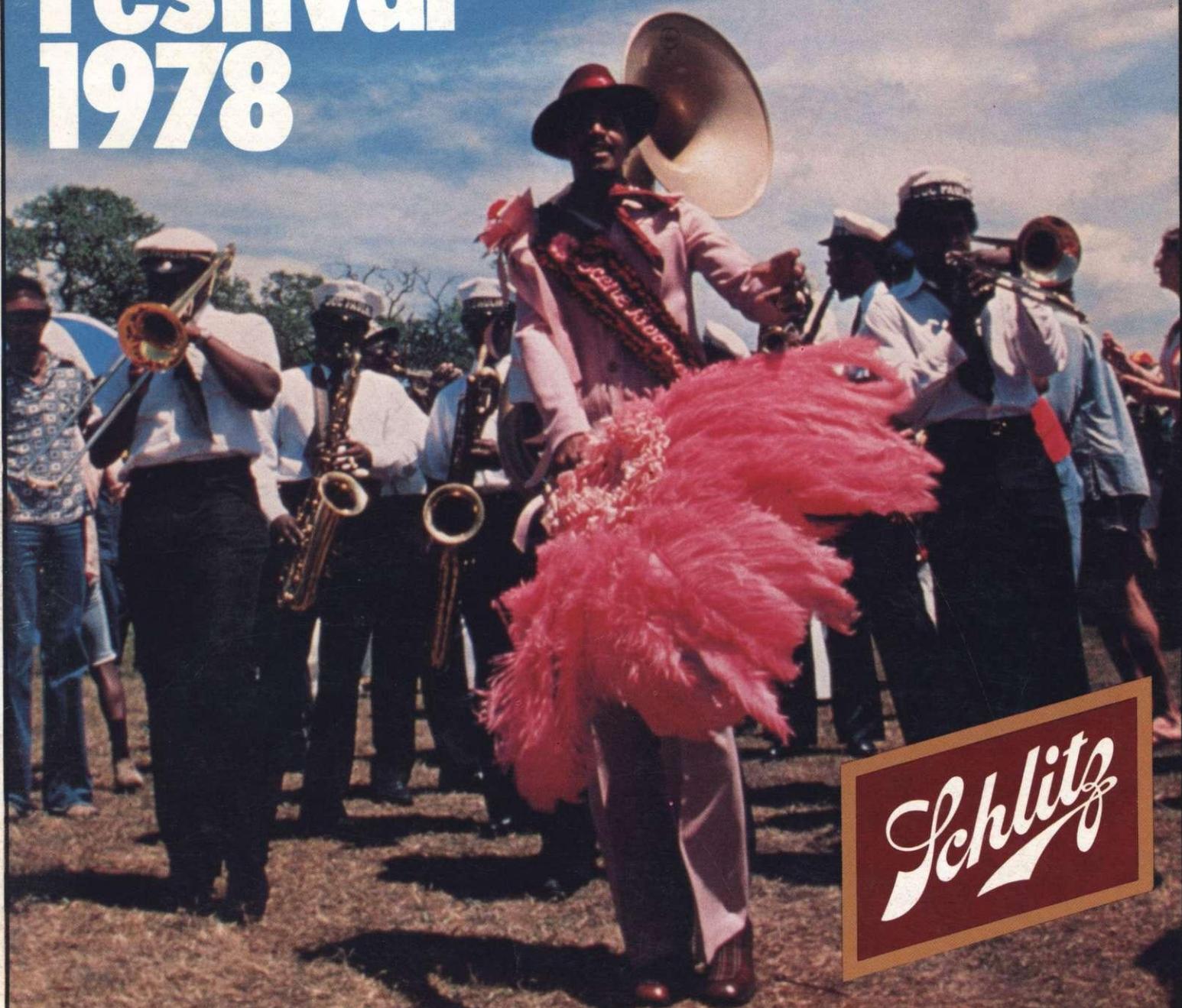


# New Orleans Jazz and Heritage Festival 1978



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# THE 1978 NEW ORLEANS JAZZ

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# AND HERITAGE FESTIVAL

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# T A B L E O F C O N T E N T S

## Front Matter



Festival credits; Introduction and welcome from the Festival and its sponsor; tributes to departed musicians.

## The Louisiana Heritage Fair



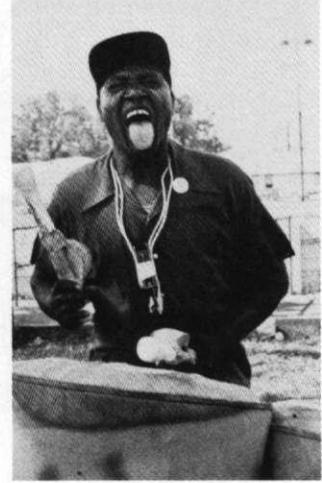
Complete schedule of the fair music with times and stages; craft and food listings, all keyed to a map.

## The Evening Concerts



Seven nights of the best in traditional and modern jazz from throughout the jazz world with pictures and biographies of all artists.

## Special Fair Center Section



Background information on all of the music, food, and crafts that will be at the fair with lots of photos.

**PAGE 1**

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**PAGE 41**

# FESTIVAL CREDITS

**THE NINTH ANNUAL NEW ORLEANS JAZZ AND HERITAGE FESTIVAL** Honorary President: Mayor Moon Landrieu. Officers of the New Orleans Jazz and Heritage Foundation, Inc.: Hon. Gerald Federoff, President; Winston Lill, First Vice-President; Edgar "Dooky" Chase, Vice-President; Marion G. Kelly, Vice-President; Neal W. Kaye, Sr., Secretary; Carling Dinkler III, Treasurer; Arthur Q. Davis, Sr., Chairman of the Board. Producers: George Wein, Festival Productions, Inc.; Quint Davis, F.P.I. Office Manager: Doratha Simmons. Public Relations: Anna Zimmerman, Director; Mavis Bridges, Larry McKinley, Colosoul, Inc. Advertising: Bauerlein, Inc. Grant Coordinator: Andy Wallace. Administrative Assistants: Joanne Schmidt, Aimee McCullough. Comptroller: Arnold London, F.P.I. Staff Counsel: Barnett J. Brimberg. Receptionist: Guy Richards. Concert Productions: Robert Leslie Jones, F.P.I. Stage Crew: Chuck McCarren and Crew. Sound and Lights: Koehn Electronics, New Orleans. Ticket Operation: Walter Taney, Fair Grounds; Werlein's For Music, Night Concerts; Opel Runyon, Director; Peter Platou, Ticket Manager; Jackie Platou.

**LOUISIANA HERITAGE FAIR.** Director: John Murphy. Assistant Director: Nancy Ochenschlager. Music: Quint Davis, Director; Joanne Schmidt, Coordinator; Andy Wallace, Cajun and Production; Doratha Simmons, Traditional Jazz; Sherman Washington, Gospel; Aimee McCullough. Food and Concessions: John Murphy. Crafts: Vitrice McMurry, Director; Clifton Webb. Technical Director: Walter Lenk. Electrician: E.A. Lambert. Construction: Tague Richardson and Krewe. Sound: Pace Sound Co., Thomas Audio Co., Criminal Sound, Terry Hanley Sound Inc. Stage Managers: Kelly Sullivan, Stage Coordinator; Klondike Koeler, Phil Trapp, Alan Kaufman, Bill Gregory, Barney Kilpatrick, Chip Irwin, Rick Italiano, Chuck Blamphin, Rev. Ott, Camille Hardy, Louise Blamphin, Guy Richards, Doug Rye, Janet Richards. Piano Technician: Sherman Bernard. Sanitation: John West, Smokey Dugas. Security: Bernard Francois, Consultant; Lester Dunn, Pinkerton, Inc.; Lt. Frank Hayward, N.O.P.D. Medical: Jim Tompkins, Red Cross; George Bey, Mardi Gras Coalition. Fair Central: Jill Fitzpatrick, Manager; Margie Campbell, Pat Smith. Special Thanks To: The City of New Orleans: Mayor Moon Landrieu, Winston Lill, Director of Public Relations; Andrew P. Sanchez, Sr., Director, Department of Property Management; Robert E. Richards, Administrator, Division of Public Buildings; Charles W. Nutter, Director, Parkways and Park Commission; Chief Anthony D. Duke, Deputy Superintendent, N.O.P.D.; Patrick Kolosti, Director, Department of Sanitation; John Glapion, Director, Department of Recreation; Jim Bryant, Orleans Parish Sanitarian Services. The Fair Grounds: Joseph P. Dornagnac, Jr., President; Louis Roussel III; Roy Favret. The Jos. Schlitz Brewing Co.: D.F. (Jack) McKeithan Jr., Chairman and Chief Executive Officer; William J. Henke, Director, Merchandising and Sales Promotion; Forest H. Harwood, Manager, Promotion Development; William A. Gorman, Senior Promotion Project Manager; Barkin, Herman, Solochek & Paulsen, Inc., Public Relations Counsel, Jos. Schlitz Brewing Co.; Neal W. Kaye Sr., President, Schlitz Distributor; Neal W. Kaye Jr., Vice President and General Manager. National Endowment for the Arts: Livingston Biddle, Chairman; Robert Gordon, Music Program. Board of Directors, New Orleans Jazz and Heritage Foundation: Henry Alcus, Garic Barranger, Anthony Benedetto, Rev. Herman Brown, Arshag Casbarian, Henry Dejoie, Tom Dent, Emilio "Monk" Dupre, Hon. Mike Early, Jeannette Gottlieb, Chappy Hardy, Bill Hess, Jay Hundley, Hon. Johnny Jackson Jr., Son. Samuel A. LeBlanc III, Jon Leyens, Don Marshall, Sarah Meltzer, Arthur Pulitzer, William Rousselle, William D. Rucker, Ann Trevor, J. William Vaudry Jr., Rosalie Wilson. Volunteers: Susan Wayman, Milton Mary, Greg Schommer, Yvette Hockbert, Lisa Kelley, Fred Schwartz, Jeffrey Harrington, William Smith, Pat Wynn, Margaret Bradley, Jamie Higginbotham, Susan Spilisbury, Nancy Siefert, Bonnie Palmer, Tony Longo, Fern Maxwell, and all the other folks without whose time, energy, and good will this festival would not be possible. Credits for program on Page 88.

**IF YOU DON'T HAVE SCHLITZ  
YOU DON'T HAVE GUSTO.**



# WELCOME TO THE FAIR

## THANK YOU

**T**here are many jazz festivals all over the world, but none of them even come near to achieving the atmosphere of enthusiasm and celebration of the New Orleans Jazz and Heritage Festival. The credit for all of this goes to you, the people who attend this Festival.

Since its inception in 1969 the Festival has grown to include seven evening concerts and three days on two weekends on the infield of the Fair Grounds Race Track. This year more than 150,000 people will stomp and sway to the rhythm of over 2,000 musicians, will satiate their hungers at the 40 food booths serving a wide variety of succulent Louisiana cuisine, and will browse through and buy the wares of the 200 or so craftsmen at the Louisiana Heritage Fair.

The festival as always is the major undertaking of the

New Orleans Jazz and Heritage Foundation, Inc., a non-profit organization dedicated to the presentation and preservation of the music and culture of New Orleans and Louisiana. Surplus funds from the Festival, if any, will be used to produce next year's festival and to preserve and nurture the musical community of New Orleans.

Co-sponsor of the Festival along with the Foundation is the Jos. Schlitz Brewing Co., and the Festival has again received a grant from the National Endowment for the Arts. In addition, there is valuable support from agencies throughout the city and state, both public and private.

But probably the most valuable support the Festival receives is from you the people who are the depth and diversity of Louisiana's musical and cultural heritage, whose acceptance has made the event unparalleled in the world.

Welcome to the ninth annual New Orleans Jazz and Heritage Festival.

• *Anna Zimmerman*

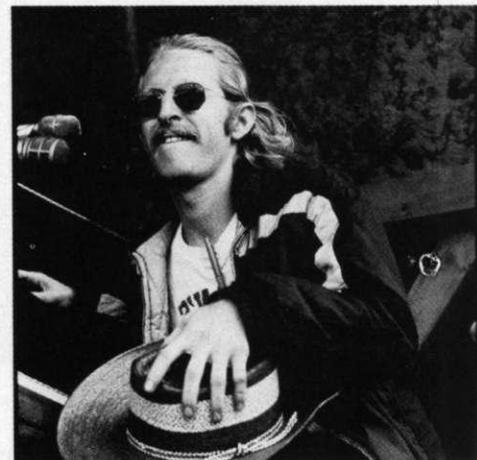
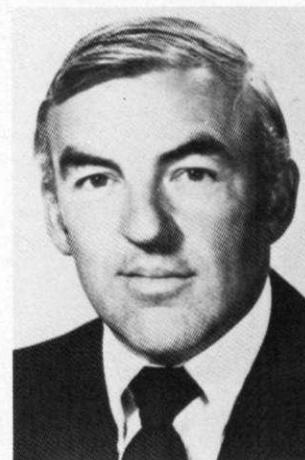
## SCHLITZ

**T**he Jos. Schlitz Brewing Company has been sponsoring music festivals around the country for a number of years. We regard such festivals as the essence of entertainment and an ideal expression of the enjoyment and fun which are the essence of our products.

But it all comes together best here at the New Orleans Jazz and Heritage Festival, which we regard as a very special event. For one, it's dedicated to that uniquely American art form—jazz! And then there's the colorful and exciting Heritage Fair to make it more fun.

We've been proud to be part of the New Orleans Jazz and Heritage Festival since 1973, watching it become a little bigger and a little better each year. Today, it ranks as one of the country's premier music celebrations. The New Orleans Jazz and Heritage Foundation, and Festival co-producers George Wein and Quint Davis and the entire staff deserve a great credit for creating an outstanding entertainment event in a city that means entertainment.

**PHOTOS:** Center, **George Wein**. Bottom left, **D.F. McKeithan**. Bottom right, **Quint Davis**.





## CITY OF NEW ORLEANS

OFFICE OF THE MAYOR

MOON LANDRIEU  
MAYOR

GREETINGS . . . . .

It is a real pleasure to extend greetings and best wishes to the New Orleans Jazz and Heritage Festival. In a few short years, the Heritage Fair and the series of nighttime concerts have become one of our community's favorite annual events and its fame has spread throughout the nation and the world.

The reason, I believe, for the outstanding success of the overall festival is that it blends together those elements of life which are dearest to the hearts of those who live in Louisiana and in the Greater New Orleans area: delicious food in great variety, traditional crafts of all kinds, our wonderful April weather, and above all, music. New Orleanians may not have invented music, but we have given the world the granddaddy of all modern music: Jazz!

What makes the Heritage Fair unique, however, is that it goes far beyond the original, authentic jazz to its many offshoots, including rhythm in blues, soul, "big band," and the many other forms of music which are popular today. Moreover, the Festival also includes Cajun, Blue Grass, Folk and all the other forms of music which are popular here in the state. The Fair and the concerts are truly a reflection of the favorite musical tastes of all of us.

So my family and I look forward to attending the Jazz Festival and especially the Heritage Fair, and we look forward to joining with all of you in this city's favorite picnic.

Sincerely,

  
Moon Landrieu  
Mayor



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# IN MEMORIAM

**T**he most difficult task for any writer must be the filing of obituaries. Always, a talent is forever lost. Often, it is a friend never to be heard or seen again. Since the last New Orleans Jazz and Heritage Festival, there has been the continuing sad parade of funeral processions.

Four people stand out among this year's losses. Two were friends and close working associates, one a unique individualist and the last a performer who had a special affection for the city of New Orleans.

I was closely associated with the late Blanche Thomas and Albert "Papa" French, and both struck me, above all else, as superb entertainers. That's a classification which transcends mere music. It involves both a projection and displacement of "self," a concern with an audience and its reactions.

They dubbed Blanche Thomas "The Queen of the Blues" and there was something both regal and downright earthy about her persona. She had the best stage moves I have ever seen in a performer. They were instinctive and always correct. I recall, vividly, her Carnegie Hall performance with Louis Cottrell's Heritage Hall Band. She had moved from far stage left to far stage right of that august hall, gotten a standing ovation, and you were never aware of her having moved a single inch.

"Papa" French became the successor to the famous "Papa" Celestin band and,

particularly with "Cornbread" Thomas in duet situations, was one of the most inspired vocalists within the New Orleans tradition. Beyond that, he always maintained bands of superior order which included the likes of pianist Jeannette Kimball, Frank Field's bass and Homer Eugene on trombone.

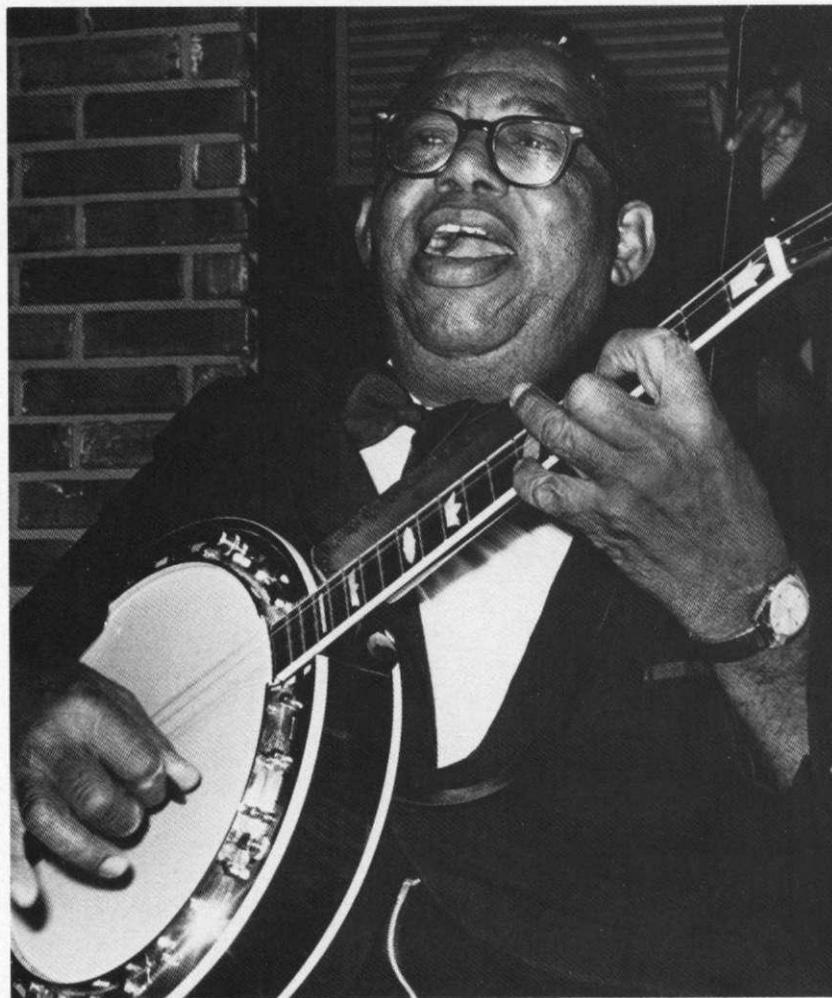
Johnny Wiggs was an absolutely first-rate trumpet player who resolutely went his own way until the day he died. Both philosopher and musician, his couplings with musicians of the caliber of Raymond Burke and Stanley Mendelson were particularly noteworthy.

Last, we mourn the passing of Rahsaan Roland Kirk, not of New Orleans, but certainly very much *with* New Orleans. Rahsaan sat in wherever the good sounds and good times flowed and he had an exquisite sense of humor. Perhaps you recall the time he appeared at one of the Festival's events at Municipal Auditorium Kirk came on stage dressed in a full-length, yellow oilskin slicker. When he turns around we see, emblazoned on his posterior, a black footprint. The message was both hilarious and profound.

For us who survive the message should be equally profound: Enjoy them while they are here and *listen* to their message. In the end, that's what it's really all about.

---

**PHOTOS:** Top right, Blanche Thomas. Bottom right, Albert "Papa" French. Below, Rahsaan Roland Kirk.





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**A GUIDE TO THE 1978**

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**HERITAGE FAIR**

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# LOUISIANA HERITAGE

**T**he Louisiana Heritage Fair is Louisiana's celebration of itself. It is an expression of an entire culture's genius for music and food and good times. It is a chance for people to rediscover the territory of their heritage, and to explore its depth and diversity.

Revelations are inevitable. They come in electrifying Gospel chorales, in melodies on Cajun

wings, in plates of Creole gold. They come in the spaces between the stages and the crafts tents and the food booths, in the areas where there are people—simply people.

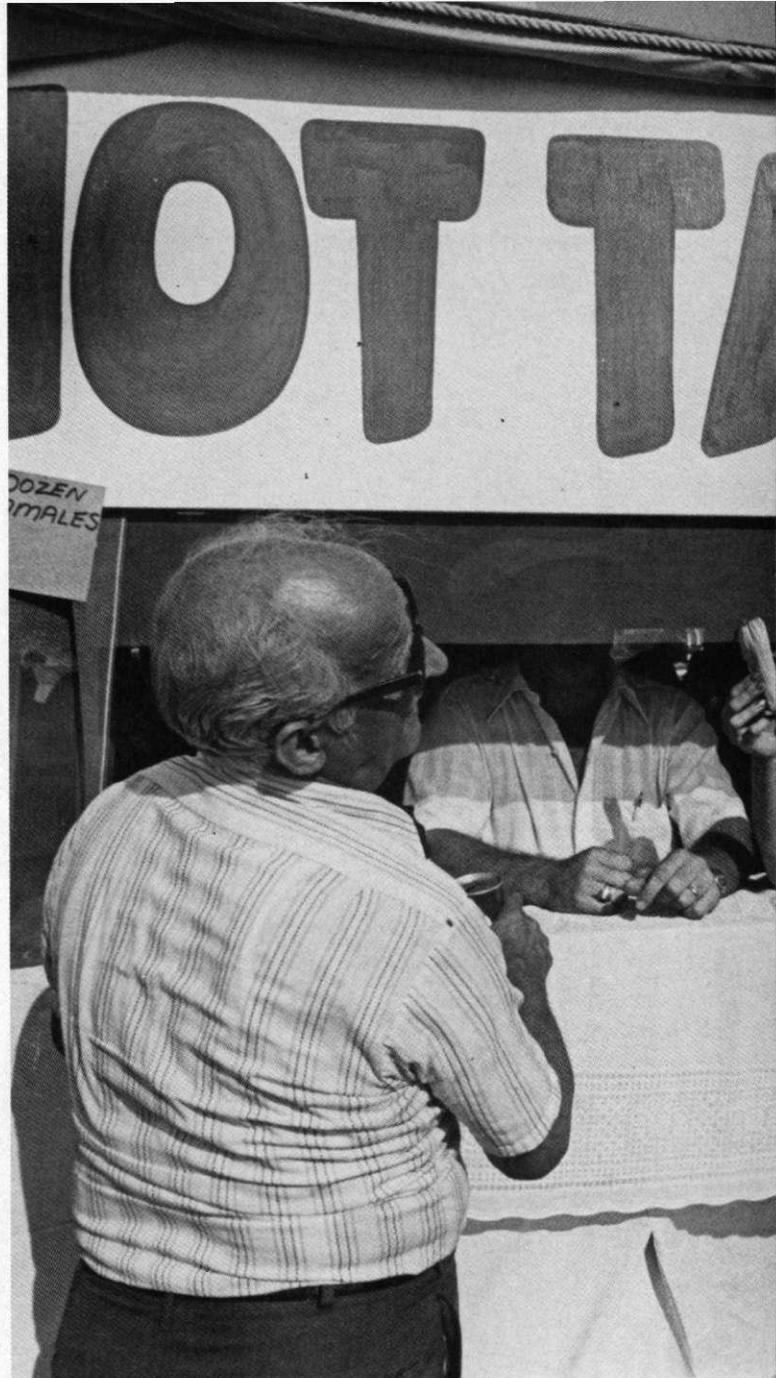
That a fair composed of ten stages of continuous, extravagantly different style and kinds of local music of more than 60 varieties of native foods, of over 100 craftsmen, can run for seven hours a day for six days and not exhaust its possibilities or participants or audience is awesome testimony to the vitality of the culture that supports it. The cultural forces behind the music that flows from Fair Stages swirls through the gumbo and turns in the dancers. The Fair, only a temporary manifestation of this unique order of sweet confusion, exists a few days and, like many phenomena of April, disappears as swiftly as it springs. But the music, the cooking and the craftsmanship go on.

The Fair changes as these and other elements of the culture change, and it is a place to gather and look at what we have done and what we are doing, to taste and get in touch with the rhythm we call home. Fair-goers, old and new alike, need less than two shakes of hot sauce and four bars of brass to swing into it. Everyone here is second-line.

*John Murphy*

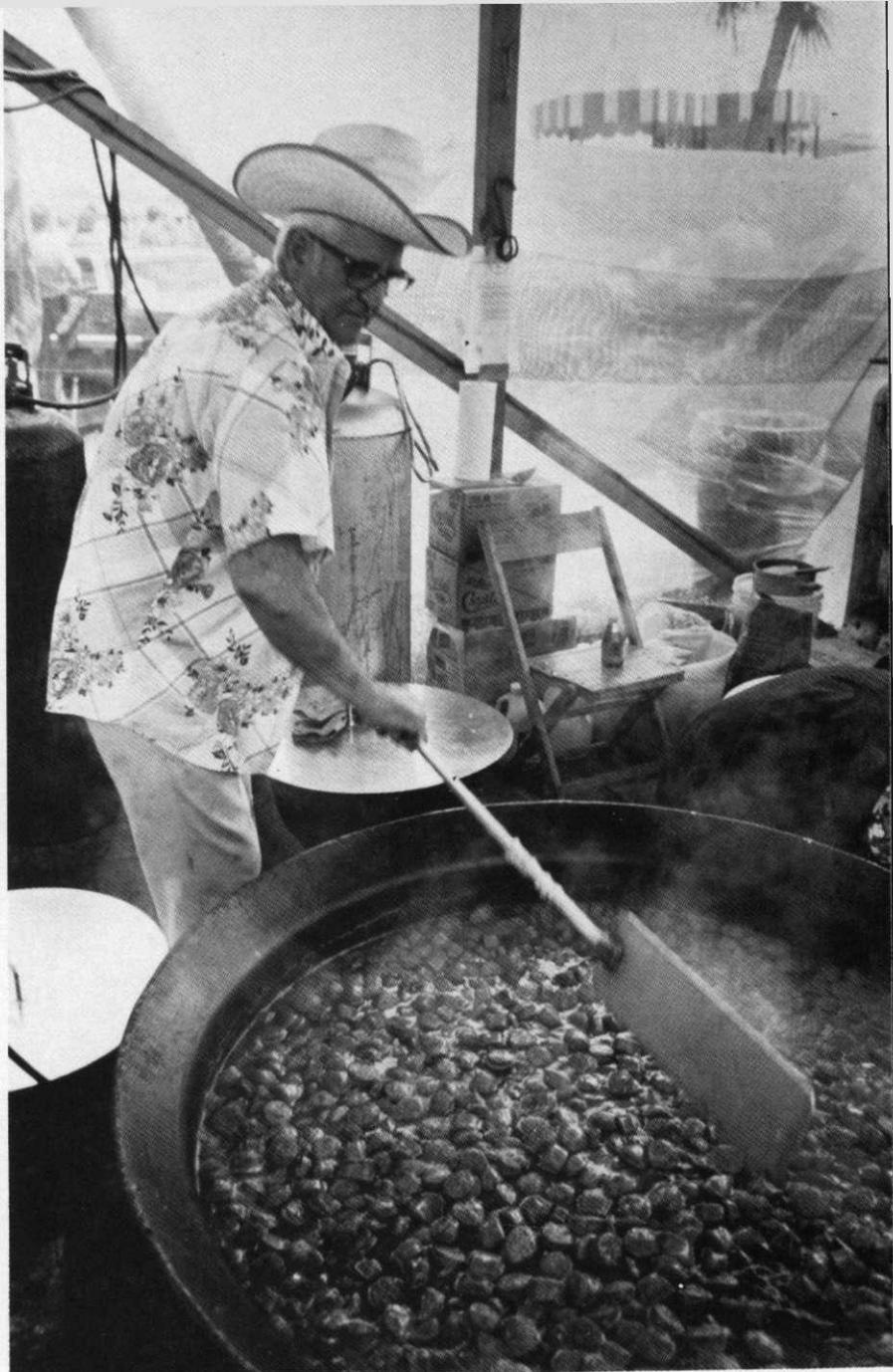
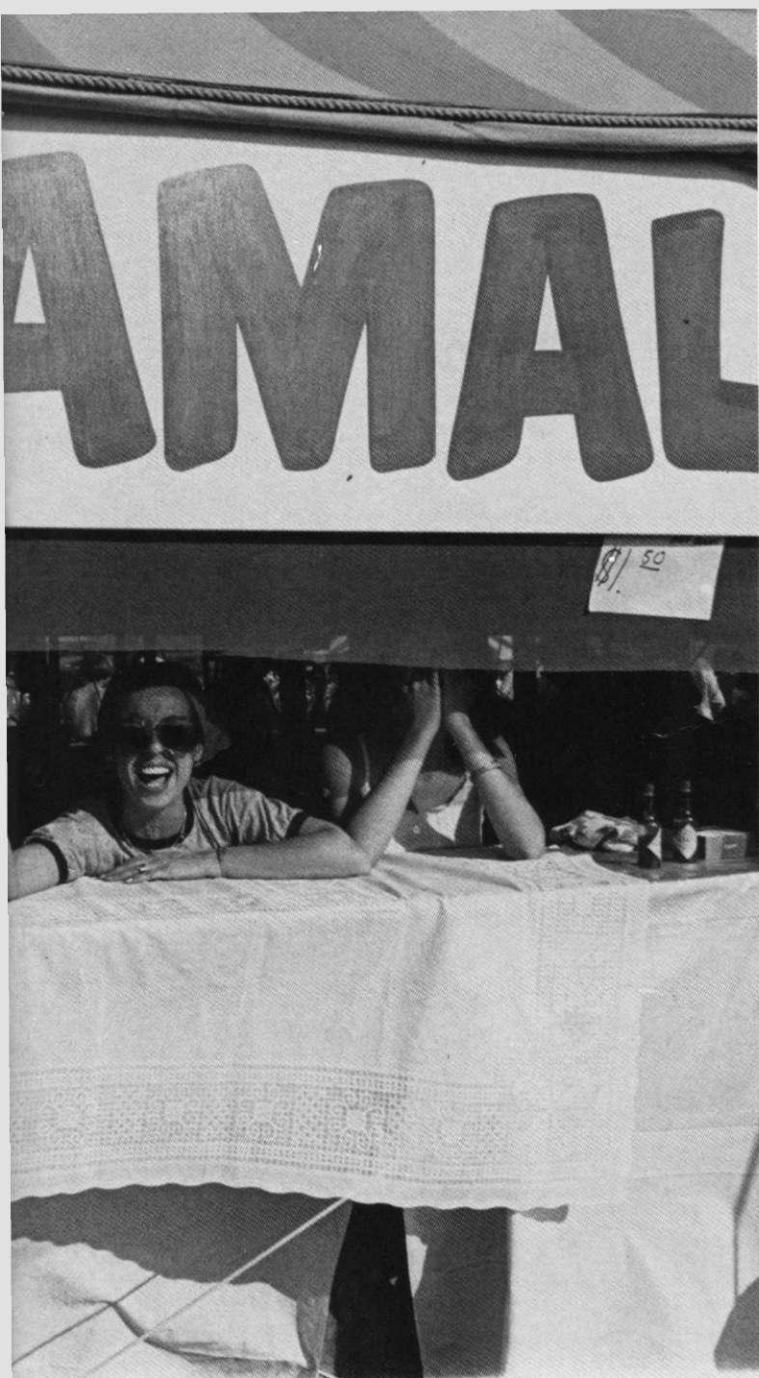
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# FOOD

**Y**ou hear the richness and diversity of Louisiana culture in its music; you taste and see it in its food. From the hot spicy coral of its boiled crawfish to cool pastel greens of spumone, the palate and palette range. In a solo by Louis Armstrong you move from Congo Square and the French Opera House to German street marching bands and second lines to Streckfus steamers upriver to points north. Eating a plate of jambalaya you cross from Spain to Louisiana via Breaux Bridge. The destination of both journeys is the same: de light. To arrive you discover approxi-



mately the same route, roux, and roots.

The many hybrids of cuisine found in Louisiana—Creole - Italian, Creole-French, Afro - Jamaican, Spanish-American, etc.—are a result of the same kind of cultural intercourse that produced jazz. And the Creole and Cajun specialties—jambalaya, gumbo, crawfish etouffee, cochon de lait, barbecue shrimp, andouille, boudin, crawfish bisque, shrimp creole, maque-choux, ecrevisses en papillotes, to name a few—are creations as imaginative and uniquely American as jazz itself.

It is no surprise that food

plays a large role in the Louisiana Heritage Fair. Our multifaceted heritage is evidenced in the names we call our local dishes: jambalaya, from the Spanish *jambon*, ham; gumbo, from the native African bantu name for okra, “gombo,” a once-prominent ingredient of most gumbos.

Even if this event were purely a music festival, food could still demand a platform simply on the strength of its thematic entanglement with the roots and subsequent development of jazz and other Louisiana musical forms. The Cakewalk stepped quickly from the plantations of the rural South to the palaces of

Europe. From Sedalia, Missouri and environs, ragtime diffused like crab boil throughout the states. Ragtime composers time and time again invoked the muse of Southern cooking with titles like “Alabama Barbecue,” “Chili Sauce Rag,” “Jamaica Ginger Rag,” “Ham Tree Barbecue,” “French Pastry Rag,” “Sno-Ball Rag,” “Pickles and Peppers,” and “Hot Sauce Rag.”

Traditional jass bands in New Orleans naturally latched onto this theme and employed names of local dishes for compositions and bands as well. Jelly Roll Morton often spiced the play-

ing of his compositions with his Red Hot Peppers. Although Louis Armstrong lived away from New Orleans most of his life, he often paid homage to his roots by signing his personal letters and notes, “Red Beans and Ricely Yours,” letting a spicier part signify a spicier whole. Jazz lingo absorbed the vocabulary of the kitchen. A band that is tight, hot, together “cooks.” The cymbals sizzle,

---

**PHOTOS: Left, The Tamale stand. Right, Making jambalaya.**

the bass bubbles and the music steams.

Louisiana cuisine has even entered into the not-too-distant country and western hills and Hall of Fame in Hank Williams' Cajun hymn of praise, "Jambalai, Crawfish Pie, File Gumbo." And carrying on this honored tradition of "you play what you eat," there is a unique style of Cajun blues called "Zydeco," a corruption of the French *haricot*, green beans, as in "*Les Haricots Sont Pas Sale*," an old Cajun tune that once enjoyed immense popularity.

Can you eat jazz? Hear jambalaya? At the Louisiana Heritage Fair you will have ample opportunity to discover the answers to these burning questions. Forty food booths and a number of strolling vendors are all residents of Louisiana, and many of the recipes employed are family inheritances dating from the nineteenth century, passed from grandparent to grandchild in a chain that conceivably, for some special dishes, goes back to pre-Louisiana Purchase days. Gumbo, poule d'eau, les herbes—in its countless variations — was served locally in the 1700s. A less widely known but equally old regional dish is barbecued goat—a favorite of rural blacks in isolated areas of Louisiana and Mississippi. It is probable this dish came from Africa via Jamaica, and it survives today. The barbecued goat offered at the Fair is cooked in keeping with a secret recipe that has been in the chef's family for over eighty years.

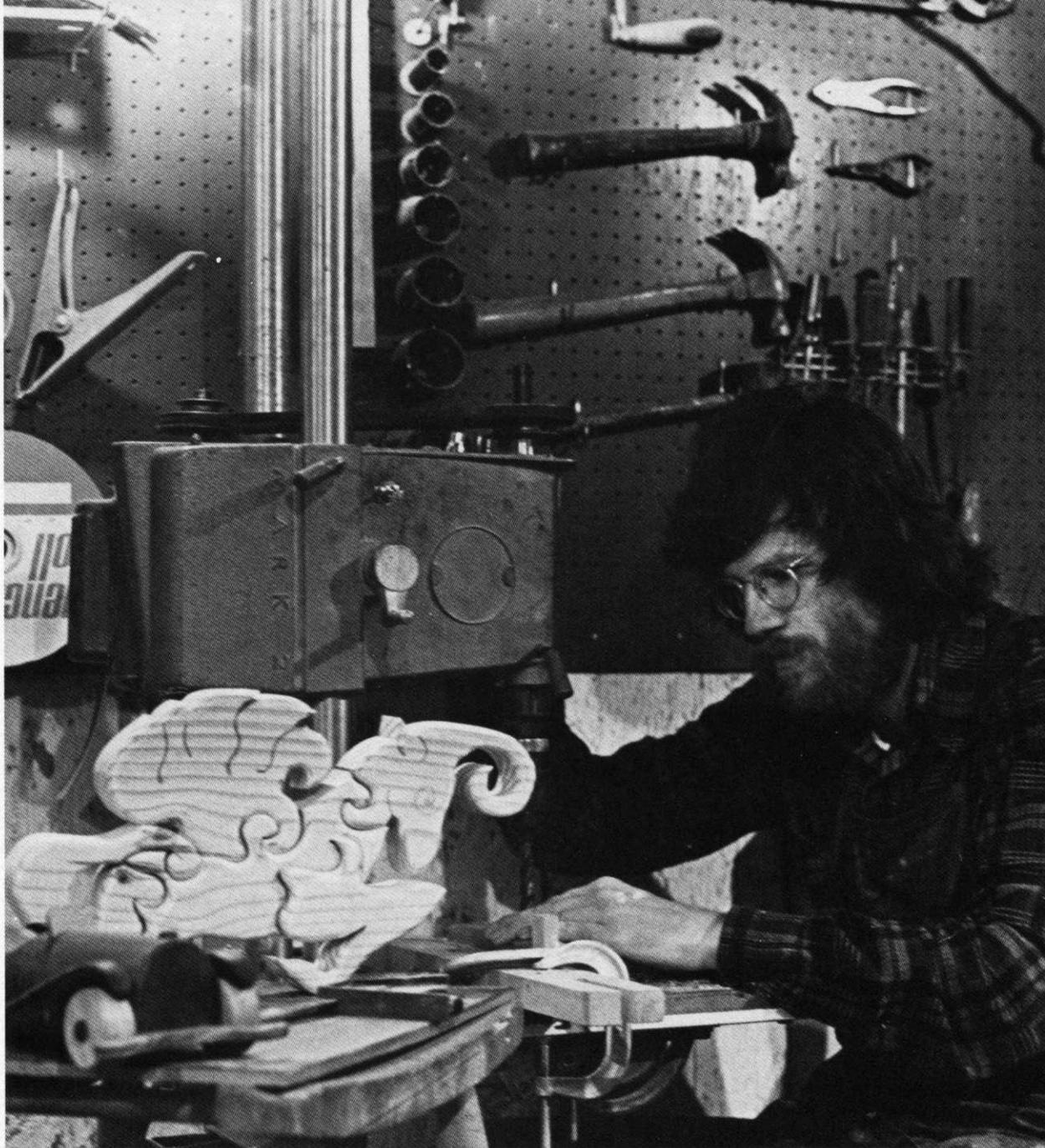
It is impossible to cover the scope of Louisiana cuisine in a few paragraphs. But in six days of Louisiana Heritage Fair you have the opportunity to explore first hand the foods of our culture, and discoveries are inevitable. Be sure to include lots of Louisiana cuisine in your own personal recipe for a great time at the Fair.

• **John Murphy**

**PHOTOS:** Left, Indian with jambalaya. Right, Crawfish devourer.







# CRAFTS

**T**his year's Jazz Fest Craft Fair presents the best artisans of New Orleans and the Bayou State, plus select out-of-state craftsmen from all over the U.S. Demonstrations, special exhibits and mountains of crafts are on sale—all are out here for six days. The Fair encompasses

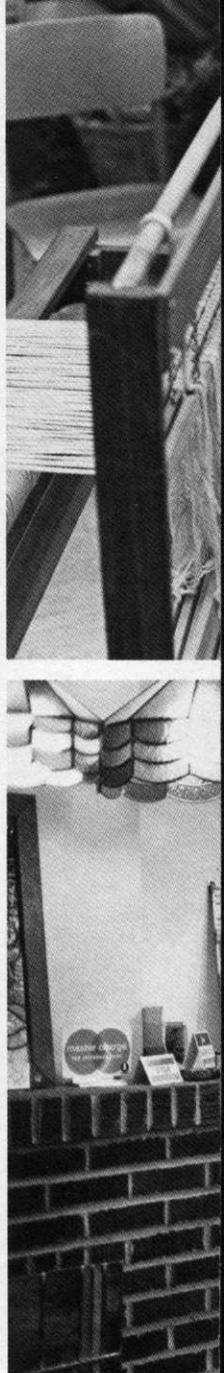
crafts from traditional to the most contemporary. Community groups such as the Louisiana Crafts Council, Louisiana Wildfowl Carvers Association, Contemporary Arts Center, Weavers Workshop, and art departments of Southern, Xavier, and Dillard Universities will have exhibits of their work. Louisiana craftsmen will demonstrate

blacksmithing, weaving, accordion and fiddle making, and Indian basketweaving. Louisiana knifemakers, quilters, woodcarvers, and cornshuck weavers will sell their work alongside potters, jewelers, printmakers, toy-makers, leathermen, glass blowers, and enamelists.

**CHARLES AND ERIC HUTCHINSON.** This father and son team is among Louisiana's finest decoy and decorative bird carvers. In the 1977 Louisiana Wildfowl Carvers and Collectors Guild Annual Competition, Charles won the grand price of \$3,000. In 1975 Eric won the "best of show" in the amateur and jun-

ior category. Charles and Eric are both sportsmen with great respect and knowledge of wildlife and the outdoors; with decorative carving, Charles says, "we try to create a bird out of wood."

**IRENE SELLERS.** Irene is a native of Lafayette who crochets, tats, and makes soap and quilts. She was taught soapmaking by her grandmother when quite young; she seems to be the only one around making soap her way (from beef fat and lye). The soap can be used for washing one's body or clothes and also relieves athlete's foot. Irene is self-taught in crocheting, quilting, and tatting and





will have examples of these on exhibit at the festival.

**TREME CULTURAL ENRICHMENT CENTER.** This is a senior citizens program in which the aged use their talents with their hands. Three women of this group will demonstrate yo-yo quilting and crocheting.

**ELISA JONES.** Elisa is a traditional quiltmaker living at Maringouin. She has farmed for a living most of her life. She's the mother of 11 and grandmother of 80, a number of which are good craftspeople and artists.

**DILLARD, SOUTHERN, AND XAVIER UNIVERSITIES.** Exhibits which repre-

sent the future of crafts by New Orleans black people in a variety of disciplines. They will exhibit graphics, painting, and sculpture.

**MICHAEL ARBUCKLE.** Frustration with federal bureaucratic red tape and regimentation as a Public Health worker led Michael four years ago to change his hobby to a full-time career. Now he's known widely as the area's

**PHOTOS:** Left, Jim Arbuckle in his toy factory. Right top, Betty Johnson at work at her loom. Right bottom, Christopher Tuck of the Lighthouse

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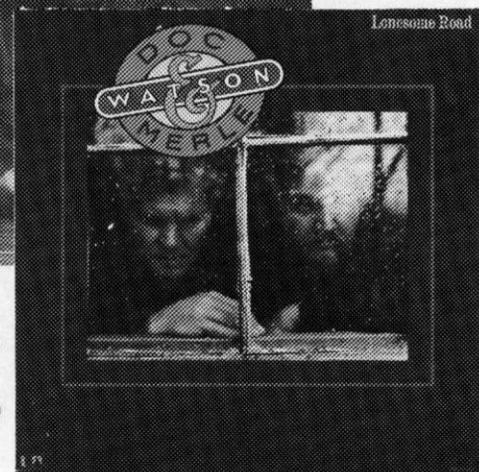
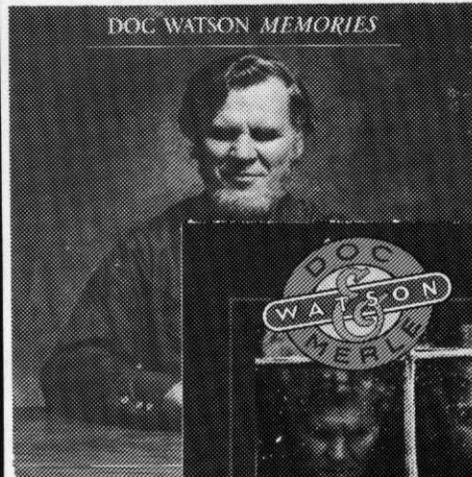
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the gramophone



premier toymaker, "the guy who does the streetcars." He makes toys for both big and little people ("half my customers are adults buying toys for themselves or friends"). His favorites are the toys with the New Orleans flavor—St. Charles Avenue and Desire Streetcars, French Quarter carriages, Roman Candy wagons, and Mississippi River and bayou boats. He also does a classic transportation series: early autos, steam locomotives, and free-standing sculptural puzzles. His latest big project is a commissioned exact replica of a Garden District home, doll-size, from foundation to furniture. Michael uses no nails; toys are held by wooden pegs and glue,

made of select woods sealed with oil, "safe to chew on and beautiful to look at." Michael likes making toys because with imagination anything can be miniaturized into a toy; the small size of the project makes for a compact act of design/completion.

**RIC MOOREHOUSE.** In the early '70s Ric Moorehouse, a native of Arnaudville, became dissatisfied with law school and started hanging around the shops of area blacksmiths: Saul Guidriz in Carencro, La., George Fairchild in Greenwell Springs and others. His interest grew, so he decided to go to Santa Fe and study with Frank Turly, one of the nation's masters of the art. Ric came

back to Cajun country and in 1975 opened his workshop, started going to Louisiana festivals, demonstrating his craft and talking to folks on its revival. Ric uses fairly simple tools (hammers, chisels, and hand-cranked blowers) and heats of 1500°-2500° to form "mild steel" into useful objects. Few blacksmiths work with pure iron anymore due to its dwindling supply (Ric tries salvaging as much of this as he can find from old wagons, etc.). Ric and most modern blacksmiths use "mild steel," which is iron with almost as much carbon content as regular steel. He says blacksmiths say steel's like clay but iron's like butter. Ric has been working hard for

the past year on contracts with renovation firms in New Orleans and Lafayette, making hinges and fireplace implements for restored Creole homes. He says that he loves smithing for the balance of power and sensitivity, "kind of a male/female thing," and the wonder of the inherent plasticity of iron. Ric will be demonstrating smithing in a special area under the oak trees near the entrance for both weekends of the festival.

**FLOYD SOILEAU** is a Cajun wildfowl carver from Big Cane, La. He started carving as a hobby in the Navy in the late '50s. His talent lay dormant until 1976 when his interest was rekindled by some orders for eagles



and other Bicentennial themes. His carvings are of two types: standing three-dimensional wildlife figures and intricate wildlife "sculptural reliefs" in which scene, background, and frame are carved from one solid beam of wood "as solid as the day the tree was cut down." Floyd uses only hand tools for carving and shaping his work, most of which is solid mahogany.

SHINE MOUTON is a Cajun accordion maker from Crowley, La. His stepfather was an accordion player with Amedie Breaux and the Crowley Aces, who played throughout Louisiana and East Texas. His uncle Joe Falcon was the Cajun who wrote "Jole Blon" in 1928, and his brother wrote

"Allons à Lafayette," the first French recording made in Louisiana. As Shine grew up he absorbed the accordion playing talent all around him and was quite accomplished by his late twenties. Daytime he was a refinery worker and weekends he played with the Crowley Aces. By the early '60s he couldn't find anyone in his vicinity to repair his accordions, which were getting quite a workout, so he started working on them himself, using fairly simple tools (screwdriver, icepick (!), pock-

**PHOTOS:** Left, Potter Nancy Campbell. Center top, Shine Mouton. Center bottom, Floyd Soileau. Right, Francine Fletcher, stitching a leather carryall.

## FROM THE HOME OF JAZZ

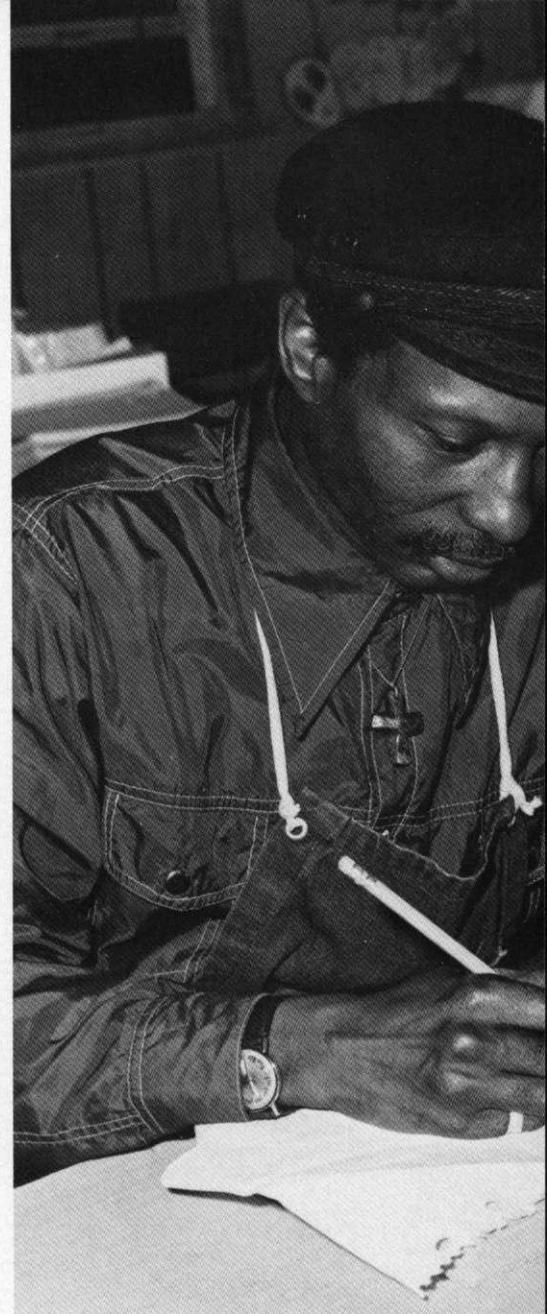
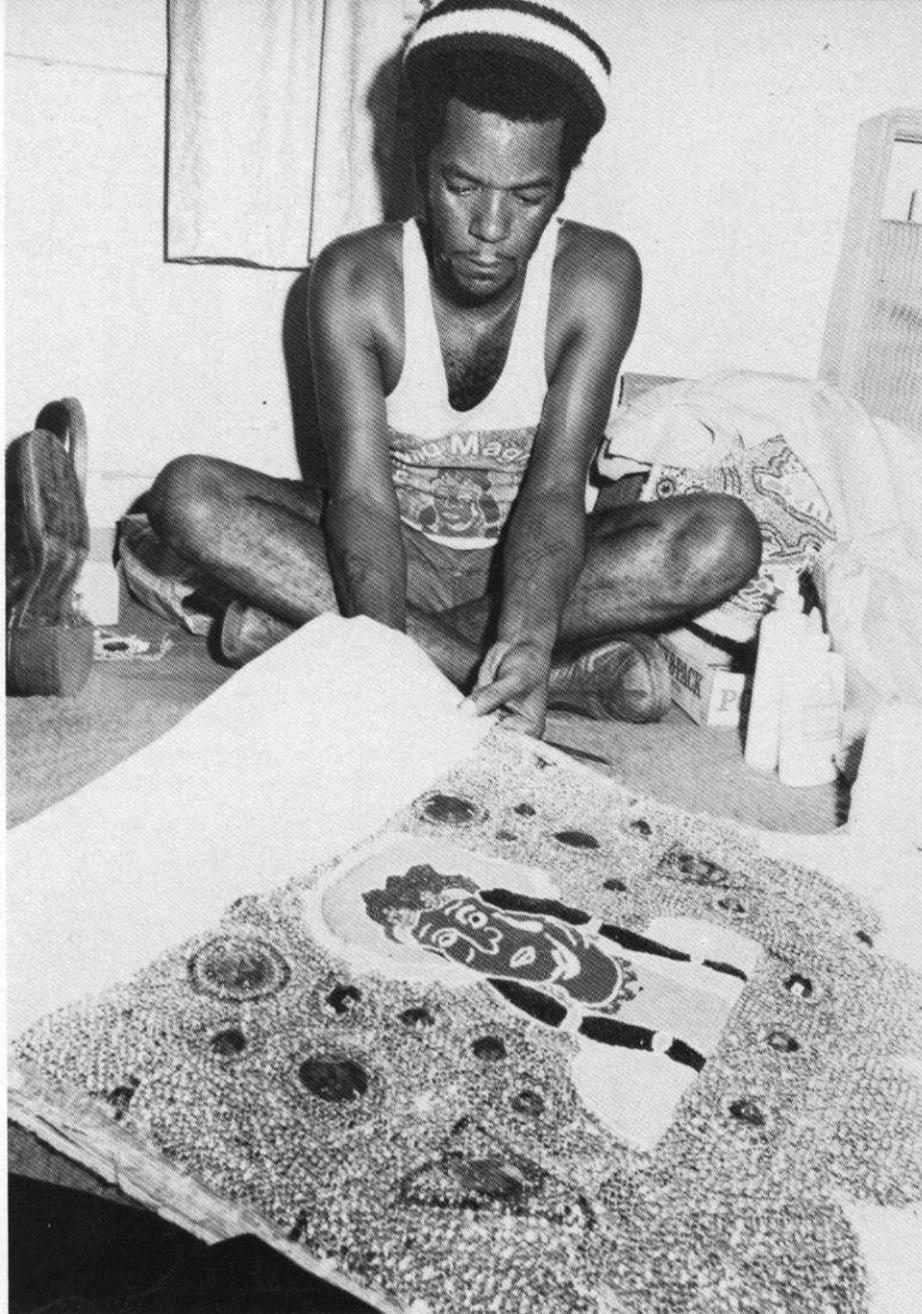
### Leo Meiersdorff's Original Jazz Glasses.

Leo Meiersdorff catches the spirit of New Orleans and its music in these colorful double old-fashion glasses (13 oz). Each glass is illustrated with three musicians—a drummer, sax player and trombonist. Perfect for a party à la New Orleans.  
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# adler's



et knives, table saw and drill press) using wood and metal. He prefers maple, walnut and ash. Shine says there are no accordion manufacturers in this country (they're all in Italy and Germany), just individual craftsmen like himself. His most unusual orders were two red, white, and blue Bicentennial accordions for Cajun musicians Wayne Toups and Lee Sonnier. His charges for the instruments range from \$400 to \$700 and they take him about two weeks to complete. Shine says that 90 per cent of the accordion players in the country are concentrated in the Cajun country of Louisiana, with a few in Canada.

**MARC SAVOY** is a Cajun

who came back from LSU with a degree in physics and put it to work taking accordions apart and making new ones. He started playing at 12 and still plays, now professionally, in the Louisiana Aces, one of the most renowned Cajun bands, often appearing at folk festivals all over the world. Marc has for the last 15 years run a music store in Eunice while making the finest Cajun accordions attainable, even to making his own thin finely-tuned metal reeds. His instruments start at around \$700.

**EMERSON BELL** is a self-taught sculptor, painter, and musician from Baton Rouge; he got serious about his work at 16 and has devoted most of

his adult life to his various "bohemian" pursuits while having a day job. Finally receiving recognition, he has in the last four years gone full-time, being artist-in-residence at Kenilworth High School in Baton Rouge for park sculptures. His work is mainly wood and clay sculpture, employing figures and faces, influenced subtly by African symbols. He has done extensive lectures and seminars in the Baton Rouge area and had work exhibited all over the South and at the John F. Kennedy Center, Washington, D.C.

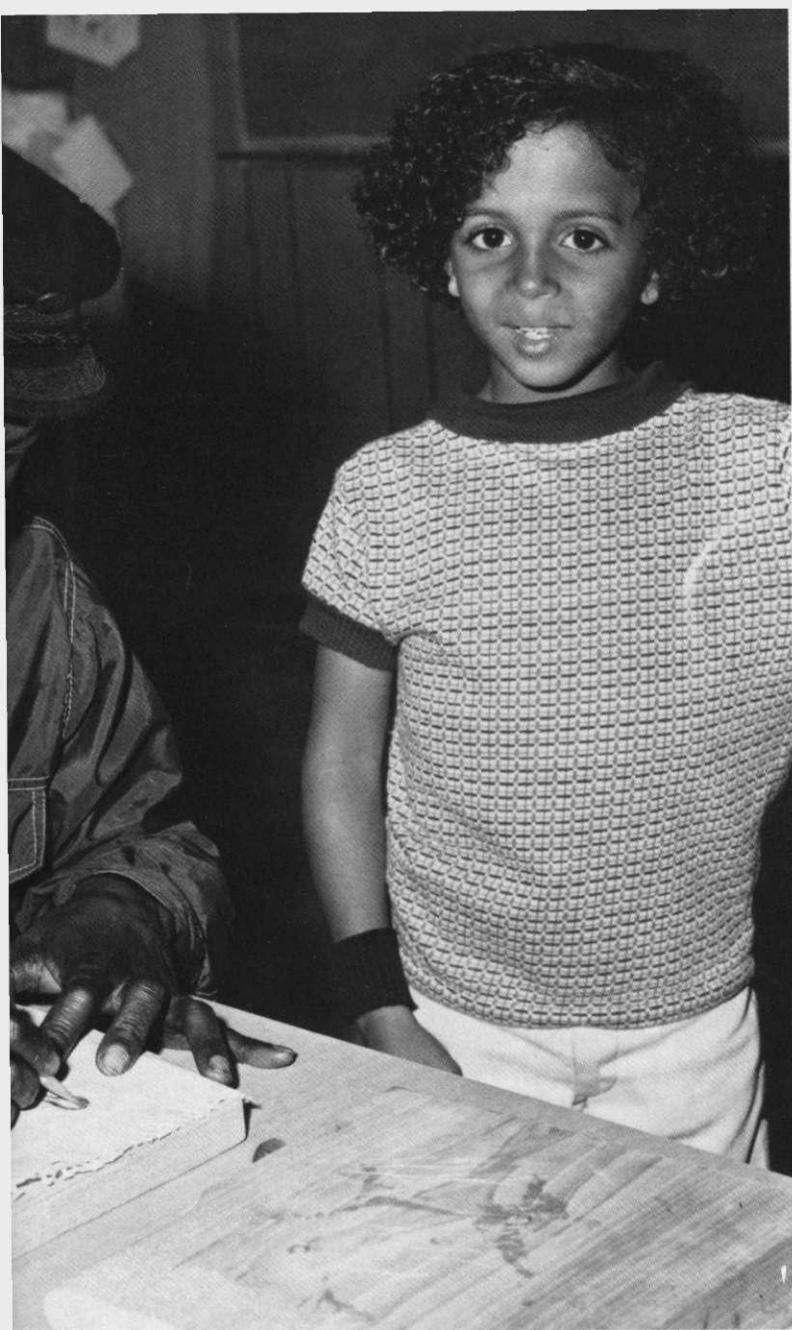
**RAMONA AUDLEY** comes from Pewaukee, Wisconsin to exhibit and sell her soft sculpture, "real people"

dolls. She has won awards all over the country in fiber, doll and design competitions for over 24 years with her huge, eerie "living characters."

**URSULA DUBA** is from Stony Creek Conn., and this is her first visit to Louisiana; she's here to show her exquisite, Picasso-esque enamel jewelry. Although she does cloisonne, her specialty is champlève enameling, a technique done by only a handful of artists in the country.

**GREEN RIVER DULCIMERS** are folk instruments made by Bill Walker of Elkhorn, Kentucky of many different shapes and woods.

**LANDRY'S COPPER SHOP.** This retired couple, Donald and Thelma Landry



of Kiln, Mississippi, makes lanterns and custom brass lamps and copper lamps by hand in classic forms.

**MOUNTAIN APPALACHIAN LORE.** This exhibit is run by the Emergency Fund and Service of Barbourville, Kentucky, which lends money for emergency needs to impoverished mountain folk. The people pay back their loans with crafts, receiving retail credit. The organizers then in turn sell the crafts at fairs, with the money reverting back to the fund. Crafts include dolls, quilts, and other mountain crafts.

**FESTIVAL FAVORITES: THINIUS ROBERTSON AND COUSHATTA INDIANS.** Thonius Robertson

is a black weaver of white split-oak baskets of superior quality. He is one of the best in this medium and has been featured at the Smithsonian Folklife Festival in Washington.

The Coushatta Indians (the main native Louisiana Indian tribe) of Elton, Louisiana, is represented by Lorena Langley and her family. They are excellent weavers of baskets and objects woven of pine needles. Their work is collected by many, loved by all.

**PHOTOS:** Left, Monk Boudreaux and Indian seal. Right, Emerson Bell, sculptor.

**CONTINUED ON PAGE 51**

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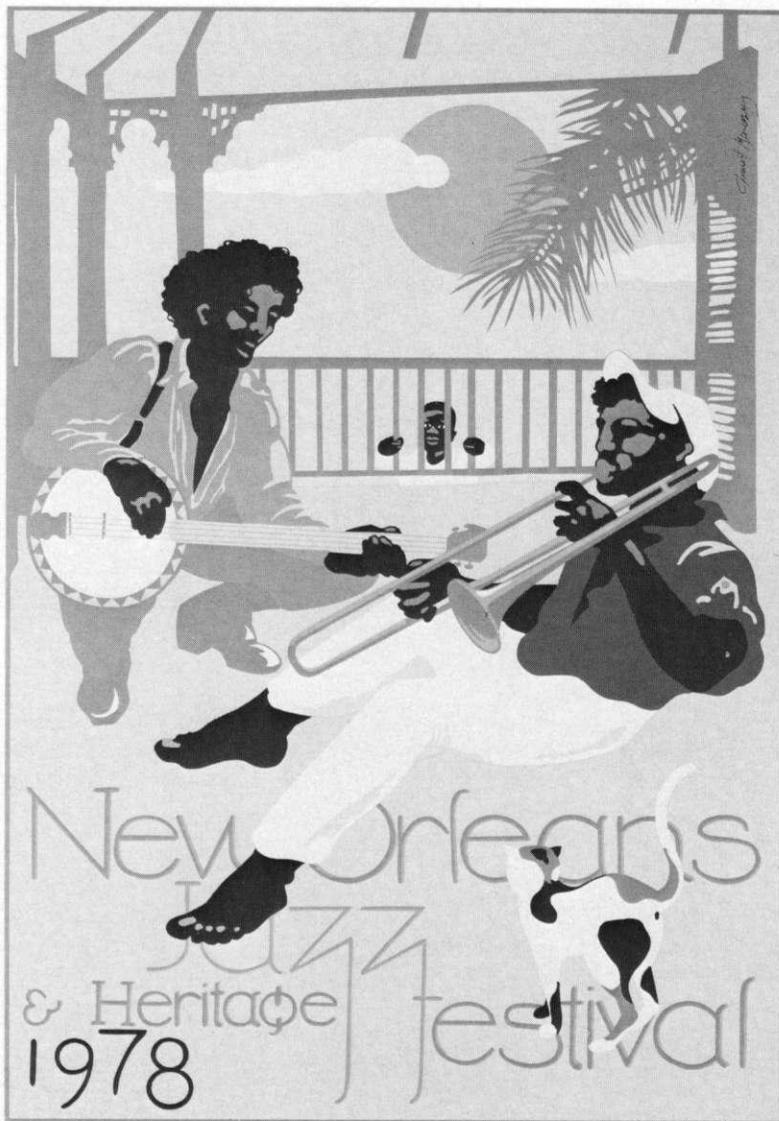


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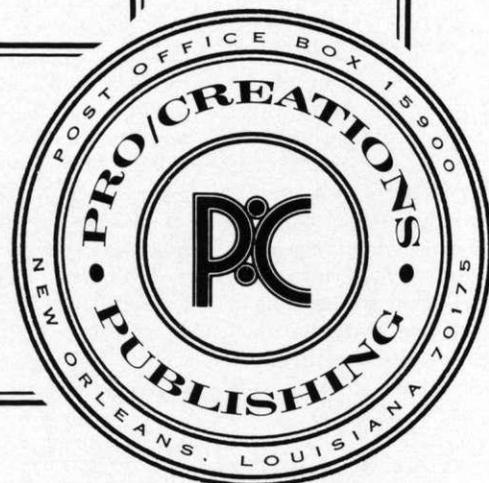
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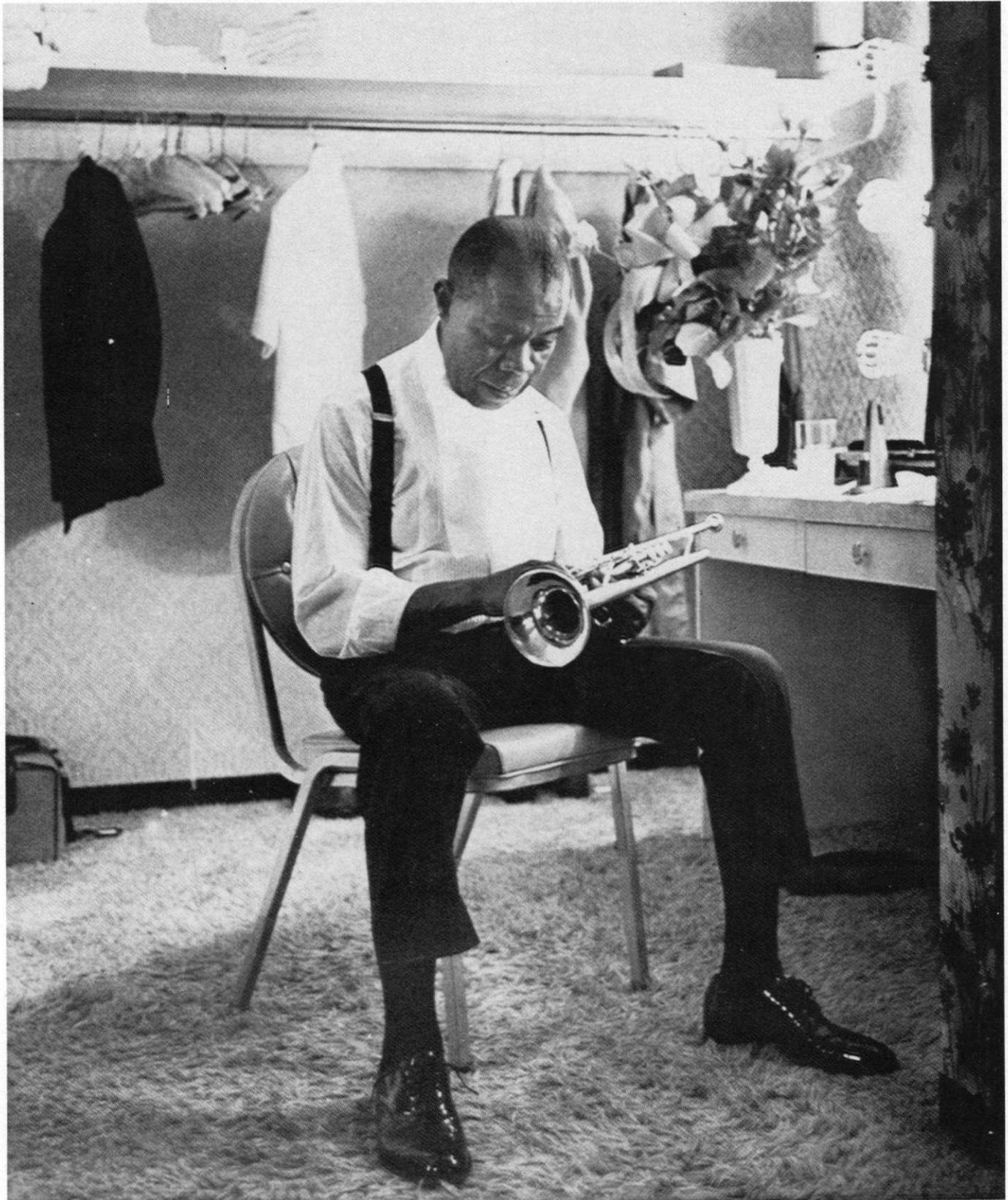
WE ARE ONCE AGAIN HONORED TO BE PUBLISHING THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL POSTER. THIS YEAR'S SERIGRAPH IS BY JACQUES BROUSSEAU AND LISETTE CHAREST WHO, IN ADDITION TO THEIR OTHER ARTISTIC ACCOMPLISHMENTS, CREATED OUR 1978 MARDI GRAS POSTER.

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**A GUIDE TO THE 1978**



**EVENING CONCERTS**

# FRIDAY APRIL 7

S. S. ADMIRAL 8 P. M.  
*Steamboat Stomp*  
Allen Toussaint; *The Dixi-Kups*; *The Neville Brothers Band*

**L**ike his song-writing output and his production credits, Allen Toussaint continues to grow. It is a steady, relaxed growth, certainly one that continues to initiate and reflect trends in the music of both New Orleans and the world.

Toussaint, who began as a session musician, producer and songwriter for Minit Records, was organizing national hits at a time when other producers were abandoning New Orleans as a recording center. What followed was a remarkable string of hits by Ernie K-Doe, Lee Dorsey, Jessie Hill, Irma Thomas, Aaron Neville, Clarence "Frogman" Henry, Dr. John and, of course, the Meters. Naturally, he is still making hits today, and has extended his career not only to the point of recording solo albums, but also with several live performances featuring his piano and voice. His piano playing is firmly based in the school of rolling hard funk established by Professor Longhair, complete with unpredictable accents.

In the past year, Toussaint has reinforced his reputation and furthered his sound with a Grammy nomination, a Jerry Wexler-produced solo album, and the production of a new Lee Dorsey album which revealed his newer directions in songwriting and ar-

ranging.

In a live performance, Toussaint's playing is two-fisted and rangy, with subtle exploratory slants given to his more widely recognized compositions. His classicism (both R&B and European) covers broad areas, and provides unique definitions to his playing. It is not unlike him to follow up a reading of Chopin's "Minute Waltz" with a strict ragtime version of his own "Whipped Cream."

Toussaint's playing is indeed various, and often sounds as familiar as a heartbeat.

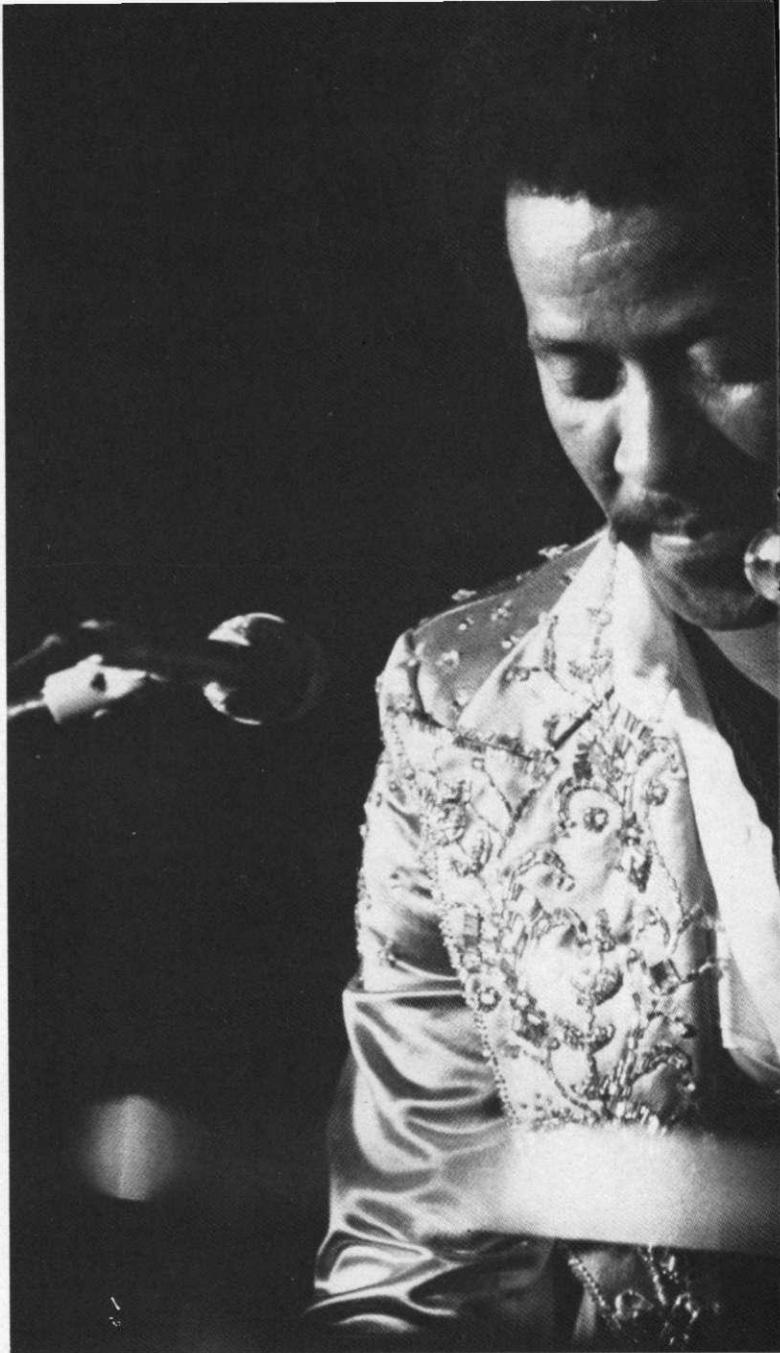
The Dixi-Kups, the only New Orleans girl group whose records reached the top of the national charts, vanished for several years, then popped up at the 1976 Heritage Fair. They also made an appearance last year, and this year marks their first appearance at a Festival night concert.

Their "Chapel of Love" was a gigantic hit in 1964, and actually shoved the Beatles out of top chart position. "Iko Iko," a heavily echoed call-response chant based on James "Sugarboy" Crawford's "Jokomo," was a model of rhythmic dexterity and adaptive use.

The Dixi-Kups are back, this time with a "K" replacing the "C" in their name. They are grown women now, but still tough.

The Neville Brothers Band, formed last April and still steaming after countless appearances in local clubs, is something of a dream come true for followers of this amazingly talented family.

After brothers Art and



Cyril left the Meters, they were free to join brothers Charles and Aaron, which resulted in another incarnation of the family band that over the years (in one form or another) had been heard in the Hawkettes, the Neville Sound and the Meters.

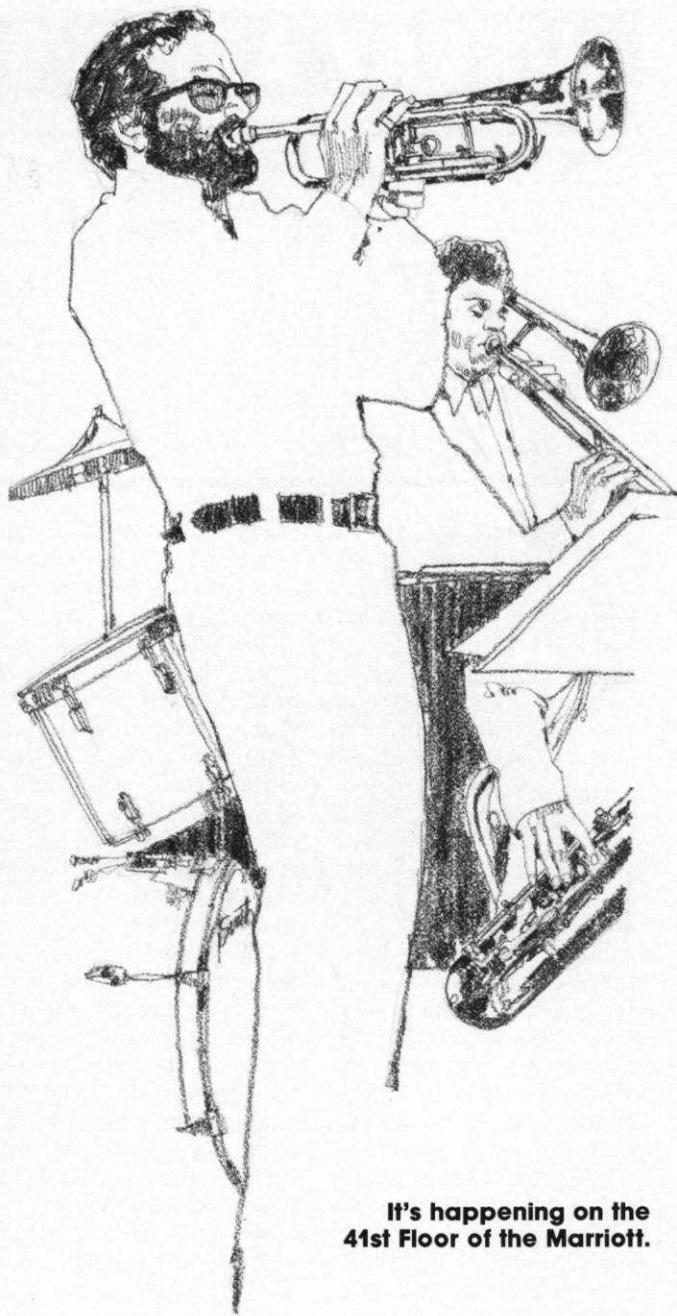
Art Neville, a pioneer of the local sound, plays keyboards and sings in the classic mold of New Orleans singers, capable of portraying genuine heartbreak and inspired nonsense in the same song. Charles plays alto sax and sings in a baritone. Cyril plays drums and sings, and is a whirlwind of musical hi-jinks on stage. Does anyone remember Cyril's James Brown routine of a decade ago? Aaron,

whose breathtaking singing style defines the ballad form and accomplishes the theoretically impossible, has the purest voice of any New Orleans singer. When Aaron sings, angels sigh.

Art began his career with the Hawkettes, the early group that did "Mardi Gras Mambo," on which he sang lead. Art might be known mostly for his founding of the Meters, but he had already had several hits under his own name, such as "Cha Dooky Doo" and "All These Things."

The Neville Brothers in concert are a study in family endurance and vocal precision.

• Vincent Fumar



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# SUNDAY APRIL 9

## S. S. ADMIRAL 8 P. M. *Count Basie and His Orchestra with Joe Williams, Germaine Bazzle and the Gentlemen of Jazz*

**I**t's as though all the power of the full ensemble were contained right there in those first few tentative notes from the piano. Offbeat pauses between the notes, then a right-hand chord followed by a growing bass line. Then with a solid punch it is the full ensemble.

Count Basie and his orchestra—the sheer exuberance of the big band sound.

Bill Basie leads his band with his piano. Rarely does he give any visual signal beyond a nod or a glance. On the slow numbers he noodles along behind his soloists. Up-tempo, Basie provides accent, punctuation, humor, excitement.

This is the “jump rhythm,” as Basie calls it, that he introduced 40 years ago at the Roseland Ballroom in New York. “One O’Clock Jump” introduced the nation to the Basie sound.

“The band’s always been built from the rhythm section,” Basie has said (Jo Jones was his original drummer), “then to the tenors.”

Basie’s tenor men have included Lester Young, Illinois Jaquet, Paul Gonsalves, Ben Webster and Buddy Tate. Even the legendary Coleman Hawkins recorded with Basie in the early ’40s.

Not to overlook the trumpet section, Buck Clayton,

Harry “Sweets” Edison, Joe Wilder, Clark Terry, Joe Newman and Thad Jones are Basie alumni.

The Basie band has also prospered as a bandsinger’s band, as concerts with Ella Fitzgerald, Frank Sinatra and Tony Bennett have attested.

The Basie band’s popularity is up-to-date as this year’s Grammy Award balloting—their album, “Prime Time,” was named Best Jazz Performance by a Big Band.

For six years bluesman Joe Williams was Basie’s singer. And it would be difficult to imagine a better blending of talents than the ominous, surging Basie band and Joe’s hungry, smoky brand of the blues. One listen to their “Every Day I Have the Blues” tells that story.

Williams’ early days, as with so many blues greats, were spent in Chicago, which is where he and Basie got together. Basie, appearing with his famed septet, invited Joe to join them for a few numbers one night, then extended the relationship to a ten-week stint as a featured attraction with the all-star group.

That was 1950. Five years later, Joe and Basie reconnected in New York, forming an association that produced hit recordings of “All Right, Okay, You Win,” “Smack Dab in the Middle,” and “Teach Me Tonight.” “Count Basie Swings, Joe Williams Sings” became the most successful album in Basie’s recording history.

Since leaving Basie’s band in 1961 to carry on as a solo



performer, Joe and the Count have made it a habit of scheduling regular reunion appearances. Tonight they’ll turn the Admiral into one big ballroom.

Also on the program is New Orleans singer Germaine Bazzle. Germaine combines classic jazz stylings with rock-influenced material. Backing her are The Gentlemen of Jazz: Alvin Tyler on tenor,

Eddie Collins on piano, Herb Taylor on drums and Clyde Toval on bass.

The band, fronted by Germaine’s patented high-pitched vocals, have been a fixture at Mason’s VIP Lounge for many years with a large and loyal following. Their music is classic soul-jazz in the Horace Silver idiom.

• **Tom Golden**

**PHOTOS: Top, Joe Williams. Bottom, Germaine Bazzle. Opposite, Count Basie, 1953.**



# Tape City usa

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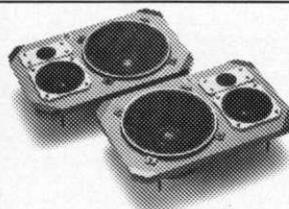
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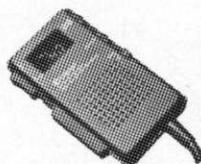
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METAIRIE—Elmwood Pavillion, S. Clearview, 733-3800

**WEDNESDAY APRIL 12**

MARDI GRAS BALLROOM,  
MARRIOTT HOTEL 9 P.M.  
*Raggin' and Jazzin'*  
Eubie Blake, Kid  
Thomas and his Preservation  
Hall Jazz Band, The  
New Orleans Ragtime  
Orchestra, the New Leviathan  
Oriental Foxtrot Orchestra

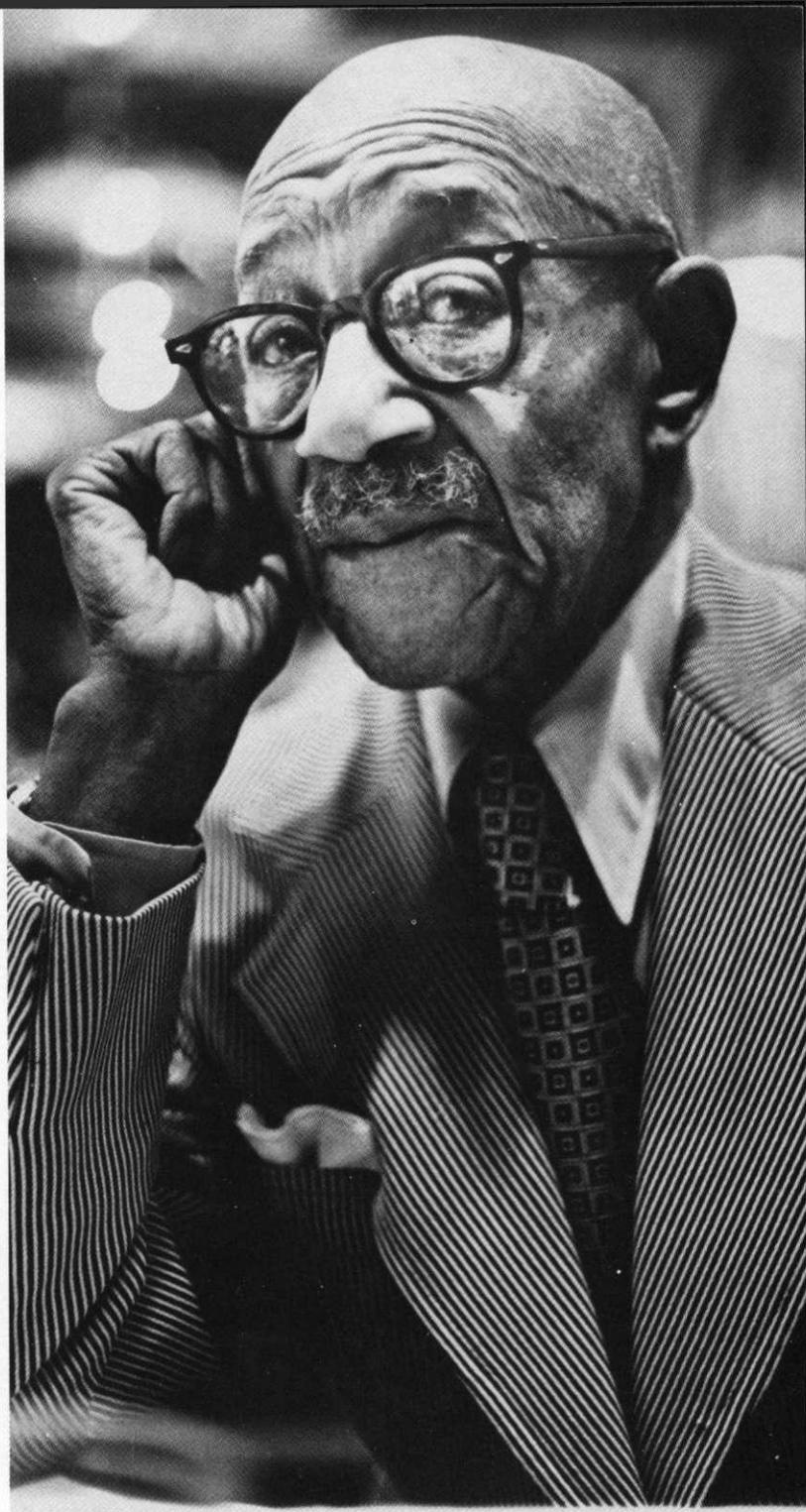
**T**onight's festivities feature two of the pioneers of ragtime and jazz which put New Orleans on the musical map and two of the premier ensembles specializing in the recreation of these vintage sounds.

At the age of 95, Eubie Blake is still going strong in a musical career that dates back to before the turn of the century. In his third consecutive appearance at the Jazz Festival, Mr. Blake will be playing the tunes which he composed over 50 years ago, with a skill and enthusiasm that completely belie his age.

**PHOTOS:** Right, Eubie Blake, Below left, Kid Thomas and Band. Below right, Eubie Blake and Noble Sissle, 1915.

Eubie, born in 1883 to slave parents in Baltimore, Md., began his musical career at the tender age of five and quit school at 16 to turn professional. In 1915 he teamed up with Noble Sissle to form the vaudeville team of Sissle and Blake that pioneered Black shows on Broadway, and produced such hits as "I'm Just Wild About Harry" and "Memories of You." In the 1940s, Mr. Blake did a stint with the USO, touring the country continuously for five years before retiring in 1946.

During retirement, Eubie decided to return to school and earned a degree in composition from New York University. In the mid-'60s, he came out of retirement to accept the kudos of ASCAP and the city of New York, and began to record again. In recent years





he has continued his activities, running his own publishing and recording company and playing a limited concert schedule.

Kid Thomas Valentine has long been a fixture in the traditional jazz scene in New Orleans, settling down in the city shortly after World War I. He gained great popularity in the 1940s when he founded his current band, "The Algiers Stompers," and played at Speck's Moulin Rouge in Marrero, a hot spot catering to Louisiana French and boasting of cheap beer, dancing, and rousing goodtime music. With the opening of Preservation Hall in the '60s, Kid Thomas became a regular and has since toured throughout the world with his Preser-

vation Hall Band.

Kid Thomas' band tonight features Kid on trumpet, Lonzo Stewart on drums, Joseph "Kid Twat" Butler on bass, Emanuel Sayles on banjo, Manuel Crusto on clarinet, Emanuel Paul on saxophone, and Dave Williams on piano.

The New Orleans Ragtime Orchestra, the brainchild of Swedish pianist-musicologist Lars Edegran, was organized in 1967 shortly after Edegran uncovered a great number of orchestrated rags in the Jazz Archive at Tulane. Edegran then assembled a group of first-rate New Orleans jazz musicians, including Bill Russell, a well-known jazz violinist, who could not only read the parts, but also play the music with the New Orleans rhythm and swing so noticeably lacking in other attempts to recreate the music.

Since that time the group's repertoire has expanded to in-

clude other types of music from the same period, including marches, cakewalks, waltzes, blues, and New Orleans jazz.

The Ragtime Orchestra's reputation has gained steadily over the years and they have been in constant demand for affairs in the New Orleans area as well as worldwide tours, and have recorded five albums

The band includes: Lars Edegran, piano and leader; Walter Payton, Jr., bass; Orange Kellin, clarinet; Paul Crawford, trombone; John Robichaud, drums and vocals; and William Russell, violin and narration.

The New Leviathan Oriental Foxtrot Orchestra, founded in 1972 at Tulane University, is an authentic revived version of the 1920s pit-band or dance orchestra, playing a large book of arrangements from 1900-1930, including classic rags, early

jazz standards, dance stocks, and outrageous novelty items, especially the "oriental foxtrot" from which the group derives its name.

The Leviathan got its start through the efforts of banjoist and singer George Schmidt, and Rick Mackie, an old sidekick from the St. Charles Avenue Stompers, who heard a taped radio program of early recordings of oriental foxtrots. Once again the Robichaud Collection proved to be a fertile source for material and the band was off and running, or trotting, as the case may be. In the time that has elapsed since then, the Orchestra has become an integral part of New Orleans' varied musical scene.

At present, the orchestra is under the leadership of Bruce Pollock and consist of 19 members, seven of whom have been with the orchestra since its inception.

• *Andy Wallace*

**PHOTOS:** Top, New Orleans Ragtime Orchestra. Bottom left: New Leviathan Oriental Foxtrot Orchestra. Bottom right, Bill Russell.

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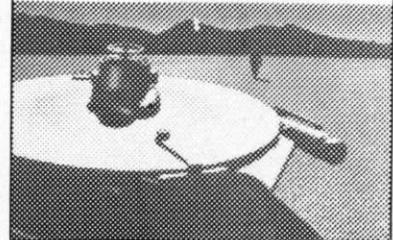
including:  
The Baron/False Faces/Love Gets Better  
It Happens Every Day/Say It With Silence



JC 35022 Hubert Laws (voted the #1 flautist in the 1977 Downbeat Reader's Poll) returns with his much anticipated second LP, co-produced by Hubert and his brother Ronnie Laws.

**dexter wansel  
voyager**

including:  
Voyager/All Night Long/I Just Want To Love You  
Time Is The Teacher/I'm In Love



JZ 34985 Led by the rousing "All Night Long," Dexter covers familiar funky ground and explores new territory that's sure to yield gold.

**MUDDY WATERS  
I'M READY**

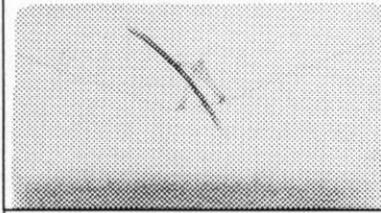
including:  
I'm Ready/I'm Your Hoochie Coochie Man/Rock Me  
Good Morning Little School Girl/Who Do You Trust



JZ 34928 Muddy Waters' superb new album features such all-time blues classics as "Good Morning Little School Girl," "I'm Your Hoochie Coochie Man," and the scorching guitar and production work of Johnny Winter.

**STEVE KHAN  
TIGHTROPE**

including:  
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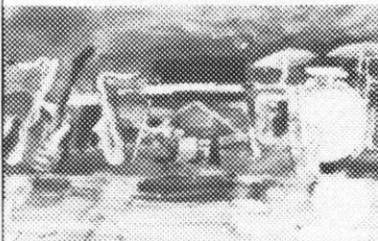
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**CBS RECORDS**



**TUESDAY APRIL 11**

**MARDI GRAS BALLROOM,  
MARRIOTT HOTEL 9 P. M.**

*A Tribute to Louis  
Armstrong by New  
York Jazz Repertory  
Company, plus Wallace  
Davenport and his All  
Star New Orleans Jazz Band*

**O**n the one hand he was an irresistible comedian or satirist; on the other he was the Prometheus of the blues idiom. He arrived on the national scene from New Orleans as if from the land of the Titans, bringing with him the secret of making elegant figures with fire! Everywhere Armstrong went in the 1920s, he created a revolution in musical sensibility. Which is not to say that he invented the form but that his assimilation, elaboration, extensions, and refinement of its elements became in effect the touchstone for all who came after him."—Albert Murray, *Stomping the Blues*.

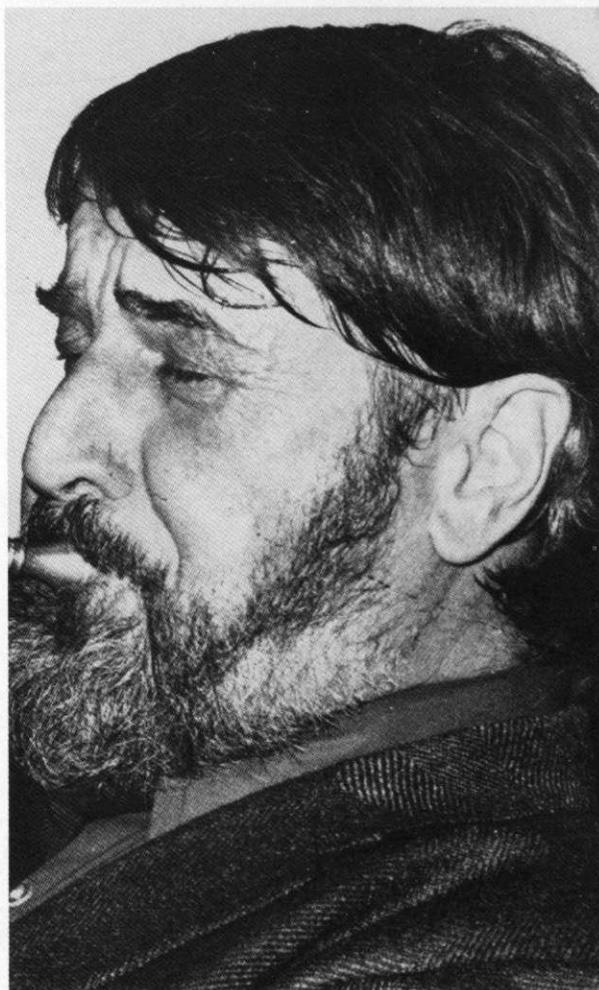
Trumpet virtuoso and innovator, goodwill ambassador, jester whose mockery (like that of Fats Waller) reduced to a shambles and simultaneously elevated the sentimental songwriting conventions of his golden period, self-proclaimed inventor of scat-singing, dapper displayer of sartorial syncopation, champion ballroom dancer, big band and small combo leader nonpareil, fountainhead of American jazz—Louis Armstrong is, like a handful of

other great artists, all things to all people.

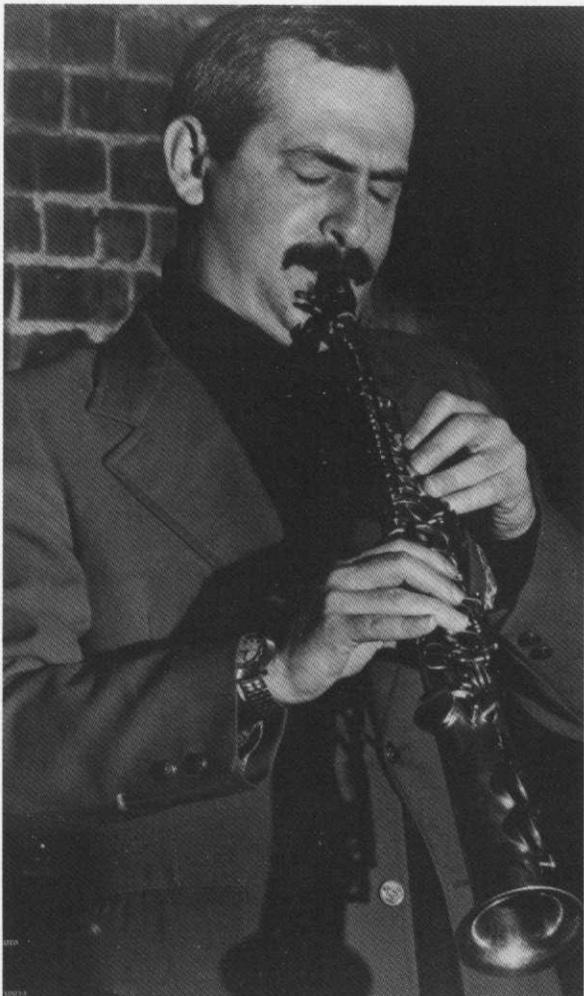
Tonight's tribute—a mixture of media—is a retrospective combination of filmclips, tapes of Armstrong classics ("Chimes Blues" and the Hot Five recording of "Heebie Jeebies" when Armstrong began scatting when, legend has it, he dropped the sheet music during the take), and a program of Armstrong-associated classics performed by the New York Jazz Repertory Company, a collection of veteran performers renowned for their Armstrong recreations—their first Armstrong tribute, in November of 1974, sparked this closing comment from the normally captious baroque-stylist and jazz commentator Whitney Balliett:

"... The concerts were the most successful the New York Jazz Repertory Company has given. They brought to the fore attractive and even brilliant copies of the superb Armstrong recordings that had long ago sunk out of sight and that were completely unknown to a good many in the audience. And the musicians did their archeological work with an enthusiasm and intelligence that should send us all, neophytes or not, back to the originals. Which is what a jazz repertory company should be all about."

Members of the New York Jazz Repertory Company are Dick Hyman, pianist, arranger, and conductor; the legend-



**PHOTOS:** Clockwise from top left, Louis Armstrong, Dick Hyman, Barney Bigard, Bernie Privin, Emanuel Sayles, Ken Davern, Vic Dickenson, Jim Maxwell.



ary Barney Bigard, a native of New Orleans, clarinet, long known for his associations with both Armstrong and Duke Ellington; Bennie Privin, Pee Wee Erwin and Jimmy Maxwell, trumpets; Milt Hinton, bass; Vic Dickenson, well-remembered from his long association with Count Basie's band and one of the few trombone players highly influenced by Armstrong; Kenny Davern, sax and clarinet; Emanuel Sayles, banjo; Bobby Rosengarden, drums; and Carrie Smith, who recreates perfectly the vocal style of the many fine singers—among them Bessie Smith, Chippie Hill and Sippie Wallace—whom Armstrong accompanied in his early freelancing days in the 1920s.

Also included in the concert is a selection of clips from the Armstrong Birthday Tribute at the Newport Jazz Festival, July 4, 1970—including several Armstrong reminiscences as well as Louis relating what he does on his Selmer trumpet to the broader expanses of life outside the world of music.

**W**allace Davenport's extravagant, sweet-toned trumpet acknowledges a debt to Armstrong as well (what trumpet player doesn't?), and this New Orleans native is an accomplished horn stylist variously at home in mainstream jazz, gospel (witness his work with the Zion Harmonizers and the Mount Moriah Youth Choir), and rhythm and blues (eight years as musical director of the Ray Charles Orchestra). A prodigy, Davenport could run off memorized solos from Armstrong and King Oliver before his teens, and as a very young adolescent was playing with the Young Tuxedo Brass Band.

Leaving New Orleans, asso-

**PHOTOS:** Clockwise from upper left: Milt Hinton, Bobby Rosengarden, Carrie Smith, Wallace Davenport, Pee Wee Erwin.



ciations followed with Lloyd Price, Count Basie, and Lionel Hampton. He returned to his native city in 1970; occasional sojourns outside the Crescent City have brought laudatory remarks like these from Dan Morganstern of *Down Beat*:

"There is no question that Davenport is a trumpeter of the first rank. His pretty tone has the clarity and perfect projection of a skilled lead man's, but none of the coldness that sometimes goes with that skill. Concomitantly, he phrases with great precision

but without stiffness. His technique is remarkable: the valves are like butter in his fingers, his range is awesome (but judiciously employed), his control is impeccable, his intonation flawless."

• *Jon Newlin*

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**THURSDAY APRIL 13**

**S. S. ADMIRAL 9 P. M.**  
*The New Dave Brubeck  
Quartet, McCoy Tyner, Patrice  
Fisher & Jimmy Robinson*

**D**ave Brubeck and McCoy Tyner are jazz pianists who have had formative influence over the development of both the musical form and the instrument.

The Dave Brubeck Quartet was in the forefront among the great innovative jazz groups to emerge from the 50s, Brubeck's explorations into exciting, often startling new time signatures formed the core for the group's tight ensemble performances.

"Take Five," the first jazz single ever to sell a million copies, and "Blue Rondo a la Turk" illustrated the group's ability to shift through difficult chord changes and time figures that characterized the quartet's playing through its 17 years together.

Brubeck had been appearing with a trio in the early '50s, then added legendary saxophonist Paul Desmond. In 1967, Brubeck disbanded the quartet to devote full time to finishing his oratorio, "The Light in the Wilderness." The following year he and baritone saxophonist Gerry Mulligan debuted as a duo at the New Orleans Jazz and Heritage Festival.

The New Dave Brubeck Quartet, with his sons as sidemen, is a worthy successor to the original: Chris on bass and trombone, Dan on drums, Darius on electric keyboards and arp synthesizer.

McCoy Tyner uses the

piano as both a melodic stringed instrument and, in its academically correct capacity, as a percussion instrument. His energetic, two-fisted style combines futuristic harmonics with primitive rhythms.

Tyner was an original member of John Coltrane's visionary quartet of the early '60s, remaining with "the master" for six years.

"When the group first started," he recalls, "we would play set forms. But after a while the music became very flexible. John never told us what to do. We were compatible, we became parts of a unit. We could depend on each other."

That influence is obvious in Tyner's current work. His system of variations sets haunting, easily recognizable melodic phrases that recur as rest spots among thunderstorms of percussion. His performances are more instinctive than premeditated.

Backing Tyner are Guilherme Franco on assorted percussion, James Ford and George Adams on saxophones, Charles Fambrough on bass and Sunship on drums.

Also appearing tonight are New Orleans musicians Patrice Fisher and Jimmy Robinson. Fisher, who has lived in the city for the past nine years, has transformed a classical instrument, the harp, into a most effective jazz instrument.

Fisher calls her music "baroque jazz," which is characterized by odd rhythm patterns. She holds a degree in music from Newcomb, and has been appearing regularly for the past two years in New Orleans clubs.

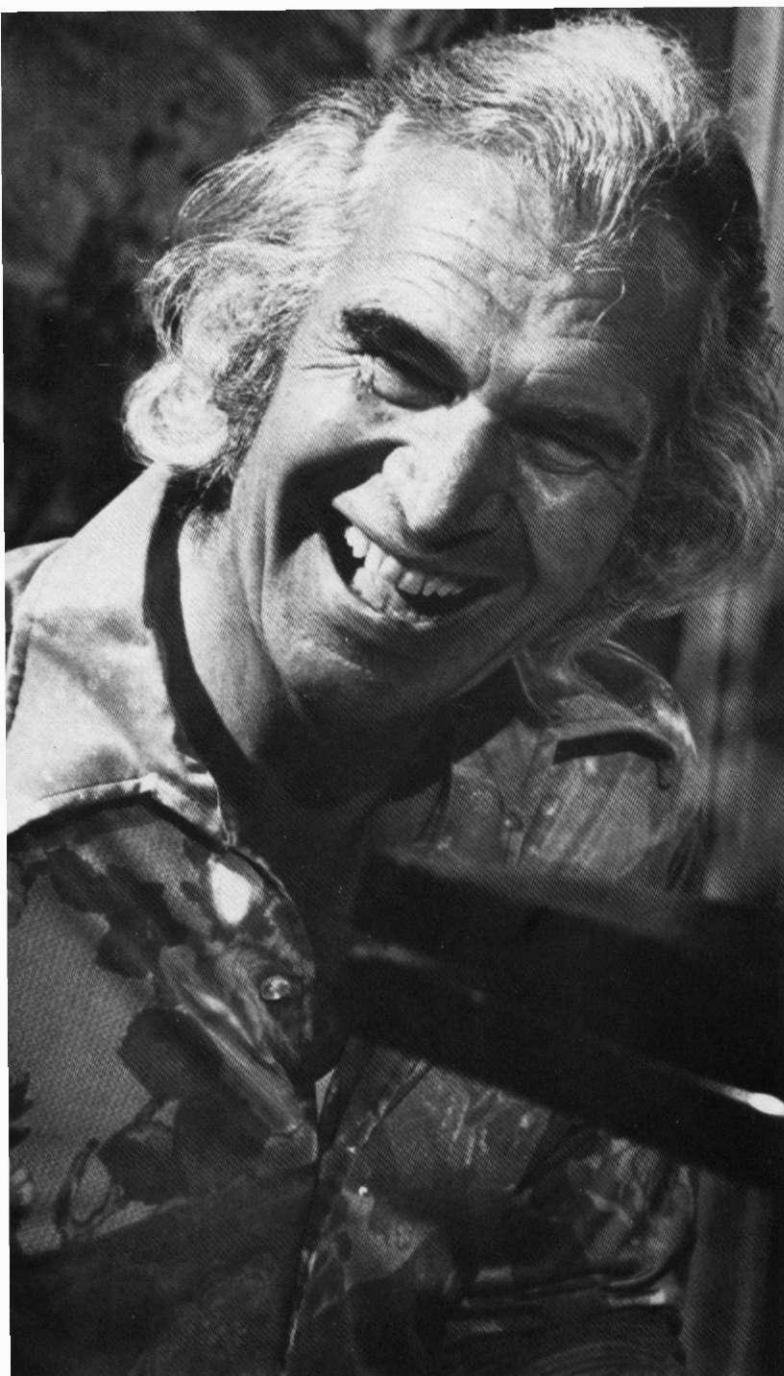
Joining her on acoustic and



**PHOTOS:** Top left, Dave Brubeck in 1953. Top right, Dave Brubeck today. Bottom left, The New Dave Brubeck Quartet. Bottom right, McCoy Tyner.

electric guitar, Jimmy Robinson writes much of the music they'll be performing. He also appears with his own jazz

group, Wooden Head, is director of Musicians for Music, and teaches guitar at Loyola and Delgado colleges.



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# FRIDAY APRIL 14

S.S. ADMIRAL 8 P.M.  
*Blues on the River*  
B.B. King, Muddy Waters,  
Roosevelt Sykes

**T**onight's session on the Admiral puts on-stage living testimony to the state of the art of blues music.

B.B. King, more than any other blues artists, has popularized the form with his crowd-pleasing performances. His appearance on the Rolling Stones' U.S. tour of 1970 provided the springboard, and breakthrough bookings at Caesar's Palace in Las Vegas, Fillmore West and at the Royal Box of the Americana in New York introduced the gritty, earthy blues to rock concert and supper club audiences alike.

Blues-pop guitarists Eric Clapton, John Lennon, John Mayall and Elvin Bishop imitated his riffs and his technique of sustaining notes. "Bend it, pull it, tease it," was B.B.'s advice. "Get everything you can out of that note."

The very first few notes B.B. King scatters over his audience are usually enough to provoke gleeful hysteria. And the ready responsiveness carries through the expected favorites, "Every Day I Have the Blues," "The Thrill is Gone," "All I Want Is a Little Bit of Love," "Why I Sing the Blues."

Muddy Waters' bottleneck guitar playing was a mainstay of the Chicago blues of the '50s. His contribution to that

scene was his brand of dirty-down-home, funky blues—known collectively as the Delta blues—which he brought with him from his native Rolling Fork, Mississippi.

His '50s classic "Rolling Stone" inspired Bob Dylan's "Like a Rolling Stone," and helped name a British rock group and an American rock music journal.

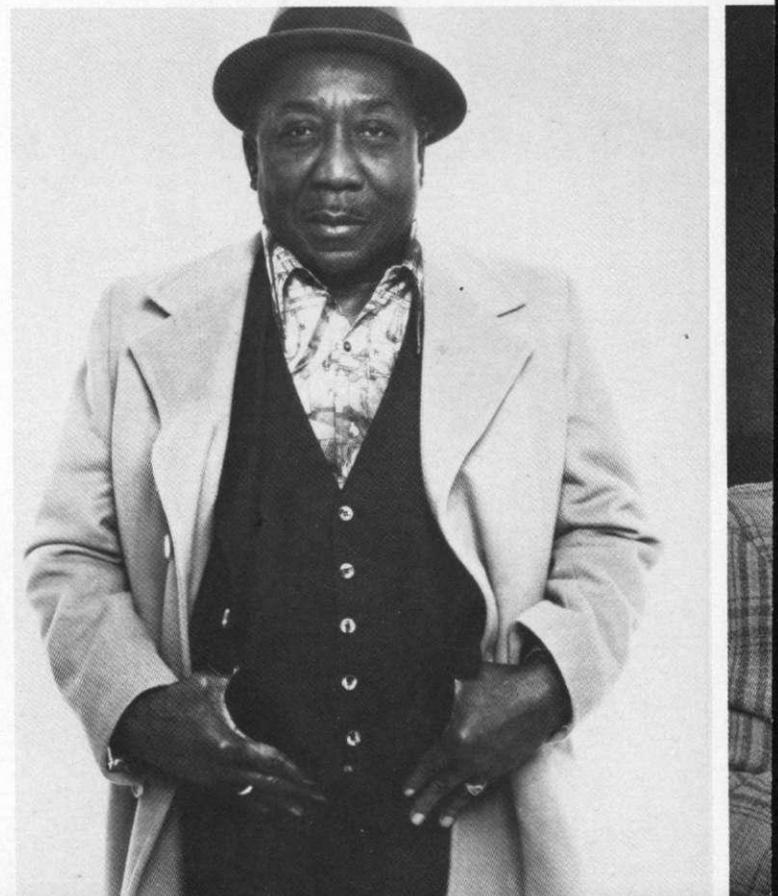
The vigor and passion of tunes like "Got My Mojo Working," "Hootchie Cootchie Man" and "Baby Please Don't Go" are milestones in the evolution of the blues and were an inspiration to the rock 'n' rollers of the '60s.

Another bluesman with a Chicago connection, Roosevelt Sykes is, at 77, a prime example of both rural and urban blues.

His route to Chicago was by way of St. Louis and New York. His first exposure to the blues was in his native Helena, Arkansas, where he waited tables at gambling houses and got a chance to hear some local blues piano players. In his early 20s he studied in St. Louis, played popular tunes in local clubs and began to compose.

In 1929 he was discovered by Jessie Johnson, who took him to New York to record. That same year he moved to Chicago and stayed for the next 30 years.

"Chicago blues?" he questions. "Ain't no such thing. Blues come from everywhere. Chicago's a jazz town just like New York. It don't make no difference where I am, no difference at all. Just so long as I got a piano."



PHOTOS: Top, B.B. King. Bottom left, Muddy Waters. Bottom right, Roosevelt Sykes.



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# SATURDAY APRIL 15

## MUNICIPAL AUDITORIUM 9 P.M. *Grover Washington Jr., Hubert Laws, James Black Ensemble, Alvin Batiste*

**T**o top off the week's concerts two contemporaries of modern jazz, Grover Washington and Hubert Laws, come to the stage of the Municipal Auditorium, along with two artists who add diversity and distinction to the New Orleans sound, James Black and Alvin Batiste.

Grover Washington found nourishment for his musical appetite by listening to the masters and being surrounded by parents and siblings involved in music. Washington's father played tenor sax, his mother sang in the church choir, his brother was a church organist, and his youngest brother, Daryl, plays drums with Richard "Groove" Holmes.

Grover's father gave him his first saxophone at age ten. Six years later Grover was on the road with the Four Clefs out of Columbus, Ohio for five- and six-month stints. When the Four Clefs disbanded in 1963, Washington joined organist Keith McAllister for two years. He worked in Philadelphia with organ trios and rock groups, and in New York City for Jazz Interactions with Billy Cobham. Following his term in the service he picked up a regular gig once again with Don Gardner's Sonotones.

The melange of musical influences on his style includes such artists as Charlie Parker, John Coltrane, Rahsaan Roland Kirk, Johnny Hodges, Oliver Nelson and Coleman

Hawkins.

An early association with guitarist Johnny Hammond led to Washington's first major impact as a sideman, playing "Never Can Say Goodbye" on Hammond's *Breakout* album. This led to the next phase of his career—his first album, *Inner City Blues*. He followed up with six major albums.

"I listened a lot to Hawk," he recalls. "After the first record I just kept on listening and I'm still trying to find old records. Music is ever-changing. It's a powerful force, yet so many people in this world don't even listen to it. Our goal is to motivate them, to attract a wider audience, to enhance appreciation."

Grover expresses himself through his moody soft tenor honestly and passionately. At the same time he is modest about his triumphs. Known before his *Mister Magic* album as a tenor and alto soloist, he's since developed a reputation as an exceptional soprano saxophonist. In fact, he's mastered the entire saxophone family from soprano down to the booming baritone, and he's proficient on the Fender bass as well.

Hubert Laws also had music in his head from an early age. His mother played piano, his father sang. His sister, Eloise, known in her own right, is a talented singer; and his brother, Ronnie, has won many College awards for flute and saxophone.

Laws' first instrument was the piano. Later he added mellophone and saxophone. Although flute came to be his first love it was not his first



discipline. He picked up the flute to learn it for a song the school band was rehearsing, but it was as a sax player that he joined with Swingsters at age 15. They were comprised of Stix Hooper, Joe Sample, Wayne Henderson, Henry Wilson and Wilton Fender. The group was known by various names until they became the Jazz Crusaders in 1960.

Laws spent six years in and out of this group at the same time that he attended Texas Southern studying classical flute. The flute was beginning to emerge as the prime musical force in his life. At 17 he was flute soloist in the Houston Youth Symphony. When he left Houston to go to L.A. with Stix and the boys he was awarded a scholarship to Julliard. During this period in New York he played sax with

Mongo Santamaria and appeared on record dates with Lena Horne, James Moody and Clark Terry.

While he continued to work as a freelance musician, to avoid being confined to a regular job, he was called to Memphis where he cut his first album, *Crying Song*. After that he produced many other albums with his unique blend of classical, jazz and pop. Albums like *Afro-Classic*, *Carnegie Hall*, and *In the Beginning* combine artists as diverse as Bach and James Taylor, Satie and Sonny Rollins.

Also appearing tonight will be the New Orleans musician James Black. No one could have stopped James Black from playing the drums. He even talks like a drummer in motion—fast, lively with barely a beat between phrases. He



is energy in motion.

"We're just tryin' to give people a little altitude," he says. "I play the best I can, make everybody they happiest they can be. Keep 'em groovin'."

Onstage with him tonight are Jim Singleton on bass, David Torkanowski on keyboards, Roger Lewis on baritone sax, Earl Turbinton on alto reeds, Tony Degradi on tenor, and singer Mary Bonnette. For James this is a move into the jazz-funk vein and away from the improvisational jazz of former years. He is happy with this as a progression of his music, a continued learning process, just as he learned from those with whom he's played in the past, such artists as Cannonball Adderly, Yusef Lateef and Horace Silver.

Another New Orleans favorite on the bill tonight is clarinetist Alvin Batiste. Known as both a performer and an educator, Alvin has given to Louisiana not only the fine art of his playing but many young men and women who will carry on the heritage of New Orleans music. His big swinging jazz ensemble, the Jaguars, has received national recognition and has been lauded by various musical publications. The Jaguars are a direct product of the Southern University Jazz Institute which Batiste founded.

An alumnus of the Ray Charles Orchestra, Batiste started playing clarinet in grade school, and by high school was a guest soloist with the New Orleans Philharmonic when he performed Mozart's Concert on B flat.



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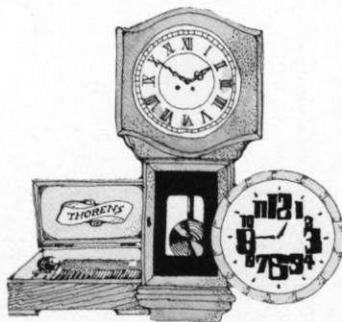
Come enjoy a community of shops inside a renovated warehouse in the old French Quarter. Individual shopkeepers, all dressed in turn-of-the-century costumes, wait to welcome you into their stores. At the same time, live musicians play their specialties and local craftsmen exhibit their talents according to a changing schedule posted each day outside the building.

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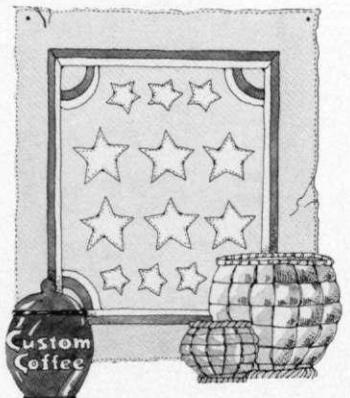
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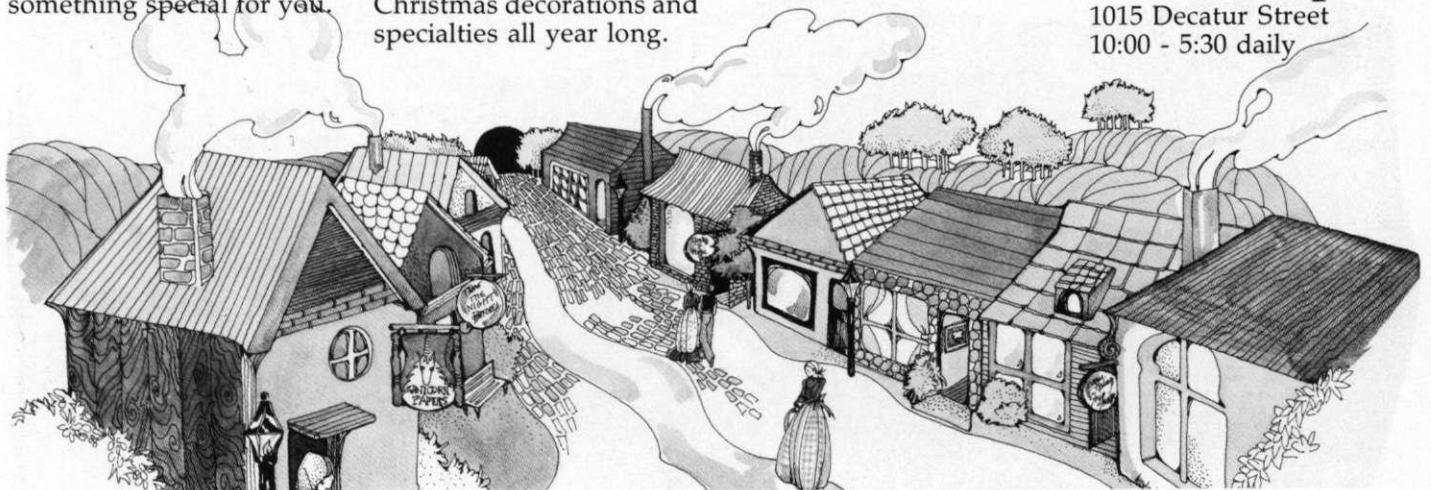
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# MUSIC SCHEDULE &



# FOOD & CRAFTS LISTS

**T**his is how to do the Fair—so to speak. The following pages include the complete music, craft and food listings for the Louisiana Heritage Fair, keyed to the map located on page 46. Here's how to find what you're looking for: The Music schedule has the times running down the page and nine stages running across the page. This allows you to see at any given time exactly what's happening on every stage. The Gospel Tent listing follows the day-by-day stage listing, as it is a continuous show.

Food tents are numbered one to five and contain eight booths in each tent. To find the treat you're looking for, simply look at the list, itemized by what's available at each booth, go to the map and find its location and make your way through the crowd to the proper spot. For your dining comfort, there are also two dining tents on the grounds—one located near the Gospel Tent and the other in the middle of the infield. Sit down and enjoy your eats! Same rules apply to finding Crafts Booths, only they're lettered A through Q on the Map, with several booths in each tent. Have a ball!

# FRIDAY APRIL 7

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	PERFORMANCE TENT	JAZZ TENT	GAZEBO A	GAZEBO B	GAZEBO C
12	Kennedy High Band		John Schillito and His Mardi Gras Band						
•		Brooklyn Robert		UNO Lab Band					
1			Deshotels Brothers		Percy Randolph and Freddie King	Conrad Jones	Hazel Schleuter and the Delta Ramblers	Jeff Ampolsk	Bad Oyster Band
•	Dillard Jazz Ensemble			Irving Banister					
2		Fairview Brass Band	Key West Junkanoos		Ramsey McLean	All Styles Swing Band	Mostly Mozart		George Dorko
•								Hazel Schleuter and the Delta Ramblers	
3	Marcia Ball		Deacon John and The Ivories	Southeastern Jazz Ensemble	Tony Dagradi and Astral Project	Bob Greene			
•		John Mooney Blues Band						Percy Randolph and Freddie King	
4			Blackie Forester and the Cajun Aces		Victor Sirker	The New Porgy Jones Experience	George Dorko		Mostly Mozart
•	The Fabulous Thunderbirds	Archer Dunn							
5				Bobby Mc and The Uptown Rulers D.T.			Deshotels Brothers		
•									

# SATURDAY APRIL 8

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	PERFORMANCE TENT	JAZZ TENT	GAZEBO A	GAZEBO B	GAZEBO C
12	UNO Jazz Band	Uganda							Percy Randolph and Freddie King
•			Red Beans & Rice Revue			Bob French & The Original Tuxedo Brass Band	Michael Eisele, Mr. Concertina		
1		Dixie Blue		Xavier University Jazz Band	Doc Watson				Kissko-Pop Mime Troupe
•	Georgio Gassilini		Key West Junkanoos			Don Ewell			
2		Big Will Harvey		Scooter Lee	Carlos Sanchez		Butch Mudbone	Guy Richards	
•	Snooks Eaglin		Bois Sec Ardoin		N.O. Square and Round Dance Association	Al Belletto Quartet			
3		Magnolia Jazz Band of Norway		Lee Dorsey			Dixie Blue	Kissko-Pop Mime Troupe	Uganda
•	Doc Watson		Earl King		Mardi Gras Indians	Alvin Alcorn			
4		Les Vagabonds					Percy Randolph and Freddie King		Butch Mudbone
•	Tommy Ridgely, Robert Parker, Ernie K-Doe		Tabby Thomas and the Mighty House Rockers	Doug Kershaw		Kid Jordan		Michael Eisele, Mr. Concertina	
5		Caledonia Society [Scottish Dancing]			U.S. Navy Steel Drum Band				Clancy Blues Boy Lewis
•						Ernie Cagnolatti			



# G O S P E L 1 s t W E E K E N D

## FRIDAY

- 1:00 Kennedy Gospel Choir
- 1:30 Fortier High School
- 2:00 Zion Harmonizers
- 2:30 Smooth Family of Slidell
- 3:00 C and B Ensemble
- 3:30 Brother Billy Gospel Blind Boy
- 4:00 God's Chosen Few
- 4:30 Melody Clouds
- 5:00 The Spiritual Movements

- 5:30 Leviticus Gospel Singers

## SATURDAY

- 12:00 Good Hope Baptist Church Choir of Gretna
- 12:30 Voices of Revelation
- 1:00 Mighty Gospel Entertainers
- 1:30 Prayer Tower Church of God in Christ
- 2:00 Zion Harmonizers

- 2:30 Greater St. Stephen Baptist Church Choir
- 3:00 Hope Ensemble
- 3:30 Macedonia Church of God in Christ
- 4:00 Gospel Choralettes of Metairie
- 4:30 Mt. Kingdom Baptist Church Choir
- 5:00 Religious Five
- 5:30 Gospel Inspirations
- 12:00 Sensational Travelers
- 12:30 Mt. Carmel Baptist Church Choir

## SUNDAY

- 1:00 Gospel Tones
- 1:30 Friendly Five
- 2:00 Pentecost Youth Choir
- 2:30 Notes of Harmony
- 3:00 Ott Family
- 3:30 McDermott Singers
- 4:00 True Vine Male Chorus
- 4:30 St. Francis De Sales Church Choir
- 5:00 Gospel Cavaliers
- 5:30 Mt. Moriah Baptist

# S U N D A Y A P R I L 9

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	PERFORMANCE TENT	JAZZ TENT	GAZEBO A	GAZEBO B	GAZEBO C
12		June Gardner		U.S. Navy Steel Drum Band	Majestic Brass Band	Sam Alcorn			
•			Key West Junkanoos						
1	Barbara Lynn	Meyers Brothers			Furry Lewis	Bob Greene		Percy Randolph and Freddie King	Kissko-Pop Mime Troupe
•			Black Eagles	Dixi-Kups			Emile Guess		
2					Roosevelt Sykes	Wolverine Orchestra		The Remoulade Quartet	Uganda
•	Chocolate Milk	Troy I. De. and the Country Kings	Lightnin' Hopkins						
3				Bobby Blue Bland	Valarian's Voices	Don Albert	Butch Mudbone		
•		James Black Ensemble	Louisiana Aces					Emile Guess	Furry Lewis
4	Roomful of Blues			Olympia Brass Band	Wild Magnolias	Ronnie Kole	Meyers Brothers		
•		Oliver Morgan, Jessie Hill, Jean Knight	Los Catrachos						
5	Rockin' Dopcee and The Twisters			Professor Longhair	Whispering Smith and the Jukehouse Raiders	Al Belletto Big Band	Clancy "Blues Boy" Lewis	Uganda	
•									

# FRIDAY APRIL 14

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	PERFORMANCE TENT	JAZZ TENT	GAZEBO A	GAZEBO B	GAZEBO C
12	Immaculata Gutar Group								
•			Irving McLean	Mark Naftalin			Freeman and Canray Fontenot		
1	Ron Johnson	Eluard Burt				Chris Clifton		Irving McLean	Dixie Blue
•					Sources				
2	Lon Price Quartet	Sportin' Life Jazz Band		Exuma		New Orleans Center for the Creative Arts	Nairobi Ensemble		
•			Robert Pete Williams		Mark Naftalin				
3	Keystone	Dixie Blue			Freeman and Canray Fontenot Old Time Cajun Music	Ellyna's Second Liners		Bongo Joe	Blues David
•			Cousin Joe	M.G. Funk					
4	Little Queenie and the Percolators	Greg Stafford and Andy Moses			Woodenhead	Eric Levy	Exuma		
•			Willie Metcalf Quintet						
5	Coon Elder and the Brenda Patterson Band	Nairobi Ensemble		Spectrum	Up With People	Kid Sheik and His Storyville Ramblers			Robert Pete Williams
•									

# SATURDAY APRIL 15

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	PERFORMANCE TENT	JAZZ TENT	GAZEBO A	GAZEBO B	GAZEBO C
12		The Bluegrass All-Stars	New Orleans Contemporary Dance Company			Louis Nelson Big Four			
•	Copas Brothers			SUNO Big Band	Tuts Washington				
1		Arthur Bleiken's Jazz Band With Beryl Bryden	The Electric All Girl Band [AGB's]			Johnny Vidacovich Trio	Balfa Freres		Bongo Joe
•	Exuma			Queen Ida and her Bon Ton Band	Odetta			Louisiana Red	
2		Aldus Mouton and the Wandering Aces	Willie Tee			Germaine Bazzle and the Gentlemen of Jazz	Robert Pete Williams		
•				Sammy Perfect and Johnny Adams with the Polished Gentlemen	Sunnyland Slim				
3	The New Dave Brubeck Quartet	Tommy Yetta	James Booker			Ellis Marsalis		Jokers Wild	Irving McLean
•					Balfa Freres				
4	Odetta	Louisiana Red	Golden Eagles	B.B. King		New Orleans Ragtime Orchestra	Bluegrass All Stars		Exuma
•					Musicians For Music				
5	Henry Grey and His Cats	Irving McLean	Little Sonny and the Lastie Brothers	Ruben "Mr. Salsa" Gonzalez		Onward Brass Band		Robert Pete Williams	
•									



# G O S P E L 2 n d W E E K E N D

## FRIDAY

12:30 Shiloh Baptist Church  
Combined Choir  
1:00 Ott Family  
1:30 McDonough # 35  
School Choir  
2:00 Parish Prison Male &  
Female Choir  
2:30 Julia Doyle Bass  
3:00 Aline White  
3:30 God's Chosen Few  
4:00 Youth in Action Choir  
4:30 New Orleans Spirit-  
ualettes

5:00 Fairview Baptist  
Church Youth Choir  
5:30 Israel Baptist Church  
Youth Choir

## SATURDAY

12:00 Masonic Kings  
12:30 Gospel Chords  
1:00 St. Luke Methodist  
Church Choir  
1:30 Macedonia Male  
Chorus  
2:00 Gospel Inspirations of  
Donaldsonville

2:30 Wallace Davenport  
3:00 1st Baptist Church  
Choir of Paradis  
3:30 The Chapman Singers.  
4:00 Julia Doyle Bass  
4:30 1st Church of God in  
Christ  
5:00 Thibodaux Female  
Community Chorus  
5:30 Gospel Soul Children

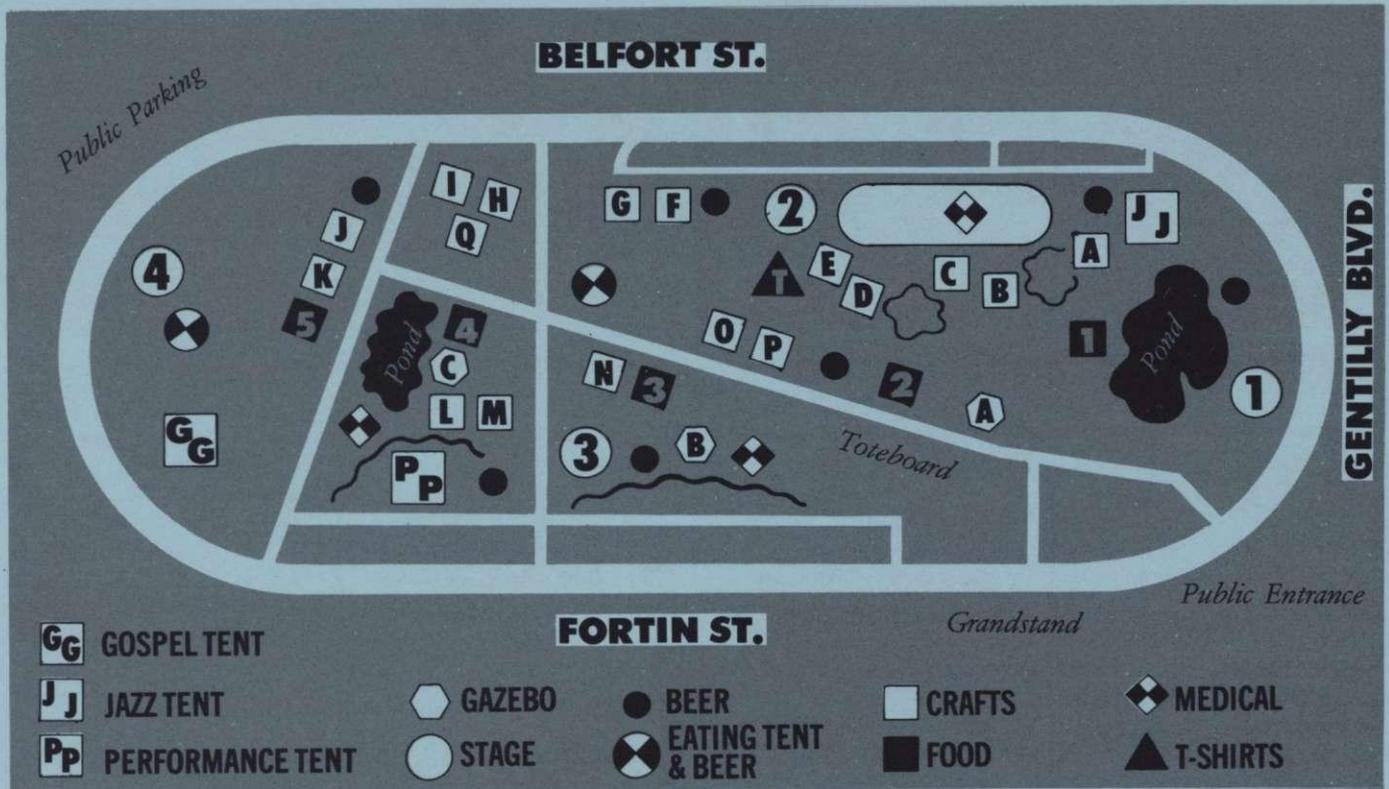
## SUNDAY

12:00 Golden Chains Jubilee  
12:30 Charles Singleton

1:00 Heavenly Stars  
1:30 Southern Bells  
2:00 Clementine Emery  
2:30 Singing Assemblies of  
Houston  
3:00 Gospel Inspirations  
3:30 Cavalcade of Gospel  
Stars  
4:00 Greater St. Andrew  
Baptist Church  
4:30 Desire Community  
Chorus  
5:00 Gospelettes of  
Houston  
5:30 Gospel Soul Children

# S U N D A Y A P R I L 1 6

	STAGE 1	STAGE 2	STAGE 3	STAGE 4	PERFOR- MANCE TENT	JAZZ TENT	GAZEBO A	GAZEBO B	GAZEBO C
12							Art Ryder's Electric Brass Band		
•		Robert Pete Williams	Doc Paulin Brass Band			Louis Cottrell's Heritage Hall Jazz Band			
1	Frogman Henry			Clarence Gatmouth Brown	Odetta			Louisiana Red	Bongo Joe
•			Henry Butler and Lady B.J.			Harry Connick, Jr.	Golden Sioux		
2	James Rivers	Exuma		Roosevelt Sykes	Dennis McGee and S.D. Courville	Southern University at Baton Rouge Jazz Band			George Dorko
•			Russ Russell and the Rustlers						
3	Irma Thomas	Marc Naftalin		Muchos Plus	Sunnyland Slim	Alvin Batiste	Robert Pete Williams	Young, Gifted, and Black	Irving McLean
•		Irving McLean	Louisiana Red						
4	The Neville Brothers	Tim Williams and the Good Time Country Band	Allen Fontenot and the Country Cajuns	Muddy Waters	Shree Sun Rays	Wallace Davenport			
•	Ironing Board Sam						Dennis McGee and S.D. Courville		Exuma
5		Snookum Russell	Odetta	Clifton Chenier and His Red Hot Louisiana Band	Hurricane Brass Band	Kid Thomas and his Preservation Hall Jazz Band			
•	The Wild Tchoupitoulas								



# FOOD

## Tent 1

- HOT BOUDIN**  
Hot Boudin Co.
- SCRUMPTIOUS OYSTER PO-BOYS**  
Lisa LeBlanc
- OYSTER PATTIES, FETTUCINE, BREAD PUDDING, ICED TEA**  
Tom Bernos
- RED BEANS AND RICE AND SAUSAGE** Tom Bernos
- DIRTY RICE, MILK**  
John Batty
- BARBECUED SHRIMP, CREOLE RICE**  
John T's Restaurant
- CRAWFISH PIE AND FILE GUMBO, COFFEE**  
John Whelan
- SPUMONE ICE CREAM AND LEMON ICE**  
Lorraine Landry

## Tent 2

- BARBECUED CHICKEN,**

- SLAW, ICED TEA**  
Second True Love Baptist Church
- COCHON DE LAIT [Cajun Roast Pig]**  
W.W. Caterers
- SHRIMP PO-BOYS**  
Richie Martin
- DIEZ JAMBALAYA**  
Diez Cajun Catering
- FRESH LA. OYSTERS, OYSTER SOUP**  
Craig Koppens
- SPAGHETTI AND MEATBALLS, SPAGHETTI AND ITALIAN SAUSAGE, MEATBALL SANDWICHES, CHICKEN CACCIATORE**  
Cafe Brulot
- SPUMONE ICE CREAM AND LEMON ICE**  
E. Owen Elmer
- BOILED CRAWFISH**  
Fontana's Seafood

## Tent 3

- HOT SAUSAGE PO-BOYS**  
Robert Vaucresson

- HOT PASTRAMI ON FRENCH AND SMOKED SAUSAGE ON A STICK**  
Lionel Scorza
- ICE COLD TEA, FRUIT JUICE, AND FRESH FRUIT**  
Richard Gilman
- HAM AND ROAST BEEF PO-BOYS, MUFFULETTAS, SHRIMP CREOLE**  
Charlie's New York Deli
- BOILED CRAWFISH**  
Fontana's Seafood
- FRIED CHICKEN, POTATO SALAD, ROLLS**  
Mrs. Mercedes Sykes
- RED BEANS AND RICE AND SAUSAGE**  
Judith Burks and Albert Sabi
- HICKORY SMOKED ROAST BEEF SANDWICH, MACARONI SALAD**  
Stephen Brill

## Tent 4

- FRIED CATFISH, TROUT, POTATO SALAD, BREAD**  
Dennis Patania
- SHRIMP STUFFED EGGPLANT**  
JOHN COLCLOUGH

- ICE COLD TEA FRUIT JUICE, AND FRESH FRUIT**  
Richard Gilman
- BARBECUED RIBS, BARBECUED GOAT, BAKED BEANS**  
Edward J. Hills
- CAJUN JAMBALAYA**  
Burton P. Gremillion
- CREOLE STUFFED CRABS, STUFFED SHRIMP, TOSSED SALAD**  
Free Mission Baptist Church
- BUTTER BEANS AND YAT-CA-MEIN**  
Ora Mae Johnson
- WATERMELONS**  
Nature's Way, Inc.

## Tent 5

- BARBECUED PORK**  
Chicago Open Pit Barbecue Restaurant
- STUFFED MUSHROOMS, BOILED SHRIMP**  
Free Southern Theatre
- CRAB CLAWS, SHRIMP BALLS, FRIED CROAKERS, RUM CAKE**  
L.A. Keelen, J.C. Clark
- CRAWFISH BISQUE**  
Soul Sister's Club

**ANDOUILLE GUMBO**  
W. Andres, C. Stevenson

**SPUMONE ICE CREAM  
AND LEMON ICE**  
E. Owen Elmer

**NATURAL FOODS: SAND-**

**WICHES, SMOOTHIES,  
QUICHE**  
Isabelle Boyd, Bobbie  
Whitney

**CRAWFISH ETOUFFEE,  
FRICASSE DU POULET**  
Geraldine Hills

## *Around The Grounds*

**ROMAN CANDY**  
Roman Chewing Candy Co.

**SNO-BALLS**  
Louisiana Concessions

**PIES**  
Omar-Bin-Abdul-Aziz

**PRALINES**  
Claudia Dumestre

**HERBAL TEAS, MUFFINS,  
BROWNIES, COOKIES**  
Sheila Owens and Good  
Food Co.

**FROZEN YOGURT**  
James Connelly

# CRAFTS

## *Participating Artists & Craftsmen*

### FIRST WEEKEND

#### *Tent A*

**Good Earth Pottery.** Jeff  
Robinson.

**Ron Scarbrough.** Prints.

**Leta Bryan.** Jewelry.

**Michael Arbuckle.** Wooden  
toys.

**Barry Grisham.** Wood.

**Vic Edwards.** Candles.

**John and Penny Ulery.** Wood.

**Michael Perry.** Earth planters.

**Oh Susanna's Leather.**  
Susanna Ruggieri.

#### *Tent B*

**Phyllis Walker.** Macrame.

**Kenneth Reid.** Belt buckles.

**Peter Eacott.** Lapidary and  
jewelry.

**Parkey Halsey.** Wooden  
lamps.

**Good Earth Pottery.** Rodney  
Lemonier.

**Ray Brigham.** Jewelry.

**James Perry.** Leather.

**Persian Boy Shoppes.** Mac-  
rame.

#### *Tent C*

**Procreations.** Official Festi-  
val silk-screened poster.

**Susan Dysinger.** Prints.

**Kuumba and Hwesuhunn  
Jewelry.**

**Fred Tate.** Wood.

**Linda Chesshire.** Leather  
boxes.

**New Times Woodworks.** Bob  
Logan and Janet Graham.

#### *Tent D*

**Lorena Langley and Family.**  
Native Louisiana Indian  
(Coushatta tribe) pine-  
needle basketry.

**Jerry Thomas.** Handmade  
knives.

**Clean Sweep Broommakers.**  
**Mrs. Evelia Boudreaux.**  
Cajun story-teller.

**Weaver's Workshop.** Weav-  
ing demonstration.

**Louisiana Crafts Council.**  
Exhibit by members.

**Marc Savoy.** Cajun accordion-  
making.

**Thonius Robertson and Fam-  
ily.** White split-oak baskets  
and dolls.

#### *Tent E*

**Frederick Herot.** Flutemaker.

**Green River Dulcimers.**

**Gordon Beavers.** Pottery.

**Pat and Suzanne Juneau.**  
Jewelry.

**David and Emily Wortmen.**  
Pottery.

**Ujamaa Afrikan Market.**

**Cathy Wood and Robert  
Januse.** Leather.

**Shiva Ki.** Jewelry.

#### *Tent F*

**Crescent River Designs.** Feather  
jewelry.

**Lana Cookson.** Jewelry.

**Marion Copeland.** Wood.

**Hays Parker.** Pottery.

**St. Gabriel Pottery.** Benny  
Burts.

**Barry Schragar.** Jewelry.

**Woody Stoufer.** Sand bottles.

**The Pottery.** Peggy Shapiro,  
Sharon Conklin, Jo Dunham.

#### *Tent G*

**Designer's Workshop.**  
Jewelry.

**Nancy's Forever Toys.** Nancy  
Armstrong.

**Thin Skins Leathers.** Michele  
Stremke and Susan  
Steinberg.

**Kevin Rhodes.** Pottery.

**Lucien Barbarin.** Sketches,  
plaques.

**Dorothy Riley.** Candles.

**Silver Lady.** Jewelry.

**Gay Nation.** Pottery.

#### *Tent H*

**Lloyd Broussard.** Wooden  
toys.

**Yvette Olivard.** Macrame.

**Aisha Gifts.** Lumumba Dugas.

**River Road Pottery.** Terry  
and Kristy Heckman.

**Phil Mosher.** Jewelry.

**Mirror Image Jewelry.**  
Steven Cast.

**Lakota Leather.** Richa  
McCarty.

**Craig Sainsott.** Jewelry.

#### *Tent I*

**The Lighthouse.** Christopher  
Tuck. Stained glass.

**Fast Famous Graphics.** Terry  
Bottom. Etched glass.

**Don Langson.** Photography.

**Mt. Appalachian Lore.** Quilts,  
dolls, mountain crafts.

**Landry's Copper Shop.**  
Brass and copper lanterns.

**Andrea Bodet.** Pottery.

**Frank Dunnington.** Jewelry.

#### *Tent J*

**Molly Voigt.** Batik.

**Aloe Community Center.**  
Seth Piercy. Tin can crafts.

**Kristin Anderson.** Jewelry.

**International Bazaar.**  
Jewelry.

**Mrs. Scott.** Quilts.

**Treme Community Center.**  
Quilting demonstration.

**Xavier, Dillard, and Southern  
Universities.** Exhibits by art  
departments.

#### *Tent K*

**Emerson Bell.** Sculptor,  
Baton Rouge.

**Clyde Smith.** Leather.

**Elsie Jones.** Quilting.

**Irene Sellers.** Soapmaking  
demonstration.

**Charles and Eric Hutchinson.**  
Functional and decorative  
birdcarving.

**Willie Mae Young and Willie  
London.** Cornshuck weaving.

**Ya Eckarnadelle.** Jewelry.

**Infinitive.** Gaidi Kibatori.  
Jewelry.

#### *Tent L*

**Ramona Audley.** Soft sculp-  
ture dolls.

**Underground Jewelry.**

**Sherry Hebert.** Pottery.

**Design Studio.** Bob Kowal. Jewelry.  
**John Fleming.** Leather.  
**Richard Goff.** Bonsai trees.  
**Julie Herrick.** Scrimshaw.  
**Bay End Glassworks.** Blown glass.

## Tent M

**Elaine Ryan and Vivienne Morrill.** Bread dough sculpture and quilts.  
**Adolph and Sylvia Ringen.** Jewelry.  
**Kit Dieffenbach.** Jewelry.  
**West Coast Leathers.** Wayne Heffington.  
**Wonderwear.** Air-brushed clothes.

## Tent N

**Jan DiGann.** Jewelry.  
**Lynda Katz.** Pottery.  
**Graham Flutes.** Michael Allen.  
**Golden Calf Leathers.** Ann and Peter Kuppers.  
**Armadillo Clay Works.** David Belknap and Craig Freiburger.  
**Ursula Duba.** Enameling.  
**Dana Hanby.** Wood.  
**Rock and Marilyn Hard.** Jewelry.

## Around The Grounds

In addition to all the craftsmen under the tents, there are three special craftsmen out in the open:

• **Ric Moorehouse,** blacksmith of Arnaudville, La. Six-day smithing demonstration under the oak trees near the entrance.

## Tent O

**Lucy Moore.** Soft toys.  
**Forest Cow Leatherworks/Wood Goods.** Peter Ringhein, Steve and Melisa Morales.  
**Betty Johnson.** Weaving.  
**Jean Brown.** Photography.  
**Woodstock Toys.** Harry Griffith.

## Tent P

**David Musson.** Leather.  
**Zulu Social Aid and Pleasure Club.** Zulu coconuts.  
**Steve Knight and David Gayman.** Jewelry and pottery.  
**Traver Creek Silver Works.** Joe Cyberski.  
**Nancy Campbell.** Pottery.  
**Ellin Egan.** Pottery.  
**John Shurcliff.** Wood.  
**Karen Cherrington.** Feather jewelry.  
**Robert Davies.** Jewelry.

## Tent Q

**Bruce Brice.** Exhibition tent of paintings by the New Orleans folk artist.

• **Irene Sellers,** of Lafayette. Soap-making demonstration near Tent K for the first weekend of the Fair.  
• **Herman Josephs,** folk artist of New Orleans, constructing a few of his unique windmills near Tent K for both weekends of the Fair.

## Tent A

**Lucien Barbarin.** Sketches and plaques.

## Tent B

**Crescent City Needlework Guild.** Exhibits and demon-

strations by members.  
**Susan Dysinger.** Prints.

## Tent C

**New Orleans Recreation Department, Cultural Division.** Demonstrations of photography, batik, weaving, painting and jewelry; pottery, murals, silkscreen, folk dance and stained glass.

## Tent D

**Floyd Soileau.** Woodcarving.  
**Shine Mouton.** Cajun accordion making.

## Tent E

**Aisha Gifts.** Jewelry.  
**Mary Tunis.** Photography.

## Tent F

**Ujamaa Afrikan Market.** Jewelry.  
**Christine and Bill Warehall.** Pottery.  
**Bob Towery.** Wood.  
**Ron Slagle.** Pottery.

## Tent G

**Don Nedobeck.** Prints.  
**Tom Lorio.** Jewelry.  
**Doug Bratcher.** Pottery.  
**International Bazaar.** Jewelry.

## Tent H

**Maggie Clarke.** Pottery.  
**Paul Anthony.** Pottery.  
**Wood by Woods.** J. Woods Reilly.  
**Together Craftsmen.** Jewelry.  
**Sausalito Craftworks.** Jewelry.  
**Thomastown Chair Works.** Sam Swearingen III. Rocking chairs.

## Tent I

**J&M Jewelry.** Marc Beling and Judith Pollock.  
**George Durand.** Contemporary furniture.

## Tent J

**Eureka Light and Illusion Company.** Stained glass and pottery.  
**Jude's of Mandeville.** Macrame.  
**Contemporary Arts Center.** Exhibits by members.  
**Kuumba and Hwesuhunn Jewelry.**

## Tent K

**Mrs. Scott.** Quiltmaking exhibition.  
**Treme Community Center.** Quiltmaking demonstration and exhibit.  
**Dillard, Southern, and Xavier Universities.** Exhibits by students in art departments.

## Tent L

**Kathy Hosking.** Pottery.  
**Candace Young and Ann Leonard.** Pottery.

## Tent M

**Friends of the Cabildo Society.** Louisiana folk crafts: quilts, dolls. An affiliate of the Louisiana State Museum.

## Tent N

**Imago Jewelry.**  
**Sylvia's.** Pottery by Sylvia Young and Cheri Randolph.

## Tent O

**Fred Tate.** Wood.

## Tent P

**Laura Jean Milne.** Photography.  
**Spinning Demonstration by the Tipi Workshop,** Plantersville, Texas.

## Tent Q

Exhibition tent of paintings by New Orleans folk artist **Bruce Brice.**

## SECOND WEEKEND

Many craftsmen are returning for the second weekend's appearance. They are all in the same locations, except for only a few. The following are the craftsmen appearing for the second weekend only, or those in a different location.

## Tent A

**Lucien Barbarin.** Sketches and plaques.

## Tent B

**Crescent City Needlework Guild.** Exhibits and demon-



PROUDLY PRESENTS...

# JAZZ

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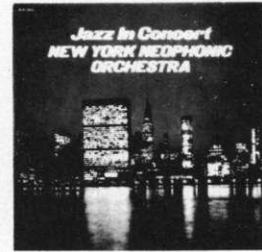
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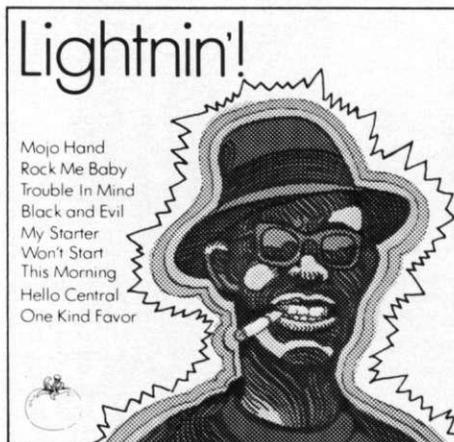
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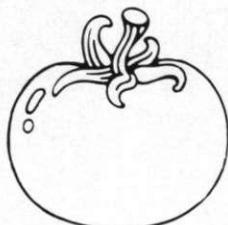


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"This is a twin LP package of twenty tracks by the great blues singer and guitarist and includes many of his older classics, as well as a lot of new material. It is excellently recorded and is one of the best blues packages of the year."

—RALPH GLEASON, Rolling Stone

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Our Mother the Mountain

**A Tribute To Leadbelly**

**Magma: Udu Wudu**

**John Cage:**  
Sonatas and Interludes  
A Book of Music

The Best of Dick Gregory Vol. 1

**Albert King:**  
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Albert Live  
Truckload of Lovin'  
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## CLIFTON CHENIER

"Cajun Swamp Music Live"

### Cajun Swamp Music Live The Clifton Chenier Band



The French have an expression, "vive le difference," to indicate their affection for diversity. But many Frenchmen are culturally parochial, even xenophobic at heart, and Chenier, in appealing to this love of things French as well as to the French love of such exotic items as black American blues, seems to have struck a particularly responsive chord at Montreaux. Be forewarned: this album is very "live" indeed. The almost fanatical response of the audience inspired Chenier and his band to turn in a remarkable performance, and the Montreaux Festival's permanent 24-track studio and peerless engineers captured the music with astonishing clarity.

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# MUSIC

## TRADITIONAL JAZZ

**Y**ou don't teach people about jazz. Either they like it (and when they like it, they like it deep down inside them) or they cannot tolerate it. Because jazz is like a lot of other things. It is like spinach and a foggy night and the poetry of T.S. Eliot. It is something that you heard once upon an enchanted night and that you will remember until the day you die. It is something eloquent and deeply stirring."

—George Frazier, as quoted in Eddie Condon's *Treasury of Jazz*.

The flat lighting in the cramped music hall makes the audience look like a molten mass of faces coated with a dull nickel-plating. They file into the sagging pews—seated side by side are the fidgety tourists with aching arches from walking on unfamiliar, slanted sidewalks, a music scholar who's anticipating his own brilliant interpretations, and a handful of jazz fans who have come for the sheer privilege of savoring the music.

The musicians wander onto the narrow platform, and sit, motionless at first, like precious stones in a pronged setting. The tourists squint and notice, perhaps, that the people on stage could scarcely be called impressive-looking. But then the band leader nods and the musicians affectionately lift their instruments. The trumpet player builds up his lung power, and his veins, popping up like starting flags, are silhouetted in the soft spotlight. And suddenly the music-

ians assume an eloquence that only comes to people who are inseparable from their music. They complement each other's unique sounds, and alternate solos; there is no competition here. They charge between numbers like strobes storing energy.

As they run through their repertoire, there's an emotional transfusion—musician to instrument, instrument to audience. The music might often be about pain, but its articulation is a contagious release. The audience learns to appreciate its vulnerability and claps, timidly at first, egged on by the bass player, and then becomes a functional piece of the percussion section. And by the end of the evening, the faces glow in that dull, metallic light, scoured by the catharsis of Dixieland.

A few blocks away in a disco parlor a dancer, seemingly sealed in a gelatin capsule, rigidly plods over a plexiglass floor with twitching lights underneath, a sort of electronic hopscotch game. His feet move as if raised by a spatula, and the background sound is like something to aid a doctor find a pulse. The band is replaced by a lucite booth equipped with a turntable and an arsenal of amps. Dancers have spent hours preparing for the occasion—color-coding their makeup and aluminum foil style clothes with the atmospheric effects. The object of disco is emotional anesthesia, and the itchy steps jounce the person into a cauterized state, in which he is aware solely of the regimented beat. You could drive to a disco, provided you had bad shocks and encountered a lot of stop signs.



The mention of disco is important, strictly because it is the opposite of traditional jazz—if jazz is fine cuisine, disco is the microwave cooking of music. And during the year when disco fever is reaching epidemic popularity, this year's festival offers a reacquaintance with a very personal musical style that has endured, and has become a universal language that can be absorbed as well in Japan as it can in the city of its birth, New Orleans.

You need not go through lengthy preparations to appreciate jazz, you just have to be a good listener; this traditional but flexible music is organized spontaneity. In the words of banjo great Emanuel Sayles, "Jazz is a combination of book knowledge and common sense. It's like playing the piano—you need both hands."

To make a historical bouil-

lon cube of the history of jazz, it was born in New Orleans, moved up the river to St. Louis, Chicago, and New York. Whereas the jazz that developed in the East was more sophisticated than the original New Orleans gigs, it is the latter that has touched more people. It may be the ambience of New Orleans jazzmen, their lack of jealousy and willingness to adopt younger musicians and pass down their history, plus their ability to jam and swap band personnel faster than it takes to organize a card game, that has made the music communicative. They have managed to document their times, preserve tradition and be adaptable at the same time.

Rivalries did exist, but they were usually friendly. Frequently "cutting" contests were held, and one was between Red Allen and Kid Thomas. The story goes that

**PHOTO: The late, great Louis Cottrell.**

Allen was declared the winner, but that Kid Thomas called the police and demanded that they confiscate the prize since, in his opinion, Allen's gang was doing more cheering for its size than was ethical.

Jelly Roll Morton has always been a comfortable music, perhaps because of the ability of bands to improvise and be informal. In the early days, it was not unusual to find a bucket on stage, and the players would frequently saunter over to the pail, remove their coats and help themselves to a dipper of ice water.

Jelly Roll Morton, who had a diamond implant in his tooth and is rumored to have kept a thousand-dollar bill in his underwear, was one of the few flashy New Orleans jazzmen. Morton made enemies by claiming he invented jazz, but his theory that the pianist should imitate the orchestra—that the horns originate the music and the piano refines it—has historical confirmation. One of Morton's songs was even used during the '50s by Senator Kenneth Keating of New York in an argument against the Lake Michigan water diversion bill. He quoted "Michigan Blues": "Michigan water tastes like sherry wine, Mississippi water tastes like turpentine."

Although Morton's music has gained respect, his attitudes do not typify his contemporaries. In his book *Jazz Masters of New Orleans*, Martin Williams illustrates the personality gap with the following story about Jelly Roll and Buddy Petit, whom Louis Armstrong, among others, praised as an influence.

"Petit arrived with clarinetist Wade Whaley and trombonist Frank Dusen. Their provinciality, their awkwardness, their dress—these were too much for the Roll. When they arrived at the job with instruments wrapped in news-

papers or homemade sacks, his criticism was harsh. And when they insisted on cooking a pan of red beans and rice on the bandstand, Morton's ridicule of the hicks from down South was merciless. Petit left for home, and he said if Jelly Roll ever showed up in New Orleans, he was going to get killed."

Many of the greats started with "spasm bands," playing everything from a comb and a piece of paper to a scrap of wood or metal, like their ancestors who managed to make music on dried-out mule jaws with rattling teeth. Ironically, jazz grew out of oppression, but each note offered its practitioner freedom from the conventions of most popular stiff-upper-lip music which preceded it.

Later the musicians obtained "real instruments," and spent hours in seamy, smoke-filled clubs where the crowds guzzled booze and shot craps, or in the taxi dancehalls, which were called "the dancing schools," where the girls batted their eyelashes, waiting for patrons to buy them a dram.

The old jazz kings played literally everywhere, and the publicity stunts consisted of strictly New Orleans ploys—like "ham kicks," where smoked hams were hung from the ceiling and awarded to the local Rockette who could kick the highest. Or "pig ankle night," when pork parts were distributed like doubloons from a generous float rider.

Jazz began as functional music, to accompany dances, parades, funerals and later Storyville, New Orleans' briefly legalized red-light district. Contrary to popular belief, jazz was not a byproduct of the tenderloin turf, which was merely a place of employment (and often inspiration) for the jazz bands. By the time Storyville started opening its major bordellos, scores of musicians had already been polishing their improvised melodies for years.

Storyville provided exposure for the jazz musicians, and several children, among them jazz historian Edmond



Souchon, disguised themselves as hawkers of *The Daily States* and the *New Orleans Item* so that they could sneak a listen to the steamy music played by King Oliver in the warehouses on Basin Street.

In *The Real Jazz*, Herques Panassie notes, "The role played by culture in music is secondary. Inspiration without culture can produce beautiful works; culture without inspiration is incapable of doing so."

A veteran of riverboat stomps and marching band ensembles, **LOUIS COTTRELL** is prolific on the clarinet and the saxophone. His father, Louis Sr., a prominent drummer, was noted for workouts with A.J. Piron and Manuel Perez. Cottrell has taken full advantage of his background, has joined Piron on occasion and has limbered up in the spotlight with Sidney Desvigne, Chris Kelley, Bebe Ridgely, the Young Tuxedo Brass Band and Blache Thomas. Louis Cottrell will be appearing with his **HERITAGE HALL JAZZ BAND** this year, staffed by: Walter Lewis, piano; Teddy Riley, trumpet; Frog Joseph, trombone; Freddie Kohlman,

drums; and Placide Adams, bass.

**GEORGE "KID SHEIK" COLAR**, a protege of Woodmen Joe Nicholas, organized his first band at age 15 and has been a bandleader ever since. A versatile musician who, at age 70, still has maximum lung power, wit, and enthusiasm, Kid Sheik has made the world his stage, and has appeared in several nations either with his own band or as a special guest star. He has recorded several times with his group and the Eureka Brass Band, and you're bound to see his face on innumerable dust jackets. Kid Sheik will be accompanied by **THE STORYVILLE RAMBLERS**, manned by Louis Nelson, trombone; Joseph "Cornbread" Thomas, clarinet; Emanuel Sayles, banjo; Chester Jones, drums; James Prevost, string bass; and Jeanette Kimball, piano.

**CHRIS CLIFTON'S** music is as impressive as his credentials—since his late teens, the trumpet player has jammed with the likes of Preston Jackson, Mike McKendrick, Jasper Taylor and Booker T. Washington, to name but a few. In 1958, he was with Lil

PHOTOS: Left, Young Men's Olympia Brass Band. Right, "Tuts" Washington.



Hardin Armstrong's band at the Red Arrow Lounge on Chicago's Rush Street. Clifton currently leads his group at the Famous Door on Bourbon Street, and is a regular member of Louis Cottrell's Onward Brass Band, Sherman's Tuxedo and Dejan's Olympia Brass Bands. Clifton will be accompanied this year by his **BIENVILLE STREET STRUTTERS**, and the personnel includes equally noteworthy musicians: Wendell Eugene, trombone; Oscar Rouzon, alto sax; Olivia Charlotte Cook, piano; Bunny Franks, string bass; and Chester Jones, drums.

**CONNIE JONES AND THE CRESCENT CITY JAZZ BAND**, formed in 1975, have already rounded up a substantial following, since they have worked at various nightclubs in Bourbon Street and has toured the U.S. and South America recently. For the past nine months, they've been featured at the Blue Angel, under the leadership of Conrad "Connie" Jones on cornet. Connie Jones will appear with Howard Kadison, drums; Phil Darois, tuba; Lars Edegran, banjo; Tom Ebbert, trombone; and Albert

"Pud" Brown, clarinet.

Native New Orleanian **JUNE GARDNER** first studied the drums in elementary school (he is grateful for the guidance given him by Professor Victor of the Tommy Lafon Elementary School) and began playing professionally at the age of 16. Through the years, June Gardner has gigged with such artists as Ray Charles, Lionel Hampton, Sam Cooke and Lou Rawls, and has run the gamut of local bands. **JUNE GARDNER AND THE HOT FOOT FIVE** are regulars at La Strada on Bourbon Street, and the personnel includes Bob Brookman, piano; Lucien Barbarin, trombone; Sam Alcorn, trumpet; and Curtis Mitchell, bass.

Contemporary pianist **DON EWELL** has mastered the classic idiom. His work is influenced by Jelly Roll Morton, Fats Waller, Earl Hines and Joe Sullivan, along with other great jazzmen of the '20s and '30s; Ewell, in fact, taught himself to play by listening to their records. But when he sits down at the piano, Ewell is his own man. Ewell studied advanced harmony and composition at Baltimore's Peabody Conserva-

tory, and following four years in the Army, he launched his professional career, when he shocked the jazz world in 1946 by earning the distinction of being the only white musician to be a regular member of Bunk Johnson's band. He moved to New Orleans to get some first-hand experience, and like jazz itself he moved up the river to Chicago in the '40s and teamed up with Kid Ory's Creole Jazz Band in Los Angeles ten years later. Don Ewell performs nightly

at the Royal Orleans.

**THE WOLVERINES CLASSIC JAZZ ORCHESTRA** consists of 14 musicians who recreate the cream of the Jazz Age, 1917 to 1934, from Calloway's "Trickery" to Henderson's "Roughhouse Blues." It's an impressive looking ensemble—the men gussied up in double-breasted tuxedos, and vocalist Michelle Peterson recreating a snazzy '20s outfit. There are eight horns, a piano, a banjo, drums and a singer—no gui-

## "Born In New Orleans"

**C**igarette plant firmly between his teeth, felt hat resting on his head as neatly as a duck decoy in the blinds, Isidore "Tuts" Washington has ruled the keyboards since the tender age of ten.

*In his own words:*

"Played on the Delta Queen Boat in '68. Played with Papa Celestine, Kid Rena, Clyde Kerr, Papa French. Recorded for Smil-

ey Lewis in 1948. Played in St. Louis, Missouri with Tab Smith Orchestra in 1945. Played in Santa Rosa, California at the Buck Horn Night. Played at the Court of Two Sisters from '68 to '73. Started when I was ten years old in the speakeasies and fish fries. Born in New Orleans 1907—the 24th of January at Eighth and So. Rampart at Eighth."

Yours truly,  
Isidore Tuts Washington

tar or bass. The music is a by-product of a class sponsored by a Minneapolis municipal urban arts program five years ago. When the class study of early jazz expired, the students decided to stay together as a band. The Wolverines have toured New York, Chicago and Detroit, and performed at the inaugural parties for President Carter in January.

Of more contemporary stock is **RONNIE KOLE**, familiar to New Orleanians for his consistent participation in nationwide fund-raising drives for charitable organizations. Kole's versatile act is a department store of tunes, ranging from a traditional jazz format to the sound of the big band era to the heart-fluttering nightclub melodies hot enough to melt ice cubes.

Back at the Festival for a repeat performance is **HARRY CONNICK JR. TRIO**, featuring ten-year-old child prodigy Harry Connick Jr., an accomplished pianist and singer who can hold his own with the older kids, bassman Walter Payton and drummer Freddie Kohlman, who are both appearing with several other bands at the Fair Grounds. The son of District Attorney Harry Connick, Harry Jr. started playing at three and a half, and made his first public appearance at the age of five, doing his rendition of the Star Spangled Banner. He has studied at the Loyola School of Music for two semesters, concentrating on the classics, and perfected his style with a private tutor.

**ALVIN ALCORN** was only 15 when he joined the musician's union, and theoretically the child labor laws should have prevented him from working in the speakeasies. But he played in 10-cents-a-dance taxi halls and went on the road with Clarence Desdune's Joyland Revelers. As a

child, Alvin was interested in drums, but one night during a hot chocolate break he picked up tutor George McCullum's trumpet, and it's been with him ever since. Alcorn has come a long way since the old days when he'd stand on a chair to play in a Chicago speakeasy in an attempt to disguise the fact that he was underage. He's played with Don Albert's Band, Armond Piron's Orchestra, Louis Cottrell, Louis Barbarin and Louis Nelson. An easy-going musician who has been instrumental in helping younger people get their careers rolling, Alcorn's concerts are always punctuated by his wit and his fondness for the audience. Appearing with Alcorn this year will be Leo Quezzerque, drums; Ralph Johnson, clarinet; Lawrence Cotton, piano; Irving Charles, Sr., string guitar; and Clement Tervalon, trombone.

Alvin's son **SAM ALCORN**, one of seven children, has kept the family tradition going and will be blowing his trumpet at the Festival. Sam Alcorn used to be a part-timer, playing with his father sometimes at hotel engagements, but he now has his own group and performs frequently at La Strada.

Like Sam Alcorn, **BOB FRENCH** is helping the family name endure. The son of the late Papa Albert French, Bob, an accomplished drummer, has put together his own band: Wendell Brunious, trumpet; Frederick Lonzo, trombone; Frank Fields, bass; and Don Suhor, clarinet and sax.

A newcomer to the Festival, **THE SPORTIN' LIFE JAZZ BAND** is keeping the New Orleans sound alive in New England. Three of the members used to be with the Easy Riders Jazz Band, and as our ambassadors to the Northeast The Sportin' Life has been well received at night clubs, bistros, private parties and on boat cruises in the Hartford area. Banjoman Dick Griffith has been active as a jazz missionary for quite some time. He recently said in an interview with the New Haven



*Advocate*: "About ten years ago, I was in another band. We broke our butts bringing those old timers up from New Orleans. We'd play for nothing to pay for air fare, we'd put them in our houses and play around as much as possible just to get them heard. We had Kid Thomas, Big Jim Robinson, George Lewis—great ones, great people." Now it's New Orleans turn to reciprocate the hospitality by bringing The Sportin' Life here. Personnel includes Fred Vigent, cornet; Dick Griffith, banjo; Tom Sharp, clarinet; John Russell, drums; and Arnie Hyman, bass.

The Festival is pleased to present **ANDY MOSES**, a local clarinetist, who will perform with trumpet player **GREG STAFFORD**

**BOB GREENE** is one of the foremost ragtime pianists in what is now a fullblown revival of the demanding musical style. He's been at it for many years and is probably the greatest exponent of Jelly Roll Morton alive today. Greene's latest achievement is his solo piano performance in French film director Louis Malle's forthcoming movie, *Pretty Baby*, hindsights of Storyville and a character study of E.J. Bellocq, the legendary photographer.

One final note that may help you appreciate traditional jazz: "No musician can ex-

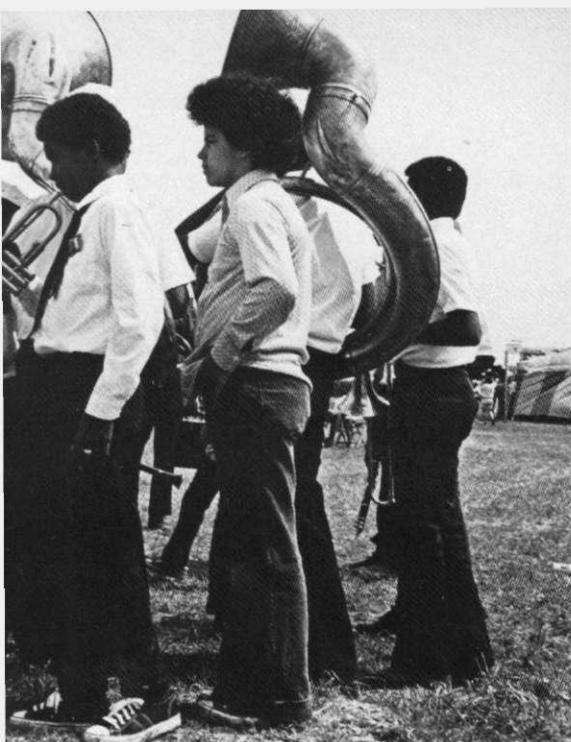
plain jazz. A jazz musician is a jazz musician for the same reason that a man goes to the Luxor Baths because he likes the towels. He plays because it feels and sounds good to him and because he can't abide scored music. Jazz music is human music; when you're playing, nobody's going to write you a summons if you make a mistake or two. Once Peanut Hucko, the clarinetist, was talking about a trombone player we know. He said, 'He's the kind of guy who goes for a wrong note and makes it.' There's nothing malicious in that statement."

• *Laura de Vincent*

## Brass Bands

**B**rass 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

**PHOTOS:** Left, Fairview Brass Band. Top right: Doc Paulin Brass Band. Bottom right, Kid Sheik.



**THE SHEIK ARABY**

Words by  
HARRY B. SMITH  
& FRANCIS WHEELER

Music by  
TED SNYD

Moderato

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 comparatively finely trained 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.

Nobody can do a better thumbnail sketch of **DOC PAULIN** than he can: "I am Doc Paulin, the manager and leader of my **DIXIELAND JAZZBAND**. For the last 48 or 50 years, I have been playing a lot with other musicians in different places in other cities and towns, but no city is like old New Orleans for jazz, music, and fun." Joining trumpet player Doc Paulin will be Aaron Paulin, drums; Rickey Paulin, snare drums; Dwayne Paulin, bass tuba; George Johnson, trumpet; Sunny Archiè, trumpet; Frank Morton, tenor sax; Mike Wayes, clarinet; Mark Smith, trombone; and Mark Anthony, trombone.

**THE YOUNG TUXEDO BRASS BAND**, formed in the mid-'30s by the late John Casimer, is among the oldest of all jazz bands. "Jazz Begins," a collection of street, funeral, and parade music, was recorded by the Young Tuxedos for Atlantic in 1958. Current members include Herman Sherman, alto sax and leader; Joe Tarragano, clarinet; Greg Stafford, cornet; John Simmons, trumpet; Jack Willis, trumpet; Teddy Riley, trumpet; Ernest Watson, tenor sax; Walter Payton, bass; Lester Carlise,

trombone; Lance Trottes, snare drum; and Charles Barbarin, bass drum.

**FLOYD ANCKLE'S MAJESTIC BRASS BAND** was organized in 1974. Young and old musicians have worked together to establish themselves as one of the city's great jazz marching bands.

**ELLYNA TATUM** has brought two types of jazz fans together—the type whose heads swim every time Pete Maravich makes a basket in the Superdome, and the type who thrive on New Orleans native music. Ellyna is the first lady grand marshal, and her **SECONDLINERS** have played with Lionel Hampton, in Mardi Gras parades and on television commercials. Ellyna's Second Liners include Ellyna Tatum, tambourine and vocals; Lester Batiste, snare drum; Frank Naudorff, trombone; Reginald Koeller, trumpet; Calvin Spears, bass drum; Joe Tarregano, clarinet; and Greg Stafford, tuba.

**THE OLYMPIA BRASS BAND**, organized in the early '60s by saxophonist and leader Harold Dejan, is one of the most popular brass bands in the city today. The band has toured the world for the past 18 years, and locally appear at banquets, dances, grand openings, jazz funerals and Mardi Gras parades. They have entertained dignitaries such as former President Gerald Ford

and President Giscard of France. Members range in age from 30 to 80, and they have just finished taping several television shows.

**THE ONWARD BRASS BAND**, one of the oldest ensembles in New Orleans (organized in 1889) is 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.

**THE FAIRVIEW BRASS BAND** was formed by Danny Barker, a local maestro who played with the big bands for many years, including those of Benny Carter, Cab Callo way and the DeParis brothers. Many of the band members are descendants of great local jazzmen.

**THE HURRICANE BRASS BAND** was organized as an offshoot of the Fairview Brass Band. Leroy Jones and his band have already established themselves as one of New Orleans' most exciting and prominent street bands.

Other groups scheduled to perform at the Festival include the **YOUNG MEN'S OLYMPIANS SOCIAL AID AND PLEASURE CLUB**, led by Albert Carter, and the **SCENE BOOSTERS**, with Harold Fedison.

• *Laura de Vincent*

# CONTEMPORARY JAZZ

**B**ecause of its insular and somewhat tradition-bound atmosphere, New Orleans has never been as widely known for its contemporary jazz as it has for other forms. Which is a shame, since it has produced quite a number of modernists.

One can hear the traces of modernism in the city's early R&B contributions, and full-blown modernism in historic recordings like the Ellis Marsalis/Nat Perillat effort, "Monkey Puzzle." Present-day contemporary jazz musicians in New Orleans are likely to reflect national trends, but many utilize local strains with sound results.

**JOHN VIDACOVICH**, for example, is a powerful drummer who injects every conceivable percussive effect into his playing in a compact fashion. His style is a well-paced succession of tom-tom volleys, high-hat slamming and devilish snare pops that always arrive at the right moment. A native New Orleansian who regularly nails down several different rhythm sections around town, he will be appearing this year with the John Vidacovich Trio.

Altoist **AL BELLETTO** has been a mainstay of the local progressive sound for some 20 years. An LSU graduate, Belletto has held down chairs in both the Stan Kenton and Woody Herman Bands. His is a lucid, singing alto style with a tone that can be hard or soft, but always melodic. Over the years he has performed at both the Playboy Club (where he was entertainment director) and Lu & Charlie's (where he performed like clockwork). He has most recently roosted at

the Hilton's Cafe Bromeliad, and still hosts a weekly jazz radio program on WWNO-FM.

Among pianists, **ELLIS MARSALIS** has a deft and enchanting touch, and he has played in practically every local jazz club, not to mention his appearances with the Si Zentner and Tonight Show big bands, and with Ornette Coleman and Charles Lloyd. He recently gained much overdue exposure at the Hyatt Regency's Le Club, where he was resident pianist during the summer, and backed up Clark Terry on his recent stay. Pianist **HENRY BUTLER**, who has an operatic baritone voice, plays in a clever Bud Powell vein. He can be heard at the Hilton's Cafe Bromeliad.

Since he arrived from Detroit three years ago, pianist **WILLIE METCALF** has become an important member of the New Orleans jazz scene. In the past, Willie has toured with Stevie Wonder's and the Supremes' bands and played with Sonny Stitt, Kenny Burrell, Yusef Lateef, and Joe Henderson. At the Fair, he'll be performing with his quintet.

Blind guitarist **ERIC LEVY** is back in his native New Orleans after spending several years playing and studying music in New York. He's been gigging around town for the past year, particularly at Jed's. He'll be performing with his jazz-rock trio featuring Johnny Vidacovich on drums.

Two more excellent reedmen who'll be performing at the Fair are **LON PRICE** and **TONY DAGRADI**, with his group **THE ASTRAL PROJECT**. Lon has gigged with just about every band in town over the years and his fluid sax playing will be featured out in front of his quartet. Both Price and Dagradi will be using John Vidacovich and Jim Singleton on bass.

**GEORGIO GASSILINI** is

yet another jazz saxophonist who will be appearing at the Festival. Gassilini hails from Milan, Italy and has played at the last two Jazz Fests. A couple of years ago he put together a pickup band to play at the festival, and sufficiently impressed one of them, bass player Julius Farmer, so that Julius went back over to Italy to work with Georgio. He's still there, the last we heard.

Two multiple reed men, **ALVIN BATISTE** and **JAMES RIVERS**, play music that sometimes disregards boundaries and definitions. Clarinetist Batiste is fluent in every reed context, and continues to serve the community via his workshops conducted regularly in public schools and colleges. Rivers, a true original who has played on numerous recording sessions, is likely to try his hand at a number of instruments, and has been known to temporarily discard his tenor for a bagpipe, something no other local tenor player has done. Other reed men to be heard at this year's Fair include **KID JORDAN**, alto, tenor, and soprano, who will appear with his Kid Jordan Ensemble; and Red Tyler, tenor and baritone, who will support vocalist **GERMAINE BAZZLE** (both perform regularly at Mason's VIP room).

Among trumpeters there will be **MIKE VAX**, a highly acclaimed high-note player who leads the **MIKE VAX QUARTET**, and Porgy Jones, who will lead his **NEW PORGY JONES EXPERIENCE**. Porgy, who has worked with numerous jazz greats over the years, including Freddie Hubbard, Herbie Hancock and Stanley Turentine, has been active in the local scene for many years, as well as having played with several touring big name bands.

The past year has been a busy one for **VICTOR SIRKER**. Besides having played with such notables as Dizzy Gillespie, Lonnie Liston Smith and Willie Tee, he's had guitar instruction and counseling from Kenny

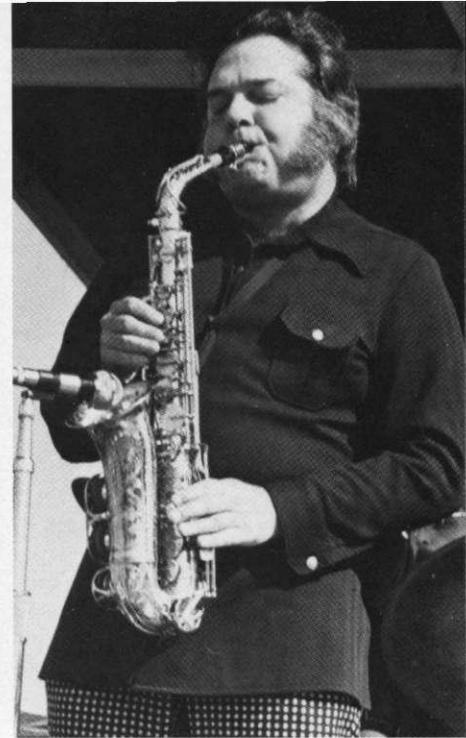
Burrell, Larry Coryell, Herb Ellis and Barney Kessel. His group at the Fair consists of John Vidacovich, Jim Singleton, and Lon Price.

**WOODENHEAD'S** music is a mixture of progressive jazz, rock and classical influences. The group performs its own material and several selections by the Mahavishnu Orchestra, Jan Hammer, Jean-Luc Ponty and Jeff Beck. The group has been playing together for around two years and will be premiering a new set of original material for the Festival. Members are Jim Robinson on guitar, Edgar Lipps in bass and piano; Dan Cassin on cello and bass; and James Comiskey on drums.

**THE SHREE SUN RAYS** describe themselves thus: "Inspired initially by the musical-spiritual teaching of Sri Rama Ohnedaruth (John Coltrane), The Shree Sun Rays are devotees of Kriya Yoga (The Five-fold Path) who have for several years lived, meditated and played together out of supreme love. On the path of spontaneous vibrational creation, the group performs to raise the consciousness of all to relate to the spiritual nature of this present existence. In this totally free modality, the Shree Sun Rays transmit a clear, peaceful and mature form with perfection and purification in mind."

A few years ago, trumpeter **TOMMY YETTA** changed his tune. For about 20 years, Yetta had played popular music backing up nightclub acts at a number of French Quarter spots, such as the Old French Opera House, the Shobar, the 500 Club, and the Blue Room where, with the Dick Stabile Band, he accompanied such acts as Leslie Uggams and Dick Jenkins. It was at the 500 Club that Yetta was converted to Dixieland, and he soon played with personalities Louis Prima and Keely Smith. During his brief encounter with traditional jazz, Yetta has attracted quite a following, who tap their feet to his version of "Yellow Dog Blues" regularly at Crazy Shirley's.

PHOTOS: Left, Willie Metcalf. Right, Al Belletto.



At the age of five, **ERNIE CAGNOLATTI** spent hours listening to his brother play the drums with Bunk Johnson's band in Madisonville, La. "Cag" finally dragged home a set of drums to practice with and, after a few self-lessons, got a regular job with a Madisonville pianist, during the days of silent movies. His family moved to New Orleans, and shortly thereafter Ernie took up the trumpet, under the tutelage of Arnold Metoyer; he soon joined forces with Paul Domingues, Willie Santiago and in 1936 gigged with Harold Dejan's Band at the Popeye Beer Garden. Cag has made the rounds, with Paul Barbarin, Earl Foster, and Jim Robinson, and is a staple at Preservation Hall. At the Festival, Cag will be joined by Preston Jackson, trombone; Chester Zardis, bass; Louis Barbarin, drums; Alfred Lewis, banjo; Raymond Burke, clarinet; and Jeannette Kimball, piano.

Trumpeter **DON ALBERT** is a member of the musical Dominique family of New Orleans—his uncle is the famous tailgate trombonist Natty Dominique, and his cousin, Barney Bigard, is a noted clarinetist. Albert studied with many of the early professors before leaving New Orleans to tour Texas as a featured soloist with the Troy

Floyd Band before the Depression. In 1929, he organized his own ten-piece orchestra, and was the first musician to bill his group as a "swing band." After touring North America, his orchestra, "His Ten Pals," disbanded and Albert settled in San Antonio as a jack of all trades, working in Civil Service, managing a nightclub and manning the airwaves as a disc jockey. He frequently visits New Orleans.

**VALARIAN SMITH**, though he makes his living as a dentist in Baton Rouge, is a musician of extraordinary talent at sensitivity. Over 20 years ago he helped form the Baton Rouge Community Chorus and Playhouse, and has composed and directed numerous pieces for that group and his newest ensemble, called US. At the Fair he'll be directing one of his newer works, "Southern Vibrations."

Rounding out the contemporary jazz portion of the Festival will be the **NAIROBI ENSEMBLE**, **THE ARTHUR DUNN GROUP**, **MS. JEANNE**, **MUSICIANS FOR MUSIC**, and **THE JAMES BLACK ENSEMBLE** who will also be performing on Saturday evening, April 15 concert with Grover Washington and Hubert Laws.

• *Andy Wallace*

## CAJUN MUSIC

**M**ention Cajun music to the average *cou rouge* (that's Cajun for redneck or furriner) and they'll probably tell you they've heard Doug Kershaw (who will be performing at the Fair this year) and leave it at that. There is, however, a whole lot more to this exciting, vibrant form of music, and it thrives less than three hours' west of New Orleans in what is known as Cajun Country.

Music has always been a vital part of Cajun life, for a

long time centered in the homes and social gatherings such as the *fais do-do*, and in recent years it has found an outlet in a myriad of dance halls that dot the couple of hundred square miles where Cajun culture flourishes. Though there's a distinctive "Cajun sound" accented by a driving rhythm on accordion and fiddle, there are in fact several distinct forms of Cajun music that are well represented at this year's Heritage Fair.

**ALPHONSE "BOIS SEC" ARDOIN** and the Ardoin

## Queen Ida Bon Ton Band

**Q**Ueen **IDA BON TON BAND** are a delightful rarity in the annals of Cajun music—an up-tempo Zydeco band led by a woman whose intricate accordion playing and powerful vocals are a match for Clifton Chenier, the Zydeco king. Ida, a.k.a. Ida Guilory, has been based out of the San Francisco area for the past several years and it

was in California that the Bon Ton Band was formed, giving it an eclectic approach that is less evident in Louisiana-based bands. Her roots are still in the Lake Charles area where she grew up, however, and there is no mistaking the Black Cajun sound that is the basis for her music. She grew up in a family of musicians and two of her uncles were accordionists of local renown.

Family are black Cajuns from the Eunice area, where rice farming is the primary industry. Bois Sec works on a rice farm and plays a distinctive style of music known as Zydeco, as well as the traditional French style. Bois Sec, who has been playing accordion for more than 30 years, will be joined by Canray Fontenot on fiddle, as well as his sons Morris, Lawrence, and Russell.

**THE BALFA FRERES**, Dewey, Will, and Rodney, are one of the best known Cajun bands and one of the most faithful to the older traditional styles. Dewey and Will play twin fiddles while Rodney handles the guitar work. As ambassadors of Cajun music,

the Balfas have appeared at all the major folk festivals in the U.S. and have carried their music to Canada and France. Accompanying the Balfas on accordion will be Allie Young.

**ROCKING DOPCEE AND THE TWISTERS** are a more modern Zydeco band with a strong R&B flavor who hail from the Lafayette-Opelousas area, where they regularly pack dance halls on Friday and Saturday nights. Dopcee is known not only for his tight sound but also for the exuberance with which his group attacks the music. Like Clifton Chenier, Dopcee's band features the rubboard, an instrument unique to Zydeco these days.

## Doug Kershaw

**D**oug Kershaw can play 29 instruments, but it is the electric fiddle, perhaps the most difficult to master of the musical tools, that has earned him the nickname "Ragin' Cajun." Kershaw's performances are physical workouts, with the native of Cameron Parish burning up calories as he unloads his hyperkinetic energy on his bow, shredding it into a bundle of horsehairs. But even that doesn't stop Kershaw, who continues to stoke his 600-watt fiddle with the back of the bow, producing what he describes as "Cajun rock."

The Ragin' Cajun made his public debut at the age of eight, appearing at the Bucket of Blood, where musicians were sealed behind a protective screen of chicken wire. His first chart climber was "Louisiana Man," a salute to the bayous recorded in 1961. He has since played at enough clubs to fill the yellow pages, and has made numerous appearances on television and in movies.

The self-taught musical

maniac will be performing at the Jazz Festival with his band, Slidin' Jake. The impressive personnel list includes: Max Schwennsen, lead singer and guitar; Pete Pendras, vocals and guitar; Rose De Armas, vocals, back-up guitar and percussion; Marty Vadalabene, drums, Bill Burke, bass; and Barry Rapp, keyboards and vocals.

Kershaw, whose latest album is "Flip, Flop and Fly," has had many disappointments during his career, but there's no doubt about it, he's on the upswing now. And anyone who has ever seen Kershaw do his stylized madman act on a sprawling stage will tell you, you don't want to be stuck in an elevator with this guy.

• *Laura de Vincent*



**CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND** are the premier Zydeco band performing today, featuring Clifton's searing accordion and shouting, moaning, pleading vocals in French, English, and Creole patois. Zydeco is really a fusion of traditional Cajun music, the country blues and more modern R&B. Nobody plays it better than Clifton. Clifton's band includes his brother Cleveland on rubboard, fiddle, electric guitar, and saxophone.

**THE DESHOTELS BROTHERS**, Ed and Be, from Mamou, La., learned their music from their parents and grandparents in the classic traditional manner. The Deshotels, who are twins, play fiddle and guitar, respectively, and have a large repertoire of traditional tunes in addition to songs they compose themselves. One of these, "La Veuve de Lac Bleu" (The Widow of the Blue Lake), has become a popular song among French Canadians. Ed and Be have two records on the Swallow label. They'll be backed up by a full acoustic band.

**ALLEN FONTENOT**

**AND HIS COUNTRY CAJUNS** are a familiar band to Cajun music lovers around the New Orleans area. Allen is a fiddler who has been playing around Louisiana for three decades now and runs the Cajun Bandstand on Williams Boulevard. He's a strong advocate of Cajun history and culture.

**FREEMAN FONTENOT and CANRAY FONTENOT** are neighbors who live in the Eunice area, near Bois Sec, and who have played together socially for many years. In fact, Freeman used to play with Canray's father. His accordion style is strictly old time as is his approach to entertaining, which developed before the advent of modern dance halls with their booming sound systems. This is Black Cajun music as it was played in the old days. Accompanying the Fontenots will be Barry Ancelet, a young Cajun folklorist from the University of Southwestern Louisiana who brought Freeman to our attention. As it always used to be, the bastrange, or triangle, will be part of the group, played by Bois Sec Ardoin.

**BLACKIE FORESTER AND THE CAJUN ACES**



hail from the Lafayette area and are a good example of the kind of Cajun band that evolved in the '50s, fusing the older traditional style with more Country and Western influence. The band includes Aldus on accordion, Philip Alleman on steel guitar, Irby Begnaud on rhythm guitar, Andre Guidry on fiddle, Joe Turner on drums and Bobby Breaux on bass.

**DENNIS MCGEE AND SANDY COURVILLE** are among the deans of Cajun music, having played twin fiddles for more than 55 years. Dennis and Sady both began playing in the early part of the century, learning their style and tunes from their families, who were noted Cajun musicians. They were among the first Cajuns to record, making some classic 78's back in 1927-1929. After a long hiatus, McGee and Courville began to appear at festivals in the early '70s and have since traveled throughout the country showing folks what real old time Cajun music is all about. They'll be accompanied by Preston Manvel on guitar and Roy Fusilier on triangle, as they were in the old days.

**D.L. MENARD, MARC**

**SAVOY AND THE LOUISIANA ACES** have been around since 1951, though only D.L. has been with them the entire time. As in any thriving music form, there's a constant flow of personnel between various bands and a subsequent exchange of musical ideas. D.L. is one of the foremost songwriters composing in the Cajun idiom and his "La Porte Dans Arriere" (The Back Door) has been recorded by several bands. Marc Savoy is a first-rate accordion player as well as a fiddler and runs Acadiana's biggest music store, which also serves as a one-man accordion factory. Playing with the Aces will be Doc Guidry on fiddle, Dick Richard on steel guitar, and Tenegre Gaspard on drums.

**LES VAGABONDS** are an exciting young Cajun band from around Lafayette who play traditional Cajun music with a drive and precision that belies their youth. They are proof positive that the music is being carried on by younger Cajuns. The band consists of Virgil Montoucet on accordion, Terry Montoucet on guitar, Frankie De Jaques on drums, and Wade Benson

Landry on fiddle. Though all of the band members have played since they were very young, they've only been

together about a year. The oldest member of the group is 19 years old!

## RHYTHM & BLUES

**N**ew Orleans Rhythm & Blues, the wickedly humorous and eminently danceable music that still pours out of the city's night clubs, continues to evolve at an eccentric shuffle, with one foot loosely in the present and the other locked in a golden age.

It is a music of perspiration and good times, with the droll facts of life rocking to the torrid elegance of a Dave Bartholomew arrangement or the diction of Earl King. It is a music of landmarks, some half-forgotten but still treasured, such as the Dew Drop Inn, the Rhythm Club, the One-Stop Record Shop and the Club Desire.

Vocalists, both frantic shouters and melisma-wielding crooners, are its most widely recognized stars. Booting

saxophonists, rough and ready drummers and pianists who play in defiantly rubato styles are its driving forces.

It remains strong through continued exposure in night spots, oldies-but-goodies revues and countless fans and collectors who found religions on records with labels such as Ace, Minit, Specialty, and Imperial. The endless questioning refrains handed down through the years remain unanswered: "What do you do when the lights go out?" "Who shot the la-la?" and James "Sugarboy" Crawford's all-encompassing "What's Wrong?"

It is at once both a casual and refined form, and though

**PHOTOS:** Left, Allen Fontenot. Center, Bois Sec Ardoin. Top right, Balfa Freres. Bottom right, Clifton Chenier.

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brushed by external trends and sometimes baffled by its own mythology, it retains its vitality because many of its original creators are still performing and, like all sensible musicians, are still listening.

Foremost among the procession of R&B greats appearing at this year's Fair is Henry R. "PROFESSOR LONGHAIR" Byrd, a cornerstone of local culture whose piano playing, a meticulously formulated stew of primeval funk, Spanish pomp and raucous blues, continues to astonish. His is the definitive New Orleans piano style, and his dexterity (the algebraic cadences, the faster-than-thought execution) has earned him the status of a local deity. As is his custom, he still concerns himself with younger musicians' development. While in New York last December, the Professor told the *New York Times*, "I don't play mostly for the audience. I can keep them happy, but I've got to give another musician something to analyze."

**THE RED BEANS AND RICE REVUE**, an excellent eight-piece rhythm-and-blues group from Lafayette, is a scant two years old but they already have a large local following and are currently recording for the Bogalusa Magic City Studios. The band members, who can lull you with a two-step or send your vaccination mark shaking down to your elbow, are Michael Lacroix, guitar; Tommy Shreve, guitar; Victor Palmer, saxophone; Ronnie Palmer, saxophone; Steve Lacroix, bass; Randy Barras, pedal steel guitar; Danny Kimball, drums and Mark Domingue, guitar.

**IRMA THOMAS**, New Orleans' own Philomel, is one of the finest local singers and part of a long tradition of great New Orleans women singers (from Esther Bigeou, Lizzie Miles, Ann Cook, Gen-

evieve Davis and the Boswell Sisters to, well, to Irma, among others); a master entertainer, Irma is both durable and versatile—the melancholy caress of "It's Raining" and the plaintive post-mortem on romance of "Two Winters Long" can change without notice to the clipped, harshly rhythmic, judgmental "Hit-tin' On Nothin'," or the sweeping cosmic anguish of "Wish Someone Would Care" or 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 a mere 17. This year, Irma's increasingly popular performance will be accompanied by the Las Vegas Band.

Another interesting New Orleans female singer, **JEAN KNIGHT**, several years ago asked the best-selling musical question, "Mister Big Stuff, Who Do You Think You Are?" and thereby earned her place in the pantheon of New Orleans novelty vocalists—a witty crowd of immortals, to be sure. Jean will be accompanied by the **ROYAL KNIGHTS**—no surnames, no surnames, please—Bobby, piano; Leonard, trumpet; George, sax; Overton, bass; Albert, drums; and Goose, guitar.

Like Jean Knight, **OLIVER MORGAN** also earned his immortality with a rough, chant-like novelty song that also posed a musical query—"Who Shot The La La?" (the answer: It must have been a forty-four.) The irrepressible and spirited Mr. Morgan will also be accompanied by the Royal Knights.

**BOBBIE MC**, as he likes to call himself (his real name is McLaughlin), is a new singer and leader, although you may have heard his group, the **UPTOWN RULERS, D.T.** a few years back with the ineffable Aaron Neville. Featured with the Rulers and Bobby Mc are Clyde Kerr, Jr., and Alvin Thomas, Jr. on trumpet and saxophone.

**CLARENCE "FROGMAN" HENRY** appears, in our favorite publicity photo, hand on chin, grinning, with a

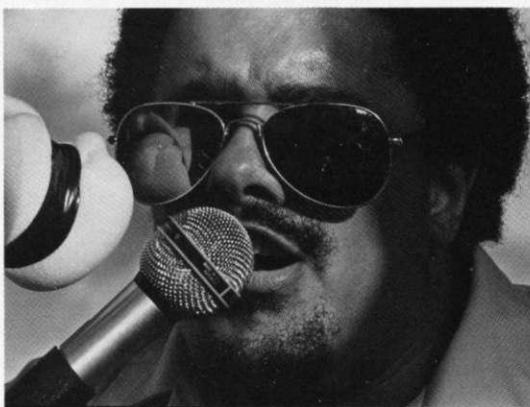


**PHOTOS:** From top, Professor Longhair, James Booker, Gatmouth Brown, Ironing Board Sam.

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stuffed cloth-covered frog perched on his shoulder looking impressively on. His earliest tunes included the anthem-like "Ain't Got No Home" (once suggested as a perfect opening number for a rhythm-and-blues musical to deal with the deportation of the Acadians from Canada and their subsequent appearance in Louisiana) and the rollicking barnyard noises of "Country Boy" as well as the good humored - broken - hearted-standards like "You Always Hurt the One You Love" and "Lonely Street."

A phenomenally successful Bourbon Street fixture, Frogman is also a musical ambassador—he toured with the Beatles in the first surge of their fame, and that's something to boast about. He will be accompanied by Michael Pearce, tenor sax; Al Bemiss, piano; Bernard Johnson, drums; and Warren Naburn, bass.

**JESSE HILL**, for some time away from the local musi-

cal scene, will be remembered for his combination of a muezzin's bawling tenor sonority with the orgiastic sound of a dance in a rain forest after a cannibal feast (saxophones and giant tree ferns, upright pianos and passion vines) in the epochal "Ooh-Poo-Pah-Doo," which was in two exhausting parts—one recalls trying to dance to each of them successively and almost leaving the dance floor on a stretcher. He also furnished a catch-phrase for a generation with his wild—but wildly dissimilar—"Whip It On Me, Pretty Baby," displayed his mastery of New Orleans scatting in "Scoop Scoobie Doo-bie," and deliciously evoked certain private acts with his anthemesque "Sweet Jelly Roll."

A master of delirious freneticism, controlled by rhythms as strong and harsh as a cup of black chicory coffee, he made an unforgettable appearance last year wearing a coat composed meticulously of strand upon strand of—Mardi Gras beads. It is grand to have him as a local fixture again.

That wickedly handsome devil **IRONING BOARD**

**SAM**—with his different modes of transportation that are as dazzling as his technique, which amounts to a futuristic rearrangement of the tradition of the portable piano-man—plays his instrument at frankly vertiginous angles, not without a touch of the genuine grand eccentric in his showmanship. His latest stunt (as we go to press) is to play over Jackson Square from a hot air balloon like a musical Montgolfier soaring over dormer windows and

oleander bushes. Happy landings, Sam!

Although born in Orange, Texas, **CLARENCE "GATE-MOUTH" BROWN** has become a local institution, albeit an unpredictable, forever chameleonesque one — what can't he do? where will he turn up next? what will he be playing, and how? what does it all mean? are questions that spiral up the vertebrae at a mention of his name. He made his debut as a drummer (with Hoyt's Huge Orchestra

## Snookum Russell

**B**orn in Columbia, South Carolina, April 6, 1913. I just got involved in music at the age of six years old. First the mandolin, the organ, the bass violin, and then the piano. During early school days until high school graduation, I became a leader of a big band. I never made tops, but acting in the capacity of a minor league president, I became nationally known,

sending to the big league such giants as J.J. Johnson, Fats Navarro, and my man Mr. Ray Brown. I feel as great as anybody. I guess I'm the only man brave enough to come down to New Orleans and show 'em they play jass in South Carolina, too. If you ever read books, magazines or newspapers, you would know that Snookum Russell has entertained with the best in the world of jass. Wow! "

• *In His Own Words*

**PHOTOS:** Clockwise, from left: Earl King, Ernie K-Doe, Clarence "Frogman" Henry, Snooks Eglin.

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in San Antonio in 1945), and is worshipped by collectors and devotees of rhythm-and-blues in its Cretaceous period for his guitar-playing in his late-'40s and early-'50s sides for Aladdin ("Boogie Rumble," "Guitar In My Hand," "My Time is Expensive"). But most recently, one can spot him playing country stomp fiddle and encouraging talented Louisiana songwriters, turning up on a fairly obscure French LP with Helen Humes, where she moans one of his innumerable grand songs, "For Now and So Long," or be baffled-delighted at his mastery of swing fiddle—his suave and muscular playing cloaked in arrangements inspired by some of the few men that Gate himself thinks of in idolatrous terms, Duke Ellington and Count Basie. A stylist perpetually youthful and diabolically inventive—a song he plays on a Spanish-moss-and-sauce-piquante French record is entitled "A Bad Week for Old Fiddlers," an elegaic and premature notion to which Gate's playing immediately gives a resounding lie—only his ten-gallon hat seems an absolutely fixed element in the midst of this one-man musical typhoon.

Another keyboard master with an iron-man technique is **JAMES BOOKER**, whose style inspires tall tales and embraces the old masters Horace Silver, Beethoven, Huey Smith. He has played with Aretha Franklin, Lionel Hampton and Joe Tex, and has a gigantic repertoire. His medleys are catholic affairs, and at any time "La Cucaracha" might give way to the "Minute Waltz." His version of "Junco Partner" is authoritative.

**WILLIE TEE**, whose style sometimes straddles the fence between R&B and contemporary jazz, is a multi-faceted pianist who also composes, arranges, and produces records. Tee has traveled a great distance since "Teasin' You" and his work with H.B. Barnum and Cannonball Adderly. He is now likely to be scoring, playing, producing, and

singing on record sessions, something he does as well as any local producer.

For maintaining a full band year after year **TOMMY RIDGELY**, the snappily-dressed band leader, pianist and singer, deserves some credit. His band, **THE UNTOUCHABLES**, has ignited a thousand sock hops and after-hours sessions. His hits ("In the Same Old Way," "When I Meet My Girl"), reflect his sound ballad sense and big-hearted humor. A gentleman in every sense of the word, Ridgely can still be found performing at numerous dances and local clubs. He still records singles, and his recent anthology album, *Through the Years*, says it all.

**ERNIE K-DOE**, the ever-spinning dynamo, is a big-voiced singer whose "Mother-In-Law" and "\$10,000 Reward" still ring with volatile clarity. **LEE DORSEY**, whose voice is an ever-delectable patchwork of happy whines and whimsical moans, is a master of the happy-go-lucky style ("My Old Car," "Ride Your Pony," "Workin' In a Coal Mine") who doesn't make many live appearances, but still records, his *Night People* LP being his latest.

A slice of R&B history will be offered with the appearance of **IRVING "CAT" BANISTER**, who was an original member of the legendary Shaweez. Someone who also played with Shaweez, among others, is **SNOOKS EGLIN**, the city's premier electric guitarist. Eaglin's blues sense is impeccable, and his execution can't be matched. His playing is (and this is no exaggeration) the most exciting and fluent of any guitarist you are likely to hear at this year's Fair.

Also, those 13th Ward wonders, the **NEVILLE BROTHERS** and their adjunct **WILD TCHOUPITOUAS** Indian tribe will storm though a long and undoubtedly gyrating set. **MG FUNK**, a solid and various group of the mainstream hard funk variety will hold forth, as will **ELECTRIC AGB**, which is, naturally, the Electric All-Girl Band.

**JOHNNY ADAMS**, the extremely versatile singer of countless vocal disciplines, has a near-operatic range. He is capable of singing in both blues and pop veins; and is best remembered for "I Won't Cry."

Familiar from his work in the Gospel Tent as well as his nocturnal keyboard virtuosity at such clubs as Mason's, **SAMMY BERFECT** leads the P.G.'s, a group now a decade old and soon to release their first album; this extremely versatile group, who can function efficiently with modern jazz, rhythm and blues and gospel includes Abdoule Raschid, lead vocal and congas; Nelson Morgan, lead guitar and back-up vocals; Warren Ratcliff, bass; Clinton Charlott, drums; and Sammy Berfect on keyboards of various sorts.

**LITTLE QUEENIE AND**

**THE PERCOLATORS**, a group just a year old, formed virtually onstage at Tipitina's, combines the striking glamorousness of Leigh Harris (the Anne Shirley of local rock) and Johnny "Arms" Magni, with a wide range of frankly esoteric material rearranged, Procrustes-fashion into the ineffable New Orleans manner—the members of the group are Johnny "Arms" Magni, vocals and piano; Al Pecora, drums; John Meunier, electric bass and vocals; Karl Allmon, sax and vocals; and the indescribable Ms. Harris on vocals and selected percussives.

**BARBARA LYNN** (nee Barbara Lynn Ozen in Beaumont, Texas in 1942) was a Huey Meaux protegee when she recorded "You'll Lose a Good Thing" at the age of 20—reputedly a chanson-a-clef about a real-life bit

## Little Sonny & The Lastie Bros.

One definite bright spot will be the appearance of Little Sonny and the Lastie Brothers, all veteran New Orleans-born R&B men. Little Sonny, who will be appearing on his birthday (April 15), has the distinction of being the only warm-up singer Fats Domino ever featured. The Lasties, David and Walter, have R&B credentials that stretch back over 30 years. David is one of the pioneers of the gritty, wailing school of

tenor sax who began backing up Guitar Slim and Sugar Boy. His tone is imposing, and his technique places him among the ranks of giants such as Lee Allen and Herb Hardesty. Drummer Walter, the younger Lastie, has played with Eddie Bo, Irma Thomas, Fats Domino and Sugar Boy, among others. Also appearing with them will be Cricket Fleming, who plays trumpet and piano, and also handles the arrangements.

• Andy Wallace



of romantic discord. It has the distinction of being one of the most ferocious slow dances ever recorded, with saxes flaring up and guttering out like candles in the wind, and Barbara's angry-anguished way with the blues lyrics—"Just try it, dad, and you'll lose a good thing. . . ." repeated over and over, first in a hostile get-your-razor voice of warning that gradually becomes filtered with pain and resignation. It is, one can safely say, a very great and tough record.

Tough would seem to be a good word for Barbara Lynn's style in general—a year or two after "You'll Lose a Good Thing," she made a version of "Don't Be Cruel" which suggested that she would be an eminent match for anyone who even began to attempt such an unthinkable thing. (She also toyed with more lachrymose material with "I Cried at Laura's Wedding," one of those great left-at-the-altar-

fuming-in-the-vestry-weeping-in-the-pew numbers.)

Her renewed burst of activity of late has been good to see—that left-hand guitar is still a musical uppercut to the jaw and her voice is still a passionate punch in the solar plexus—all of it demonstrated by her fierce, evocative, frisson-filled performance at last year's Jazz and Heritage Fair. You can check her out for yourself this year; she'll be backed simply, by one horn and five rhythm pieces, which should make her urgency and fiery vocals more penetrating than ever.

**EARL KING** is one of those winningly modest maitres inconnus of New Orleans rhythm-and-blues, so astoundingly versatile (guitar, vocals, a torrent of compositions great and small—all too often unhonored). How many people know that Levon Helm is playing an Earl King tune on his new album? Well, more of them should. It is a pity he isn't a bit more prodigal with his appearances.

A seventh son born on the seventh of February, Earl betrays church roots and the acknowledged influence of Sister Rosetta Tharpe in the pine-needle clarity of his guitar work, a more-than-passing interest in voodoo and its endless manifestations real and semiotic, a formidable reputation as a local raconteur—the more or less official Saint-Simon or Creevey of New Orleans music in his repertoire of witty, highly descriptive anecdotes about virtually ev-

eryone, and the early days with Huey Piano Smith, which may well have inspired his delicious nonsense and novelty numbers.

Earl is clearly a seminal figure: his annual Jazz and Heritage Fair appearances are always an anticipated treat, and although others (from Lee Dorsey, Danny White, Willie Tee, James Booker up through the aforementioned Mr. Helm) have performed his songs, he is, as he should be, his own best interpreter.

• *Jon Newlin*

## THE BLUES

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over the past few decades. Basically the blues are meant to be listened to rather than read about, however, and some of the finest blues practitioners in the world are here at the Louisiana Heritage Fair.

**SAM "LIGHTNIN' " HOPKINS** is one of the greatest bluesmen alive today.

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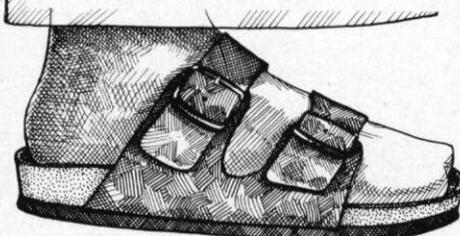
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Then there's that voice. It can be sweet and ferocious in the same phrase. Smooth,

## Bobby "Blue" Bland

jaunty, warm, velvety—he caresses lyrics. Boyish and macho at the same time, he's a screamer without being a shouter.

He'll moan his way through the passionate "Stormy Monday," be resigned and philosophical about "That's the Way Love Is," promise "I'll Take Care of You," warn his wayward woman about "Your Friends," jump up with "Turn On Your Love Light."

Bland's blues deal with familiar themes of the form: love gone wrong, woman gone away, man going away. His style is a blend of gospel, blues, and ballads—very much the product of the influence of the white pop singers. He is, ultimately, a popsinger working in the blues idiom.

"I've always admired singers like Tony Bennett, Perry Como, Andy Williams," he says. (During his Army hitch in the '50s he was in the same Special Services singing group with then-undiscovered Eddie Fisher.) "I try to do the blues in a ballad-type way."

Bland grew up listening to country-western music before he was seduced by gos-



pel. His early days in Memphis put him at the focal point of blues lineages tracing west to Texas, Oklahoma and Kansas City, and east to New Orleans, Mississippi and Georgia. He fell in with a group that called itself the Beale Streeters—B.B. King, Johnny Ace, Roscoe Gordon and Little Junior Parker.

As was the case with his blues contemporaries, Bobby Bland lapsed into obscurity until the popularity of rock 'n' roll renewed interest in the music—and the musicians—that formed the root foundations for the emotion-loaded rockers. Now, along with B.B. King and Muddy Waters, Bobby Bland's time has come.

"It's about time," he says. "It's been time for a long time now. But I have a lot of patience."

Take your time, baby.

• Tom Golden

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Born on a farm in Centerville, Texas, he left home at an early age and began to roam, following Blind Lemon Jefferson, learning from him and then expanding his arpeggio technique of answering phrases. He has a remarkable gift for improvising blues both instrumentally and lyrically. Lightnin' has appeared at countless concerts and festivals all over the country for the past few years. Working with him at the Fair will be Big Will Harvey on bass and Sheeba on drums.

**BIG WILL HARVEY** is a native New Orleans bluesman who can often be heard gigging with Professor Longhair, his friend and mentor for many years. Big Will will have his own band at the Festival.

**ROBERT PETE WILLIAMS** is a Louisiana country bluesman of great renown. Born in 1914, he didn't start playing the blues until he was 20 and plays exclusively in a modal fashion and like so

many other great bluesmen—Bukka White, Son House and Leadbelly, among them—he has a history of violence behind him—he did time in Angola. He tours constantly now, singing blues for people of every nationality.

**HENRY GRAY AND HIS CATS.** Nashville recording artist Henry Gray describes his music as "rock 'n' roll blues." Known primarily as a vocalist for the past 30 years, Gray has both sung and jammed with so many performers that it's difficult to keep up with him. His break into the music world started when he was a piano player for Howlin' Wolf in Chicago.

Currently, he plays the nightclub circuit in Baton Rouge and Lafayette and occasionally performs in other areas of Southwest Louisiana. A professional lyricist, he has

**PHOTOS:** Left, Lightnin' Hopkins. Right, Robert Pete Williams.



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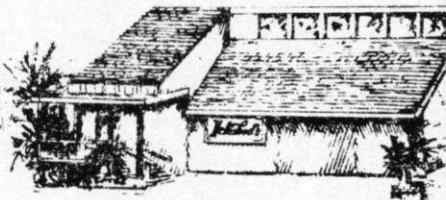
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received much recognition from fellow musicians for "Grave Bounce," "Going Down Slow," and "How Can You Do It." Gray will be backed up by an assortment of guitarist friends whom he refers to as "his cats."

**LITTLE FREDDIE KING AND PERCY RANDOLPH.** Born in McComb, Mississippi on July 19, 1940, Little Freddie's first guitar was made of horsehair string. Influence by Lightnin' Hopkins mainly, he has played with nearly every blues band in the city and in Shrewsbury. He has an album on Ahura Mazda Records, plays slide guitar with a beer can, and a good bass as well. Little Freddie will be playing with Brother Percy Randolph at the Heritage Fair.

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

**TABBY THOMAS AND THE MIGHTY HOUSE-**

**ROCKERS**, like Henry Gray, are part of the Baton Rouge establishment. They've been playing around Louisiana for the past 15 years or so, and have a new record out entitled "Bald Headed Lena." Tabby Thomas, along with Henry Gray and Rufus Neal, is the subject of a Channel 9 (Baton Rouge) special called "Baton Rouge Blues," to be aired April 7.

**WHISPERING SMITH AND THE JUKEHOUSE ROCKERS** are yet another fine Baton Rouge blues ensemble who have been playing around that town for years. Their style is funky rural, like most of the Baton Rouge Bands. Whispering Smith also plays regularly with Henry Gray and His Cats.

**COUSIN JOE**, born Pleasant Joseph in Wallace, La. in 1907, is one of the reigning deans of New Orleans piano. He had several hit records for Decca in the 1940s, and has worked consistently around town since that time, as well as touring Europe on several

occasions.

**LOUISIANA RED** is a fine traditional blues guitarist from, of all places, Louisiana, though in recent years he has made his home in New York City. His powerful vocals and driving guitar stylings can be heard on his Blue Labor solo record, and backing up the late Peg Leg Sam.

**FURRY LEWIS** at 85 is one of the last living pioneers of the early rural blues. Born in 1893 in Greenwood, Mississippi in the Delta region, he hooked up with medicine shows at an early age and made his way to Memphis where he got his first real start in music under W.C. Handy and Jim Jackson on Beale Street. He was an early member of Gus Cannon's Memphis Jug Band and first recorded in 1929. With the rise of popularity of blues and folk music in the 1960s, Furry was once again much in demand for festivals and concerts throughout the country, and has made several recordings over the past ten years.

He still makes his home in Memphis.

**ROOMFUL OF BLUES** is a New England-based band working out of Providence, Rhode Island. They specialize in the big band blues of the '30s, '40s, and '50s, and put out a powerful sound with three horns, guitar, piano, drums and upright bass. They currently record for Island Records and are one of the hottest bands on the scene today.

**THE FABULOUS THUNDERBIRDS**, straight from Austin Texas are the most promising young white blues band to arise since Paul Butterfield's Band in the early '60s. Fronted by Kim Wilson's searing acrobatic harp playing, the Thunderbirds play classic Chicago blues, a la B.B. King and Muddy Waters. Besides Kim Wilson the band includes Jimmie

**PHOTOS:** Left, Little Freddie King and Percy Randolph. Right, Big Will Harvey.

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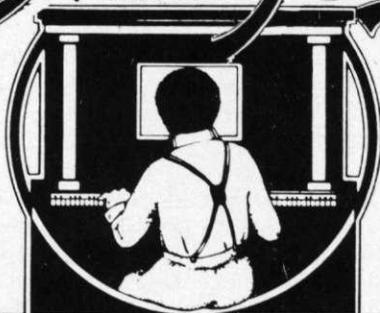


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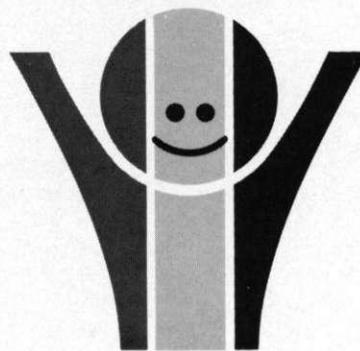
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**GUY RICHARDS** is a blues guitarist from the Watts-Los Angeles area who came to New Orleans six years ago. Before that he played around the country for 11 years, doing studio work with Kent Records for two of these years. Guy records for Euphonic Records.

**BUTCH MUDBONE** is another young white bluesman who showed up in town last year, playing a number of local clubs and ultimately the Jazz Festival. Butch is an accomplished slide guitar player, using a steel-body National guitar, an instrument favored by many of the early bluesmen.

**BROOKLYN BOB WEINER** is a local blues piano player and singer, heavily influenced by Professor Longhair. He appears regularly at clubs around New Orleans.

**JOHN MOONEY** is another blues practitioner, and like

Butch Mudbone specializes in slide style on the steel guitar. He'll be working as a trio with piano and bass behind him.

**MARK NAFTALIN**, an original member of the Paul Butterfield Blues Band, and more recently with Mike Bloomfield, will be making his second appearance at the Fair. In recent years Mark has been working solo quite a bit as well as doing considerable session work. He's one of the finest young blues pianists working in the idiom.

Also appearing will be New Orleans-based guitarist **GEORGE DORKO**.

Last but not least, don't forget to catch **B.B. KING, MUDDY WATERS** and **ROOSEVELT SYKES**, all of whom will be performing solo sets at the Fair in addition to their appearance on the S.S. *Admiral* on Friday, April 14. For more information on these great artists, see the evening concert section.

• *Andy Wallace*

## COUNTRY MUSIC

**J**ambalaya, crawfish pie, and file gumbo," the late great Hank Williams sang of the pleasures of Louisiana in his famous Nashville hit of a couple of decades ago. In fact Louisiana has been an important center of country music for much longer than that and has made a substantial contribution to the genre. The legendary Jimmy Rogers spent a good deal of time in New Orleans and jazz musicians had a marked influence on his style.

The Louisiana Hayride, broadcast out of Shreveport throughout the rural South-rivalled the Grand Ole Opry in presenting premier country talent. Hank Williams and Elvis Presley both played the Hayride early in their careers. And a former governor, Jimmy Davis, wrote a country song, "You Are My Sunshine," that was one of the first recordings to cross over the country market and find mass appeal.

There's still a lot of good country music around the state and in the bars and honkytonks of New Orleans. The groups at the Fair represent a good cross-section of this activity.

**PAT FLORY AND THE BLUEGRASS ALLSTARS**, formed a little over a year ago, are a recent addition to the New Orleans bluegrass scene. They play an eclectic mixture of early bluegrass, Western swing and more modern country music and are regularly at Gurley's on Thursday nights. The group consists of Kim Brimberry on fiddle, Pat Flory on guitar and vocals, and Ned Alexander on bass.

**THE COPAS BROS.**, who take their name from the late great Cowboy Copas, are one of Louisiana's best-known, and best, modern country bands. Their music is a successful fusion of the state's diverse musical heritage—old

time, country, Cajun, bluegrass, swing, R & B. In the band's five years of existence they've gigged all over southern Louisiana and developed a large following. Personnel are: Pat Decuir, bass and vocals; L.J. Dimaio, guitar, fiddle, and vocals; Don Kendrick, drums and vocals; George "Slim" Heard, harmonica and vocals; Billy Tam, pedal steel, banjo, and vocals; and John Bell, guitar and vocals.

**DIXIE BLUE** are another versatile band, handling such diverse styles as bluegrass, ragtime, folk, barbershop, C&W, ballads and polkas as well as original material. Spawned in the French Quarter of New Orleans, they've since played all over the country. Steve May, from the Washington, D.C. area, plays guitar, while fellow Washingtonian Larry Lucas plays bass and accordion. James Julien plays mandolin, guitar, dulcimer and bass while New Orleanian Helt Oncale works out on banjo and fiddle. All are fine singers.

**SCOOTER LEE AND THE MEMORY MAKERS** are a Nashville-style country band fronted by a young vocalist who has been likened to Brenda Lee. Scooter began performing in St. Tammany Parish pageants when she was 12 years old and has been plugging away ever since. She's been up to Nashville to record some demos, has two LP's on the Instant label and has written some 25 songs, a number of which are on her latest album.

**TROY L.D. AND THE COUNTRY KINGS** are a group of country musicians from Alexandria, La. led by Troy DeRamus. Troy runs the Old Barn, which hosts the Louisiana State Fiddlers Contest. The contest is held the

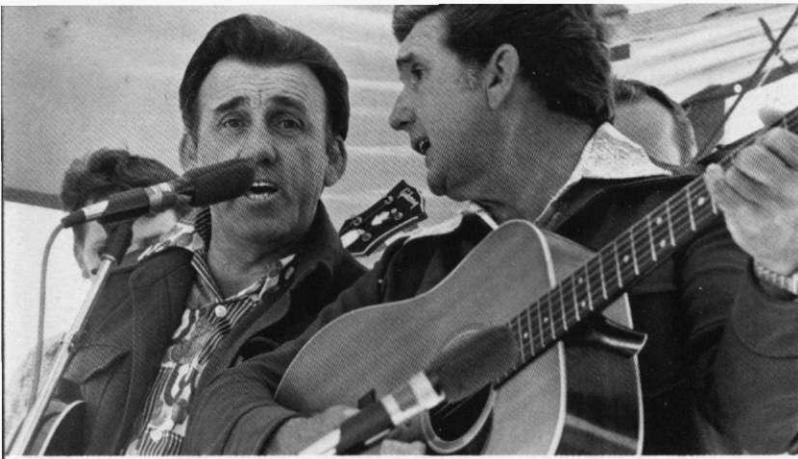
## Sunnyland Slim

**S**unnyland Slim, born Albert Luan-drew, is a walking history of Chicago style blues piano. Born in Vance, Mississippi in 1907, Mr. Blues Piano traveled throughout the Delta region in the '20s, ending up in Memphis where he worked the theaters, clubs, and bars that line Beale Street, backing up such greats as Ma Rainey, Blind Boy Fuller, Blind Blake, and Buddy Doyle.

Moving on to Chicago in 1942 he teamed up with Sonny Boy Williamson, Lonnie Johnson, Peetie Wheatstraw and a host of others. In 1947 he landed a recording contract with RCA Victor, which started one of the most prolific recording careers in blues history. That same year he recorded a couple of sides for the Aristocrat label, intro-

ducing a young guitarist named Muddy Waters.

For the next 15 years or so Sunnyland worked consistently in and out of Chicago, making over 80 recordings whose sidemen read like an encyclopedia of the great blues artists of the period. In addition his compositions were recorded by a host of other blues artists and a number of them have become standards in the blues repertoire—"Brown Skin Woman," "Going Back to Memphis," "Highway 61," "Depression Blues," "I Done You Wrong," and "She Got a Thing Goin' On," to name but a few. Since the blues revival of the '60s, Sunnyland has toured extensively throughout the U.S., Canada, and Europe, and he has recorded another 13 LPs. His driving barrel-house style continues to make him one of the most respected and sought-after blues pianists in the business.



## Doc Watson

**T**he following excerpt is from a review of a recent Doc Watson concert, by Jerry Sullivan of the Chicago *Sun-Times*. Having followed Doc Watson's career since he first burst onto the music scene in 1961, I couldn't agree more with the sentiments expressed in this piece.

• *Andy Wallace*

"If you haven't heard Doc Watson in a while, it is possible to start admiring other guitarists, but just eight bars from Doc's magic fingers will convince even the tin-eared that nobody else is in his class.

"Doc has complete control of every aspect of his performance. The dynamics are always just right, the phrasing is always intelligent and true to the music. Every note is hit cleanly and with just the proper accent. The emphasis, even in the fastest, flashiest runs, is always perfectly weighted.

"Doc grew up hearing traditional mountain music around his home in North Carolina, but his horizons were much broader than the older musicians in the area. Doc belonged to the first radio generation, and he heard blues and big city pop as well as the music of the mountains.

"Doc absorbed all the styles. He can play everything from a Child ballad to 'Sweet Georgia Brown' with complete assurance. However, as good as his gui-

tar picking is, he would be a great performer even if he left the instrument at home. Friday night he sang a bluesy, wailing "St. James Infirmary" and a plaintive, unaccompanied "Little Maggie," Jimmie Rodgers' "Mean Woman Blues" and Carl Perkins' "Blue Suede Shoes."

"He sang them all in the style they were written in despite never compromising on his own musical identity. That's what an interpreter is supposed to do, and Watson does it as well as anybody.

"When Doc first began performing for northern city audiences, he would have been hooted out of the hall for singing "Blue Suede Shoes." Folkies in those days were big on what we might call ethnic purity. They wanted to hear nothing but the real old-time mountain music, a position that must have seemed awfully narrow to a musician of Doc's breadth. It's nice that he can now play more of the music he likes."



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weekend before the Heritage Fair opens, so Troy will be bringing the top three fiddlers as part of his group. Two of Troy's sons, Jimmy Dale and Johnny Lee, will also be a part of the band.

**METROPOLITAN NEW ORLEANS SQUARE AND ROUND DANCE ASSN.** has been going strong for 21 years and now includes 32 clubs in the area. Two squares, composed of the officers of various clubs, will be appearing at the festival. Johnny Creel, the past president of the Assn. and the current president of the Callers Assn., will be doing the calling. Mr. Creel has over 50 singles and one LP on the Lore label.

**THE MEYERS BROTHERS**, from French Settlement, La., are regulars at the Heritage Fair. They learned bluegrass during the formative years of its development, from listening to the radio. V. J. Meyers plays guitar; J. C. Meyers, mandolin; and Harmon Blunt, banjo. Buck

Woods on fiddle and Lum York on bass are former members of the Louisiana Honeydrippers.

**RUSS RUSSELL AND THE RUSTLERS** are one of New Orleans' most popular C&W groups. Russ has been a fixture in New Orleans country music for many years and is best known for his outstanding vocal work. The band includes Joe Buras, drummer; Gary Sallemant, bass; Ralph Richardson, fiddle; Phil Buras, lead guitar; and Larry Jay, also lead. The Rustlers record for Catamaran.

**HAZEL SCHLEUTER AND THE DELTA RAMBLERS** have been together for six months, but Hazel worked for several years before that with the Hill Country Ramblers. Like the Ramblers, the band plays traditional bluegrass and Old Time country music. Hazel plays mandolin; Diane Potin, bass; Seymore Richard, guitar; and Cara Scroggs, banjo. The

group has been playing regularly at the Penny Post Coffee House and on the Natchez.

**TIM WILLIAMS AND THE GOOD TIME COUNTRY BAND** are a progressive New Orleans-based country band that's been playing around the area for the past

year or so, doing a blend of modern Nashville, cross-over, and original material. The Band consists of Tim Williams, lead vocals and rhythm guitar; Noel Wilson, lead guitar; Ronnie Pilgrim, bass; and Clay Rizzuto, drums.

• *Andy Wallace*

## GOSPEL MUSIC

**N**ew Orleans Gospel is yet another example of our wild, colonial, disparate cultural banace, in which superficially disharmonious elements brush against one another — gospel is itself somewhat contradictory: a sacred music that has inflamed and influenced numerous secular singers; a rich and majestic music, America's only continuously indigenous form of music, but one whose public is small and for

the most part poor. In New Orleans the contradictions continue, as gospel blends into other spheres—jazz bands play gospel tunes with weighty devotion—"Just a Closer Walk With Thee" is not exclusively a tune played at jazz funerals. A trumpet virtuoso like Wallace Davenport can return home to settle after national success because he wants to be closer to the church, rock-and-roll and rhythm-and-blues masters here (and elsewhere) begin in church choirs

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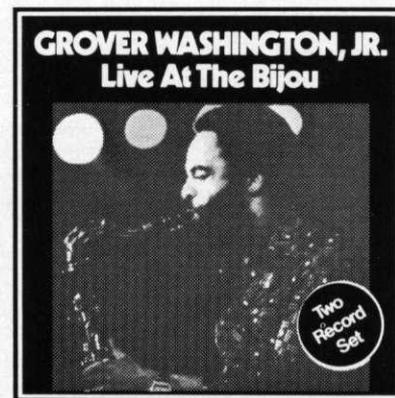
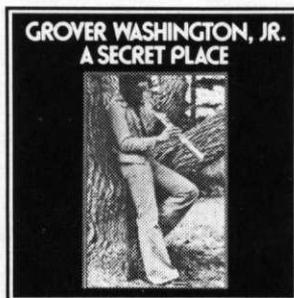


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and gospel's loving nimbus of virtuosity clings to their style ever after. It is not uncommon to see Ernie K-Doe or Margie Joseph on the Gospel Tent stage; Aaron Neville, the undisputed master of New Orleans' rhythm-and-blues bel canto style, can make matrons swoon with his gospel performances which are as sexual and even more poignant than his secular appearances, and are inevitably haloed by startling tropical cadenzas and fragrant, mercurial, orchidaceous blossoms of melisma.

Gospel has a large and fantastically devout audience, as intense in its devotion as a Viennese opera claque or the bell-jar admirers of acoustic jazz recordings. But it is a poor, scattered audience—fortunately church is free, and the music (as much as any sermon) is a rallying point.

That gospel is popular in New Orleans can be attested to by the excellence of its

choirs, small groups and gifted soloists (two of the most famous of gospel stars, Mahalia Jackson and Bessie Griffin, were born in New Orleans and although their greatest fame came elsewhere, the intonations and local feelings always stuck—one could see them as merely symptomatic of what local gospel at its most glorious can produce). The Gospel Tent amounts to a rending of the veils of the tabernacle—but not a desecration of it—to glimpse the treasures within, if only momentarily.

Church groups are usually composed of enthusiastic, often gifted and always lovingly trained amateurs; it is no longer fair to say, as one could perhaps say of such '20s singers as Blind Willie Johnson and Sister Arizona Dranes, that they do not live

**PHOTOS:** Left, Sherman Washington. Right, The Gospel Soul Children.



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in the world. Modern gospel singers often allow themselves considerable, often shrewd, latitude in making incisive social comments—one of my particular favorites is Madame Edna Gallmon Cooke's series of metaphors drawn from baseball with a batting lineup and infield out of Scripture in her "My Journey Home," not to mention Dorothy Love Coates with an explosively sane and witty opinion on everything, sacred and profane, and locally, the Ott Family's "That's What's Wrong With The Church Today" — which, hopefully, you are bound to hear. Gospel singers are usually aware of all the sins they frown upon from within the sanctity of tassled, pastel-hued choir robes.

The gospel hierarchy in New Orleans is small—disc jockeys, sometimes highly vocal ministers, men who straddle several categories—a human dynamo like Sherman Washington who, besides

holding down a daytime job, performs with the Zion Harmonizers (a highly polished and entertaining local group that has been in existence since 1939), arranges gospel concerts as well as the lineup each year at the Gospel Tent at the New Orleans Jazz and Heritage Fair and probably knows more about local gospel than anyone else, bar none.

One mustn't leave out the Masters and Mistresses of Ceremonies who help to make the Gospel Tent one of the most continuously spectacular Fair presentations—the fabulous Camille Hardy, the cultured tones, inimitable chuckle and ubiquitous dark glasses of Dr. Daddy-O, the dapper impresario and Gospel diplomat Herman Brown, the vivacious Bessie Swanson,

PHOTOS: Left, Elder Ott. Right, Mother McGregor Jones.



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*Bill Elder/Dennis Wolter/Garland Robinette/Angela Hill*

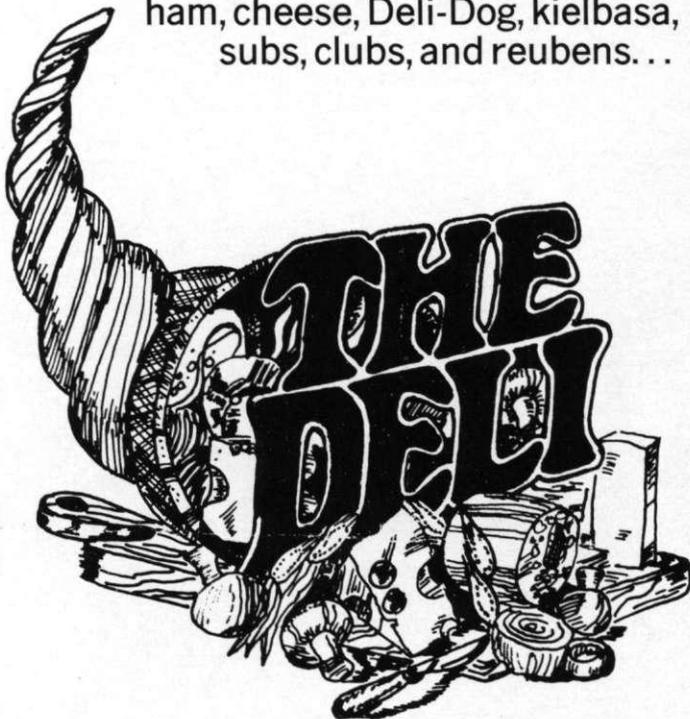
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and even that sacred vessel Mother McGregor Jones, a woman preacher with a tough baritone voice that makes every prayer a commando raid on the conscience but who beams beatifically and

beats time with her fists while her Prayer Tower Choir performs.

(This year's lineup in the Gospel Tent is in the center section.)

• *Jon Newlin*

## FOLK MUSIC

**T**he term "folk music" means many things to many people, from the young

songwriter strumming his guitar on the stage of an urban coffeehouse to the tribal music of primitive peoples. For our purposes, it includes a



little bit of each with a lot in between. The term really applies to the myriad forms of grassroots cultural expression which arise from the subcultures that make up a country or ethnic unit.

The South in general, and Louisiana in particular, are especially blessed with the tenacity with which the people adhere to their roots. One way or another, folk music is the basis for a large part of the music that's at the Heritage Fair each year. The following groups and individuals repre-

sent a wide range of traditions.

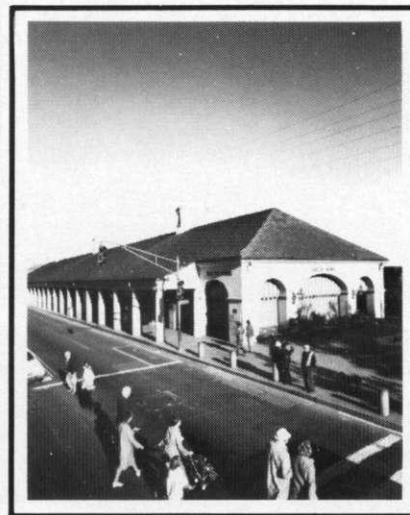
**JEFF AMPOLSK**, known as the **LOUISIANA KID**, walked into the Jazz Festival office a couple of years ago and did an impromptu concert of topical songs dealing with his travels and observations of current affairs. They were right in the age-old tradition of the wandering minstrel, who for centuries served as

---

**PHOTOS:** Top, Wild Magnolias. Both bottom photos, Uganda.

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most folks' newspaper, TV, and radio all rolled into one. Since then he's recorded an album for folkways and continues to write good songs.

**BONGO JOE**, a street musician who works juke joints, coffeehouses and street corners from Galveston to San Antonio, plays the steel drums, but in a very different fashion than the other groups at the Fair. His style is absolutely unique. He beats out rhythms on two 55-gallon oil drums with quart oil cans filled with pebbles and BB shot and extended sticks covered with rubber chair legs. Over this booming sound arises his high-pitched chant that pours forth his personal philosophy in what amounts to a modern-day version of medieval *cante fable*. He's a fixture at the Fair.

**THE CALEDONIAN SOCIETY** of New Orleans is a Scottish society formed for the purpose of studying all the arts of Scotland and the Isles. Performing at the Fair will be a group that presents song, Highland dancing (a form similar to square dancing, but done without a caller and with more elegance) and bagpipe music. The music is lively, the dancing is fast, and the costumes are colorful and eye-catching.

**THE KEY WEST JUNKANNOOS** are a traditional calypso band from Key West, Florida, where they've been performing for the past couple of decades at parties and social gatherings, and more recently, at festivals throughout the country. Instruments include cow bells, piano, congas, saw, and marrocas. Personnel are: Bill Butler, the leader; Alvin Scott, Lee Whymys, Charles Alley, Kennie Rahming, and Leonard Allen. They've been a great hit at the past couple of festivals.

**IRVING McLEAN** is a master of the steel drums, a unique instrument consisting of numerous notes hammered into the tops of discarded oil

**PHOTOS: Top, Chief Jolly of the Wild Tchoupitoulas. Bottom, The Key West Junkanoos.**



drums. The instrument was developed by the folk musicians in Trinidad during the Second World War, when thousands of oil drums were washed up on the beaches. Irving McLean was one of the first to introduce the instrument to the United States and has pioneered in its orchestration.

**THE U.S. NAVY STEEL DRUM BAND** is a whole band made up of the instrument mentioned above, with



each member playing one or two drums, each tuned to different notes. The band is currently stationed in the New Orleans area and is under the direction of Charles E. Cardwell.

**UGANDA** is a modern-day extension of traditional African music that was brought into this country over two centuries ago, nurtured at slave gatherings in Congo Square, and still thrives in this city.

The group is made up of percussive musicians who have been getting together for the past eight years or so to make music and have a good time. They first appeared at the Jazz Festival in 1975 and have been back ever since. Uganda consists of Alfred Roberts on lead congas (also known as Uganda), Crip Adams on congas, August Honere on bass drum and Robert Lee on flute.

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**THE MARDI GRAS INDIANS** have been a favorite at the Jazz Festival since its earliest days. It's one of only three times of year that they come out in all their dazzling splendor—the other two are Mardi Gras and St. Joseph's Day.

This year, in addition to having several of the more prominent tribes from Uptown and Downtown at the Fair, Harold Fedison, leader of the Scene Booster Highlighters and a longtime protege of the Indians, is putting together a presentation of the finest Indian and Second Line singers and musicians, includ-

ing Joe Lee, the original Chief of the Wild Magnolias and one of the city's great singers. Bo Dollis, the current Chief of the Wild Magnolias, will also be there, as well as Monk Boudreaux and the Golden Eagles, Chief Jolly and the 'Wild Tchoupitoulas, Chief Pete and the Black Eagles, and several downtown tribes, including Chief Gerald of the White Eagles, and the Golden Sioux. The suits this year are as spectacular as ever! If you want to see how they're made, check 'em out in their crafts booth, where they'll be sewing and doing beadwork.

For many years after that the city maintained its Latin character and the long period of French and Spanish control left an indelible mark that endures to this day.

New Orleans has always had close cultural and economic ties with the lands that border the Gulf and Caribbean, and a steady stream of immigrants has filtered into this city in a process that is still continuing. They have brought their music and their cultures with them and it thrives in the bars and clubs around town, particularly on Magazine Street and in Metairie. Several Latin bands are at the Fair, playing salsa, reggae, merengue, and a sauce piquante of spicy Latin rhythms.

**LOS CATRACHOS** are a local band composed mostly of Honduran musicians, Organized in the mid-'60s, they have played at numerous clubs around town and are now working at the Chateau Madrid in Metairie. They're a

ten-piece band led by Sr. Villadares on saxophone, and specialize in salsa and other Latin rhythms.

**MUCHOS PLUS** are also a New Orleans-based band made up of musicians from the coastal regions of Honduras, Guatemala and Panama. They've been around for about four years and have a record out on the Disco label, highlighting such styles as merengue, reggae, and salsa. Musicians are: Rudy Mills, vocals and piano; Johnny Diggs, lead guitar; Francisco Nunez, drummer; Virgilio, saxophone; Thomas Lopez, conga; and Lambert Zambula, piano.

**LOS MONARCHOS** are yet another band playing Latin rhythms, working regularly in clubs in Metairie and on Magazine Street. The

## L A T I N M U S I C

**F**or the first 150 years of its existence, New Orleans was a Latin City. Founded by the French in the

early eighteenth century, it passed into Spanish control in the 1760s and then back to the French shortly before being sold to the U.S. in 1803 as part of the Louisiana Purchase.

**PHOTOS:** Top, Ruben Gonzalez. Center, Carlos Sanchez' flamenco dancers. Bottom, Carlos Sanchez.

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 FRYDAY THE LASTIE BROS.  
 JESSIE HILL

SUN. 2 GO TO CHURCH IN YOUR HOME.	MON. 3 "PAPA" TUTS WASHINGTON (FESS' PIANO TEACHER)	TUOS. 4 SPECIAL SURPRISE GUEST STAR, etc.	WED. 5 Jimmy Vaughan & THE FABULOUS THUNDERBIRDS FROM TEXAS	THURSDAYS 6 ANGELLE TROSCAIR JOHN VIDA CONICH OF BLUES JIM SINGLETON LON PRICE MIKE PELERA	FRYDAY 7 DIRECT FROM BOSTON ROOMFUL OF BLUES JOHN MOONEY BLUES BAND	SAT. 8 ROOMFUL OF BLUES PROFESSOR LONGHAIR
9 LAWN FURNITURE	10 REGGAE MONDAY IRIE	11 BLUE TUESDAY	12 JAMES BOOKER QUEEN IDA AND HER BONTemps	13 SAME AS LAST WEEK + ASSOCIATES	14 IN PERSON! EDDIE VOLKER PLUS EARL KING	15 SUNNYLAND SLIM PROF. LONGHAIR
16 LA. LAGNIAPPE SOCIETY "DON'T WORRY ABOUT EVERYTHING" DANCET EXCURSION - THE NEW ORLEANS RAGTIME HOT GUMBO + RHUMBA RADAR	17 PRESENTS "WORRY ABOUT GONNA BE ALRIGHT" - THE ORCHESTRA	18 A THING - "ALRIGHT" - THE ORCHESTRA	19 ZYDECO BAND	20 REJOYANATION RECOOPERATION EXTUMBALATION	21 EARL KING	22 GARY BROWN + TEXOID for PASSOVER + PASS-OUT

IN THEIR ATTEMPT TO KILL JES GREW'S EFFLUVIA BY FUMIGATING ITS Miasmatic SOURCE, THE COVER OF BRINGING STABILITY TO THE CARIBBEAN. 1 SUCH WAR LASTED LONGER THAN VIETNAM, THE TROOPS, MEN GOOD AT CONFUSING PEOPLE BY MAKING UP NEW WORDS THAT WOULD BE PALATABLE TO THE WELL AND SMILE JAMAICA - BOB MARLEY 0000 SO WHEREVER THE UNTAMPERED WORD EXISTS THE ATOMISTS MOVE IN. THEY KNOW THAT JES GREW NEEDS 178 WORDS AND 4 LETTERS TO EXPLAIN HIS HOLY WARS HAVE BEEN LAUNCHED AGAINST HAIR UNDER SECURITY. COSMIC TRIGGER A A A CASTAWAY THAT EVIL SPELL - THROW SOME WATER IN. TIPITINA CHENA WALLA WONCHA DUMBO 000 HEAR MUCH ABOUT IT BECAUSE THE REACTION WAS A MESS OF MASSES WHO CONFUSE QUACKERY WITH PROFUNDITY. EXORCISM OF THE DARK R.I.P. I AM NOT CLEAN. - HENRY DUMAS. 000 THE DARK R.I.P.



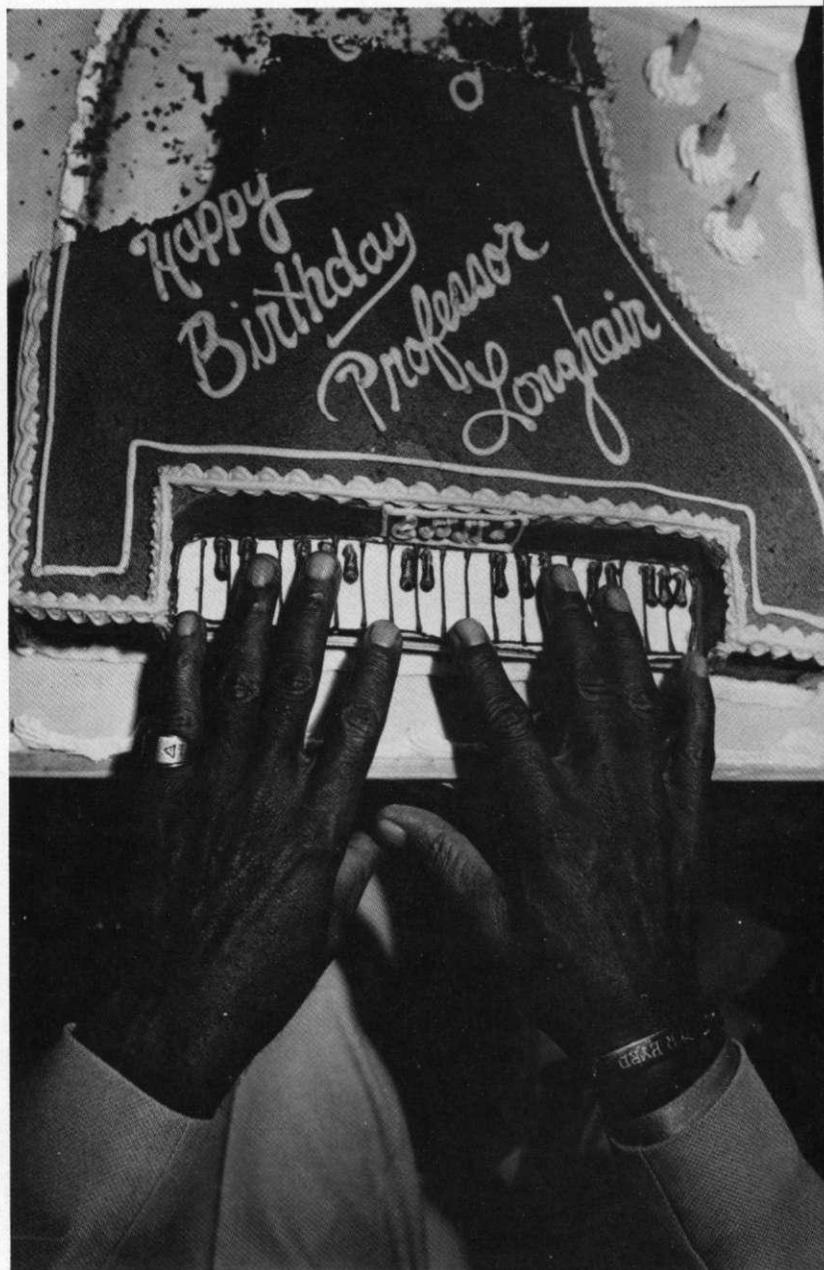
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group is directed by Manuel Tauceda.

**RUBEN GONZALEZ**, known as Mr. Salsa to lovers of Latin music, came to the U.S. in 1945 from the island of Martinique in the West Indies. He spent a few years working in clubs in New York, then moved on to Miami Beach and Las Vegas, where he played at some of the top clubs, ultimately arriving in New Orleans in 1961. For the past six years he's had the same band consisting of Jose Rodrigues on bass, Jaime Espinosa on piano, Mark Sanders on conga, Pepi Menes on bongos, Caesario on percus-

sion, Joe Gordon on sax, Pedro Peres on trumpet, Roberto on flute and Mr. Salsa, leader and vocalist.

**CARLOS SANCHEZ**, a flamenco guitarist, has been playing professionally for over 25 years and has worked with many of the finest Spanish companies. Along with five records and appearances before the crowned heads of Denmark and Spain, he's appeared before President Kennedy in 1962. Mr. Sanchez is a regular at the Heritage Fair, along with his beautiful dancers, who are with him again this year.

extremely colorful "obeah" robes to the polyrhythmic junkanoo beats. Exuma has recorded several popular LPs and recently composed, directed and starred in the successful Bahamian musical, "Junkanoo Drums," which played at a free music festival in Lincoln Center in New York.

Since her emergence in the folk music revival of the '60s, **ODETTA** has gone on to become one of the most accomplished, versatile black women performing today. She's worked steadily over the years, perfecting her powerful vocal and guitar styles, which are rooted in traditional black music forms.

**THE IMMACULATA GUITAR GROUP** is, as the name implies, 40 young women who sing and play guitars. Founded in 1973, the group is headquartered at Immaculata High School in Marrero. Over the past five years the group has played to over 400,000 people in such diverse settings as Mexico City and the Astro-

dome in Houston. The Guitar Group has two LP records to its credit.

**THE KISSKO-POP MIME TROUPE** consists of three extraordinarily talented and graceful young people—Deborah Berham, Lenard Petit, and John Fleming. Trained here and in Europe, they have performed in Boston and Washington, and now make their home in New Orleans.

**THE NEW ORLEANS CONTEMPORARY DANCE COMPANY** is a newly-formed school (January, 1978) dedicated to discipline and professionalism in serious dance training. The company includes instruction and performance in ballet, progressive American jazz, Black ethnic, tap and modern dance. Jon Von Erb is the director of the company.

Also appearing at the Fair will be: **THE GRAMBLING MARCHING BAND, THE SOUTHERN MARCHING BAND and ART RYDER ELECTRIC STREET BAND.**

## SPECIAL ATTRACTIONS

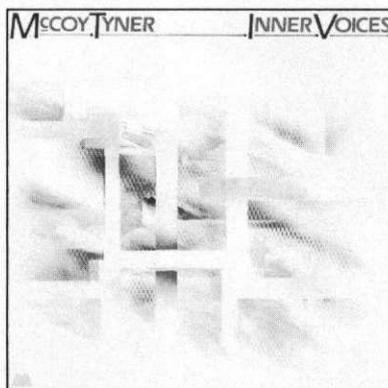
**E**XUMA, **THE OBEAH MAN**, comes to us from Cat Island, the Bahamas, and plays his own exciting brand of Afro-Carib-

bean calypso, with a strong accent on music as a storytelling vehicle. His performances are always electric as he sings, shouts, screams and cries his philosophical lyrics, dressed in the traditional and

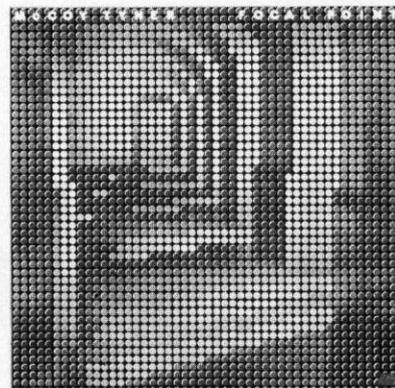
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## FOREIGN BANDS

**J**azz, particularly the traditional New Orleans variety, is a form of music held in awe and emulated by musicians throughout the world. There are hundreds of bands in Europe, Canada, Japan, Australia and who knows where else who study, play and love the music of this city. In fact, foreign bands comprise some of the most authentic and accomplished purveyors of this tradition. Every year several bands make the pilgrimage to New Orleans to play at the Jazz Festival, largely at their own expense.

**ARTHUR BLEIKEN'S JAZZ BAND** are all inhabitants of a little town on the northwest coast of Norway called Molde, known worldwide for the Molde International Jazz Festival. The festival sprung from a local jazz club, the Storyville Jazz Club, and so did Arthur Bleiken's Band. The band has been together for over 20 years, with numerous personnel changes, and have appeared at festivals and concerts all over Norway. The band includes Jan Inge Melsaether on trombone; Ola Lie on trumpet; Bjarne Nielsen on clarinet; Ivar Andresen on piano; Finn Johansen on banjo; Torbjorn on bass and Bjorn Friisvold on drums.

**JOHN SCHILLITO AND HIS MARDI GRAS JAZZ** all residents of Devon in the west of England, first got together for a rent party in 1976, and the results were so successful that they've been playing together ever since. The band has a great respect for the many jazz musicians from New Orleans, both famous and little-known, and it is this music that forms the basis for their repertoire. Personnel are John Shillito on trumpet; Mike Mayer on clarinet; Martin Bennett on trombone; Mac MacDonald on banjo; Ken Matthews on double bass and Mike Brown on drums.

**BERYL BRYDEN**, originally from Norwich but a long-time resident of London, has been associated with jazz since the 1940s, when she ran a club in her home town. She began singing in the late '40s and since that time has appeared in clubs, concerts, festivals, radio and TV all over the world. She's worked with Lil Hardin Armstrong, Mary Lou Williams, Billie Holiday, Lionel Hampton and many other jazz greats. In 1975 she was voted "Musician of the Year" by the BBC Jazz Society.

PHOTO: Exuma, the Obeah Man.

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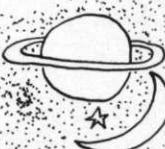
April 8 To Be Announced 10 PM - till

April 13 Ed Volker & Dem Boys till

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April 15 Lil' Queenie & the Percs "Nasty Al" & others late nite till Dawn

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## COLLEGE MUSIC

**T**he city of New Orleans is unique in the quality and quantity of jazz ensembles spawned by its educational institutions. Unlike colleges and universities in most parts of the country, which give short shrift to the formal study of jazz, most all of New Orleans schools have at least one first-rate band. As a fertile spawning ground for future jazz musicians, the Jazz Festival is happy to pro-

vide a forum for these bands to be heard by a wide audience. Performing at this year's Jazz Festival will be the following college bands: The Dillard Jazz Ensemble, the UNO Lab Band, the UNO Jazz Band, The Xavier University Jazz Band, The SUNO Big Band, and the Southern University at Baton Rouge Jazz Band.

**PHOTOS:** Foreign bands. Top, John Schillito and His Mardi Gras Jazz. Bottom, Arthur Bleiken's Jazz Band

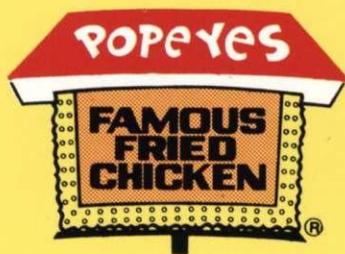
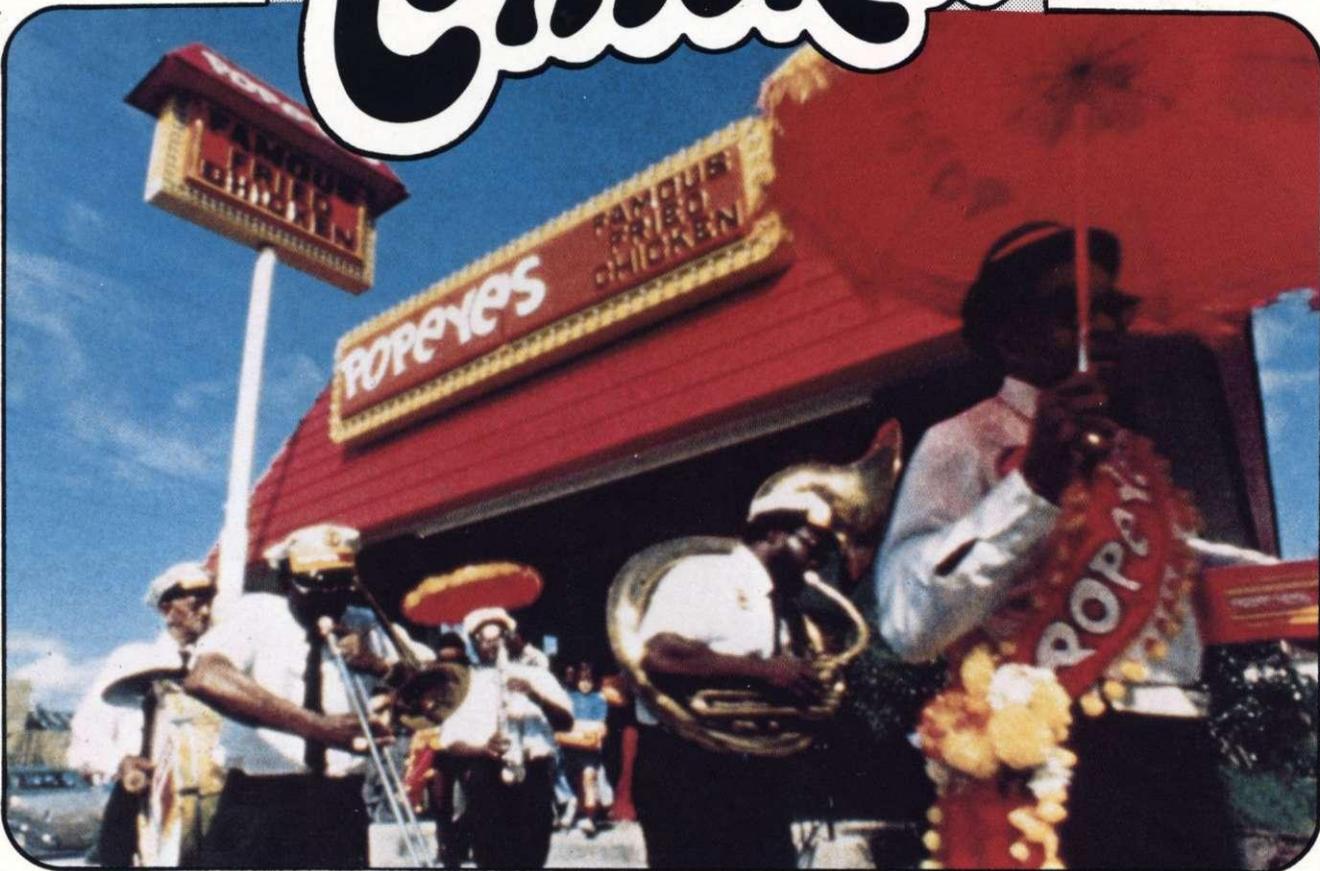
## Program Staff

**Editor:** Andy Wallace. **Associate Editor:** Laura de Vincent. **Design and Art Direction:** Steve Singer. **Associate Art Director, Typography:** Tom Fitzmorris, Table 25. **Contributors:** Laura de Vincent, Vincent Fumar, Tom Golden, Aimee McCullough, Vitrice McMurry, Jon Newlin, John Murphy, Andy Wallace, Anna Zimmerman. **Advertising:** Bob Rintz. **Printing:** Franklin Printing Co., New Orleans.

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**COVER:** Chuck Fishman, CONTACT. **INSIDE PHOTOGRAPHY:** Syndey Byrd, p. 55 top right; 59 bottom right, 63 top right, 82 right. Robin Von Breton Derbes, p. 5 bottom left. Laura de Vincent, p. 37, 61 third from top, 75 left, 76, 79. Christopher W. Harris, Liaison, p. 22. Theresa Luisotti, p. 53 top right. James A. Macaluso, p. 7 top, 24 bottom, 36, 57 left. John Murphy, p. 15 top and bottom. Martin Perlman, p. 9. Barbara Pyle, 28 top. Mary Ann Reese, p. 11 left, 13, 16 center top, 59 center. Josephine Sacabo, p. 1, 12, 54, 63 left, 83 bottom. Michael P. Smith, p. 5 center, 23 bottom, 40 bottom right, 51, 57 right, 59 top right, 61 top, second from top, and bottom, 63 bottom left, 67, 68, 71 left, 77, 78, 85 center. Clifton Webb, p. 18 right.

# Jazzy Chicken!



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unique musical, culinary, and cultural  
heritage. . . Yeah you right!

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