Iberville and Burgundy for a mere dollar a night, is particularly fond of Gershwin tunes, because he feels all the basic principles of jazz are incorporated in them.

New Orleans has never been the blues town Chicago was, perhaps because local musicians just didn't have it bad enough to lick the dirt out of desperation and produce some low-down blues of bewilderment. However, especially during the '20s, the city inspired some eloquent pathos artists, like Esther Bigeou, Ann Cook and Genevieve Davis; and while these blues ladies nurtured rhythmic depres-

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sions you wouldn't have wanted to tangle with any of them in a dark alley.

Lizzie Miles, perhaps the most famous New Orleans-grown blues singer of the '20s, cultured her plaintive, end-of-the-rope numbers with vocalized high throbs and raunchy images that appealed to the prurient instincts of her listeners. Later in life, Lizzie evolved into a bonafide Catholic fanatic, but the scapula by no means replaced her scatological references, and she kept on grinding out her confessions on the stage.

During the '40s, another fine blues singer emerged in New Orleans, Pleasant Joseph, who became known as *Cousin Joe*. Cousin Joe was born in Wallace, La., in 1907 but was reared in New Orleans, and his blues-making was more of a caricature of blues, since it was loaded with humor. One of his most famous works is "Beggin' Woman," in which he sings of a breast-beating belle who "stays up all night to beg the man in the moon."

New Orleans Jazz, like the lyric of Cousin Joe, distinguishes itself from non-local brews by its glorification of the good times and its amusing treatment of the more serious topics, as expressed in this Bessie Smith number that recalls the seedy palaces of Storyville:

"Check all your razors and your guns,
We're gonna be wrastlin' when the wagon comes:
Gimme a pigfoot and a bottle o' beer,
Send me, Gate, I don't care.
Gimme a reefer and a gang o' gin
Slay me 'cause I'm in sin."—L.d.v.

Rhythm & Blues

The highly formal, highly idiosyncratic intensity of New Orleans Rhythm & Blues is almost at odds with the manneristic antics of its performers—the Court of the Great Mogul atmosphere that attends Fats Domino's figure and dress, Irma Thomas late for a set at Germania Hall one night mounting the stage in curlers and a luminous smile, Guitar Slim explaining that his great hit "The Things I Used To Do" came to him in a dream—in a Faustian confrontation on Dryades Street, an angel appeared with one song and a demon appeared with another, Slim took the devil's song and of course, it was his greatest success.

Through constant, insular refinement, local R&B has become a superficially frenetic music with the swallowed-up formulation of a gigue in a Bach suite. Probably the single salient feature of the music (and can this be the reason that there is so little authentic local blues?) is its sense of humor. In R&B and rock-and-roll, comedy plays a large role: Eddie Bo's startling imitation of Olive Oyl on "Check Mr. Popeye," Benny Spellman's punch-line "... and now I get my fortune told for free!" in "Fortune Teller," Clarence Henry's amphibious ventriloquism (voices from beneath the lily pads) in "Ain't Got No Home," and the fabulism of the local equivalents of La Fontaine or John Gay—songs like Frankie Ford's "Alimony," Fats Domino's "The Rooster Song," Dave Bartholomew's "The Monkey Speaks His Mind."

The endless sly nonsense that spirals down the years—jock-a-mo-fee-do an-dan-day, skeet skat how 'bout that, ah-tee-ta-tee-ta-ta everytime we cha-cha-cha, do re mi fa so la ti forget about the do and think about me, too-way-pak-a-way, who shot the lala I don't know!

At this year's Heritage Fair there is an awesome friezelike procession of R&B names—younger

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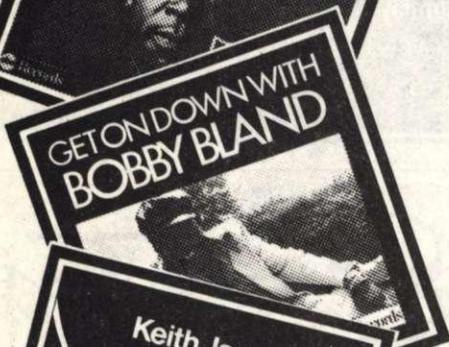
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I'M SORRY/I'LL TAKE CARE OF YOU/DON'T CRY NO MORE
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groups like *Tavasco* and *Chocolate Milk* playing a more lyrical style, the *Rhapsodizers* in a hardened neoclassical vein, *Willie Tee and the Gators* who transcend categorization deftly.

Usually regarded as a modernist, Willie Tee's credentials are known in both R&B and progressive jazz circles; he had a small hit in 1965 with an Earl King composition, "Teasin' You," which had an interesting vocal ("She ain't nothin' but a popcorn"). He went on to have several Cannonball Adderly-produced sessions in the late '60s, and in 1969, under the name Willie Tee and the Souls he led a group that included George Davis and David Lee at the New World Theatre, while more recently he has written and arranged albums for the *Wild Magnolias*, for whom he never fails to provide intelligent and two-fisted scores.

Other masters of the form include *Earl King* (see his autobiography, elsewhere in this program); *Ernie K-Doe*, whose calculated stagecraft suggests a muscular fusion of gymnastics, an almost burlesque sense of hamming behind his material (a leer in the midst of all the sorrow), and an agile voice that suggests a wicked humor running parallel course to the lyrics and sonority; the tremendously influential and witty *Lee Dorsey* with his tough, nimble voice; *Deacon John*, a heavily au courant singer and leader; *Benny Spellman*, a genuine dynamo launched from the Mighty Ninth (Ward), an effervescent round-voiced singer usually managing to loosen his tie, discard his jacket and perspire within the opening minute of a performance; *Robert Parker*, a singer with a voluble, almost hollering sound.

The *Dixie Cups*, New Orleans' most important girl group ("Chapel Of Love," "Iko Iko"), are tough rather than tender. Their songs have a defiance well



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reflected in their chantlike style—you can almost skip rope to “Iko Iko”—but then where did you think you think they got those wild rhymes? *Clarence Henry* is, along with *Fats Domino*, the consummate master of the good-humored-broken-hearted style—when his songs are not dealing with domestic miseries and reparations, they are apt to be filled with barnyard noises which suggest a swelling, rolling humor and a consistent self-delight.

James Booker is a sly wag of a performer who plays piano with an occasionally startling athletic ability. His blues translations are sometimes darkly humorous but always delightful—he is often inclined to lace his *Ray Charles* with a little *Beethoven* and his version of “*Junco Partner*” is more than definitive.

Ironing Board Sam, with his button board, has achieved something close to the old New Orleans tradition of the piano man—the guy who walks around with a small piano hanging from straps around his shoulders—although he is far flashier than these earlier modest performers. *Tommy*

Ridgley is a debonair composer and bandleader (of the *Untouchables*, who have, for many years, been just that) and his urbane jocularly carries over into his arrangements and his playing.

Of the ballad singers, *Aaron Neville* has the cachet of seniority—a surprise national hit in 1966, “*Tell It Like It Is*,” demonstrated the sensitive, wiry properties of his high tenor. Two superior tunes, “*Over You*” and “*Waitin’ At The Station*,” didn’t get quite so far, however. He has begun to appear with some frequency after a period of semi-obscurity, accompanied by the *Uptown Rulers* (formerly the *Music Factory*). A class singer. Of the younger ballad singers, *Tony Owen* is perhaps the best—with a spacious, almost operatic style full of finely wrought emotionalism. He can rock too, though.

Irma Thomas, New Orleans’ own *Philomel*, is the finest woman singer to appear locally and certainly the most durable—the melancholy caress of “*It’s Raining*” or “*Two Winters Long*” can change without notice to the clipped, harshly rhythmic, judgmental “*Hittin’ On Nothin’*,” or the sweeping anguish of

THE RHAPSODIZERS: HIGH ENERGY LEVELS

Into this city already quite deluged with rock and roll legends (from *Allen Toussaint* composing “*It’s Raining*” in the bathroom to the gunfights between *Roland Stone* and *Mac Rebennack*—*Hot Stuff*, f’sure) come the *Rhapsodizers*. “Obsessed with obsession,” as the *Empress* says and already legendary, to boot.

The *Rhapsodizers’* 501 Club appearances have consistently provoked energy levels that are, to say the least, explicit. *Eddie Volker*, on piano, is a character out of *Grandville’s* “*Les*

Animaux”—“The cockatoo-poet,” maybe. In previous incarnations, he backed *Bobby Reno* in the recording of “*Soul Train*” and gave *Sonny Boy Williamson* a run for his money in the heart-throb band of the ‘60s, “*Yesterday’s Children*.” *Eddie* is a true scholar of yockomo, often playing solo sets—just the piano, him, his fishin’ hat from *Schwegmann’s*, and those *UFO’s* Exactly.

Frank Bua on drums is usually just a blur, an exploding asteroid in the center of the stage. Probably second

only to the *Meters’* *Zigaboo*.

Clark Vreeland, on lead guitar, does giant black canvases spray-painted silver and dripped with *Cadmium Red Medium* at his *Lakeview atelier* and remains our only abstract-expressionist guitarist.

And direct from her starring role in the “*Popeye’s Fried Chicken Song*” is *Becky Poimboeuf*, on bass and vocalizations. The *Heiress Apparent* to *Irma Thomas* . . . keepin’ on the keepin’ on, rhapsodizing millions. “What kind of band is this?” *Clark* refrains. “Uh, we try to play loud.”—*B.M.*



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A & G CAFETERIAS IN NEW ORLEANS, HOUMA, LAFAYETTE

"Wish Someone Would Care," the guarded check through the handbag for a razor-blade or sap in "Don't Mess With My Man"—Irma's first record, made in 1958 when she was 17. If her performance at the Heritage Fair last year is any indication, one of the most entertaining features of her act is her monologues, which occasionally topple over into the bawdy—a combination of Ruth Draper and Redd Foxx.

And then of course, there is the *Professor* . . .—J.N. and V.F.

Brass Bands

Brass bands, among the oldest representatives of the contagion of New Orleans music, are as exciting today as a century ago, when anxious followers waved their hands more rigorously than departing sailors and formed a caboose on the second line of street parades, led by lung-pumping brass blowers. Brass bands were not intended for inhibited spectators who queue up in their Sunday best for the Easter Parade, hearing a few scattered notes as the procession passes their square foot of formal turf. Rather, they are mobile lures, recruiting bystanders to grab onto the tail of the dragon.

Musicians in New Orleans took to brass as a result of Napoleon, for during his reign, military marching bands flourished in France and her settlements in the New World.

"The marching bands that were started by Negroes in imitation of the Napoleonic military marching bands of the white Creoles also fell into

two distinct categories," writes LeRoi Jones in "Blues People." There were the comparatively finely trained bands of the Creoles and the untutored, raw bands of the Uptown, darker New Orleans Negroes (which did not begin until well after slavery was abolished). These bands were used for all kinds of affairs; in addition to the famous funeral processions, they played for picnics, dances, boating trips, and the like."

By the turn of the century, black musicians in New Orleans were well acquainted with European instruments—trumpets, trombones and the tubas. They spurned the prissy musical formulae and mastered undisciplined workouts on brass, according to their individual whims. Such experimentation on the valves provided the city with a form of music that could make a tombstone seem like a portal to a supper club and alchemize a funeral dirge into a high-stepping hallelujah.

Local brass bands give this year's Jazz and Heritage Festival program an indispensable dimension. The *Onward Brass Band*, one of the oldest ensembles in New Orleans (organized in 1889) is currently led by *Louis Cottrell*, a clarinetist who joined the Young Tuxedo Orchestra in 1927 and worked on riverboats with A.J. Piron, in addition to touring with Don Albert's band during the '30s. Cottrell performs regularly at Heritage Hall.

The *Fairview Brass Band* was founded by *Danny Barker*, a local maestro who played with the big bands for many years, including those of Benny Carter, Cab Calloway and the De Paris brothers. Band members include descendants of great local

MY AUTOBIOGRAPHY, BY EARL KING

I am the seventh son born on the seventh day of February 1934. My birth name is Earl King Johnson but you can call me Earl King, others do except for those who love to call me Squirrel, a nickname somebody started way back there.

My mother and father were both authors and composers of gospel music and my father's early involvement in music was (as) a "honky tonk" blues pianist and vocalist. Here in New Orleans during those days practically every bar had a piano and the people referred to these bars as "tonks."

I started singing in churches when I was 6 years of age and later got involved as I grew up, in the ministry.

Fresh out of high school I started working, to earn my keep and help out with the domestic needs of my family, since my father had passed on when I was quite young.

Holding down a job in those days was a drag; because you had a whole lot of "meat heads" with pregnant egos, that would fire themselves if it would give (them) any prestige.

I slumbered on looking for work, found nothing. Phony people is not my bag, I love them all but leave-um quick.

Standing on a street corner one day, my best friend then John Davis. He was playing the guitar and he and I was dueling a few gospel songs when a middle-aged fellow walk up to listen to us sing. He said to me after we finished, "You ought to be singing the blues. You could make a lot of money. But gospel music won't pay you much."

He said, "My name is Victor Augustine, I have a place up a few blocks on Dryades St. Stop by sometimes, I can have you recorded professionally, I know a lot of talent scouts." He gave me his card and walked on, John and I smiled at one another as we watched him walk away.

Several days later we dropped in to

see Augustine at the address on the card he gave us. We found a small little curio shop that sold phonograph records, the smell of incense burning; the sound of a piano wailing out some mean boogies. The door was open so we walked in and gasped for breath from the strong vapors of incense that was burning. We noticed voodoo dolls hanging on the walls and mojo hands in jars.

The little fellow playing the piano stop and we spoke, greeting one another, "Mr. Augustine, we are ready to audition." He replied, "That's good but just call me 'Doc,' everybody does."

He introduced us to the pianist. His name was Huey Smith, we couldn't get into much because I didn't know too many songs and hardly no blues but those sung by Jimmie Rodgers. I had sung them when I was a kid. My grandmother had stacks of his recordings that she played on her Graphonola. Huey asked me to kick around a few boogies, he told me the words and we went on from there.

About 8 months later I was introduced to Lee Magid, an A&R rep. At that time for Savoy Records I auditioned some songs I had written, and he signed me up and recorded several songs on me.

After a year with Savoy I got a release and signed with Specialty Records, and this is where I first met Specialty A&R man at that time, Johnny Vincent.

Huey and I had a little four-piece group and played weekends at a little tavern called the Moon Light Inn in Algiers, La., and we got to know one another well. I started playing guitar with the group and taught myself the chord changes to songs as I went along.

But most of the songs that I sung in the show were originals that I had created myself. The people seemed to like them and so we poured it on.

When Vincent later formed the Ace label and I signed with him and our

first release was a smash regional hit entitled "Those Lonely Lonely Nights," and followed with many other hits on Ace. It is during these years that I first met Allen Toussaint, an extraordinarily fine pianist, author and composer. We toured many country towns performing in night clubs, and dance halls.

Our little band consisted of a jolly group of cats, Robert "Kat Man" Caffrey, tenor sax; Isaiah, trumpet; Oliver "Snow" Berry, on drums; Roland Cook, bass guitar; Allen Toussaint, piano; and myself on guitar. We didn't make much money but we had fun (clean but lots of it).

In 1960 I signed with Imperial Records, who at that time had a branch office here in New Orleans. My style of singing tapered off into a distinct me, I began to do the things I really felt like doing musically—Dave Bartholomew was the A&R man for Imperial and he gave me lots of Freedom of express my thing, I began to write more songs, I began to concentrate on material for other artists, such as Fats Domino, Bernardine Washington, that were on Imperial.

Lee Dorsey, at which time was recording for Fury Records, and it is during this time that I really got to know Marshall Sehorn and Bobby Robinson, Lee's producers. Marshall and I go back much earlier but during this period we were functioning on the production of music product.

Of course, during this time Allen Toussaint was arranging and producing for Minit Records and Instant and other major labels. And periodically Allen would produce many of my compositions on Minit and Instant.

Marshall and Allen have high hopes for the reformation of the New Orleans music scene and I'm very much in accord with their spirits . . . I'm trying to introduce myself rhythmically to you; hoping you'll dig what I have to say.—Earl King.

jazzmen. Among them: Walden Williams, William Smith, Steve Catton, Donald Polk (trumpets), Larry Davis (trombone), Jere Mims, Ernest Toussaint (clarinets), Harry Sterling (bass), Deborah White (piano), Dwight Perria, Byron Washington, Gerry Anderson, Darrell Brock (drums), and Diana Washington (dancer).

The *Olympia Brass Band*, under the leadership of saxophonist *Harold Dejan*, who used to lead bands on lake steamers during the '30s, has an ever-changing list of personnel, which can include Paul Crawford, Louis Nelson, Nowell Glass, Allan Jaffe, Donald Minor, Kid Sheik, Emmanuel Paul and Andy Anderson.

The *Imperial Brass Band* has the distinction of being led by trumpet player *Alvin Alcorn*, who just celebrated his 50th year as a professional musician. Alvin has played with the best of them, including Don Albert, Papa Celestin and Kid Ory. He currently performs on weekends at Commander's Palace.

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

The *Hurricane Band* was organized three and a half years ago as an offshoot to the Fairview Band, with the help of Danny Barker. *Leroy Jones*, who leads the band, is only 18, but he and his band have already established themselves as one of New Orleans' most exciting street bands.

Other bands scheduled to perform at the festival include the *Magnolia Brass Band* (under the direction of Joe Gordon), *Doc Paulen's Brass Band*, the *Young Men's Olympians Social Aid and Pleasure*

Club (led by Albert Carter), and the *Scene Boosters* (with Harold Fedison).—L.d.V.

Gospel

Some get happy, they run.

Others speak in an unknown tongue,

Some cry out in a spiritual trance,

Have you ever seen the saints do the holy dance?"

—Dorothy Love Coates and the Gospel Harmonettes, "Come On In The House," 1961.

Gospel is a rich music, full of majesty and fervor; it is also America's only continuously indigenous music. Its appeal has the force of revealed word to those who experience it only on isolated occasions—gospel is the sound of immortality, a music obsessed with hope and promise.

Gospel is an old music; its public is large and so devoted that they live with (and by) gospel from day to day. With incalculable, deeply ingrained effect, gospel has influenced virtually every form of popular music that has succeeded it—with its showmanship, exuberance and vitality.

The history of gospel is not the history of the churches—Baptist, Sanctified, etc.—since their schisms are endless and constant, making the Guelfs and Ghibellines look small-time. The history of gospel is the history of the beat and the message, in its constant metamorphoses, from the early days of Reverend Nix and Reverend Gates, Blind Arizona Dranes and Blind Willie Johnson (with their awesomely personal confrontations with the Deity and their recognition of the overwhelming supernatural basis of the world), through the refinements and modulations of the Golden Gate Quartet with its exquisite a capella work and the genteel moaning of Madame Edna Gallmon Cooke, through the current

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excitement of Jessy Dixon and Shirley Caesar.

The voluble, resourceful singing and signifying and that sanctified beat—unchanged in its joyousness and emotional content, though the musical settings may be different after all these years—as well as the incredible ecstasy that fills gospel are phenomenal.

(The closest musical equivalent to gospel would probably be Neapolitan Baroque or early classical Italian church music which, like much gospel, combines terrifying and often tragic subject matter—usually straight from Scripture—with the ecstasy of virtuosity, the sheer joy of showing off one's vocal powers. The trills and roulades and thrilling rubato of music by Scarlatti and Pergolesi provides perhaps the only white music that begins to approach the frenetic excitement and power of gospel).

Besides Lizzie Miles and Irma Thomas, New Orleans has not produced very many great women singers; the city's two greatest women singers are both gospel singers—although both of them left New Orleans to go to Chicago and other places to make their names—the late Mahalia Jackson and Bessie Griffin.

Of Mahalia Jackson, Tony Heilbut notes, "Everything about Mahalia, her diction, build, manner, bespeak New Orleans . . . Still, her terrific bounce owes as much to Sanctified shouting as to New Orleans jazz."

Bessie Griffin, unlike Mahalia seemingly impervious to the worldly music around her, sang in an adult choir at the extraordinary age of five—although she had to stand on a chair to be visible to the congregation.

Gospel is a music of mortality (the body is a burden and a husk, merely a vessel for the will of the Lord) and promise (travail is over, earthly cares melt away and the spirit—the Lord's true vessel—sings in glory). There are over 50 gospel groups performing this year at the Heritage Fair—some from Houston and St. Rose and Donaldsonville.

The biggest group this year is the *Swan Silver-tones*, a quartet of great flamboyance and sweet syncopated harmonies; originally formed in 1938 as the Four Harmony Kings by the legendary Claude Jeter, their most famous record—among great numbers of them—is "Saviour Pass Me Not."

Many of the groups performing this year will be stirringly familiar from past Heritage Fair performances—such fine groups as *Betty Forecher's Mount Moriah Church Choir No. 2*, the *Zion Harmonizers*, the *New Orleans Spiritualettes*, the *Ott Family*, *Mother McGregor Jones* and her sensational *Prayer Tower Church of God In Christ Radio Choir*, the *First Church of God in Christ Choir*, the *Gospel Inspirations*, and the *Gospel Soul Children*. Following is the schedule for the proceedings in the Gospel Tent at this year's Heritage Fair:—J.N.

FRIDAY, APRIL 9

M.C., Camille Hardy
1:00 The Mighty Charities
1:45 The Gospel Melodies
2:30 The Gospel Inspirations
3:15 The Russ Specials
4:00 Christine Miles and the McDermit Singers
5:00 Aline White

SATURDAY, APRIL 10

M.C., Rev. Herman Brown, Dr. Daddy-O, Mother McGregor Jones
12:00 Friendly Five
12:30 Greater St. Steven Youth Choir
1:00 Prayer Tower Radio Choir
1:30 The Gospel Singing Assemblies of Houston
2:00 Fifth African Youth Choir of St. Rose, La.
2:30 Gospels of Houston
3:00 Zion Harmonizers
3:30 Wallace Davenport and Mount Moriah Youth Choir

4:00 Gospel Soul Children
4:30 Swan Silver-tones
5:00 Choralettes
5:30 Youth Inspirational Choir

SUNDAY, APRIL 11

M.C., Rev. Herman Brown, Dr. Daddy-O
12:00 Macedonia Mace Choir
12:30 Masonic Kings
1:00 Ott Family Singers
1:30 God's Chosen Few
2:00 Mount Moriah No. 2
2:30 Ebenezer Radio Choir
3:00 Gospels of Houston
3:30 Swan Silver-tones
4:00 Saint Francis de Sales Choir
4:30 Singing Assemblies of Houston
5:00 McDonough 35 Choir
5:30 Desire Community Choir

FRIDAY, APRIL 16

M.C., Camille Hardy, Bessie Swafoot
12:30 St. Luke Methodist Choir
1:15 Clark Family of Covington
2:00 Second Morning Star Choir
2:45 Mount Carmel Baptist Church Youth Choir
3:30 New Orleans Spiritualettes
4:15 Jackson Family
5:00 Cavalcade of Gospel Stars

SATURDAY, APRIL 17

M.C., Doctor Daddy-O, Rev. Herman Brown
12:30 Good Hope Baptist Church Choir of Gretna
1:00 Fairview Baptist Church Choir
1:30 Golden Choir Jubilees
2:00 Rocks of Harmony
3:00 St. Matthews Baptist Church Choir
3:30 New Orleans West Side Chapter of the Gospel Workshop
4:00 Gospel Inspirations of Donaldsonville
4:30 Youth in Action Choir
5:00 The Crown Seekers
5:30 Aaron Neville

EASTER SUNDAY, APRIL 18

M.C., Rev. Herman Brown, Dr. Daddy-O
12:00 Free Mission Baptist Church Choir
12:30 Greater St. Andrew Choir
1:00 Gospel Tones
1:30 Zion Harmonizers
2:00 First Church of God in Christ Choir
2:30 New Genesis Baptist Church Choir
3:00 Echoes of Carrollton
3:30 Hope Ensembles
4:00 Notes of Harmony of Kenner
4:30 Gospel Inspirations
5:30 Nineva Baptist Choir of Kenner

The Foreign Bands

Despite the fact that jazz is an intrinsically American music, it had early admirers abroad—the famous Swiss conductor Ernest Ansermet wrote admiringly of a young Creole musician named Sidney Bechet whom he had heard with Will Marion Cook's Orchestra in Europe, and an elderly gentelman in Berlin named Dr. Erich von Hornbostel did important research in comparative musicology, gently sifting jazz records for ethnic influences. The French were innovators in jazz history—the first important compendiums of jazz recordings were the "Hot Discographies" put out by Charles Delaunay and Hugues Panassie.

The intensely flexible parameters of jazz have undulated and expanded over the years, and now many of the foremost names in jazz are foreign (and equally often, and shamefully so, many important native American jazz musicians have had to go abroad to find the recognition they deserve)—for instance, Jean-Luc Ponty, Flora Purim, Gato Barbieri. Jazz is no longer simply America's great native music—it is an international language. The foreign groups at this year's Jazz and Heritage Fair offer both traditional jazz—in spirited, non-pedantic facsimiles—and a more modern variety.

Michel Attenoux's Band is from France, and pianist-composer *Giorgio Gaslini's Quartet* is from Rome. *Geoff Bull's Jazz Band* is a group from Sydney, Australia—a traditional sextet (Geoff Bull, trumpet; Hugh Derosayro, trombone; Nick Polites, clarinet; Andy Symes, banjo; John Kellock, bass;

The Essential New Orleans Collection

A Lot of folks would like a high quality collection of New Orleans music but really don't have a small fortune to spend (or the time and energy to search through all the second-hand shops and garage sales for mostly unplayable copies of "Trickbag" or "The Tee Ta.") As a special Jazz Festival bargain, we've come up with what we consider a very special collection of recordings offering unprecedented get-down at the lowest price ever.

The heart and soul of this collection is Professor Longhair's **New Orleans Piano**, an anthology of Fess' rarest 45 and 78 cuts, rough hewn gems from the early recording career of Henry Roeland Byrd (did ya know that, under the title "Prof. Longhair & His Shuffling Hungarians," Fess thrilled local audiences with triple-somersaults and the ability to scale auditorium walls like a human fly?) **N.O. Piano** is a must for only \$3.89. **Rock And Roll Gumbo** is a perfect companion piece—Fess' most recent recordings on an imported album from France. It sold for eight dollars at last year's Festival—the Mushroom has it for a mere \$4.99.

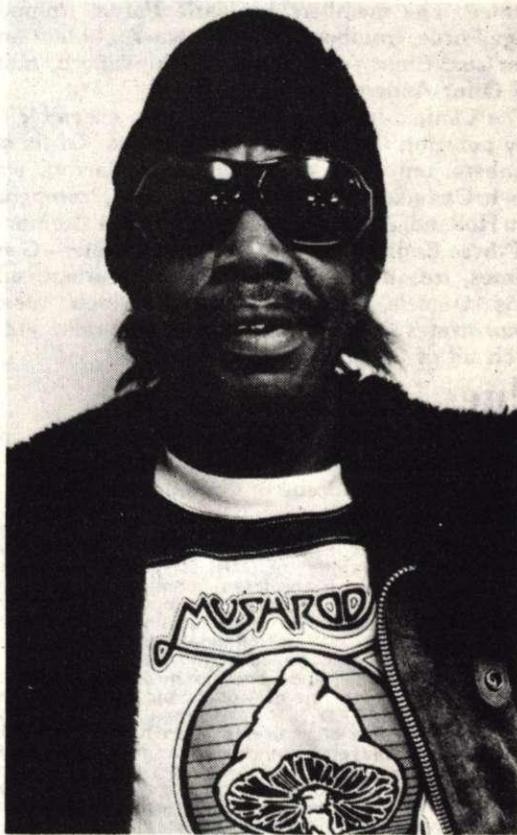
Next, may we suggest something by the Meters (Masters of Terminal Funkiness) . . . we recommend two: **Fire On The Bayou** (featuring the idiosyncratic delight, "They All Ax'd F'You") is their latest and is perfect for poppin' the gator (or less strenuous activity.) Just \$3.89. **Look A Py-Py** has been an out-of-print collectors' item for years. Copies of this album has been an out-of-print collectors' item for years. Copies of this album have sold for as much as \$25.00 in Europe—the Mushroom has located a few copies of this rare album, now on sale for \$1.99. First come, first served.

None of the music in this collection would be possible without the Mardi Gras Indians. An unbroken tradition since before the days of the Civil War, the Indians are one of the most unique musical experiences to be found anywhere in the world. The Wild Magnolias play music based on slave songs, sung in an incredible patois rivaled only by that of the West Indian Rastas and set to modern jazz, as performed by Willie Tee and freinds. **They Call Us Wild** by the Wild Magnolias, an imported delicacy from France . . . only \$5.99.

Mardi Gras Mambo by the Hawkettes is the quintessential Carnival record and no collection would be complete without it. Only available on a 45 . . . 89c. He's got "medicine to cure all ya ills . . ." Dr. John (the Ambassador of Hoodoo) is represented in this collection by two shots of soulful medication, **In The Right Place** and **Desitively Bonnaroo**. Guaranteed by the Good Doctor himself and just \$1.99 each.

And Last comes the Main Man . . . **Southern Nights** by Allen Toussaint. Perfect background music for a Saturday night fish-fry or for just layin' back with the headphones on. If we were stranded on a desert island, we'd consider this one as necessary survival equipment—one of our very favorite albums . . . on sale for \$3.89.

Yes, rockin' pneumonia is in the air and it's the one infection that you can't shake . . . so if you've got the disease, we've got the collection—The Essential New Orleans Collection in its entirety for \$29.51 (or you can buy any of its components separately.) The Local Favorite has it . . . The Mushroom, 1037 Broadway, Uptown.



Henry Roeland Byrd, A.K.A. "Fess"

In the past year, The Mushroom has produced free-of-charge, for your edification and delight, a series of outdoor concerts featuring such luminaries as the Wild Magnolias, Prof. Longhair, the Meters, the Rhapsodizers and Earl King. There'll be lots more in the coming months.

The Mushroom has also commissioned a special t-shirt in honor of all the great music that's gonna be goin' down during the Festival. Hot off the press and in a very limited edition (chrome yellow & basic black)—it's yours for \$3.99. Small, medium, large and foxy.



UFO's Exactly



Mac McGillivray, drums).

There are a brace of Scandinavian groups—one of which, *Bjorn Alkes' Quartet*, is modern in sound and feeling. Its members, all Swedish, include Alkes, bass; Frederik Noren, percussion; Ed Epstein, sax; and Goran Strandberg, piano. The other group, a Norwegian ensemble, comes from Langevaag in western Norway. It has the difficult (for us) name of the *Ytre Suloens Jazz-Ensemble* and is Dixieland-oriented. The members are Jarle Forde, trumpet; Helge Forde, trombone; Jens Molvaer, clarinet and tenor sax; Einar Aaro, banjo; Srein Tafjord, tuba; and Ottar Andersson, drums.

The Climax Jazz Band, a Canadian ensemble, is truly polyglot; its home base is Toronto. Of its six members, only one, drummer Craig Barratt, was born in Canada. The others are Bob Erwig, trumpeter, from Holland; Juergen Hesse, banjo, from Germany; and three Englishmen—all from Manchester—Geoff Holmes, trombone; Bruce Bakewell, clarinet; and Chris Daniels, bass. A line-up which nicely demonstrates that jazz is a musical umbrella under which all of us can gather.—J.N.

Blues

The blues are an integral part of this region's culture—they are perhaps the most "American" of all types of music. Some of the blues performers at this year's festival:

SAM CHATMON is the oldest surviving member of the famed Chatmon family of Mississippi. He grew up surrounded by music—his brothers, Lonnie and Bo (Carter), were members of the legendary Mississippi Shieks. Sam also played with the group for a time, traveling throughout the South, but elected to stay in Hollandale, Miss., rather than live the life of an itinerant musician. In recent years Sam has appeared at festivals and concerts throughout the U.S. proving himself one of the best of the old-time blues men.

LONNIE PITCHFORD is a young man from Lexington, Miss., who, like other blues greats before him, is a virtuoso one-string guitar player. Lonnie has been singing and playing since he was a small child, and now coaxes complex rhythms out of his one string—a strong counterpoint to his high, driving vocals. Lonnie appeared at the Festival of American Folklife in Washington, D.C., in 1964.

LITTLE BROTHER MONTGOMERY was born in Louisiana in 1906 of black and Creek Indian parents. He was playing piano professionally by age 11, and by his teens was working the barrellhouse circuit in New Orleans with blues guitarists. During the 1930s and '40s he played with several New Orleans and Chicago jazz bands, including his own Southland Troubadors and a group of Kid Ory's. Still into the blues, he recorded on his own as well as with Otis Rush, Little Willie Foster and Magic Sam. Blues, jazz and boogie came together under his nimble fingers, which have rolled out more music than several lifetimes of lesser artists.

JOHN LEE HOOKER. Born and raised in Clarksdale, Miss., John Lee learned to play guitar from his stepfather, William Moore, a local guitarist of some repute, and remembers hearing Blind Blake, Lemon Jefferson and Charlie Patton when they passed through town. After spending some time in Memphis, he moved to Detroit in 1948, found musical friends and began to play clubs and record. His single, "Boogie Chillin'" became a national hit. Since that time he's been working steadily despite his preference for the acoustic

guitar (most bluesmen prefer electric). He's a prolific songwriter who performs mostly his own material.

CLANCY "BLUES BOY" LEWIS is making his first appearance at the Heritage Fair, but he's been playing the blues around New Orleans for many years at clubs all over town. His solid guitar and strong voice make him one of the Crescent City's best local bluesmen.

WALTER WASHINGTON AND THE AFB'S are yet another fine New Orleans-based blues band. Walter plays guitar chops ranging from Wes Montgomery to B.B. King and sings in a unique falsetto.

Cajun

You can drive two or three hours west of New Orleans most any Saturday night and find some of the best dance hall music around anywhere. The Cajuns of Southwest Louisiana are a musical people who love to play music and dance. There are dozens of dance halls scattered throughout the area known as Cajun Country that pack 'em in every Saturday night. There's a wide range of Cajun music, from 200-year-old tunes to modern honky-tonk ballads. We're fortunate to have an excellent cross-section of this music at the Heritage Fair this year. The following bands will appear:

BLACKIE FORESTIER AND THE CAJUN ACES hail from the Jennings, La. area where they have been playing for some 12 years. Blackie, an accordionist, will be bringing a six piece band with fiddle, guitar, bass, drums, and steel guitar. The group has two records out on La Louisiane.

THE LOUISIANA ACES have been in existence as a band since 1951, though only the lead singer and guitarist D.L. Menard have been with them the entire time. They now feature Terry Cormier on accordion and are one of the most popular dance bands in their area. When D.L. Menard isn't playing or writing songs, he operates a one-man chair factory next to his home in Erath. Nice chairs, too!

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

CLIFTON CHENIER, known as the Zydeco King, plays a kind of Cajun blues played and sung by French-speaking blacks in Southwest Louisiana and Texas. It's a highly rhythmic, highly danceable kind of music, played on accordion, violin and guitar with saxophone and rub board and drums thrown in. Some 20 years ago Chenier added a rock and roll beat to Zydeco music and has been filling halls ever since. He has six records on Arhoolie.

ALLEN FONTENOT AND HIS COUNTRY CAJUNS are a familiar band to Cajuns around the New Orleans area. Allen is a fiddler whose been playing around Louisiana for three decades now and runs the Cajun Band Stand out on Williams Boulevard. His band is a big group with heavy country and Western influence, as is common with modern Cajun bands.

JACK LEGER, LEROY TATE AND PRESTON MANUEL are three long-time musicians from the Eunice, La., area. All three have worked with numerous bands over the years, and get together to have fun and make music. They'll be playing an older style of Cajun music on acoustic instruments, as was common 40 years ago.

DENNIS MCGEE, S.D. COURVILLE AND THE MAMOU BAND. McGee and Courville have been playing twin fiddles together for over 50 years, keeping up the old tunes and traditions. They first recorded back in 1928. The Mamou Hour Band, consisting of Courville, Nathan Abshire on accordion and Preston Manuel on guitar, plays every Saturday morning on the Mamou Hour, broadcast live from

NEW ORLEANS PIANO STYLE

Often dismissed as a stylistic curio of less importance than blues and ragtime schools, the New Orleans Piano Style is first distinguishable from other regional schools by its sweeping rhythmic emphasis.

It is not necessarily a simple stressing of insistent bass figures, but an informal system of complex chords played with both hands, done not only for the sake of mere dazzlement but in keeping with the grand rubato tradition that has always characterized the style.

It was this Spanish motif, handed down from Tony Jackson and Jelly Roll Morton, that was the basis for the seminal style of Roy "Professor Longhair" Byrd, who fused it with boogie woogie and invented a technique that

was incorporated into the embryonic stages of rock n' roll. Said Jelly Roll Morton: "If you can't manage to put tingues of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz."

The Professor was a mentor and dominant force in 1940s New Orleans. In 1949 Fats Domino first presented the style to a national audience with "Fat Man." By the time of the legendary Little Richard sessions (1956), the style had flowered beneath the fingers of not only Longhair, Domino, Jack Dupree, Archibald and the obscure Boogus, but also Art Neville, Allen Toussaint and Mac "Dr. John" Rebenack. And Huey "Piano" Smith had cultivated what was perhaps the quintessential New Orleans dance band.

Some of the best recorded examples of the style are to be found on Huey Smith's "Loberta" and "Honey, Honey, Honey" (whose opening statement is a capsule lesson and enduring joy), Jack Dupree's "Yellow Pochontas," and Art Neville's "Everybody's Wailin'" (good examples of control), Rebenack's version of "Blow Wind Blow," and Lloyd Price's "LAWDY LAWDY MISS CLAWDY".

But for the sheer vitality and full strength of the style at its most authoritative, it's hard to top Professor Longhair's early recordings, particularly "Tipitina", in which his probing, Moorish bass figures shift beneath flurries of unexpected, endlessly varying upper register patterns that almost seem to defy the laws of physics.—V.F.

Fred's Lounge over Eun-Caps. It's one of the neatest radio shows around.

ALUS MOUTON AND THE WANDERING ACES hail from the Lafayette area, where they have played dances for many years. They include Aldus Mouton on accordion, Phillip Alleman on steel guitar, Chester Broussard on fiddle, Mr. Begnaud on rhythm guitar, Allen Hebert on bass and E.J. Dushon on drums.

Modern Jazz

Modern (or do we call it Progressive) jazz.

What is it? Everything that isn't rag, gospel or dixie? Music written (or improvised) sometime after 1950 and not in 4-4 time? All that which is melodic and lacks a steady beat?

Is it New Orleans born? Or does it center around New York City, someplace in the ruins of Jack Kerouac's Greenwich Village beatnik haunts?

But it's indigenous to New Orleans (In Lu & Charlies' and in all the university jazz bands, for instance.) It's considered cerebral rather than physical, sophisticated rather than unrefined. (It does, after all, have its own magazine: *Downbeat*.)

And it's begun to sell in the last few years. (Progressive Jazz is the biggest development in the record industry in the last three years—it makes the charts along with rock and pop.)

Even people who don't know anything about jazz recognize the big names in Modern Jazz—Herbie Hancock, Grover Washington, Ramsey Lewis, Modern Jazz Quartet (which disbanded months ago, after 20 years together) Miles Davis, Dave Brubeck.

It's here at the New Orleans Jazz and Heritage Festival in these performers and others:

EARL TURBINTON: Earl, in his Morris-patterned dashikis and leather cowboy hat, can (and does) play just about everything. In the space of a week, you can catch him doing boogie-woogie riffs behind Fess, country-western acciaccatura with "Gatemouth" Brown, stunning "free music" with Johnny Vidacovich, Ramsey and Patrice and second-lines with the Wild Magnolias . . . sometimes, he even stops to eat and sleep.

He's been all over the world (Africa, Israel and the Ritz) but New Orleans is home and as much as anyone, Earl works to keep the local scene alive and well. And regardless of what he's playing, you can dance to it—and that's what it's all about.

AL BELLETO: An alto saxophonist and longtime local jazz giant. He came out of the university experience (LSU in the '50s), had his band (fresh out of college) discovered by Stan Kenton and started cutting records. It was instant success for Belletto's sextet, a tour with the Woody Herman band, a return to New Orleans and a job playing (and running the entertainment angle) at the old Playboy club. Then, when the club closed, Belletto and his group went back on the road, returned to New Orleans to play (and break all the records at) Lu & Charlies, and finally took another job as musical director (and prime entertainer) in another nightclub, Bobby McGee's in Fat City.

ELM 76: Formerly known as The Elm Music Company and led by Ellis Marsalis, a fine New Orleans pianist who's done everything from movies to academics. Born in 1934, Marsalis played with a group in the Marines that appeared with people like Ornette Coleman, Shelly Manne, Charles Lloyd, Sy Zenter. He's played the Merv Griffin and Johnny Carson shows, run his own nightclub, played the Playboy Club and with Al Hirt's band, conducted workshops on black music for the Free Southern Theater, and played dozens of sets with the Storyville Jazz Band and his own combo at Lu & Charlies.

JOHNNY VIDACOVICH: Vidacovich, who most often plays with Earl Turbinton, is like a chameleon—darting around his drum set, grazing the high-hat lightly, jiggling 50 or 60 house-keys (one of the more unique instruments of percussion) as he squats behind the bass drum, assaulting away with a burst of paradiddles and flams, hurricanes across the cymbals, then—smoother stuff like yard eggs frying as the rains begin to cease . . . Zen stuff . . . a cleansing violence. A handful of drummers in New Orleans play "progressive jazz"—Johnny Vidacovich is, by far, the most literate . . . the man in touch with the Spheres.

JULIUS FARMER: Mr. Versatility on the bass—providing the bottom for a real cross-section of musicians from Dr. John to the Wild Magnolias and spaces beyond. **JAMES BLACK,** equally versatile, often plays drums behind Prof. Longhair, fronting a jazz trio as well.

HENRY BUTLER: Henry, blind since birth, began piano at the age of seven. The recipient of two grants from the National Endowment for The Arts, he has studied under Cannonball Adderly and McCoy Tyner and holds a Masters' degree from Michigan State.

GERMAINE BAZZLE AND THE GENTLEMEN OF JAZZ: Germaine Bazzle (the vocalist), Cornelius Bass (drums,



Photo by Ann Wakefield

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leader), Red Tyler (tenor sax), Edward Frank (piano), Matt Perkins (vibes and congas), and Walter Payton (bass) have been playing soul-jazz in the Horace Silver idiom for nine years—most often at the V.I.P. Lounge at Mason's Mericana Motel.

And More

Photo by Ken Regan



SCARLET RIVERA

Scarlet Rivera, a prodigy, began her classical violin study in first grade and achieved first chair in her school symphony as a 15-year-old freshman. At age 20, while in and out of college, she travelled to California, New York, Denver and Nevada picking up on ethnic music styles and jazz music, leaving her classical roots buried.

Upon moving to New York six years ago, she regained contact with her classical training and began studying jazz progressions with bass

great Milt Hinton. For a year she played (in a Cuban charanga band called Pudi Su Charanga), a fiery style of Latin music demanding string players.

Not long after that she met composer-performer Bob Dylan and they began a series of musical exchanges and evolutions that led to a period of total radical changes in both their careers.



JERRY LEE LEWIS

We are sad to announce that Jerry Lee Lewis has been admitted to the St. Joseph East Memphis Hospital for surgery and will be unable to perform here this year. We wish him a quick and thorough recovery. Get well cards can be sent to: Jerry Lee Lewis, 1719 West End, Rm. 1100, Nashville, Tenn. 37203.

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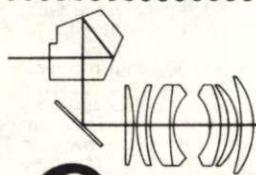
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Crafts At The Fair

This year's Jazz and Heritage Festival Crafts Fair presents a panorama of American crafts from the most traditional (basketry and knifemaking) to the most contemporary (photography and metal sculpture).

Artisans spanning three generations who share the gift of whimsy and flight of spirit that creates a more harmonious world for the rest of us are on hand both weekends.

Whether crafts perform the function of bringing our morning tea or hang, functionless but beautiful, on one's wall, they all form the fabric upon which our lives are embroidered. In your day at the Festival, wander through all five crafts tents and see all the magical mirrors of earth and spirit merged that are here.

Biographies of some representative craftsmen follow, then a list of all crafts exhibits at the fair, keyed to the map on page 10.

CRAFTS BIOGRAPHIES

SHINE MOUTON is a Cajun from Crowley, La., who has mastered the traditional art of accordion-making. He'll be out (weekend No. 1) showing the construction and playing of his accordion.

RIC MOORHOUSE is a young blacksmith from Arnaudville, La., who "forges ironwork to please the neighbor and the humble housewife." With him is David Patton, bamboo flutemaker and David Alpha, doing woodcut prints.

MAXINE WILSON of Clarksdale, Miss., will exhibit her carved wood totem poles. This former newspaper reporter-turned-artist in wood "always wanted to say something and wood sculpture has provided my way." Her poles are "an original poem summing up my feelings on wood sculpture: Cod stone, cold chrome, but as yet I've never met a cold tree."

BOB GWYNN of Greenville, S.C., creates brass and copper sculpture. He's won awards in eight states

HAL DAVIS is a young furniture designer and craftsman from Memphis achieving national renown, being featured in books on the state of the art. He and his tables and magical boxes are here for Easter.

TED BROOK is a retired entymology professor from Starkville, Miss., whose lifetime avocation has been gunsmithing. He brings a display of his firearms, pistols, bullet molds, and powder flasks; he also exhibits his unusual pure silver jewelry.

DAVID LLOYD STEWART is a young jeweler of Albuquerque, N.M., displaying one of the most lavish and unusual booths at the Festival. His magnificent gold and silver pieces, shown in museums and galleries round the nation, represent the best in contemporary jewelry.

CHOCTAW TRIBE of Philadelphia, Miss., is making its first appearance at the Festival. Chief Kelvin Isaac will be bringing a fine selection of Choctaw reed basketry.

RICHARD AND ELIZABETH CLIFFORD of Fort Worth will be making paper at the Festival from most every organic thing in sight, plants and flowers alike. Richard also displays his "strange furniture."

HAROLD CRISP of Cleveland, Tenn., will exhibit and sell his handmade knives. He forges the steel to a variety of sizes and knife styles, then joins them to hand-carved antler and bone handles.

HALSEY MATTESON of "Termite Flutes" will be selling flutes and dulcimers he makes. In his own words, "an impoverished Tulane faculty member," he "got started on this because I couldn't get what I wanted anywhere else." He makes metal flutes of table legs and pipes, as well as bamboo flutes and dulcimers of various woods.

PAUL AND CROW JOHNSON of Austin make their little patented "Little Flutes" by hand of wood or (for the discriminating) solid silver. Little Flutes (two inches in diameter) come with song book and guarantee.

MISS ANNE B. LANE, a friend of many local jazz musicians, creates "Second-Line Jazz Umbrellas" for local brass bands. Just watch the bands trailing through the midway of the Festival to see what they do!

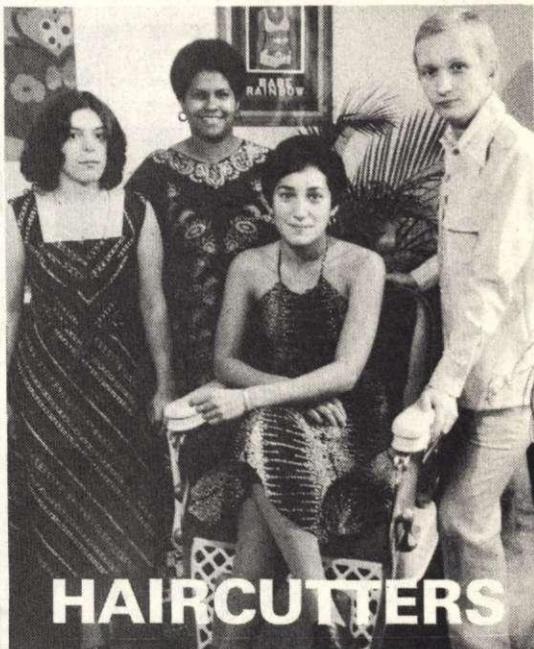
HUGUETTE MUNTANO is a transplanted Frenchwoman now living in Albuquerque, N.M., and making jewelry of seeds and dyed vegetables. Check out her chicken-neckbone-and lentil necklace!

HAYS PARKER of Houston brings to the Festival his unique idea of sand-concrete cast pottery, born in the water of the Galveston beaches near his home. They are "living" plant containers like no other.

LESLIE RIESZ makes small furniture pieces and hand-weaves seats of cane, rush and splint into them. She shares her booth with Som Phone Wightman, who sells the tapestries made by her mother, a Laotian refugee now living in the city.

PEGE SHAPIRO joins with **LINDA KATZ** of Hammond and **KAREN HOPE** of Baton Rouge to form an outstanding women's show of some of the best Louisiana pottery. Their

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MONK BOUDREAUX is the Chief of the Golden Eagles, one of the many Mardi Gras Indian tribes, who construct fantastically elaborate costumes highlighted by beaded patches of intricate symbolic figures, as fascinating as the finest American Indian work. Monk will be working in one booth for the entire Festival, starting his new costume and, hopefully, dancing in his completed outfit on Easter!

CRAFTSMEN LIST WEEKEND NO. 1 (APRIL 9-11)

TENT A

1. Herman Lee—jewelry and clothes.
2. Bayou Potters Guild—handmade stoneware pottery.

TENT B

3. Quealy Antin and Arrow Ross—Ozark dancing dolls; Dr. Halsey Matteson—dulcimers & bamboo flutes.
4. Don Gray, Edmond, Okla.—stained glass.
6. Ujamaa Afrikan Market—jewelry.
7. Peggy Henehan, Peggy Acosta, Linda Schexnadre, Agate Lawson—clothes of 100 per cent cotton.
8. Monk Boudreaux—beadwork and costume construction of the Golden Eagle tribe of the Mardi Gras Indians.
10. Schlitz Brewing Co.—Schlitz items.

TENT C

11. Peggy Shapiro, Linda Katz, Karen Hope, of New Orleans, Hammond, and Baton Rouge, respectively—stoneware and porcelainware.
12. Dianne Greene—shell and feather jewelry and wall hangings; Peach Reynolds, Houston Tex.—handmade kaleidoscopes.
13. Lloyd Lazard—leather.
14. Bill Macrae, Key Largo, Fla.—copper jewelry.
15. Same as 11.
16. Leopold Blum—pottery and sculpture; Bonnie Blum—macrame. Both of Labadieville, La.
17. Bill and Rose Anne Bivens, Covington, La.—tambourines and flutes.
18. Rings 'n Things—jewelry.

TENT D

19. Good Earth Pottery, Schriver, La.—functional pottery; Judy and Jeff Lemonier and Jeff Robinson.
20. Judy McGovern, Schriver—macrame and stoneware jewelry, Sue Zerigue, same; Jerry Guarisco—wooden planters, furniture and toys.
21. Artemus, Mill City, Ore.—flower garlands for the hair.
22. Michael Curtis, Covington—brass and silver jewelry; Dianne Curtis, Covington—macrame work.
23. Same as 19.
24. Photo Exchange Gallery—photography of festival and music.
25. Maxine Snapka, Corpus Christi, Tex.—china painting.
26. Mary Tunis and Jules Cahn—photography.

TENT E

27. New Orleans Recreation Dept., Cultural Affairs Div.—demonstration of pottery, silkscreening, etching and street theatre.
28. Marc Stadelman and Lisa Pfau, Covington—airbrush clothes.
29. Lorena Langley and family—Coshatta tribe pine-needle basketry.

TENT F

31. Mary Ann and Jay Viafor, Holden, La.—bromeliads on driftwood.
32. Mike Leach, Austin, Tex.—silver jewelry & enamelling.
33. Susan Mills, Stephanie and Chris Chalmers—macrame.
34. Friends of the Cabildo Society—quilts, dolls, bonnets, books (N.O.)
35. Huguette Montano, Albuquerque, N.M.—seed and vegetable jewelry.
36. Shine Mouton, Crowley, La.—handmade Cajun accordions.
37. Paul Lewis—sketches and paintings.
38. Same as 34.

TENT G

39. Persian Boy Decor—macrame.
41. Leslie and Becky Zauf, Benton, Ark.—leather.
42. Same as 41.
43. Terry Wenz, Boulder, Colo.—enamel jewelry.
44. Marcel Anderson, Will Nunez, Hattiesburg, Miss., and New Orleans—metal sculpture and fountains.
45. Same as 44.
46. Charles Griffin and Linda Badger, Oklahoma City—gold and silver jewelry.

TENT H

47. Rainbow Lotus Leather, Hammond, La.—leather.
48. Anne B. Lane—jazz ("second line") umbrellas.
49. La. High Blood Pressure Research Program—community service.
50. Crescent River Designs, Hammond—jewelry of macrame, feathers.
51. Andrea Aldredge, Dallas—stitchery and fabric wall hangings.
52. Tom Thomason, Albuquerque, N.M.—silver and gold jewelry.
53. Hays Parker, Houston—sand-cast pottery.
54. Same as 50.

TENT I

- 55. Mr. and Mrs. E.W. Cobb and Mr. and Mrs. Woody Stoffer—sand bottles.
- 58. Biograph Records, Canaan, N.Y.—N.O. Dance Hall Series jazz records.

TENT J

- 59. Leslie Reisz—handmade stools with caning; Som Phone Wightman—weaving.
- 60. Lobb's Nursery, Hammond—plants.
- 61. Caroline Rollins, Gary Kosko, Norma Chelette, Connie Moss—decorated eggs, wooden toys, macrame, stitchery.
- 62. Barry Pizzolato, The Handcraft Shop—gold and silver jewelry.
- 63. Dan Pogue, Leander, Tex.—metal sculpture.
- 64. George Boutwell, Austin, Tex.—sketches and paintings.
- 65. Roy Johnson, Dearborn, Mich.—stained glass.
- 66. Johnny LeBlanc—lapidary.

TENT K

- 67. Richard Baumgarten, Porter, Tex.—wooden planters and mirrors.
- 68. W.T. McLennan, Huntsville, Ala.—stained glass and pottery.
- 69. Alice Waite, Slidell—dough sculpture.
- 70. Bob & Linda Blumberg, La Grange, Tex.—lapidary, gold and silver jewelry, and wooden planters and clocks.
- 71. Phyllis Walker—macrame; locari shop—lapidary and gold and silver jewelry.
- 72. Arch Pike, Huntsville, Ala.—functional pottery.
- 73. Ken Burke—sketches and prints.
- 74. Nancy McCardell and Laurel Albrecht—hand caning and rushing, wooden footstools and macrame planters.

TENT L

- 75. Port Hudson Pottery, Baton Rouge—pottery.
- 78. Tom Golden—macrame jewelry; Shirley Moss, Houma—silver jewelry.
- 79. Pat and Suzanne Juneau, Lafayette—brass and silver jewelry.
- 80. Tracy Priest, Bob Logan, Vicki Hancock, Tuscaloosa, Ala.—feather clocks, mirrors, wooden sculptures.
- 81. Paul and Crow Johnson, Austin—little flutes.
- 82. John Fleming—leather; Francine Fleming—clothes.

TENT M

- 83. Craig Sainsott, Buda, Tex.—silver and gold jewelry.
- 84. Eoi Ciolino and Dale Bowles—hand caning and rushing.
- 85. Edith Cummins—batik wall hangings.
- 86. The Barataria Review—regional literature; Vitrice McMurry—jewelry of brass, copper, gold and silver; CRAFTS CENTRAL—information and directions on crafts at Fair.
- 87. John Charlet—stained glass.
- 88. Jack Raymond—jazz records.
- 89. Kenneth and Mary Snell—dulcimers and jewelry of beads.
- 90. Nancy Ochenschlager—neckties; Michael and Beverly Barth, Siler City, N.C.—leather.

WEEKEND NO. 2 (APRIL 14-18)

TENT A

- 1. Lloyd Lazard—leather.
- 2. Thonius Robertson and family, Washington, La.—split-oak basketry and cornshuck dolls.

TENT B

- 3. Quealy Antin and Arrow Ross—Ozark dancing dolls.
- 4. Ahmad Yungai—sketches, prints, paintings.
- 5. La. High Blood Pressure Program—community service.
- 6. Ujamaa African Market—jewelry.
- 7. Peggy Henehan, Liz Acosta, Linda Schexnadre, and Agate Lawson—clothes.
- 8 & 9. Monk Boudreaux—beadwork and costume construction of the Mardi Gras Indian tribe.
- 10. Schlitz Brewing Co.—Schlitz items.

TENT C

- 11. Karen Cherrington, Bloomington, Indiana—feather jewelry and wall hangings.
- 12. Carolyn E. Bowser, Kansas City, Mo.—jewelry of silver and gold.
- 13. Tracy Priest, Bob Logan, Vicki Hancock, Tuscaloosa, Ala.—feather clocks and mirrors, wood sculpture.
- 14. Bill Macrae, Key Largo, Fla.—copper jewelry.
- 15. Richard and Elizabeth Clifford—papermaking.
- 16. Joan Heitkamp, Debbie Winklen, Laurie Simkin, Tickfaw, La.—clothes, plants, shell mobiles.
- 17. Linda Mahner—sand painting.
- 18. Nancy Campbell, Ellin Egan—pottery. (N.O.)

TENT D

- 19. Judy McGovern and Sue Zerigue, Schriver, La.—pottery, jewelry.
- 20. Jerry Guarisco, Schriver—wooden furniture, toys, planters.
- 21. Lorena Langley and family, Elton, La.—Coshatta tribe pine-needle basketry.
- 22. Michael Curtis, Covington—brass and silver jewelry; Dianne Curtis, Covington—macrame work.
- 23. Wayne Heffington, Memphis, Tenn.—leather and antler work.
- 24. Bob Gwynn, Greenville, S.C.—metal sculpture.
- 25. Maxine Snapka, Corpus Christi, Tex.—china painting.
- 26. Margrete Barnes, Prattville, Ala.—paintings.

TENT E

- 27. New Orleans Recreation Dept., Cultural Div.—demonstrations in pottery, etching, silkscreen and street theatre.



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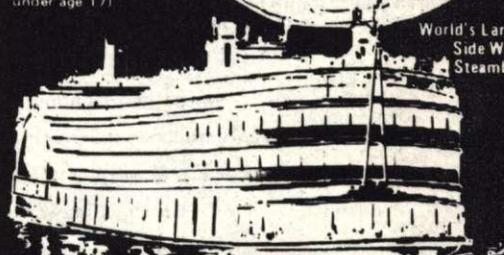
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Don Albert All Star Jazz Band
Raymond Burke Jazz Band
Young Tuxedo Brass Band



Mrs. Thonius Robertson, of the Robertson family of Washington, La. The Robertsons specialize in woven baskets of split white oak, as well as dolls of corn shucks and other native materials.

28. Good Earth Pottery, Schriver, La.—functional pottery.
 29. Adolph and Sylvia Ringen, Mount Vernon, Washington—jewelry.
 30. Marc Stadelman and Lisa Pfau, Covington—airbrush clothes.

TENT F

31. Mary Ann and Jay Viator, Holden, La.—bromeliads on driftwood.
 32. Dr. Ted Brook, Starkville, Miss.—gunsmithing, jewelry.
 33. Rudy Tell, Cosby, Tenn.—leather.
 35. Huguet Montano, Albuquerque, N.M.—jewelry of seeds and vegetables.
 36. Choctow Indian tribe of Miss., Chief Kelvin Isaac—Choctow reed basketry with vegetable dyes.
 37. Richard Angelica—African violets.
 38. Susan and Robert Reed, Pachuta, Miss.—silver jewelry; Fred Rendfrey, Pass Christian, Miss.—stained glass.

TENT G

39. Persian Boy Decor—macrame.
 40. David Lloyd Steart, Albuquerque, N.M.—gold and silver jewelry.
 41. Lee Ellen, El Dorado, Ark.—metal sculpture.
 42. Rob Nichols—macrame.
 43. Robert Stephens, San Antonio, Tex.—lapidary.
 44. and 45. Stan Baer, Cambridge, Mass.—metal sculpture.
 46. Charles Griffin and Linda Badger, Oklahoma City—jewelry in gold and silver.

TENT H

47. Rainbow Lotus Leather, Hammond, La.—leather.
 48. Barbara Rathbun, Slidell—drawings and paintings.
 49. Ann Wakefield—jewelry.
 50. Crescent River Designs, Hammond—macrame and feather jewelry.
 51. Melida Aleshire, Independence, La.—plants, bead jewelry.
 52. Kenneth Stoneking, W. Palm Beach, Fla.—wooden mirror-planters.
 53. Harold Crisp, Cleveland, Tenn.—handmade knives.
 54. same as 50.

TENT I

55. Mr. and Mrs. E. W. Cobb and Mr. and Mrs. Woody Stoffer—sand bottles.
 56. Herman Lee—jewelry.
 57. Ric Moorhouse, Arnaudville, La.—blacksmithing; David Patton—bamboo flutes; David Alpha—woodcuts printed on clothes; Charles Kible—stained glass; Claire Jaubert—crocheted, hand-dyed caps.
 58. Biograph Records, Canaan, N.Y.—N.O. Dancehall Series, jazz records.

TENT J

59. Roy Wall, Farmerville, La.—sand bottles.
 60. Peggy Stakelum—macrame; David Lortman—pottery.
 61. Nita Murphy, Hammond—weaving; Sally Douglas, Hammond—pottery.
 62. Barry Pizzolato, The Handcraft Shop—silver jewelry.
 63. Dan Pogue, Leander, Tex.—metal sculpture.

64. Craig Sheldon, Fairhope, Ala.—wooden toys.
 65. Susan Morrison, Siliom Springs, Ark.—sketches and prints.
 66. Johnny LeBlanc—lapidary.

TENT K

67. Richard Baumgarten, Porter, Tex.—wooden planter-mirrors.
 68. Peter Brenner, Chicago—silver jewelry.
 69. John Charlet and Susan Gould—stained glass.
 70. Molly Voigt, Birmingham, Ala.—batik clothes and wall hangings.
 71. Phyllis Walker—macrame; locari shop—silver and gold jewelry.
 72. Community Co-op Food Store—health foods.
 73. Ken Burke—sketches and prints.
 74. Nancy McCardel and Laurel Albrecht—hand caning and rushing, wooden footstools and macrame planters.

TENT L

75. Port Hudson Pottery, Baton Rouge—pottery.
 76. Paul Sylvester—photography.
 77. Susan Los Calzo—woodworking; Jesse White and Andrew Jackson—silver jewelry.
 78. Tom Golden and Shirley Moss—macrame and silver jewelry.
 79. Tres Eliot, Charlotte, Tenn.—metal sculpture.
 80. Mary Rhodes, Ruston, La.—weavings and wall hangings.
 81. J.M. and Kathy Tait, Homegrown Crafts, Ruston—wooden toys and musical instruments.
 82. John Fleming—leather; Francine Fleming—clothes.

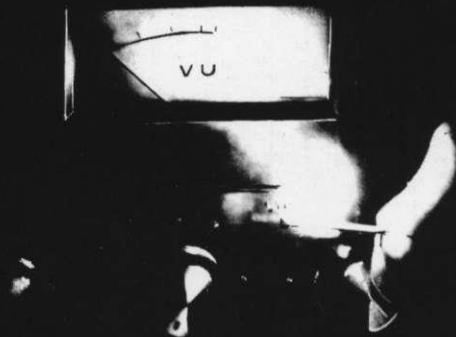
TENT M

83. Doug Bratcher and Theodore Demuro, Baton Rouge—pottery.
 84. Hal Davis, Memphis, Tenn.—handmade furniture and objects.
 85. Edith Cummins—batik wall hangings.
 86. Barataria Review—regional literature; Vitrice McMurry—jewelry of brass, silver, copper, gold; CRAFTS CENTRAL—information and directions of crafts fair.
 87. same as 83.
 88. Jack Raymond—jazz records.
 89. Kenneth and Mary Snell—dulcimers and bead jewelry.
 90. Nancy Ochenschlager, Ann Arbor, Mich.—handmade neckties; Michael and Beverly Barth, Silver City, N.C.—leather.

TENT N

91. Victoria Olds, St. Francisville, La.—batik and quilting.
 92. Dan Jordan, Garland, Tex.—wooden mirror-planters.
 93. Mary Lachica—belts.
 94. Terry Wenz, Boulder, Colo.—enamel jewelry.
 95. Woodstock Toys, Columbia, Miss.—wooden toys.
 96. Earth Ison—plants.
 97. William Hart, Ruston, La.—jewelry.
 98. Maxine Wilson, Clarksdale, Miss.—handcarved totem poles.
 99. Louisiana Crafts Council—pottery, weaving, jewelry, photography, etc.—by members.

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APRIL 9—S.S. President, 8:00 p.m. Allen Toussaint, Clarence "Gatemouth" Brown, Professor Long Hair, Dave Bartholomew Band. (\$7.50)

APRIL 10—The Warehouse, 8:00 p.m. Albert King, Muddy Waters, Lightnin Hopkins, and Johnny Shines. (\$6.00)

APRIL 13—Royal Sonesta, 8:00 p.m. Sweet Emma & Her Preservation Hall Jazz Band, the New Orleans Ragtime Orch., Papa French Tuxedo Band and Roosevelt Sykes. (\$7.00)

APRIL 14—S.S. President,

8:00 p.m. Young Tuxedo Brass Band, Kid Thomas & His Preservation Hall Jazz Band, Don Albert All-Star Jazz Band & Raymond Burke Jazz Band. (\$7.00)

APRIL 15—Municipal Auditorium, 8:00 p.m. McCoy Tyner & Keith Jarrett. (\$6.50)

APRIL 16—Municipal Auditorium, 8:00 p.m. Staple Singers, B. B. King, Art Blakey & The Jazz Messengers, and The Wild Magnolias. (\$5.50, \$6.50, \$7.50)

APRIL 17—Municipal Auditorium, 8:00 p.m.

Harold Melvin & the Blue Notes, Bobby "Blue" Bland, Max Roach Quintet, & Charlie Mingus Quintet. (\$5.50, \$6.50, \$7.50)

APRIL 9, 10, 11, 16, 17 and 18—Louisiana Heritage Fair Fairgrounds, 11:00 a.m.—7:00 p.m. (\$1.50/\$2.50)

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