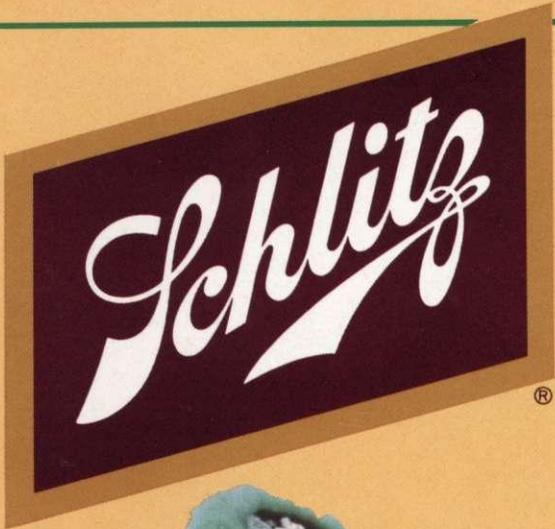


10th ANNIVERSARY

**NEW ORLEANS JAZZ
AND HERITAGE FESTIVAL
APRIL 20 - MAY 6, 1979**



PROGRAM BOOK-\$2

*7700
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*Monday
 thru
 Saturday*



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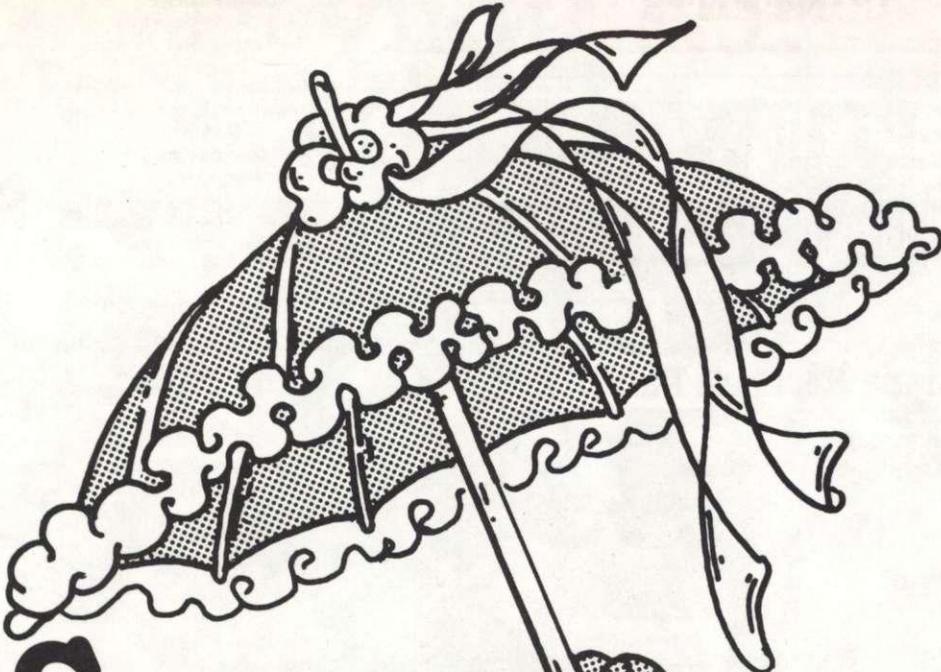
861-1626

10 am to 6 pm

10th ANNIVERSARY NEW ORLEANS JAZZ AND HERITAGE FESTIVAL



APRIL 20-MAY 6, 1979



Snazzy Jazzy Coverage

Live from the Fairgrounds

Tune in between sets for the latest Food Reports •
Artist Interviews • Schedule Changes and Updates •
General Information • Craft Buyers Guides • More!

Air Traffic Reports start at 10:30 AM on Fest days.

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CONTENTS

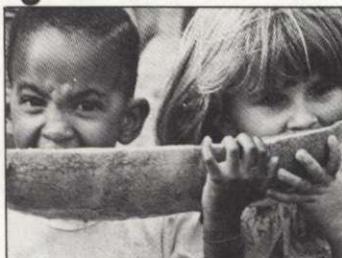
Front Matter

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



The Louisiana Heritage Fair

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



The Evening Concerts

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



Schedule-Music, Food & Crafts

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



FESTIVAL CREDITS

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Jazz and Heritage Foundation, Inc.

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Concert Production

Robert Leslie Jones, F.P.I.
Charles Bering

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G. Adam Weigan III, Joe Francois, Penny Hoxter,
Albert Brown

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Joanne Schmidt, Coordinator
Andy Wallace, Production
Doratha Simmons, Traditional Jazz
Sherman Washington, Gospel Producer
Charles Bering, Contemporary Jazz

Food and Concessions

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Nancy Ochenschlager

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Jazz Festival Coalition

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Klondike Koehler
Pahoo—Gospel Tent

Electrician

E.A. Lambert

Construction

Tague Richardson and Krewe

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Jazz Tent, Gazebo B, Children's Area

Criminal Sound—Stage 2

Lowrance Sound—Stage 1

Pace Audio—Stage 3 and 4

Thomas Audio—Gospel Tent

Pynamid Productions—Performance Tent

Klondike Sound—Gazebo C and A

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Laura Loughlin, Asst.

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Charlie Costello, Chuch Blamphin & Howie,
Barney Kilpatrick, Lois Dejean,
Rev. Ott, Camille Hardy, Alan Kaufman,
Ron & Kathy Worsley,
Curtis Arceneaux, Guy Richards, The Kidwatcher

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Addie Wright, Will Schwilm, Michael Williams,
Randy Mitchell, Reggie Houston, Carl LeBlanc,
Miles K. Wright, Keith Moore, Angelo Silvestri,
Chink Cagun, Angelo Peresca

Piano Technician

Sherman Bernard

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Abby West
Smockey Dugas

Security

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Lester Dunn, Pinkerton, Inc.
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and all the other folks without whose time,
energy, and good will this festival
would not be possible.

PROGRAM BOOK CREDITS

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 Printed by Franklin Printing Co., New Orleans

**LIVE! FROM NEW ORLEANS!****It's the New Orleans Jazz and Heritage Festival Album.**

ON THE OCCASION OF ITS 10th Anniversary, the New Orleans Jazz and Heritage Festival is releasing the first-ever live recording of the music, the spirit and the excitement of the Festival. ¶ The album, a collection of performances recorded at the Fair Grounds during the '76 and '77 Festivals, captures the lively at-the-Festival atmosphere that's made the event world-famous. ¶ "One thing that's so special about the Jazz Festival," says Festival Director Quint Davis, "is the unique relationship between the performer and the audience. And this album is our first opportunity to present the music of the Festival as performed at the Festival." ¶ Seven of the 12 musicians appearing on the album have played in every Festival since the event began on Congo Square. And all of the musicians are Louisiana artists, with the exceptions of special guests **Charles Mingus** and **Eubie Blake**. Local favorites on the album include **Clifton Chenier**, **Onward Brass Band with Louis Cottrell**, **Roosevelt Sykes**, **Ironing Board Sam**, **Henry Butler**, the **Youth Inspirational Choir**, **Robert Pete Williams**, **New Orleans Ragtime Orchestra**, **Irving McLean** and **Sady Courville** and the **Mamou Hour Band**. ¶ The New Orleans Jazz and Heritage Festival Album was produced by Steve Rathe and Michael Cuscuna. Quint Davis was executive producer, and the album was recorded live by John A. Long for National Public Radio **Folk Festival U.S.A.** and **Jazz Alive**. ¶ The album is on sale at all Festival events and is being distributed by Flying Fish Records.

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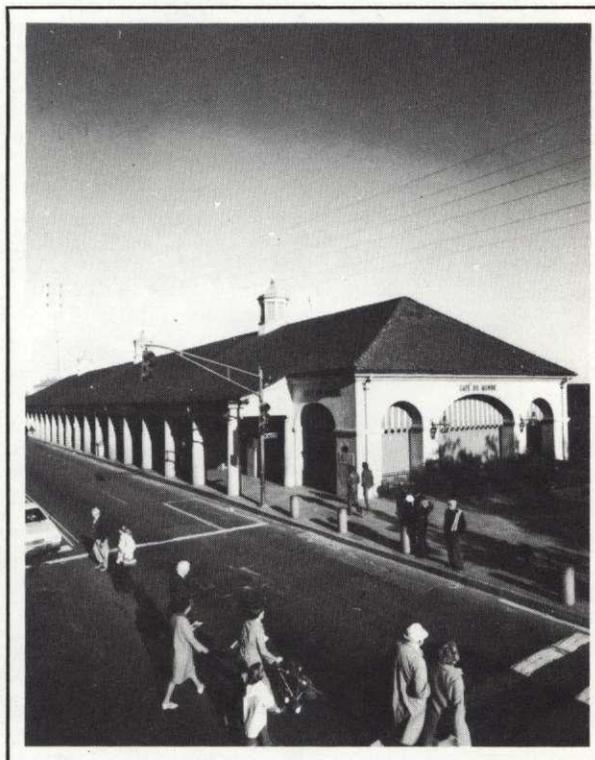
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WELCOME

THIS ONE WAS DIFFERENT

The New Orleans Jazz and Heritage Festival had its premiere April, 1970 in Congo Square. This event was the consolidation of several previous festivals like the "International Jazz Festival" and "Jazz Fest '68" which had been planned by the city primarily as tourist attractions. But this one was different.

George Wein, of Newport Jazz Festival fame, was brought in to produce this festival. With him he brought the concept of adding Louisiana Heritage in the form of food, crafts and local music as well as national "jazz". Of that first Festival George always smiles and says, "There were twice as many musicians playing as there were people in the audience." Why the smiles? Because even then he was convinced it would work.

Quint Davis entered this history working with Dick Allen at the Tulane Jazz Archives alongside Allison Miner. Wein was scouting the town looking for just the right local aficionados to work on the Festival. Allen recommended Quint and Allison. Allison left the Festival a few years ago, is now married to saxophone player Andy Kaslow, has two children and still keeps her hand in the music business by managing Professor Longhair.

Quint is in his 10th year with the Festival and is now co-producer with Wein and Director. He says, "I'm looking forward to this 10th Anniversary Festival more than anything I have ever known." And with good reason.

The Festival outgrew its historically musical site in front of the Municipal Auditorium in 1972 and moved to a larger site that would soon become historically musical, the infield of the Fair Grounds Race Track. The Festival was flourishing

with enthusiasm, but floundering for financial support. It had been incorporated as a non-profit organization with a supporting foundation with a board of directors. Wein and then President of the Board Arthur Davis had been signing bank notes of personal liability just to keep it afloat, but the Festival was near the end of its rope. It was then that the Jos. Schlitz Brewing Co. stepped in to lend its support. Many possible local sponsors had been approached but at the time it was a simple matter that none of them had the amount of funds available at this time to contribute to an event of this nature, essentially an event that would give them no tangible returns. So thanks to Schlitz the 1973 Festival went on and has gone on ever since.

The 1979 New Orleans jazz & Heritage Festival has the potential to become the largest American music festival in history. It will feature an unprecedented 11 stages of simultaneous music, 42 booths selling indigenous Louisiana cuisine, over 200 craftsmen demonstrating, displaying and selling their wares and KOINDU, a special African American tent of shared culture and 10 evening concerts all in a 17 day period with a projected attendance of 300,000. Whew!

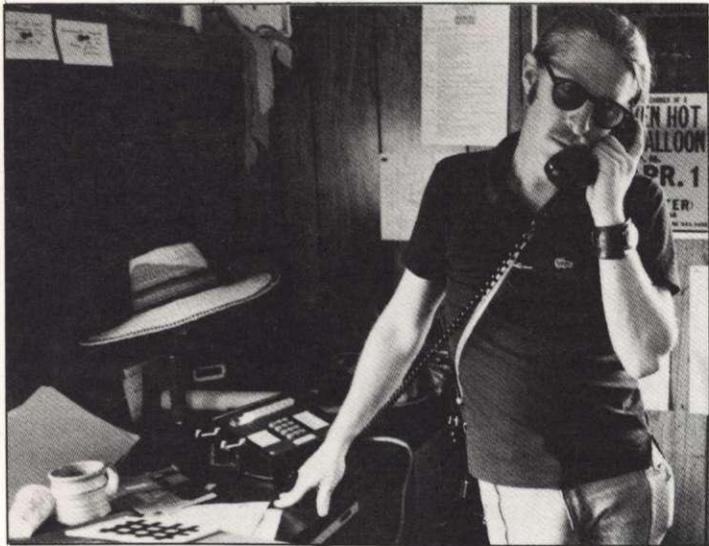
Today the Festival is as eagerly awaited by the locals as Mardi Gras, for it is a rare opportunity for the people of New Orleans and the surrounding areas to celebrate themselves and their heritage. It is a chance for all these enthusiastic and wonderfully talented people to get together in one place at one time. The excitement and romanticism that spawned jazz, Dixieland, blues, rhythm and blues and gospel fill the air as viably as the music and it could only happen in this wonderfully crazy city, the city that care keeps forgetting.

—Anna Zimmerman



Josephine Sacabo

HERITAGE FAIR, 1976



James Macaluso

GEORGE WEIN

George Wein, the world's leading jazz impresario, Executive Producer of the New Orleans Jazz & Heritage Festival, is President of Festival Productions, Inc. In 1979 Festival Productions, Inc. will produce jazz festivals in over 40 cities worldwide, including La Grande Parade du Jazz in Nice, France; the London Jazz Festival and Fair; the Boston Globe Jazz Festival; the Playboy Jazz Festival in the Hollywood Bowl commemorating the 25th Anniversary of Playboy Magazine; and more than 20 different KOOL Jazz concerts in major cities around the United States.

Following graduation from Boston University, Wein got a job playing piano at a Chinese restaurant. "While I was there," he says, "I was hired to assemble all the groups to play at a local club, the Savoy. Things went so well that someone suggested I go into business for myself." He later leased a room at Boston's Copley Square Hotel, called it Storyville, and turned it into one of the nation's top jazz spots.

In 1953 George Wein, collaborating with Louis & Elaine Lorillard, wealthy Newport, Rhode Island residents, produced an American festival of jazz, and on July 17, 1954 the Newport Jazz Festival was inaugurated, an event that influenced the presentation of jazz throughout the world. It has now expanded to the current 11-day, 35-concert Newport Jazz Festival-New York, this year scheduled for June 22-July 1.

An active pianist, Wein has recorded many albums, including three with the late great Sidney Bechet and a vocal album called "Wein, Women and Song."

George Wein produced the famous concert at l'Eglise St. Sulpice in Paris with Duke Ellington. He received an honorary doctorate in music from Berklee College, Boston, Mass. He was named to the Collegium of Distinguished Alumni of Boston University to honor those alumni who achieved distinctions in their chosen fields. He received the Centennial Medallion Citation from Hampton Institute. On June 18, 1978, President Jimmy Carter honored George Wein and the 25th anniversary of the Newport Jazz Festival with a dinner concert on the White House lawn. Of the occasion President Carter said, "The history and spirit of jazz through your annual festivals are an important way to support our most unique American art form. We were pleased to share this special year with you and the distinguished musicians who joined you in celebration."

—Anna Zimmerman

QUINT DAVIS

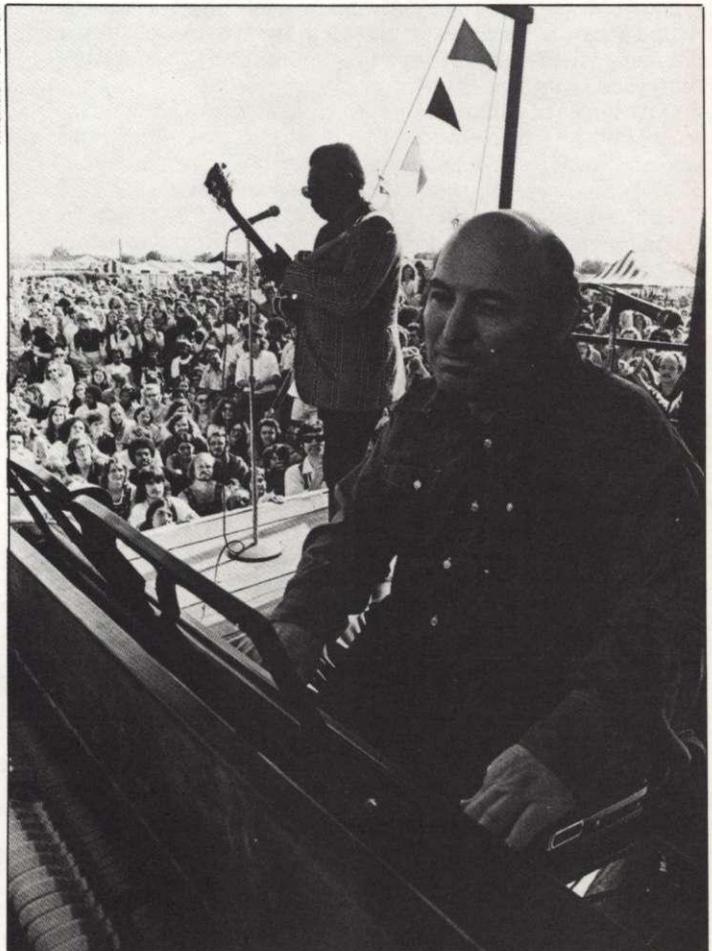
New Orleans Jazz and Heritage Festival Producer and Director, Quint Davis, was born in New Orleans on November 5, 1947. That is about the most conventional thing that can be said about him. His professional career began to take form right along with the New Orleans Jazz and Heritage Festival, but is now much farther reaching. Besides producing this festival, he does the Memphis Music Heritage Festival and for two years he produced a similar festival in Hawaii called the KOOL Pacific Music Festival. He has worked on KOOL Jazz Festival national tours and road managed European tours for Duke Ellington, McCoy Tyner and B.B. King. He has worked the Newport Jazz Festival-New York and the Grande Parade du Jazz in Nice, France. Known internationally as one of the most talented music producers, this year Quint will produce the first London Jazz Festival and Fair. Seems like he's found his niche.

With all this international acclaim one might think he would get a bit weary of his New Orleans home. Not at all. He calls this the premiere music festival of the world, and it is by far his favorite. Quint is the only person who can tell you everything about it from what color the tickets are to who's on Gazebo C at 4:00 on the second Sunday.

If the people who work for him are the measure of the man, Quint Davis has a dedicated, hard working and admiring staff all the way from security personnel to stage managers and from musicians to assistant directors. They all say that Davis is the only person who could head this whole festival and pull it off.

—Anna Zimmerman

Michael P. Smith



Laura de Vincent



A Word From Our Sponsor

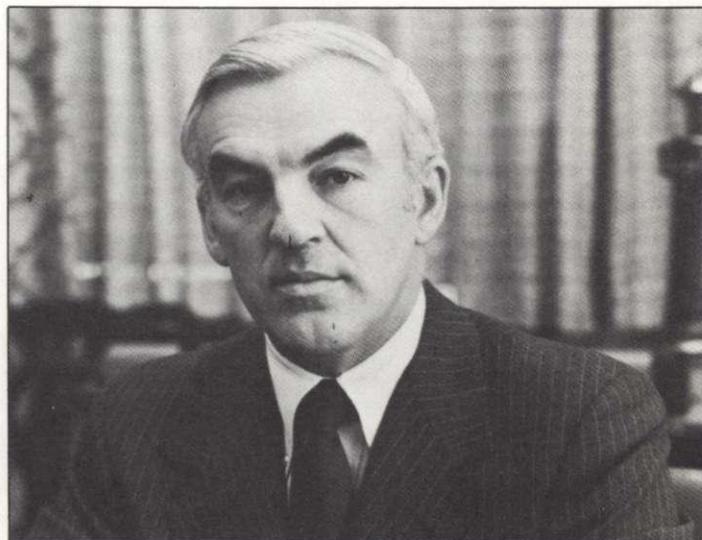
Welcome to the 10th Annual New Orleans Jazz and Heritage Festival!

I get a great deal of pleasure each year in extending a warm Schlitz welcome to this premier event on the nation's entertainment calendar, because I know how much you're going to enjoy it. Marvelous jazz and blues, wonderful music and song, colorful arts and crafts displays, fantastic foods—it's too bad the festival comes only once a year. But that once is right now, so now's the time to enjoy.

Schlitz is associated with music festivals all over the country, and we know what makes a good one. We also know that the New Orleans Jazz and Heritage Foundation makes a great one. We hope our support helps make it great.

Congratulations to the foundation and to Producer George Wein and his staff for a truly, truly great entertainment.

Daniel F. McKeithan
Chairman and Chief Executive
Officer, Jos. Schlitz Brewing Company



D. Shigley



L. to R., LOUISIANA RED, MUDDY WATERS and PROFESSOR LONGHAIR at the Fair.

Michael P. Smith



L. to R.-DUKE ELLINGTON, MAHALIA JACKSON, GEORGE WEIN
First Jazz and Heritage Festival in Congo Square.



CITY OF NEW ORLEANS

OFFICE OF THE MAYOR

ERNEST N. MORIAL
MAYOR

G R E E T I N G S

To all those men and women responsible for the New Orleans Jazz and Heritage Festival and to those of you who will attend the great 1979 lineup of events, I extend best wishes from the City of New Orleans. Only in New Orleans could this particular activity grow to the international reknown it now claims because in New Orleans we have the music and the people to provide just the right blend.

The blend is a combination of music, food and crafts. The music goes on day and night throughout the three-week extravaganza. The food and crafts are highlights of the Heritage Festival which is one of the great shows anywhere.

New Orleanians and our thousands of visitors will hear the many forms of music which are popular in Louisiana including Cajun, Folk and Blue Grass. They will taste food which is superb. They will enjoy themselves so much, they will come back for more next year. That, in essence, is why the Jazz and Heritage Festival grows each year.

The Jazz and Heritage Festival belongs to New Orleans. We are happy to share it with the world.

Sincerely,

Ernest N. Morial
Mayor

"An Equal Opportunity Employer"



Michael P. Smith

RAHSAAN ROLAND KIRK

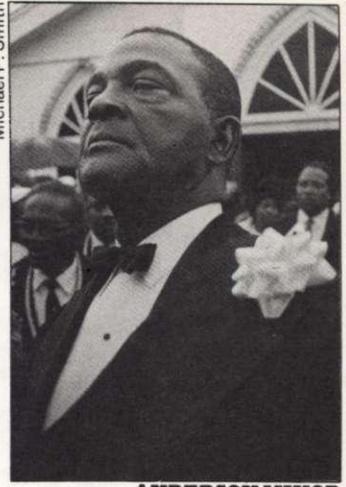


WILLIAM BROWN



BLANCHE THOMAS

Brenda Maitland
Michael P. Smith



ANDERSON MINOR

DEDICATION

The past ten years have seen the passing of a number of notable New Orleans' musicians who have appeared at the Jazz and Heritage Festival as well as several internationally acclaimed artists who appeared here and considered New Orleans as a spiritual home.

The Tenth Anniversary New Orleans Jazz and Heritage Festival is dedicated to those great artists who have so embodied the joy, spirit and genius of the musical heritage which this event celebrates.

We honor:



David Redfern

ALBERT "PAPA" FRENCH



JIM ROBINSON

- Louis Armstrong**
- Billie and De De Pierce**
- Blanche Thomas**
- Louis Cottrell**
- Jim Robinson**
- Albert "Papa" French**
- Johnny Wiggs**
- William Brown**
- Armand Hug**
- Anderson Minor**
- Kid Punch Miller**
- Chris Kenner**

- Alvin Thomas, Jr.**
- Mahalia Jackson**
- Babe Stovall**
- Charles Mingus**
- Rahsaan Roland Kirk**
- Will Balfa**
- Rodney Balfa**
- Brooklyn Robert Weiner**
- Kim Brimberry**
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BABE STOVALL

Josephine Sacabo



ARMAND HUG



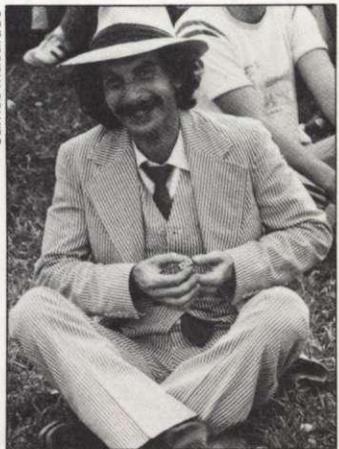
LOUIS COTTRELL

Jules Cahn



BILLIE AND DE DE PIERCE

James Macaluso



ROBERT WEINER

Michael P. Smith



**NEW ORLEANS JAZZ &
HERITAGE FESTIVAL**

Take the Jazz Festival home with you.

For the first time the New Orleans Jazz and Heritage Festival has produced its own record album. The record album, on the Flying Fish label, is a varied collection of fine-quality live Festival recordings by National Public Radio—documented with stage, time, and date of performance. Some of the musicians on this album have never been recorded before, some are much-recorded, and others will never be recorded again.

They are:

Clifton Chenier

Charles Mingus

Eubie Blake

Onward Brass Band

with Louis Cottrell

Roosevelt Sykes

New Orleans Ragtime

Orchestra

Ironing Board Sam

Youth Inspirational Choir

Henry Butler

Robert Pete Williams

Sady Courville

and the Mamou Hour Band

Irving McLean

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THE LOUISIANA HERITAGE FAIR

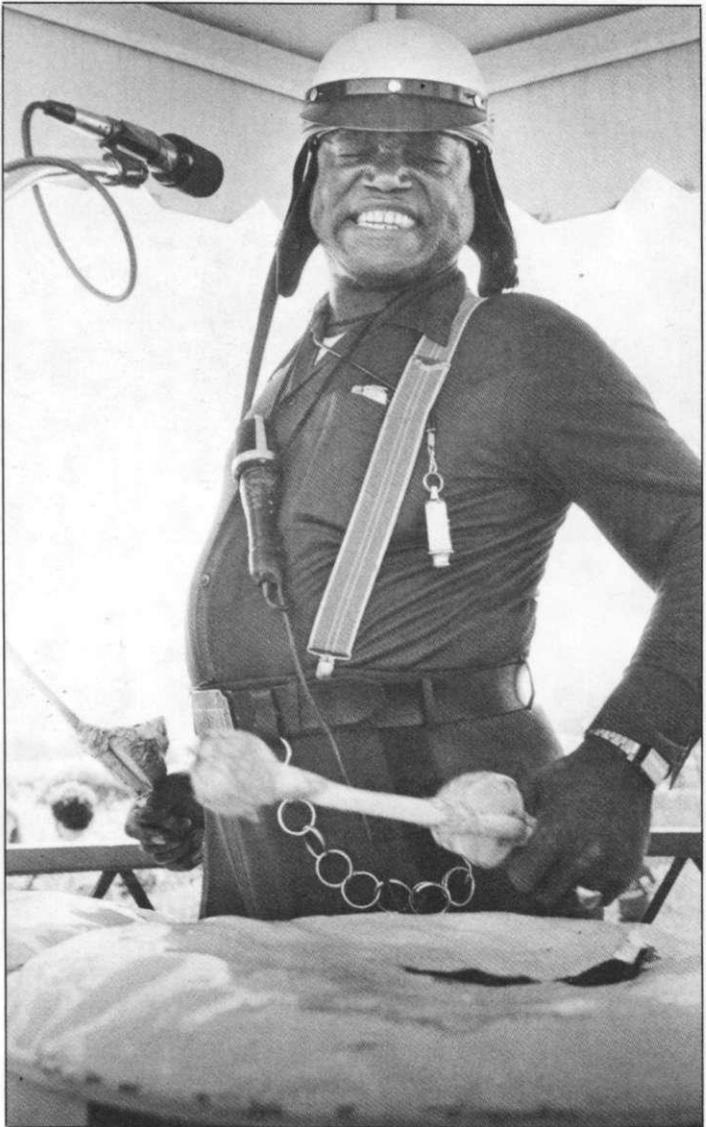
The Louisiana Heritage Fair is Louisiana's celebration of itself. It is an expression of an entire culture's genius for music and food and good times. It is a chance for people to re-discover the territory of their heritage, and to explore its depth and diversity.

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 eleven stages of continuous, extravagantly different styles and kinds of local music, of more than sixty varieties of native foods, of over one hundred craftsmen, can run for seven hours a day for three weekends and not exhaust its possibilities or participants or audience is awesome testimony to the cultural forces that drive the music, swirl through the gumbo and burn in the dancers. The Fair has become a place to gather and look at what we have done and what we are doing, and to taste and get in touch with the rhythm we call home. Fair goes, old and new alike, need less than two shakes of hot sauce and a bar of brass to swing into it. Everyone here is second-line.

—John Murphy

Michael P. Smith



BONGO JOE



James Macaluso

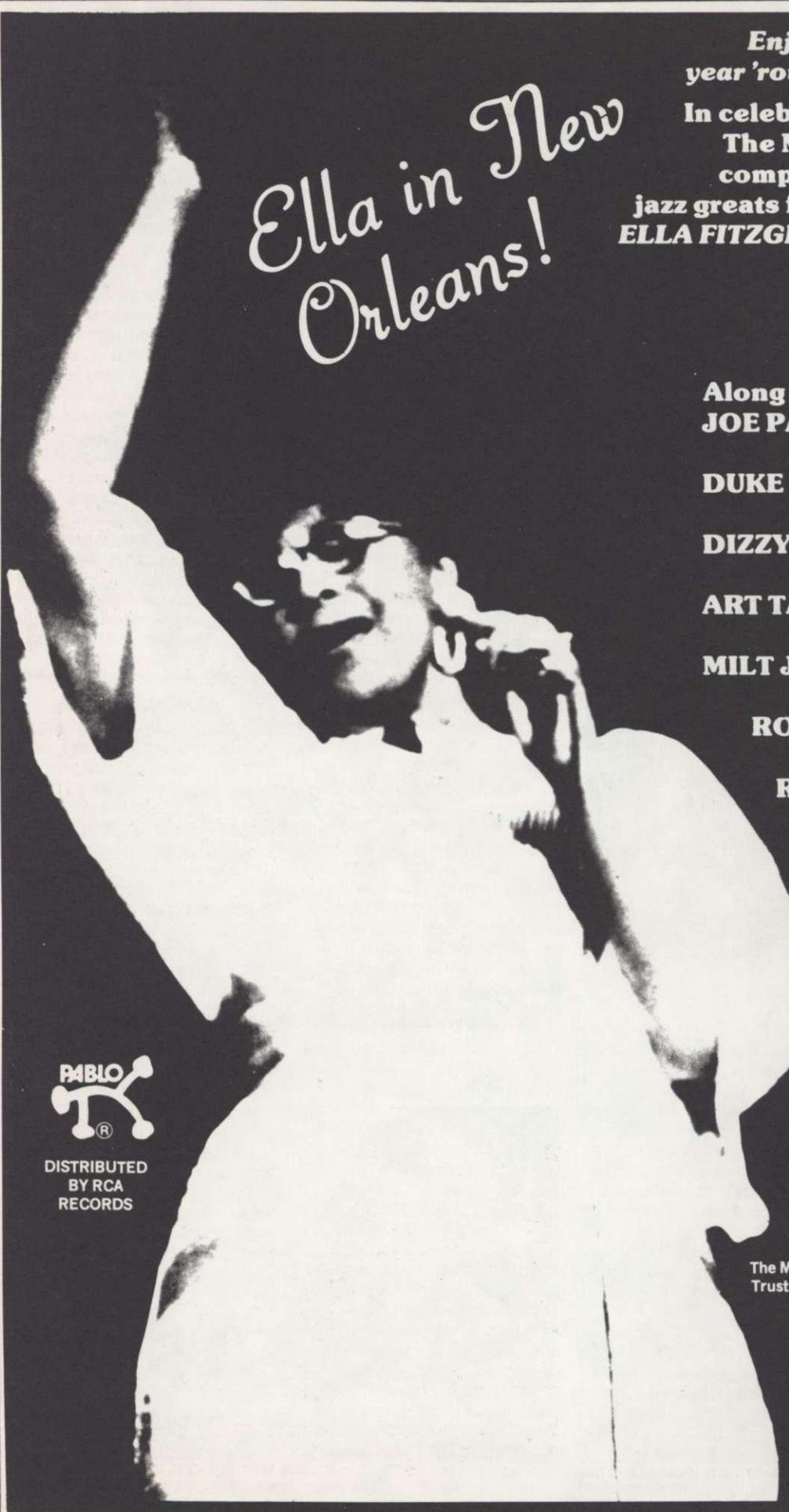


PERCY HUMPHREY and WOODY ALLEN jamming at the first Festival

Michael P. Smith



Festival Jam, 1973: L. to R., ZIG MODILESTE, GEORGE PORTER, ROOSEVELT SYKES, BUKKA WHITE, B.B. KING.



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MUSIC

TRADITIONAL JAZZ



Laura de Vincent

held, and one of the most notorious was between Red Allen and Kid Thomas. The story goes that Allen was declared the winner, but that Kid Thomas called the police and demanded they seize the prize, since in his earnest opinion, Allen's gang was doing more cheering for its size than should be legal.

Because the bands have always been improvisational and informal, jazz has always been a comfortable music. In the early days, it was commonplace to find a bucket on the stage, and the musicians would frequently roam over to the pail and scoop up a dipper of ice water.

Many of the greats started with "spasm bands," playing a variety of makeshift instruments ranging from a comb and a piece of paper, to a wooden or metal scrap; these homemade instruments are not as primitive as they seem, when you consider their ancestors managed to make musical sounds out of petrified mule jaw bones with rattling teeth. For although jazz grew out of oppression, each note offered both the practitioner and the listener freedom from the conventions of stuffy, candied-violets type of sounds that preceeded jazz.

Jazz began as a functional music, a commercial by-product that accompanied dances, parades, funerals and later Storyville, New Orleans' briefly legalized red-light district. Contrary to popular belief, jazz was not a child of the tenderloin turf, but merely a place of employment for the bands, or a means of inspiration. Writers found the district made good copy, photographers like Bellocq milked the whorehouses for somna-

bulistic portraits of the ladies of the night, and so too, jazz players used the bordellos as source material. By the time Storyville reached its peak or notoriety, droves of musicians had perfected their improvised sounds.

For its tenth anniversary, the New Orleans Jazz and Heritage Festival pays tribute to cathartic jazzmen who for decades have articulated the distinctive personality and emotions of New Orleans. This year's line-up boasts a broad range of styles and temperaments, which represent best the music and the people behind it. Among them:

ALVIN ALCORN

was only 15 when he joined the musician's union, and theoretically, the child labor laws should have squashed his efforts to work in the speakeasys. But he played in 10-cents-a-dance taxi halls and went on the road, touring 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 the rest is history. He's played with Don Albert's Band, Armond Piron's Orchestra, Louis Cottrell, Louis Barbarin and Louis Nelson. An easygoing musician who has been instrumental in helping younger people get their careers rolling, Alvin's concerts are always punctuated by his wit and fondness for the audience. Currently, he performs at the Marriott's Lobby lounge, with Irving Charles on string guitar and Clarence Ford on clarinet.

You need not go through lengthy preparations to appreciate jazz—the only prerequisite is to be a good listener. Unlike some musical genres which demand to go through a process not unlike acquiring a taste for plain yogurt or raw kelp, this traditional but flexible music can be appreciated by anyone who has a pulse. Jazz is simply slightly structured spontaneity, a pure expression organized just enough to insure that the audience can share it. In the words of the banjo great Emanuel Sayles, "Jazz is a combination of book knowledge and common sense. It's like playing the piano—you need both hands."

It may be the ambiance of New Orleans jazzmen, their lack of jealousy and natural willingness to adopt younger musicians and pass down their history, plus their ability to jam on the spot and swap band personnel like baseball cards, that has made the music communicative. They have managed over the years to document their times, record tradition, but always be adaptable.

As in every profession, of course rivalries did exist, but were usually not the cut-throat competitiveness kind, but rather good-natured teasing sessions. Frequently "cutting" contests were

ISIDORE "TUTS" WASHINGTON

has commanded the keyboards since he was ten, and frequented fish fries and the speakeasys. In 1945, he regularly performed in St. Louis with the Tab Smith Orchestra, and recorded with Smiley Lewis in 1948. During the '60s, he was a regular on the Delta Queen, playing with Papa Celestin, Kid Rena, Clyde Kerr and Papa French. He also used to fill the Court of Two Sisters with his distinctive sound.

GEORGE "KID SHEIK" COLAR

a protege of Wooden Joe Nicholas, organized his first band at the age of 15 and has been a bandleader ever since. A versatile musician who, now in his seventies, still has maximum lung power, wit and enthusiasm, Kid Sheik has appeared in several foreign countries either with his own band, The Storyville Ramblers, or as a special guest star. He has recorded several albums with his group and the Eureka Brass Band.

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 Hardin Armstrong's band at the Red Arrow Loung in Chicago, and later led his own band at the Bamboo Room on Chicago's Rush Street.

At the age of five

ERNIE CAGNOLATTI

was mesmerized by Bunk Johnson's band in Madisonville, Louisiana. "Cag's" brother was Johnson's drummer, and finally one day, Cag dragged home a set of drums to practice with a pianist, accompanying silent movies. His family moved to New Orleans, and Ernie took up the trumpet, under the tutelage of Arnold Metoyer. He joined forces with Paul



KID THOMAS VALENTINE

Keiko/Claborne

KID THOMAS VALENTINE

articulates a rare combination of drama and humor on his trumpet and has abided by the old Chicago maxim, "Let joy be unrefined." The band leader is famous for his repertoire of every type of dance music from waltzes to rhumbas and foxtrots. But it wasn't until Kid Thomas became a regular at Speck's Moulin Rouge that he was able to concoct some jitterbug accompaniments (most club owners forbid such acrobatics). He's led the Algiers Stompers for over 30 years.

MURPHY CAMPO

a native of Delacroix Island, has been a musician for over 25 years, and has played with such immortals as Pete Fountain and Doc Severinsen. The veteran trumpeter has been a regular on the Bourbon Street circuit for several years.

WALLACE DAVENPORT

is at home with both mainstream jazz, played with a sweet tone not unlike Satchmo's, as well as gospel and R&B. He frequently plays soulful trumpet with the Zion Harmonizers, and for eight years was musical director of the Ray Charles Orchestra. Noted for his remarkably precise technique, Davenport has jammed with them all, including Count Basie, Lionel Hampton and Lloyd Price. He left New Orleans early in his career, but returned in 1970.

With a repertoire extracted from some ragtime numbers tucked away in the Tulane Jazz Archives, the

NEW ORLEANS RAGTIME ORCHESTRA

was formed 12 years ago and had added marches, blues, and cakewalks to their agenda, but their staple is still orchestrated rags, and the band members are purists playing the music as it was written.

Domingues and Willie Santiago, and in the '30s gigged with Harold Dejan's Band at the Popeye Beer Garden. Cag has been a fixture at Preservation Hall for many years. Personnel include Preston Jackson, trombone; Chester Zardis, bass; Raymond Burke, clarinet; Jeannette Kimball, piano; Alfred Lewis, banjo; and Louis Barbain, drums.

TOMMY YETTA

played popular music, backing up nightclub acts at a number of French Quarter spots, such as the 500 Club, the Sho Bar and the Blue Room, where, with the Dick Stable Band, he accompanied such acts as Leslie Uggams and Dick Jenkins. It was at the 500 Club that Yetta converted to Dixieland, and he soon played with the late Louis Prima and Keely Smith.

Local jazz enthusiast Rhodes Spedale once said, "Until a few years ago, piano in New Orleans stopped at

SNOOKUM RUSSELL

Russell, like Tuts Washington, is one of the last traditional pianists in the city. Born in South Carolina, he learned to play the family organ at the age of five, and a year later had mastered the drums as well. He led a big band in high school. He has played with J.J. Johnson, Fats Navarro and Ray Brown.

TEDDY RILEY

played with George Williams' Brass Band in the 50's, and took over leadership in 1965 following Williams' death. He has played with the Young Tuxedo and Onward Brass Bands and Kid Johnson's Big Band, and recorded with Frogman Henry.

After the death of the great Louis Cottrell, part of his band reorganized and maintained his name. The

LOUIS COTTRELL NEW ORLEANS JAZZ BAND

plays regularly at the Hilton Hotel for Sunday brunch. Bass player Placide Adams leads the band, with Chester "Three Knocks" Jones on drums, Ralph Johnson on clarinet, Waldren "Frog" Joseph on trombone, Jack Willis on trumpet, and Walter Lewis on piano.

PERCY HUMPHREY'S

first job was with Buddy Bolden's original trombone player, Willie Cornish. In 1925 he started his own dance band and began playing with the Eureka and other brass bands. In 1928 he was second trumpet in Kid Howard's Orchestra. In 1947 he took over the leadership of the Eureka, led small bands at Manny's and other local dance halls, and played jobs with George Lewis and Sweet Emma Barrett.

BOB FRENCH

an accomplished drummer, is the son of the late Papa Albert French, and has assumed the leadership of Papa's Band, "Original Tuxedo Jazz Band."

RONNIE KOLE

familiar to New Orleanians for his unselfish participation in nationwide fund-raising drives for charities, has a versatile repertoire which includes traditional jazz and the big band sound, as well as contemporary favorites.

HARRY CONNICK JR.

is back at the festival for the third time. The son of District Attorney Harry Connick, the young Connick is already an accomplished pianist and singer who started playing at three-and-a-half. He recently performed "I'm Just Wild About Harry" with the incomparable Eubie Blake.

LOUIS NELSON

documented the depression years through the WPA music program and afterwards joined forces with Kid Thomas. His resume boasts of past associations with the Original Tuxedo Orchestra, Kid Rena's band and the Sidney Desvigne Orchestra. He performs with the LOUIS NELSON JAZZ BAND. An ace of the timeless rhythm guitar style,

DANNY BARKER

is a cornerstone of traditional styles and a peerless storyteller, as his years with Cab Calloway and Benny Carter attest. But Barker is still good for more than the telling of a few tales, as his faultless guitar and banjo accompaniment show. The co-author (with Charles Buerkle) of "Bourbon Street Black", Barker appears with the wide-voiced singer **BLUE LU BARKER**.

THE SOCIETY JAZZ BAND

was formed by English drummer Andrew Hall when he migrated to New Orleans

several years ago. The group performs regularly at the Maple Leaf Club, and has evolved into one of the city's favorite dance jazz bands. They have toured the U.S. and Western Europe, and have made several trips on the Mississippi Queen to Natchez and Vickburg. The personnel includes: Albert Walters (cornet), Ernest Poree (alto), Teddy Johnson (tenor), Fred Lands (piano), Melvin Yancy (bass) and Andrew Hall (drums).

ANDY MOSES

a local clarinetist who usually performs with trumpet player Greg Stafford. Moses comes from a musical family—his cousin, Quint Davis, is the director of the festival.

NEW ORLEANS JOY MAKERS

led by **Orange Kellin**, has built up a substantial local following. Kellin made his first recording with a local band after less than one month of gigging in New Orleans.

More exotic than an ice-cream cone dipped in truffles

NEW LEVIATHAN ORIENTAL FOXTROT ORCHESTRA

has rediscovered the Fox Trot and has flaunted it everywhere. With an eye-full of members piled on the stage like refugees from the Turkish Empire, their extensive program includes works by masters of Occidental music, such as Clarence and Spenser Williams, Eubie Blake, John Phillip Sousa, Irving Berlin, and Scott Joplin.

BRASS BANDS MARCHING SOCIETIES AND CLUBS

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

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

By the turn of the century, black musicians in New Orleans were well acquainted with European instruments—trumpets, trombones and 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 hallelujay.

—Laura de Vincent



Michael P. Smith

FAIRVIEW BRASS BAND
For over 50 years,

DOC PAULIN

has led his own brass band, the DIXIELAND JAZZ BAND. Paulin has performed in many cities, but says there's no place like "old New Orleans for jazz music and having fun." Joining trumpet player Doc Paulin this year are: William Smith (trumpet); Aaron Paulin (snare drums); Ricky Paulin (drums); Dwayne Paulin (bass tuba); Ricky Paulin (snare drum); Dwayne Paulin (bass tuba); Scott Paulin (trombone); Dwight Paulin (tenor sax); and Phillip Paulin (trumpet).

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. The band played at the White House Concert for the Newport Jazz Festival's 25th Anniversary. Current members include leader Herman Sherman, alto sax; Jack Willis, trumpet; Greg Stafford, trumpet; John Simmons, trumpet; Lester Caliste, trombone; Joe Tarragano, clarinet; Ernest Watson, tenor sax; Lawrence Trotter, snare drum; Charles Barbarin, bass drums; and Walter Payton, brass horn.



CHRIS CLIFTON, ONWARD BRASS BAND

THE ONWARD BRASS BAND

organized in 1889, is one of the oldest ensembles in New Orleans. The band used to be led by the late Paul Barbarin, and was reorganized by Louis Cottrell, who headed the group until his death in 1978. The band has appeared in Louis Malle's film, "Pretty Baby" and has played at Carnegie Hall, at the opening of the Cultural Center in Washington D.C., and at several nightclubs in New Orleans, St. Louis and Las Vegas. Recently they made a recording for National Geographic. The current leader is Placide Adams, who also plays snare drums, and the personnel includes Chester Jones, bass drum; Ernest Elly, snare drum; Jerry Greene, tuba and bass horn; Oscar Rouzan, sax; Ralph Johnson, clarinet; Jack Willis, cornet; Wendell Brunious, trumpet; Chris Clifton, trumpet; Fred Lonzo, trombone; Waldren Joseph, trombone; and Wendell Eugene, trombone.

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 20 years and appears locally at banquets, dances, grand openings, jazz funerals and Mardi Gras parades. They have entertained such dignitaries as former President Gerald Ford and President Giscard d'Estaing of France. Members range in age from 30 to 80, and have appeared on several television shows.

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 Calloway and the Deparis Brothers. Many of the band members are descendants of the great local founding fathers of jazz.

ELLYNA TATUM

has brought two types of jazz fans together, the type whose heads swim every time Pistol Pete makes a basket, and the type who thrive on New Orleans music. Ellyna is the first lady grand marshal and her **SECOND-LINERS** have played with Lionel Hampton, in Mardi Gras parades and on television commercials.

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.

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.

Also appearing are

THE TORNADO BRASS BAND

and

THE MAGNOLIA BRASS BAND

Joining the Magnolia Brass band this year are Brian Finigan (trumpet); Larry Batiste (snare drum); Pat Patterson (bass drum); Keith Wharton (tuba); Joe Gordon (sax); Mike White (clarinet); James Stafford (trombone); and Julius Handy (banjo).



Among the most colorful and unique institutions in the city of New Orleans are the Marching Societies, Benevolent Societies and Social Clubs that manifest themselves at Jazz Funerals and parades around the city. These groups have a two-fold origin. They have a direct link to West African Burial Societies, even down to the carrying of umbrellas in the funeral procession. They are also an outgrowth of the movement on the part of most minority groups during the latter part

of the nineteenth century to band together in clubs for mutual aid and social activity. Nowhere has this blossomed into a more colorful expression than the following groups which will be parading around the Fair: **THE YOUNG MEN'S OLYMPIAN SOCIAL AID AND PLEASURE CLUB, THE BURGUNDY LADIES, THE TREME BOOSTERS, THE SCENE BOOSTERS, FUN LOVERS MARCHING SOCIETY, THE CALENDAR GIRLS, and THE MONEY WASTERS.**

—Laura de Vincent

Dooky Chase Restaurant

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CONTEMPORARY JAZZ



GERMAINE BAZZLE

Thanks to a growing number of jazz-minded music club operators and concert producers, contemporary jazz is enjoying a renaissance on the live music scene in New Orleans and around the country. The unprecedented number of contemporary—or modern, or progressive, or avant garde—jazz groups appearing at the Heritage Fair this year also

attest to the fact that, when given the opportunity, more and more musicians are choosing this avenue of expression.

Often the word jazz is used as a generality when in fact there are several distinct categories of modern jazz. For the purpose of this article we will divide the artists into three categories.

PROGRESSIVE (MAINSTREAM) JAZZ

ELLIS MARSALIS

is one of New Orleans best known and most active musicians, as well as a highly respected educator. In addition to appearing at the Fair he'll be opening the evening concert on the S.S. President with the Lionel Hampton All Star Band. For more on Ellis, see the evening listing.

AL BELLETTTO

a native son, has for many years been in the forefront of progressive jazz in New Orleans. He first came to national attention when he

toured with Stan Kenton and Woody Herman. A few years back he was music director of the Playboy Club, and since then he has worked all around town.

JAMES BLACK

is a local percussionist and composer who has performed with many nationally known stars including Yusef Lateef. Along with Ellis Marsalis he was a prime mover in the renaissance of progressive jazz in New Orleans in the late '60s. Black will be performing both solo and with his group, the James Black Ensemble.

WILLIE METCALF

founder and Executive Director of the Academy of Black Arts, is a well known local pianist, conductor, composer and arranger. He is presently conducting a Jazz Workshop at the A.B.A. under a grant from the Jazz and Heritage Foundation. At the Fair he'll be leading the Willie Metcalf Sextet Plus Two, featuring Clyde Kerr, Jr. on trumpet, John Lonzo on trumpet and fluegelhorn, Kirk Ford on alto sax, Stanley Stevens on drums, Miles Wright on bass, with Sharon Ford-Metcalf and Mark Taylor, dancers.

JOHNNY VI DACOVICH

a native New Orleanian, is one of the city's best and busiest drummers. His first public exposure came with Al Belletto and he has since worked with most of the bands in town. He's a hip and active drummer.

GERMAINE BAZZLE AND THE GENTLEMEN OF JAZZ

have been a fixture at Mason's Americana for years. Germaine is the first lady of song in New Orleans modern jazz. The Gentlemen feature Red Tyler on saxophone, who was one of the leading figures in the thriving '50s jazz scene in New Orleans.

EARL TURBINTON

another native, is one of the city's great saxophonists. Earl has toured with the B.B. King band, and recorded with Joe Zawanol, the Wild Magnolias and B.B. King. Playing alto and soprano sax he'll be performing at the Fair with a quintet of stellar musicians.

WALTER PAYTON

bassist and bass horn player, as well as a music educator, plays all forms of New Orleans music—traditional, ragtime, R&B, and contemporary. He heads the youngest band in the city, the McDonogh #15 School Band, and for the first time will lead his own jazz band at the festival.

ALVIN YOUNG

is a prime example of the kind of excellent young jazz musicians that have developed out of the revival of the last decade. A bass player, he will be leading a quintet of fine, young musicians.

TONY BAZLEY

percussionist and native New Orleanian, is back in town after spending more than a decade on the West Coast, recording and performing with a number of internationally known artists, among them Wes Montgomery and Roy Ayers. Tony should be remembered from his days at the old Dew Drop Inn. He'll be performing at the Fair with his sextet.

EDWARD FRANK

is regarded by many as one of the finest musicians on the local scene. He was originally a violinist, but a stroke left him paralyzed and unable to use one hand, so he switched to piano and continued to forge ahead musically. A&R man for Duke and Peacock Records in the '60s, he continues to be much sought after as an arranger and composer.

LARRY SIEBERTH

a former student at Loyola, is an innovative young pianist who works regularly in clubs around the Quarter, doing everything from traditional jazz to R&B to be-bop. At the Fair he'll be performing with the **LARRY SIEBERTH QUINTET**.

DAVID TORKANOWSKY

comes from a musical background. His father, Werner Torkanowski, until recently was conductor of the New Orleans Philharmonic Symphony Orchestra. David plays all kinds of N.O. music and is one of the finest young pianists in the city. His Quintet will feature scat vocalist Bobby McFerrin.

STEVE MASAKOWSKI AND FOUR PLAY

are attracting considerable attention because of their unique instrumentation. Steve, a former student at Loyola, attended Berklee School of music and is a rising young guitarist, arranger and composer. The group will be playing their unique form of be-bop featuring strings.

PORGY JONES

has the distinction of being the opening band at Lu and Charlie's. Porgy has toured with internationally known trumpeter Freddie Hubbard. An old standard at the Festival, he'll front his group the PORGY JONES EXPERIENCE.

WARREN BELL, SR.

father of local T.V. anchorman Warren Bell, Jr., used to jam with Charlie Parker and Lee Konitz at the old Birdland in New York. Mr. Bell, a saxophonist, is appearing with his own group, a quintet, for the first time since his retirement in the '50s. The Festival is especially proud to reintroduce this important native son.

JUNE GARDNER AND SAM ALCORN

are the archetype of the good, professional Bourbon Street band. June is a drummer who has played both professionally and well every type of local music-be-bop, traditional jazz, brass band and R&B. Sam Alcorn, a trumpeter, is the son of Alvin Alcorn, the well known traditional trumpet player.

HOT STRINGS

is representative of the Swing String Era, in the tradition of Stephane Grappelli, Joe Venuti, Stuff Smith and Django Reinhardt. This vibrant form of string jazz is enjoying a current revival throughout the country and Hot Strings use it as a take-off point for their innovative sound.

GIORGIO GASLINI

is a pioneer of jazz in his native Italy where today he is considered a key figure in that country's jazz history. He has recorded and toured with such greats as Gato Barbieri, Jean-Luc Ponty, Max Roach and Ornette Coleman. He was the first artist to teach jazz improvisation and history at the Italian Conservatory of Music, first in Rome, then in Venice. His present sextet is composed of two saxophones, one trombone, bass, drums and piano.

ED BLACKWELL

an avant-garde drummer and percussionist, is one of New Orleans best known jazz musicians. He forms a bridge between the mainstream musicians above and the avant-garde group to follow. After he made his reputation in New Orleans, he went with Ornette Coleman, recording with him and touring throughout the world. He's just completed a tour with Dewey Redman, Don Cherry and Charlie Hayden. He'll be leading a local group of stellar musicians, featuring Earl Turbinton, Jr. on saxophone.



JAMES RIVERS

AVANTE GARDE JAZZ

SHREE SUN RAYS

are disciples of the late great John Coltrane. In their own words: "We are a totally free spiritual modality... a significant move in the next evolutionary development in music. The aim is to relax in an open and spiritually inspired atmosphere in which consciousness can rise in all peoples... with spontaneous and continuous creative expression."

HENRY BUTLER

is one of a relatively small group of local musicians who have managed to find success on the local scene. His influences range from Gospel to jazz to R&B to classical music, which serve as a take-off point for his own intensely personal music. He can go outside the bounds of structure while still maintaining interest.

IMPROVISATIONAL ARTS QUARTET

until recently featured Alvin Thomas, who passed away this year. The group is still going strong with Edward "Kidd" Jordon on saxophone, Clyde Kerr, Jr. on trumpet and flugelhorn, London Branch on bass and Alvin Fielder, Jr. on drums and percussion. The group plays original New Orleans music with a New Orleans flavor.



EARL TURBINTON

RAMSEY MCLEAN

is a local bassist from uptown who last year appeared with the Musicians For Music. He is an example of the innovative ingenuity used by musicians in presenting their music. This kind of ingenuity is evident in the music that Ramsey and his group present.

FISHER- ROBINSON QUARTET

features Patrice Fisher on flute and concert harp and Jim Robinson on guitar. This group is also a part of Musicians for Music, whose premise is that musicians assume the responsibility for the presentation, continuance and evolution of their music. Fisher, who has transformed a classical instrument, the harp, into a most effective jazz instrument, calls her music "Baroque jazz." Robinson, director of Musicians for Music, writes much of the music they'll be performing.

SOURCES

featuring Nick Sanzenbach, Frank Stone, Alvin Young, Clyde Kerr, Jr., and John Vidacovich, are a further extension of Musicians for Music. The group plays their own form of unrestricted tonal expression and free forms rhythms, using a multitude of brass, reeds and percussion instruments.

SAM RIVERS



Composer, teacher, and musician, brings nonstop improvisational jazz from his Soho loft, Studio Rifbea, to the 1979 Jazz Festival. The product of three generations of Black American musicians, Rivers brings a musical soup of hymns, gospel, bebop, blues, and classical to a boil with his totally improvisational band, including the respected bassist and veteran collaborator in the avant-garde, Dave Holland. This multi-stylistic and multi-instrumental player, (his main instruments are tenor sax and piano, though he has also played a variety of horns and strings), recorded with Billie Holiday in the '40s, Miles Davis in the '50s, Cecil Taylor in the '60s and Chick Corea in the '70s.

—Susan Wayman

MICHOUD BOOSTERS

are led by local pianist-saxophonist Armand St. Martin. The group features alto saxophonist Sed Sedlak, who is a short time has established himself with local jazz fans.

KENT JORDON

an alumnus of the N.O.C.C.A. program under Ellis Marsalis, is presently a student at the Eastman School of Music in Rochester, N.Y. Kent, a flautist, is the son of Edward "Kidd" Jordan, and will be heading a sextet of young local musicians, most of whom also came out of the N.O.C.C.A. program. Their sound is a fusion of rock rhythms and jazz harmonic structure. By this fusion they create energy music.

JOHNNY VIDACOVICH AND TRICK BAG

featuring vocalist Luther Kent, consists of eight musicians and vocalist Kent who like to get together and play charts arranged by guitarist Charlie Brent. The group has a rhythm section consisting of piano, bass, drums and guitar, plus two saxs, trumpet and trombone. Luther Kent was an early vocalist with Blood, Sweat and Tears.

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, Jean-Luc Ponty and Jeff Beck. Members are Jim Robinson on guitar, Edgar Lipps on bass and pinao, Dan Cassin on cello and bass and James Comiskey on drums.

FUSION JAZZ

RANDY JACKSON

and his brother Herman are products of the Southern University in Baton Rouge Jazz Program under Alvin Batiste. Randy, a bass player and vocalist, has been a member of the Billy Cobham Group for several years and has recorded on Billy's last three albums. In between tours, Randy works with his brother Herman, a drummer, and a talented group of local musicians.

WILLIE COLE

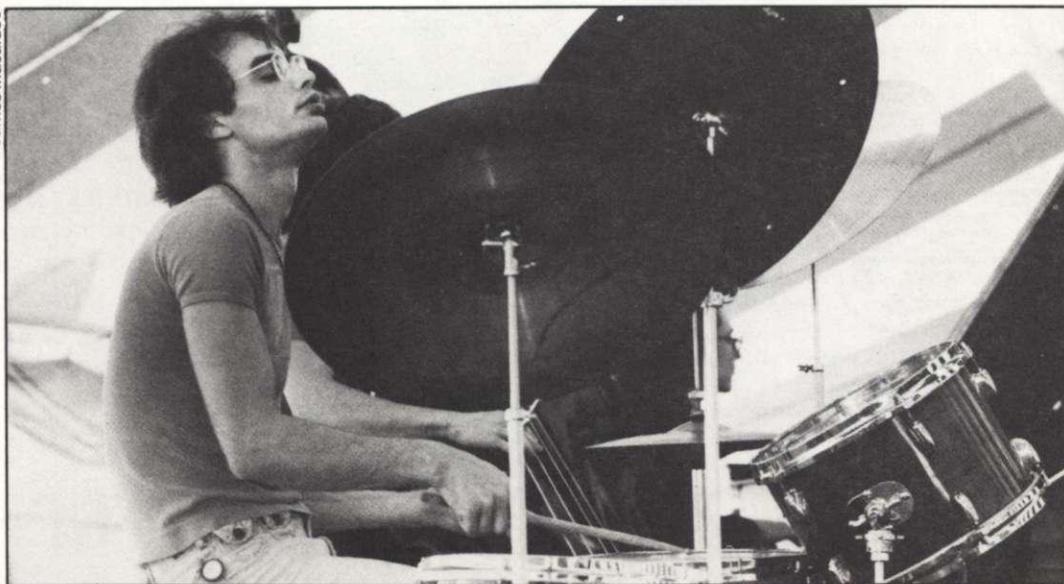
a native New Orleanian, has been working with the Stax Studio in Memphis with Isaac Hayes, among others. Now living back in New Orleans, he's assembled a quartet which is playing the kind of jazz that has been influenced by Willie's Memphis years. Richard Knox, on keyboards, has a considerable following among local jazz-soul buffs.



TONY BAZLEY

NEW JAZZ QUINTET

was formed in October, 1978 from friends who had been jamming together for the past few years. The "New Jazz" is innovative combinations of jazz and rock, jazz and funk and jazz and disco, using improvisational methods. Members of the Quintet are: Harold Scott, bass; George Scott, lead guitar; Lonnie Morris, guitar; Randy Weber, keyboards and synthesizers; and David Emilien, drums and vocals.



JOHN VIDACOVICH

JAMES RIVERS MOVEMENT

The music of this locally famous New Orleanian has been causing footpats and hand claps for a good many years, dating back to the period when he would bring a second line outside of Sylvia's on Freret at 4 A.M. James Rivers' music is fusion in that he uses the current popular music idiom to express his own ideas. Playing saxophones, synthesizer, and doing vocals he'll be backed by a sextet.

VICTOR SIRKER & THE CIRCUIT BREAKERS

featuring vocalist Coco York, are currently working regularly on the local scene. Victor is a guitarist who has studied with Herb Ellis, Larry Coryell, Pat Martino and Kenny Burrell. He recently gigged for a month at the Hyatt's Le Club with Earl Hines. The Circuit Breakers includes Dave Watson on bass, Larry Siebert on keyboards, Tony Digradi on saxophone and Earl Gordon on drums.

ALVIN BATISTE

is one of the most highly respected clarinetists playing today. An educator and performer, Mr. Batiste has to his credit the development of a large number of the local jazz musicians appearing at the Fair. Batiste has recorded on several major labels, including the last Cannonball Adderly album. Dividing his time between directing the Jazz Institute at Southern University in

NEW ORLEANS PIANO MASTERS

On Sunday, May 6, the Festival will present a special concert of New Orleans piano music which will showcase the broad range of styles that exist in the city, from traditional to avant-garde. Each performer is an acknowledged master of the keyboards. Featured will be: TUTS WASHINGTON, JAMES BOOKER, WILLIE TEE and ELLIS MARSALIS. See the Center Schedule for time and stage.

Michael P. Smith



JAMES BOOKER

Baton Rouge and touring with Billy Cobham. Alvin Batiste has assembled a group of young musicians playing original music with intense energy.

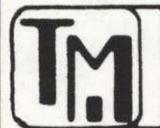
Also performing at the Fair will be jazz greats **DIZZY GILLESPIE** and **SUN RA AND THE MYTH-SCIENCE ARKESTRA** featured in the May 4 evening concert on the S.S. President. For more on these artists see the evening concert listings.

—Charles Bering

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RHYTHM AND BLUES



Laura de Vincent

IRONING BOARD SAM

New Orleans Rhythm and Blues can be traced back as far as the mid-1940s when young jazz musicians, mindful of the swing and boogie woogie crazes, began to take the sound out of neighborhood bars and dance halls and into small studios and popular records.

In the decade that followed it became the city's most readily identifiable commercial sound as it poured from the speakers of thousands of phonographs across the nation, all the while inspiring trends and dance crazes as it made fortunes for some, and hard luck stories for others.

In its original form, New Orleans rhythm and blues

was based largely on traditional jazz themes filtered through swing and blues styles, and unfolded in shuffles and shouts. Above all, it was a piano and saxophone-based music recognized everywhere for its good humor and danceability.

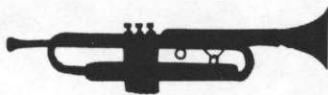
Though it has been frequently brushed by external, often national trends, it retains its vitality because many of its original creators are still performing and listening. The artists featured at this year's Heritage Fair combine the best of today's crop of singers and players, plus many who were part of the music's formative stages.

Foremost among this year's featured rhythm and blues greats is Henry R.

PROFESSOR LONGHAIR

Byrd, the slender wizard and high priest of the local keyboard set who continues to be revered as a local deity. A boogie woogie rhumba giant and pillar of rock'n'roll, the Professor cites his early influences as Tuts Washing-

ton and Snookum Russel, whose styles he embellished with bolder Spanish tinges and raucous blues. His is perhaps the most definitive New Orleans piano style, and shouldn't be missed.



Piano majesty continues with that iron man of classicism,

JAMES BOOKER

whose style embraces all the New Orleans masters (with several tips of the hat to Errol Garner and Chopin) while unravelling a technique that often leaves mouths hanging open.

Long-time Booker associate

HUEY "PIANO" SMITH

who just recently returned to the music world, will be making his first Heritage Fair appearance. A master of the R&B novelty form, Smith will be joined by some of his original Clowns, including

BOBBY MARGHAN & CURLEY MOORE

Backing them will be the

LASTIE BROTHERS

David and Walter. David, incidentally, is one of the unheralded giants of New Orleans tenor saxophone.

Elsewhere, great voices beckon.

JOHNNY ADAMS

a gifted singer with an imposing technique, has had a few soul hits (such as "I Won't Cry"), but is little recognized as a first rate interpreter of pop material.

EDDIE BO

who was once known as "The Maharajah" and the King of the Popeye, returns to the Fair, possibly with another version of "Check Mr. Popeye." Bo operates The El Grande lounge, where

BOBBY MITCHELL

the man who made "Baby's Gone" and "I'm Gonna Be a Wheel Someday," performs. Mitchell will be appearing with

ROBERT "Barefootin'" PARKER

and veteran bandleader

TOMMY RIDGLEY with his UNTOUCHABLES

Ever-charged dynamo

ERNIE K. DOE

returns this year, as do

OLIVER "Who Shot The La La" MORGAN & JEAN "Mr. Big Stuff" KNIGHT

and the always frantic

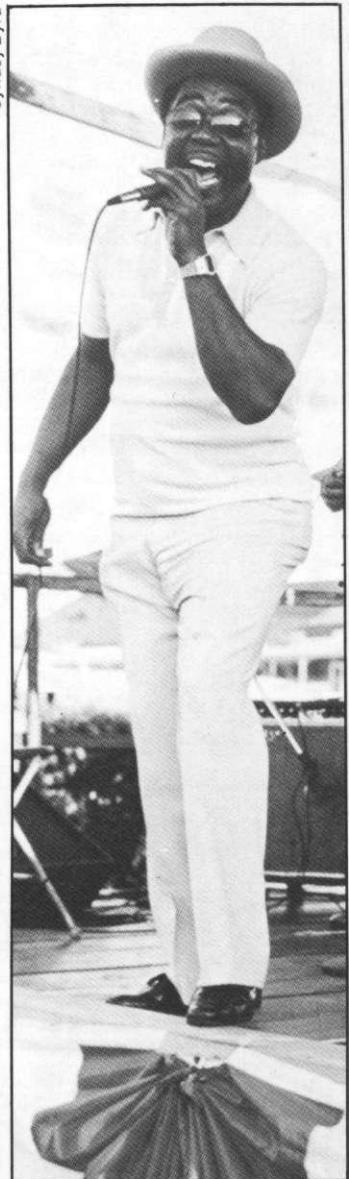
JESSE HILL

one of the strongest of the 9th Ward voices whose "Ooh-Poo-Pah-Doo" should rage through the centuries.

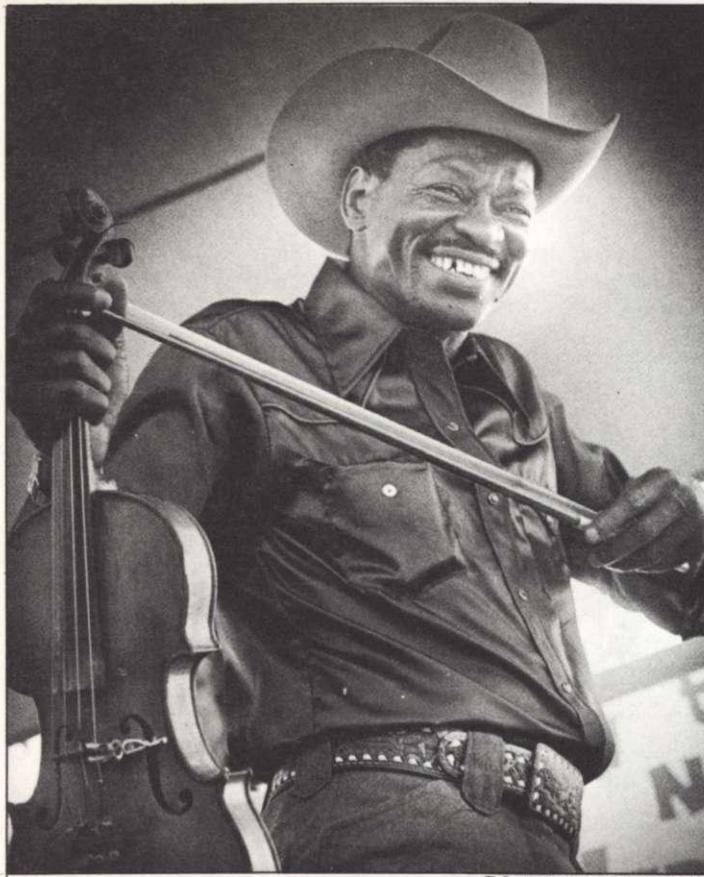
CHOCOLATE MILK

remains one of the city's most in-demand bands, with several albums and a few hit singles, such as "Actions Speak Louder Than Words."

Sydney Byrd



LITTLE SONNY JONES



Laura de Vincent

GATEMOUTH BROWN

THE DIXI KUPS

New Orleans' most successful girl trio, still do "Iko Iko" and "Chapel Of Love," and will be appearing with **PEARLS.**

The flashy

IRONING BOARD SAM

known for his stunts and his three-tiered personality, will be on hand with the usual small piano hanging from straps around his shoulders.

CLARENCE "FROGMAN" HENRY

a Bourbon Street fixture for many years, returns this year with a new album under his belt, still singing like a frog and a girl, which is something he still proves adept at with "Ain't Got No Home."

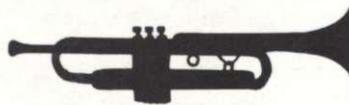
The famed

OLIVER "Who Shot The LaLa" MORGAN

whose string of hits includes "Sittin' In La La," "Holy Cow," "My Old Car," "Working In A Coal Mine" and "Ride Your Pony," has a nimble voice that is full or whimsical moans and happy whines. Equally nimble is

EARL KING

master songwriter and singer, raconteur and associate of Huey Smith. King still gets a lot of deserved mileage out of songs like "Trick Bag" and "Mama and Papa," which are but two of his gems on domestic affairs and high adventure.



Two excellent female singers,

IRMA THOMAS & BARBARA LYNN

make return appearances. Thomas, of course is expert at portraying melancholy moods with sultry slants. "Two Winters Long" and "Don't Mess With My Man" are still done, but her monologues are often the best part of her routine. Lynn, who hails from Beaumont, Texas, is best known for "You'll Lose A Good Thing," She also plays left-handed guitar and is backed by Heavy Traffic and a vocal group, the Lynn Establishment.

WILLIE TEE

whose career includes the hit single "Teasin' You," a big band album with H.B. Barnum, plus production credits for the Wild Magnolias and his own albums, returns with keyboards, voice and ace accompanists. The versatile

CLARENCE GATEMOUTH BROWN

a Texas native who is much admired in this area, has recorded such sides as "Boogie Ramble" and "For Now And So Long." A stylist who worships Duke Ellington, Brown plays both guitar and a hot swing fiddle.

SAMMY BURFECT

who can also be heard in the Gospel Tent, plays a variety of keyboard instruments. He leads the P.G.'s, a jazzy, functional group often heard at Mason's.

IRVING "CAT" BANISTER

makes his second Fair appearance with his group, the All Stars. Banister is a guitarist who was a member of the original Shaweez, a legendary early '50s group that later became Sugar Boy and His Cane Cutters.

THE NEVILLE BROTHERS

(Art, Charles, Aaron and Cyril) make their third Fair appearance after a seemingly endless trail of one-nighters. It's been a busy year for the four, who have all become full-fledged local celebrities.

LIL QUEENIE AND THE PERCOLATORS

led by the carrot-topped Leigh Harris, are only a couple of years old, but are one of the city's most-travelled bar bands. But the curious might find as much action in

ELECTRIC AGB

which is the Electric All-Girl Band.

THE ASSOCIATES

are a relatively new group that admits to a jazz-blues sound, and features guitarist Sam Mooney and vocalist Corliss Francois. Those devils of hard funk,

THE METERS

return as a quintet, with lots of shuffles, slaps and sudden twists.

KING FLOYD

a staple of New Orleans soul who scored a gigantic hit with "Groove Me," will be present.

James Macaluso



IRMA THOMAS

DEACON JOHN

a various singer with a chameleon-like repertoire and thousands of school dances and club dates behind him.

THE RED BEANS AND RICE REVUE

an eight piece band from Lafayette, play a brand of Cajun-flavored R&B.

BOBBY MCLAUGHLIN

also known as Bobby Mac, comes back with his band.

THE BATISTE FAMILY BAND

brings together David Batiste, formerly of the Meters, the popular Batiste Brothers, who have had several hit records, and David's young sons, up and coming musicians who played at last year's Fair.

THE RADIATORS

led by Ed Volkner, are an off-shot of the defunct Rhapsodizers, and continue to pack 'em in at clubs around town with their hot R&B with a dash of country.

Les Reiss



DEACON JOHN

JERRY LEE LEWIS



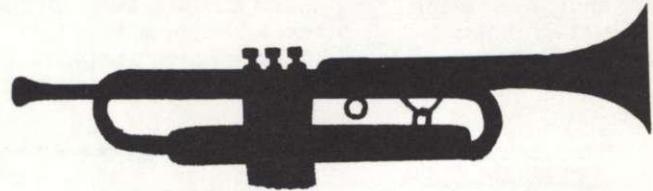
JERRY LEE LEWIS that maniacal genius of the keyboard, will be making a special Heritage Fair appearance on Saturday, April 21. Check the Center Schedule for time and location.

Having developed controversy into something of a fine art during his career as an entertainer (which got off the ground in a Ford dealership parking lot in Ferriday, Louisiana in 1948) Lewis has become one of show business' genuine legends. His music is a dynamic, ever-growing entity, influenced as much by our total society—blues, country, gospel, jazz, rock, swing—as that society has been influenced by him. His performance is a subtle blend of the precisiveness of his band, the Memphis Beats, and the endless improvisational genius of his mind. The energy of his '50s fame remains, but his interpretations are as timely as today's news.



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James Macaluso

CLARENCE "FROGMAN" HENRY

WALTER WASHINGTON

has been on the local blues and R&B scene since the '50s, and is noted for his solid, piercing vocals. For many years he led his band the AFB's, recently disbanded.

AL "CARNIVAL TIME" JOHNSON

is back, performing after a hiatus of almost twenty years. He had a couple of hits in the late '50s and is looking forward to getting back into the music business. He'll be appearing with the Lastie Bros. and Huey "Piano" Smith at the Fair.

—Vincent Fumar



Sydney Byrd

BARBARA LYNN

THE BLUES



Laura de Vincent

LIGHTNIN' HOPKINS

The blues have been around the Crescent City for a long time. The early jazz bands always had some blues in their repertoire. Some say the blues were born in New Orleans. Others

say it developed out in the countryside and was later brought into town. This year's Heritage Fair will feature a healthy dose of both country and urban blues. Featured this year will be:

SUNNYLAND SLIM

born Albert Laundrew, is a walking history of Chicago style blues piano. Born in Mississippi, Slim traveled throughout the Delta region in the '20s, ending up in Memphis where he worked the Beale Street joints backing up such greats as Ma Rainey, Blind Boy Fuller, Blind Blake and Buddy Doyle. He moved to Chicago in 1942 and in 1947 landed a recording contract with RCA Victor, which started one of the most prolific recording careers in blues history. Since the blues revival of the '60s, Sunnyland has toured extensively throughout the U.S., Canada and Europe and has recorded another 13 albums.



Arthur Pollock

SUNNYLAND SLIM

LONESOME SUNDOWN

raised in Opelousas, is making his first appearance in New Orleans at the Fair. After establishing a strong reputation as an Excello recording artist, Lonesome retired for many years until he recorded an album in Los Angeles called "Been Gone Too Long." A West Coast tour followed and a triumphant appearance at the San Francisco Blues Festival last year. His vocals and electric guitar style are as pungent and stinging as ever.

SNOOKS EAGLIN

grew up playing in the streets of New Orleans in the tradition of the first recorded generation of blind itinerant bluesmen. He learned from a wide variety of older bluesmen as well as Spanish flamenco guitarists and country musicians such as Jimmy Rogers. Snooks is one of the most sophisticated blues guitarists alive, has played the Fair for many years and often works with Professor Longhair.

LIGHTNIN' HOPKINS

one of the premier blues masters alive today. Of the second generation of Texas blues men, he carried on the tradition started by Blind Lemon Jefferson. Many urban bluesmen, such as Gatesmouth Brown, Johnny "Guitar" Watson and Lowell Fulson, grew up listening to his music. His style has changed little over the years, but it always communicates directly with the audience.

BIG JOE WILLIAMS

born in 1903 in Mississippi, has made a voluminous number of recordings under his own name and with Lightnin' Hopkins, Sleepy John Estes, and Sonny Boy Williamson. A powerful vocalist, Big Joe plays a slide guitar, sometimes using a unique nine-string instrument.

R. L. BURNSIDE

comes from the Mississippi Delta area around Como, singing and playing in a highly traditional style. Ask him to play the beautiful "Long Haired Doney."

PERCY RANDOLPH AND LITTLE FREDDIE KING

Freddie, born in McComb, Mississippi, made his first guitar and strung it with horsehair. Heavily influenced by Lightnin' Hopkins, he has played in a multitude of blues bands around the city and has an album on Ahura Mazda records. Percy Randolph is a harmonica virtuoso whose repertoire includes not only his own jazz compositions, but marches, standards and Creole music.

ROBERT PETE WILLIAMS

is a Louisiana country bluesman of great renown. Born in 1914, he didn't take up the guitar until he was 20. He 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 tours constantly now and plays every year at the Fair.

DAVE "FAT MAN" WILLIAMS

is one of the classical New Orleans blues piano stylists. He has recorded extensively as a sideman and has led a number of his own sessions. One of his local favorites was "I Ate Up the Apple Tree." He'll be performing solo at the festival.

COUSIN JOE

is another versatile New Orleans piano player whose repertoire covers a gumbo of different genres. He has made recordings in both New Orleans and swing style jazz with big band backup and is equally at home with rhythm and blues. Combining a sense of humor with flawless stage presence, Cousin Joe is another in the long line of New Orleans "Professors."



COUSIN JOE

TABBY THOMAS AND THE MIGHTY HOUSEROCKERS

like Henry Gray, are part of the Baton Rouge blues establishment. They've been playing around Louisiana for the past 15 years or so. Last year they came out with a new record entitled "Bald Headed Lena."



Michael P. Smith

PERCY RANDOLPH AND LITTLE FREDDIE KING

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HYATT REGENCY
NEW ORLEANS

HENRY GREY AND HIS CATS

currently play the nightclub circuit in Baton Rouge and Lafayette. Henry, a master of the keyboard, describes his music as "Rock 'n' roll blues." Known primarily as a vocalist, Gray has sung and jammed with a host of major blues artists including Howling Wolf and Jimmy Reed. He's also well known as a lyricist, having penned such songs as "Grave Bounce," "Going Down Slow," and "How Can You Do It."

WHISPERING SMITH AND THE JUKEHOUSE ROCKERS

are yet another fine Baton Rouge ensemble. Smith, a harmonica player, started out with Excello Records, as did Tabby Thomas and Lonesome Sundown. Over the years he's gigged and recorded with Lightning Slim and Henry Gray, and is still a regular "Cat." The band's style is funky rural like most of the Baton Rouge bands.

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 head his own band at the festival.



ROOSEVELT SYKES

GREGG WRIGHT

is one of the exciting new blues talents to come out of the South. He is an electrifying guitarist whose music uses the blues as a point of departure into other realms.

ROOSEVELT SYKES

is the reigning dean of blues piano in New Orleans, though to call him a bluesman would be a considerable understatement. He can play it all—blues, jazz, ragtime, swing, ballads and more. Born in Arkansas, he received his first musical training in St. Louis from Lee Green. He played around St. Louis for several years until he was discovered and taken to New York to make his first recordings in 1929. Sykes then moved to Chicago where he stayed for 30 years working and recording steadily the entire time. In 1962 he moved back to New Orleans where he continues to delight local audiences, with frequent trips to tour the country and Europe.

THE FABULOUS THUNDERBIRDS

straight from Austin, Texas, are the most promising young white blues band 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. The band includes Jimmy Vaughn, Mike Buck and Keith Ferguson.

MARK NAFTALIN

one of the finest young blues pianists working in the idiom, was an original member of the Paul Butterfield Blues Band and has since worked with Mike Bloomfield, Big Joe Turner, John Lee Hooker, Chuck Berry, Otis Rush and James Cotton. Recently he's been appearing solo in concerts and clubs, and produced the critically acclaimed blues series at the Boarding House in San Francisco.

THE NEW ENGLAND BLUES PROPHETS

led by harpist D.W. Gill and lead guitarist Doug Wainoris are one of the most exciting groups on today's blues scene. With their roots in the acoustic and electric traditions of the Chicago blues and influences spanning many eras of jazz, from swing to modern, the group has incorporated elements from the entire musical spectrum to present their distinctive and dynamic brand of the blues. Together for seven years, the band includes Rob Roy on bass, Jeff Davidson on drums and Jamie Isaacson on piano.

CLANCY "BLUES BOY" LEWIS

is one of the city's finest practitioners of the down home blues. This will be his fourth appearance at the Heritage Fair. Clancy's sound is influenced by Slim Harpo and Jimmy Reed, but maintains his own personal stamp.

FLORA MOULTON

has been for many years a street singer in Washington D.C. She plays bottleneck guitar style and sings both traditional songs and tunes of her own composition, using the guitar as an effective foil for her strident vocal style. In recent years she's been a part of the D.C. Blues project and has recorded a couple of 45s.

BUTCH MUDBONE

is a young bluesman who showed up in town ten years ago and has since been working clubs and street corners around the city as well as 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.



MARK NAFTALIN

COON ELDER

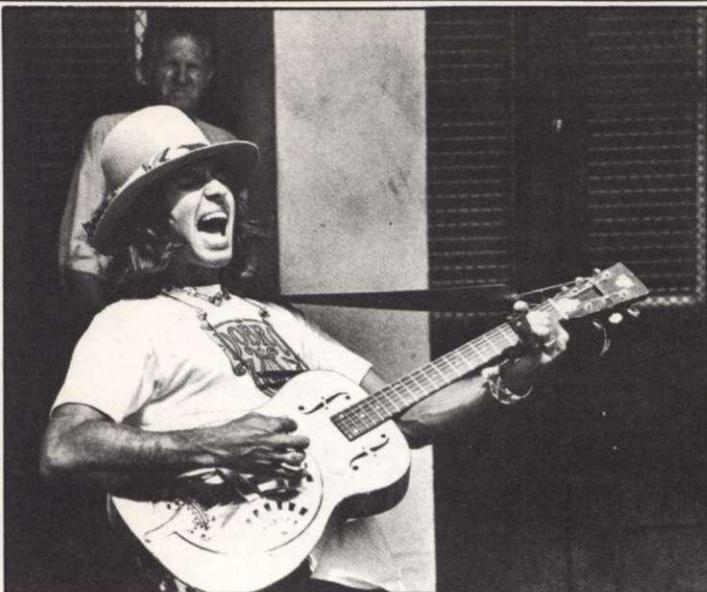
comes from Cocheran, Mississippi and grew up near the late Fred McDowell, whose style influenced his development. Since Cocheran is close to Memphis, Coon has been exposed to the urban musicians of that scene and developed a style that reflected both rural and urban influences. He's been an active part of the Memphis scene for many years, recording two albums for Mercury, including the hit song "I Ain't No Cowboy; I Just Found a Hat." Coon plays guitar and sings in blues and rockabilly styles.

JOHNNY WOODS

also hails from Mississippi and, like Coon Elder, was a protege of Fred McDowell. A country blues harp player, he made some classic recordings with the great McDowell.

Billy Asproditas

Michael P. Smith



BUTCH MUDBONE

BILLY GREGORY

is one of the city's busiest guitarists, working in a number of bands around town. Born and raised in Memphis, Billy has lived in New Orleans for the past ten years, in between stints with It's A Beautiful Day, John Lee Hooker, Jimmy Reed and a number of other bands. For a couple of years he worked regularly with Professor Longhair. He's just finished recording an album of the blues here in town.

RAZIN CAIN

is a local blues band that's been playing around town since last summer, featuring Billy Gregory on guitar and Dave Duffey, singer and songwriter from Monroe, La. The band also includes Ricky Cortez on bass, Jay Gernsbacher on drums and Harold Kelt on keyboards and guitar.

GEORGE DORKO

is currently an English teacher at UNO, but his real love is singing and playing the blues. While a student at Antioch College in Ohio he hung out with the likes of Ian Buchanan and John Hammond and later met and played with Gary Davis, Mississippi John Hurt and Son House. George will be performing solo at the festi-
val.

JOHN MOONEY BLUES BAND

consists of John Mooney on guitar, mandolin and vocals, Brian Williams on bass, Bob Cooper on piano and Nick Langen on harmonica, accordion and piano. Mooney, from Rochester, N.Y., plays rural and Delta style blues on National steel guitar. Both standard and bottleneck. He learned a lot of his music from noted bluesman Ed "Son" House. The band is a nice complement to this style and also plays "jumps, stomps, shakedown, boogie-woogie and rumba-boogie bops."

NEW ORLEANS BLUES GIANTS

On Sunday, April 29 the Jazz and Heritage Festival will proudly present an all star Blues Jam, featuring the cream of the crop of New Orleans blues stylists. Participating in the jam will be: **SNOOKS EAGLIN, JAMES BOOKER, IRMA THOMAS, WALTER WASHINGTON, SAMMY BURFECT, JAMES RIVERS, GEORGE FRENCH AND ZIGABOO MODILESTE.** See the Center Schedule for time and place.

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JACK COOK

is also a young blues guitarist who recently took up residence in New Orleans. He plays both standard and bottleneck style guitar.

GUY RICHARDS

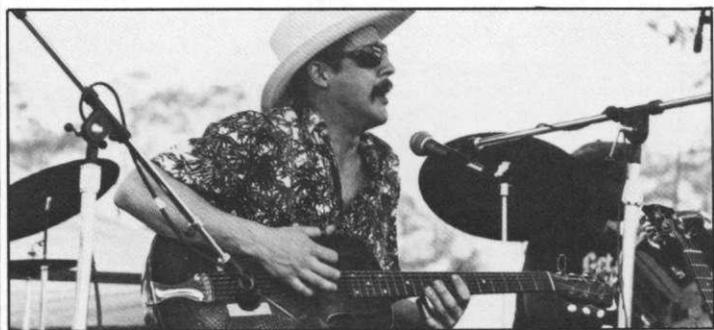
is a blues guitarist from the Watts-Los Angeles area who came to New Orleans area seven years ago. Before that he played around the country for eleven years, doing studio work for Kent Records for two of those years. Guy records for Euphonic Records.

BLUES DAVID REYNOLDS AND PHASE TWO

are a locally based six piece blues band that has been playing around the state for a number of years. David, a guitarist, will be making his third appearance at the Fair.

Last, but by no means least, don't fail to catch evening concert performers **BOBBY "BLUE" BLAND**, **ETTA JAMES** and the **BUDDY BUY BLUES BAND WITH JUNIOR WELLS**, all of whom will be performing at the Heritage Fair. For more on these great artists see the evening concert listings.

—Robert Reed and
Andy Wallace



JOHN MOONEY

Les Reiss

Jimmy Rosen



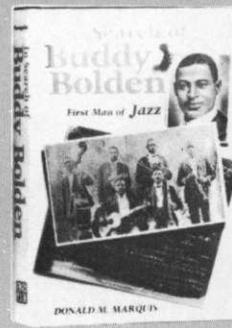
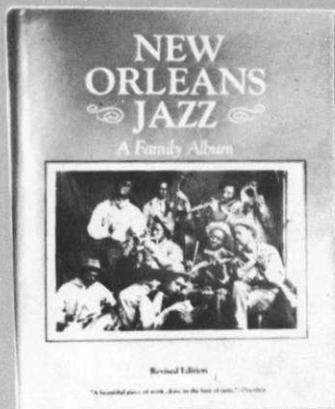
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AFRO & CARIBBEAN MUSIC



CHIEF NORMAN BELL of the WILD TCHOUPITOULAS

A large part of the regional music presented at the Heritage Fair and indeed of that music which may be called uniquely American, had its origins on the continent of Africa. The islands of the Caribbean were a stopping-off place for many of

the slaves who ultimately populated the South, and these in turn had a tremendous impact on the music of New Orleans. This year's festival features an impressive display of this vital roots music.

BAI KONTE

Michael P. Smith
is a master of the 21-string Mandinka harp, the kora, a West African instrument of incredible complexity. Bai Konte lives in the village of Kombo Brihama, in Gambia, where he is a Kora Jalo and Griot, or oral historian, whose function involves the memorization and narration of tribal history. It was to a griot that Alex Haley, author of **Roots**, went when he successfully traced his ancestry through the Mandinkas. As well as being a master musician, Bai Konte also constructs the kora from native materials.

MANDINGO GRIOT SOCIETY

dedicated to the development and preservation of the music of the Mandingo (Mandinka) people of West Africa, was founded in 1977 by Adam Randolph, an American, and Jali Foday Musa Suso from Gambia. Musa

was raised in the Griot tradition, becoming at 18 a full-fledged Griot. Randolph has been involved in the study of African drumming for many years, before meeting Musa and forming the Mandingo Griot Society. The music of the group is a fusion of traditional Mandinka forms with jazz influences. Also in the group are Hank Drake on trap drums and Joe Thomas on bass. A number of traditional Mandinka instruments are used.

LOUIS CELESTIN

born and raised in Haiti, came to the United States in 1964, bringing with him the native music and ritual of Voodoo culture. A master drummer and dancer, Celestin will be performing pieces from Vodun ceremonies, including the hair-raising Dance of Death. Living in New York, Celestin works as a carpenter and a mason, as well as performing at clubs and concerts throughout the country.



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IRVING MCLEAN

is a master of the steel drums, a unique instrument consisting of numerous notes hammered into the tops of discarded oil drums. The instrument was developed by folk musicians in Trinidad during World War II, 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. He now makes his home in New Jersey. This is his fourth appearance at the Fair.

THE U.S. NAVY STEEL DRUM BAND

is a whole orchestra 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.

THE KEY WEST JUNKANOO

are a traditional calypso band from Key West, Florida, where they've been gathering 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 maracas. Personnel are Bill Butler, the leader; Alvin Scott, Lee Whymys, Charles Alley, Leonard Allen and Kenneth Rahming. They've been a great hit at the past couple of festivals.

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 manner from 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 bottoms. 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.

NGOMA

is a modern-day extension of traditional African music that was brought to 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 10 years or so to make music and have a good time. Ngoma consists of Alfred Roberts on lead congas (known as Ngoma), Crip Adams on congas, August Honere on bass drum and Robert Lee on flute. Ngoma, who has worked for many years as percussionist for Professor Longhair, will also be performing a solo set at the Fair.

COMO FIFE AND DRUM CORPS



Michael P. Smith



THE MANDIGO GRIOT SOCIETY

THE MARDI GRAS INDIANS

have been a cultural fixture in New Orleans for the past century, maintaining their unique traditions. The Black Indians are a tribal manifestation of Afro and Native American culture with a healthy dose of influence from the Caribbean. The Heritage Fair is one of only three times a year that the Indians come out in all their dazzling splendor—the other two are Mardi Gras and St. Joseph's Day.

This year's festival will feature a cross-section of uptown and downtown tribes (each has different customs and costumes) as well as the second line that is a vital part of the tradition within the community. The costumes this year are as magnificent as ever, representing countless hours of work on the part of the wearer. The Jazz and Heritage Foundation made a grant to several of the groups this year to offset the high cost of materials that make up the suits. At the Fair this year will be **Chief Pete and the BLACK EAGLES, GOLDEN SIOUX, Monk Boudreaux and the GOLDEN EAGLES, Bo Dollis and the WILD MAGNOLIAS, Chief Jolly and the WILD TCHOUPITOUAS, The FLAMING ARROWS, YELLOW JACKETS, and Chief Gerald and the WHITE EAGLES.**

ELUARD BERT

is also a native New Orleansian who plays a mixture of free-form Afro-American and Afro-Caribbean music. A flautist and drummer, Bert approaches music from a spiritual rather than a commercial viewpoint. Eluard, who works as a painter, has played the festival for the past few years.

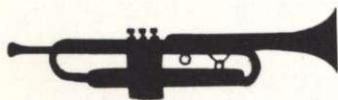
EXUMA

comes to us from Cat Island, the Bahamas, and plays his own exciting brand of Afro-Caribbean 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 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 at Lincoln Center in New York.



THE COMO MISSISSIPPI FIFE AND DRUM CORPS

represents a tradition that has strong roots in African society and music, and is an important influence in early jazz. It was among the first forms that the displaced Black man developed in his new country. The music has persisted until this day in rural Mississippi. The group consists of Otho Turner and his family, with Napoleon Strickland on cane flute. Also appearing will be bluesman **R.L. BURNSIDE**, a neighbor who plays the early blues.



VOODOO MACUMBA

is a taste of New Orleans akin to file gumbo and gris-gris, the age-old tradition of voodoo ritual. The group consists of Ava Jones, the captivating snake dancer, Iansan, her six-foot boa constrictor, and her trio of musicians—Eddie Bolds on flute, kalimba and percussion; Wallace Davis on timbales, congas and percussion; and Albert Gardner, on xylophone and percussion. Voodoo Macumba has brought their exotic brand of entertainment to a host of New Orleanians.

OLATUNJI

“Master of the Drum,” will also be making an appearance at the Heritage Fair with his **WORLD AFRICAN ORCHESTRA**. For more on this important artist, see the evening concert listing for May 4.

—Andy Wallace

STRAIGHT FROM THE CARIBBEAN

On Sunday, May 6, some of the finest and best known representatives of calypso and Island music will be making a special appearance at the Heritage Fair. Featured will be:

THE MIGHTY SPARROW

Slinger Francisco, King of the Calypso Singers, and winner of the annual calypso contest held in his native Trinidad for the past twelve years.

CALYPSO ROSE

top woman's calypso performer will also perform on the show, improvising lyrics in her inimitable style. Also performing will be the

EXODUS BRASS ORCHESTRA AND THE CARIBBEAN FOLKLORE DANCE TROUPE

famous throughout the Caribbean for their colorful and exciting performances.



CHIEF BO DOLLIS of the WILD MAGNOLIAS

DEW DROP INN '79:

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Sponsored by DOWNTOWN DEVELOPMENT DISTRICT
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FRIDAY, APRIL 20

Alvin Batiste and band, jazz innovator extraordinaire.

SATURDAY, APRIL 21

Dew Drop Inn Revisited, as it was, produced by Charles Neville with Johnny Adams and Walter Washington.

SUNDAY, APRIL 22

Kent Jordan and Band, Alvin Young and band, Toni Dagradi and Astral Project. 9:00 p.m.

THURSDAY, APRIL 26

Earl Turbinton combines the genius of his saxophone with the voices of jazz singers Germaine Bazzle and Bobby McFerrin.

FRIDAY, APRIL 27

Sam Rivers, internationally acclaimed avant-garde jazz star from New York meets New Orleans jazz professor Kid Jordan.

SATURDAY, APRIL 28

Sam Rivers meets keyboard magician Henry Butler.

SUNDAY, APRIL 29

Ron Cuccia and the Jazz Poetry Group present an experiment with the verbal and musical images of New Orleans. 9:00 p.m.

WEDNESDAY, MAY 2

Richard Landry, artist and musician and sometime performer with Robert Glass, uses his saxophone as art medium.

THURSDAY, MAY 3

James Black and band, with Willie Tee and band provide a dynamic night with an emphasis on the drum and keyboard.

FRIDAY, MAY 4

A Percussion Suite with Dr. Se Say on kele, with his African Dance Troupe, Freddy Kohlman, John Vidacovich and Ed Blackwell from New York City.

SATURDAY, MAY 5

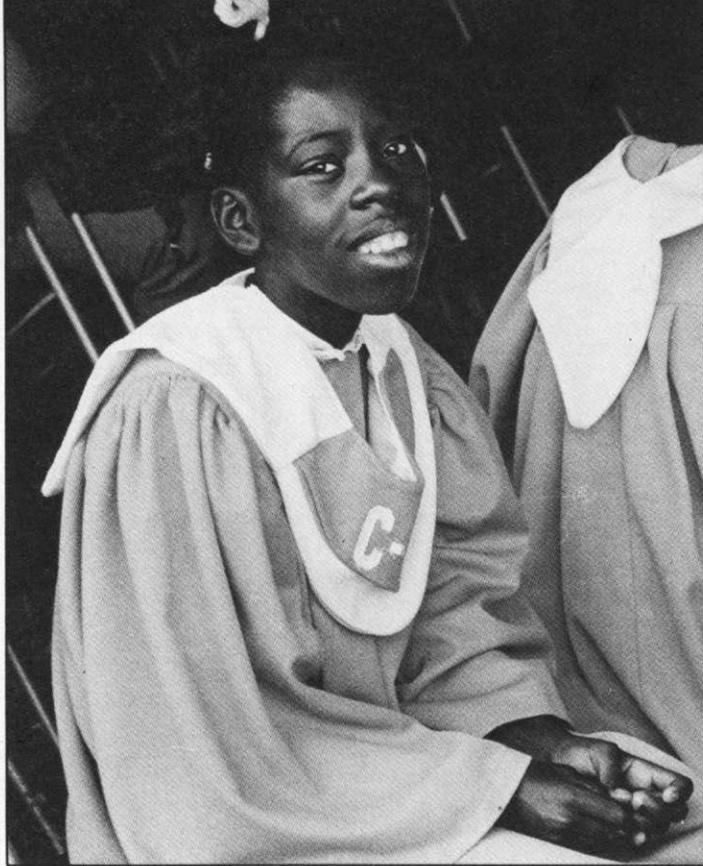
Carla Bley and Orchestra from New York City.

SUNDAY, MAY 6

Allen Toussaint produces the "bottom line" of Dew Drop Inn '79.



GOSPEL MUSIC



Josephine Sacabo

New Orleans Gospel is yet another example of our colloidal and disparate cultural balance in which superficially disharmonious elements brush against one another—gospel is itself contradictory: a sacred music that has inflamed and influenced innumerable secular singers; a rich and majestic music, and the only completely and continuously indigenous American music.

In New Orleans these contradictions proliferate, as gospel melts into other spheres—jazz bands play gospel tunes with a 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 and the loving numbus of gospel virtuosity radiates from their style.

Gospel has a fantastically devout audience, as intense in its devotion as a Viennese opera claque or the bell-jar admirers of acoustic jazz recordings. 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 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.

Among the many groups whose performances have dazzled Gospel Tent audiences over the past decade, we might mention the following, all of whom will be seen this year: The OTT FAMILY, whose exciting performances go back to the very first Gospel Tent in the first Jazz and Heritage Fair; the sumptuous polyphony of the very popular GOSPEL SOUL CHILDREN; the DESIRE COMMUNITY CHORUS, led by the gifted Alvin Bridges; the ubiquitous ZION HARMONIZERS with their novel, sometimes comic, approach to gospel; the rich, full-sounding YOUTH INSPIRATIONAL CHOIR under the inspiring leadership of Lois Dejean, ALINE WHITE with her tough baritone shout and CHRISTINE MILES with her all-embracing grin and her deep, protracted moan; her son RAYMOND MILES with his McDERMOTT SINGERS; the SENSATIONAL GOSPEL TONES; Ruby Ray's NEW ORLEANS SPIRITUALETTES; the MACEDONIA MALE CHORUS; the GOOD HOPE BAPTIST CHOIR from Gretna and the MORNING STAR BAPTIST CHURCH CHOIR of Thibodeaux; GOD'S RENEWED GOSPEL ENSEMBLE, a quartet of staggeringly fine young soloists; the parish prison male and female chorus—last year in their debut,

For many years, gospel music was considered by the European musical authorities as being beneath notice, sort of an illegitimate offshoot of sacred music; certainly, such scholars never deemed the music worthy enough to be performed in a "proper" church or religious temple. And for too long a time, gospel, like jazz, ragtime, the blues and other forms of highly emotional music—which deal with the heart rather than the intellect—was not even an acceptable topic of academic interest for professional musicologists.

Fortunately, times have changed, and a new and growing interest is being invested in gospel music, not only in church communities, but also in the schools and in the media's entertainment pages. In many ways, the breakthrough can be attributed to the popularity of Mahalia Jackson and several other widely endeared gospel singers. Or perhaps it's because the music itself has reacquainted people with their own vulnerability—the message and rhythm of gospel, with the spirit of the audience, acts as drawing salve on suppressed feelings. When a person wanders into the Gospel Tent, he is moved to participate in the music. But whatever the reason for gospel acceptance, it is music for us to hear, study, perform and enjoy.

Ten years ago when the festival began, the gospel program consisted of five groups performing on one small stage in Congo Square. It is now a major part of the festival, and, perhaps most remarkably, it gives thousands of young people a sense of community, hope and direction. The Gospel Tent is open to all denominations and creeds, and the music itself is potent enough to level all language barriers. Over 1,800 persons perform in this gigantic tent, which becomes a place of worship, with everyone in one accord.

—Lois Dejean



ROBERT CUMMING & the MT. MORIAH YOUTH CHOIR

the Male Chorus (at any rate, since the Female Chorus wasn't around) was a sensation; many others are no less fine.

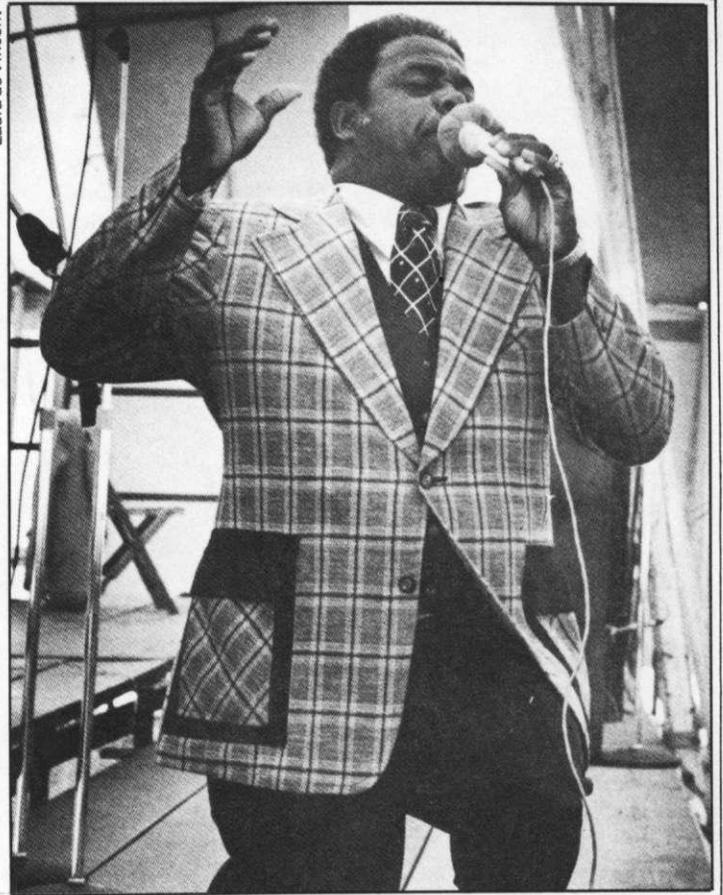
Church groups are usually composed of enthusiastic, often gifted and always lovingly trained amateurs; it is no longer fair to say, as one could perhaps say of such 1920s gospel singers as Blind Willie Johnson and Sister Arizona Dranes, that they do not live in this world. Modern gospel singers often 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, and locally, "That's What's Wrong With The Church Today," which

year. Gospel singers are usually aware, if only peripherally of all the sins they frown upon from within the sanctity of tassled, pastel-hued choir robes.

The actual gospel hierarchy in New Orleans is small—Disc jockeys, some highly vocal (and visible), those who straddle several categories—for instance, that human dynamo SHERMAN WASHINGTON who, besides holding down a day job that would exhaust an ordinary man, performs with the Zion Harmonizers and arranges gospel concerts throughout the year and arranges the lineup each year at the Gospel Tent, where he is also in constant attendance as general factotum (he also probably knows more about local gospel groups than anyone else alive).

One mustn't omit the Masters and Mistresses of Ceremonies who help make the Gospel Tent one of the most continuously spectacular Fair diversions—the

Laura de Vincent



SHERMAN WASHINGTON

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spectacular CAMILLE HARDY and the vivacious BESSIE SWANSON, the dapper and diplomatic Hurok of local gospel HERMAN BROWN, the inimitable cultured tones and throaty chuckle of DR. DADDY-O—and the musicians who act as accompanists to groups without their own instrumentalists, and who contin-

ue to awe audiences every year with their versatility—organists SAMMY BURFECT and JOSEPH WARRICK, drummers JANET CLOUD-EN, EDDIE DEJEAN and JOE WILLIAMS, bass guitarists JOHNNY WALKER and BILL LINDSEY, conga player TAZILLE C. MADISON, and lead guitarist HENRY WARRICK.

—Jon Newlin.



WALLACE DAVENPORT

D. Shigley



THE HOPE ENSEMBLE

John Phillips

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COUNTRY MUSIC



TROY L. DE

Because of the overwhelming popularity of New Orleans' jazz, blues, and R&B, the region's contributions to country music are often overlooked. In fact Louisiana has been an important center of country music for many years and has made substantial contributions to the genre.

The Louisiana Hayride, broadcast out of Shreveport throughout the rural South, rivaled 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 became one of the first "crossover" songs to find mass appeal.

There's still a lot of good country music around the state and in the bars and honky tonks of New Orleans. As with much of the music at the Fair, definitions and categories are difficult, so we've chosen to list here a wide variety of bands who are influenced in one way or another by white rural music.

ALL SPICE

specializes in playing progressive country, Cajun and bluegrass music. Together for about fifteen months, the band consists of five pieces, fiddle/mandolin, bass, drums, guitar and pedal steel. The band has appeared with Asleep at the Wheel, Vassar Clements and Papa John Creach, and has played at Jed's, Tipitina's and numerous other spots around town.

THE MEYERS BROTHERS

from French Settlement, La., are regulars at the Heritage Fair. They learned bluegrass during the formative years of its development by listening to early bands broadcast over the radio. V.J. Meyers plays guitar; J.C. Meyers, mandolin; and Harlon Blunt, banjo. Buck Woods on fiddle and Lum York on bass are former members of the Louisiana Honeydrippers.

SCOOTER LEE AND THE MEMORY MAKERS

are a Nashville style country band fronted by a young vocalist who has been compared to Brenda Lee. Scooter began performing in St. Tammany Parish pageants when she was twelve years old. She's been up to Nashville to record some demos, has two LPs on the Instant label and has written some 25 songs, a number of which are on her latest album.

METROPOLITAN NEW ORLEANS SQUARE AND ROUND DANCE ASSN.

has been going strong for 22 years and now includes 32 clubs around the area. Two squares composed of the officers of various clubs will be appearing at the Fair. Johnny Creel, the past president of the association and current president of the Callers Assn., will be doing the calling. Mr. Creel has over 50 singles and one LP on the Lore label.

TROY L. DE AND THE COUNTRY KINGS

are a group of country musicians from Alexandria, La. led by Troy De Ramus. Troy runs the Old Barn which hosts the Louisiana State Fiddler's Contest. As usual, Troy will be bringing the top fiddlers in the state to play with his band as well as special guest JANA JAE, champion fiddler and a regular on the syndicated Hee Haw television show. Two of Troy's sons, Jimmy Dale and Johnny Lee will also be part of the band.

PAT FLORY'S BLUEGRASS BAND

is currently in a state of flux, due to the tragic death of Kim Brimberry, the group's outstanding fiddler who recently passed away. Pat continues to play good hard-driving bluegrass, however, and his band can be heard regularly at the Branding Iron on Sunday nights. The band features Pat on guitar, Bruce Peden on banjo and Bayne Keenan on bass.

RUSS RUSSELL AND THE RUSTLERS

are one of New Orleans' most popular C&W bands and play regularly at Russell's club, The Branding Iron. 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 (drums), Gary Sallemund (bass), Ralph Richardson (fiddle), Phil Buras (lead guitar) and Larry Jay. The Rustlers record for Catamaran.

TIM WILLIAMS BAND OF GOLD

features Tim, the Golden Girl of Country Music, as lead vocalist, backed by Clay Rizzuto on drums, Ronny Pilgrim on bass, Ques Gibbs on steel guitar and Greg Brown on lead guitar. The band has been traveling a good bit, playing military bases, and has just come out with their third 45.



TIM WILLIAMS

Cleveland Bryant

John Cliff Roland

SALT CREEK

is a progressive country and bluegrass band that has been playing at various clubs on Bourbon street for the past five years. The band includes Bob Haines on steel guitar and mandolin, Dick Hughes on guitar and Cajun accordion, Sam Alfano on banjo and bass, Randy Rae on guitar and fiddle and Don Kendricks on drums. Salt Creek has just recorded their first album, "Living on the Bayou" which will be out for the festival.

KEYSTONE

originally a progressive country band, has been steadily shifting its emphasis to blues and Rock and Roll. The band started as an offshoot of the Krewe of Dreux and has been together for over two years. The six piece group consists of John Price on guitar, Keith Cole on bass, Richard Mathis on harmonica and vocals, Glenn Sears on congas and percussion, Gene Scarmuzzo on drums and Dennis Cronin on rhythm guitar.

STREET CORNER JIVE

is a five piece band, based in New Orleans, and playing a wide variety of dance music including swing, blues, Cajun and traditional fiddle tunes. The band plays an average of five nights a week on a circuit of New Orleans clubs and colleges. Members are: Ned Alexander, bass and vocals; Tim Brogan, fiddle and vocals; Karen Konnerth, fiddle and vocals; Bobby Knowles, drums; and Vic Shepherd, guitar, harmonica and vocals.



MARCIA BALL

FLATLANDS STRING BAND

is really a floating group of traditional musicians who gather at homes and parties to play Irish and Appalachian string band music. The friends have been playing together for the past couple of years and feature fiddles, guitar, mandolin, banjo, bass and hammer dulcimer. The group includes Eddie Horowitz, Ron Bowman, Geoff Warner, Joe Venovkian, E. Paul Kioebge III, Lena Verges and Bob Clift.

MARCIA BALL

though a native of Louisiana, comes to us from Austin, Texas, where she leads one of the best bands in the current thriving Austin music scene. Marcia has played for more than six years and has been involved in Austin's music scene longer than Willie Nelson and all the others who have gone on to national acclaim. Marcia and the Misery Brothers' spirited rhythm and blues flavored country music is finally beginning to get the national recognition that it deserves.

CORNBREAD

a group of native Louisians, living in the country north of New Orleans, plays a wide variety of rural music including hillbilly bluegrass, swing, Cajun and jug band tunes. Instrumentation includes guitar, banjo, dobro, washboard and washtub bass.

VASSAR CLEMENTS



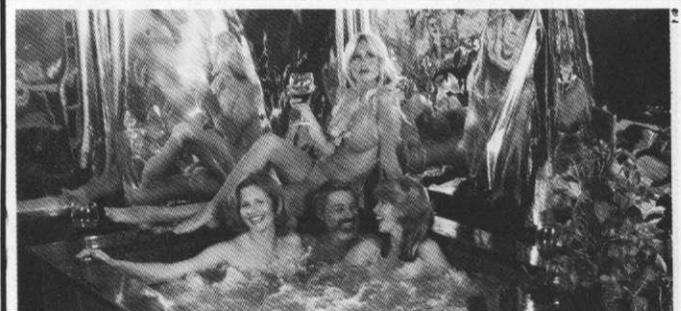
VASSAR CLEMENTS, regarded by many as the premier fiddler in the world, spent his youth in northern and central Florida. A self taught musician, his first encounter with the violin occurred when he was seven years old. In 1949 Vassar played for the first time on the Grand Ole Opry with Bill Monroe, and recorded in the following year with the Bluegrass Boys. Vassar feels that his early experience with swing music also has left an indelible mark on his style.

For many years Vassar traveled between Florida and Nashville, playing occasional jobs and working at numerous occupations. In 1971 he gained national exposure when the Nitty Gritty Dirt Band featured him on the classic album, "Will the Circle Be Unbroken." In 1973 he surfaced as a solo performer with his own versatile band, playing country, bluegrass, jazz, blues and rock. His album credits are voluminous and include many of the foremost country and popular artists in America.

THE BAD OYSTER BAND

is the New Orleans area's lone jug band and have been playing this infectious style of music all over town, at Jed's, The Maple Leaf, Tipitina's and several other

places. Together for the past eighteen months, the band consists of Frank Cole on washtub bass, Franko Jackson on washboard, saw and jews harp, Kent Davis on guitar, and Don Levy on guitar and harmonica. All are accomplished kazooists.



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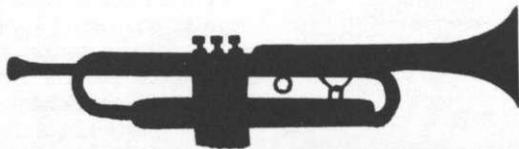
**HAZEL SCHLEUTER
AND THE
DELTA RAMBLERS**

have been together for the past couple of years, but Hazel worked for several years before that with the Hill Country Ramblers. This year's appearance at the Fair constitutes a reunion of sorts, for joining Hazel will be Bill Malone, former leader of the Hill Country Ramblers and noted author of several books on country music including the classic "Country Music U.S.A." The Delta Ramblers play traditional bluegrass and old time music. Hazel plays mandolin, Bill Malone, guitar, and Bruce Peden, banjo. String bass rounds out the group.

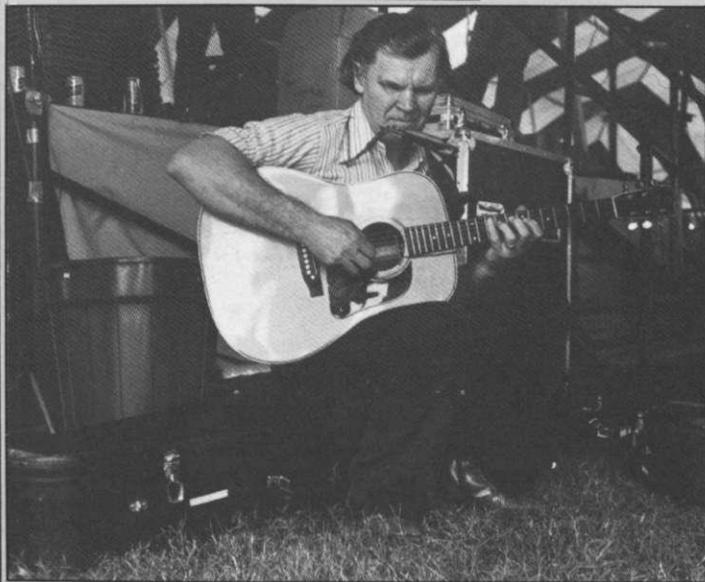
**THE FLYING
BURRITO BROS.**

were the first true innovators of country rock, led by Gram Parsons, ex-Byrd Chris Hillman, and ace pedal steel player "Sneaky Pete" Kleinow. Eleven years and myriad personnel changes later, the Burritos are still flying high with only "Sneaky Pete" left from the original band. Through the years changes have come easily to the group without altering their artistic integrity. After nine albums and thousands of live appearances the Flying Burrito Bros. are still working on new things; new songs, new ideas, while upholding their traditions with consummate skill.

—Andy Wallace



DOC WATSON



DOC WATSON is making his third appearance at the Heritage Fair, so his music should be familiar to all country music fans by this time. Since his "discovery" by folklorist Ralph Rinzler in the early sixties, Doc has gone on to achieve international recognition as the premier guitarist in the

country idiom, an impeccable singer and a genius of an all around musician. His repertoire is vast and varied, and his stage presence conveys a down home simplicity that belies the complexity of the man and his music. As usual, Doc will be accompanied by his son, Merle, a chip off the old block, musically.

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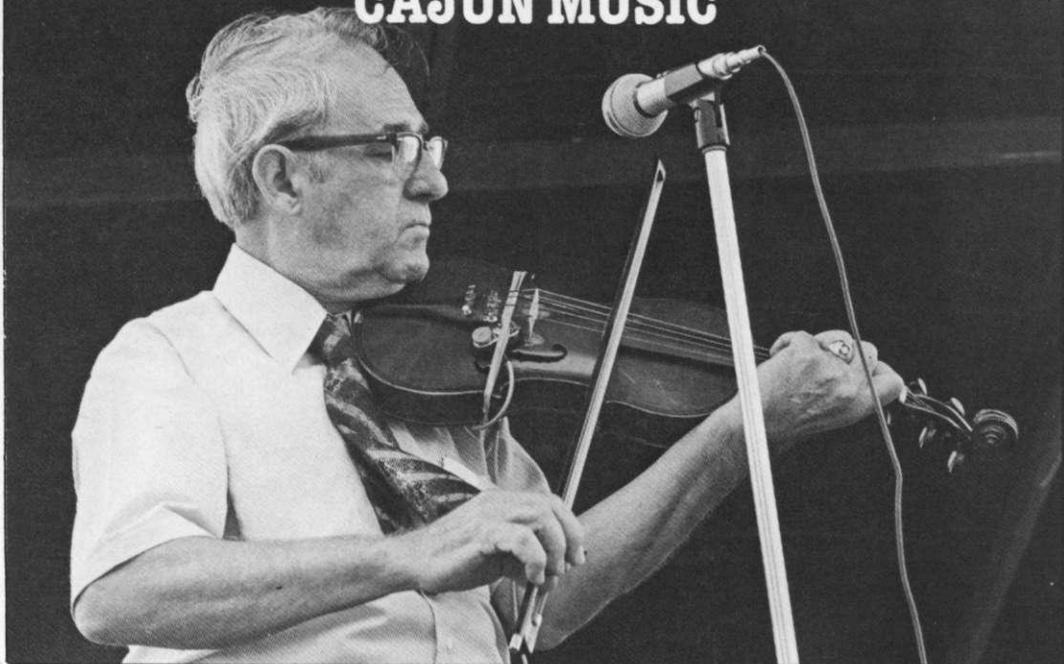
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CAJUN MUSIC



SADY COURVILLE

The past ten years have seen a remarkable blooming of Cajun culture throughout the prairies and bayous of southwestern Louisiana. Nowhere is this renaissance more evident than in Cajun music, where dozens of French bands play every Friday and Saturday night in the numerous dance halls that dot the region. There's a wide variety of Cajun music, black and white, ranging from traditional fiddle music little changed in 100 years to bluesy, amplified Zydeco bands such as the great Clifton Chenier. Over the three weekends at the Fair you will be able to sample most all of this variety. Bon ton roulet!

ALPHONSE "BOIS SEC" ARDOIN

and the Ardoin family are Black Cajuns from the prairies around Eunice. Bois Sec works on a rice farm and plays both Zydeco and 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.

FREEMAN AND CANRAY FONTENOT

are neighbors who live near Bois Sec and 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. Bois Sec will join the group, playing the triangle, a traditional Cajun instrument.

ROCKING DOPCEE AND THE TWISTERS

are a more modern Zydeco band with a strong R&B flavor. They hail from the Lafayette-Opelousas area, where they regularly play to packed dance halls. Dopcee's group is known for its tight sound and for the exuberance with which they attack their music. As with most Zydeco bands, the rub board is a featured instrument.

THE LAWTELL PLAYBOYS

are yet another Zydeco band from Opelousas, where they have played at Slim's Y Ki Ki

for many years. The band consists of Delton Broussard on accordion, Delton's sons Clinton, Linton and Jeffrey, Calvin Carriere on fiddle and J.C. Gallow on the rub board. This band has been put together for the festival to show the diversity of Black Cajun music. Delton and Calvin play the older traditional music, while their sons prefer the more modern sound.

WILFRED LATOUR AND THE TRAVEL ACES

are one of the oldest Zydeco bands in the business, having been together for over 20 years. They're from the Lake Charles area, where

they play regularly at several dance halls. The band consists of Wilfred on accordion, Leo Thomas on drums, Bill Thomas on guitar, Amos Washington on bass and Charles on trumpet.

THE SAM FIVE

are five young brothers, the oldest of whom is 15, who play red-hot Zydeco soul: Originally from Houston, the family now lives in Scott, La. and has established quite a following in the area. The boys learned to play music from their father, who directs the band. Instrumentation includes accordion, drums, rub board, bass and guitar.

DENNIS MCGEE, SADY COURVILLE AND THE MAMOU HOUR BAND

are regulars at the Heritage Fair. Dennis and Sady are among the deans of Cajun music, having played fiddles for more than 55 years. They both began playing in the early part of the century, learning their styles and tunes from their families, who were noted Cajun musicians. They were among the first Cajuns to record, making some classic 78s back in 1927. After a long hiatus McGee and Courville began playing again in the early '70s and have since traveled throughout the country. Sady appears regularly at Fred's Loung in Mamou, with the Mamou Hour Band, which includes Preston Manuel on guitar and Roy Fuselier on accordion.



CANRAY FONTENOT

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, "Le Veuve du Lac Bleu," has become a popular song among French Canadians. The Deshotels have two albums out on the Swallow label.



DESNOTELS BROTHERS

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 musical 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 the premier Cajun rhythm guitarist. Marc Savoy is a first rate accordion player and 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 Ti Negre 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 positive proof that the music is being carried on by younger musicians. The band consists of Virgil Montoucet on accordion, Terry Montoucet on guitar, Frankie De Jaques on drums and Wade Benson Landry on fiddle. The oldest member of the group is 20, though all the members of the band have played since they were very young.

Sydney Bird



ROCKIN' DOPSEE

of Will and Rodney. Dewey decided that he must continue to maintain the traditions that meant so much to his brothers and has teamed up with Rodney's son, Tony, to keep up the family's tradition. Joining the Balfas will be long time friends Allie Young on accordion and Dick Richard on fiddle and steel guitar.

DOUG KERSHAW

also known as "the Ragin' Cajun," plays what could best be described as "Cajun Rock." A master of 28 instruments, Kershaw made his first public appearance at the age of eight and has been burning up stages ever since. His first hit, "Louisiana Man," was recorded back in 1961, and since that time his incredibly energetic, frenetic brand of music and showmanship have made him one of Nashville's most sought after stars. Kershaw will be performing at the Heritage Fair with his band, Slidin' Jake.

Last, but by no means least, don't forget to catch

CLIFTON CHENIER

and his Red Hot Louisiana Band, who will also be performing on the April 26 boatride with Allen Toussaint and the Meters. For more on Clifton, see the evening listings.

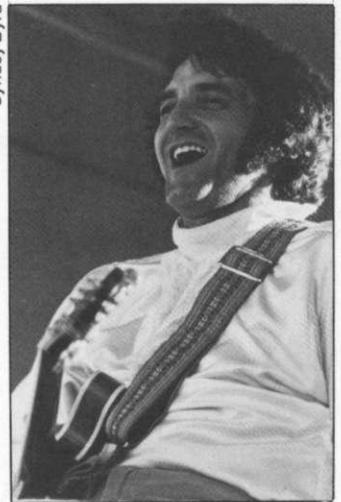
—Andy Wallace

Michael P. Smith



WADE BENSON LANDRY

Sydney Byrd



DOUG KERSHAW

ALLEN FONTENOT AND HIS COUNTRY CAJUNS

are the New Orleans area's only authentic Cajun band. They play regularly at the Cajun Bandstand on Airline Highway, a club which Fontenot has operated for many years. Allen has been playing fiddle for over thirty years now and is highly regarded as a Cajun musician, and a strong advocate of Cajun history and culture.

DEWEY AND TONY BALFA AND FRIENDS

represent traditional Cajun music at its finest. For many years the Balfa Freres, Dewey, Will and Rodney, served as ambassadors of Cajun music throughout the world. A few weeks ago a tragic accident took the lives

LATIN MUSIC



RUDY MILLS of MUCHOS PLUS

An important element in the magic of New Orleans music is its Latin roots. That Afro-Latin fusion of Spanish melodies and harmonies with African rhythms that took place in the Caribbean has created some of the most exciting music in the world. New Orleans, originally a French city on a Spanish lake has both contributed to and been influenced by this fusion.

One has to look to Louis Moreau Gottschalk, Jelly Roll Morton, and the testi-

mony of early Creole musicians to see that Caribbean styles of music around the turn of the century played an important part in the development of early jazz. Certainly the Mardi Gras, Carnival tradition with its accompanying street music has Latin roots. The influence of Latin culture may have waned over the years, but New Orleans remains home for a large number of Latin Americans. The following Latin Bands will be performing at the Fair this Year:

CAJUNTO CACHE

(the term "conjunto" can be loosely translated as combo) is made up of younger musicians who hail from such places as Cuba, Santo Domingo, Puerto Rico, New York and New Orleans. Their music is main-stream Cuban-styled salsa performed by; Jesus Perez on piano and vocals (leader), Humberto Menes on bongos and timbales, Omar Figueres on vocals and maraccas, Jose Rodrigues on bass Hector Cuevas on congas and percussion, Alfredo Morea, singer and guiro, Mark Sanders on bata, Maxie Washington and Jimmy Burtchell on trumpets.

LOS CATRACHOS

was formed in 1966 by Pedro Valladares. The Catrachos are the oldest Latin group in New Orleans. The name is a nickname for young people from Honduras. Their music will be a mixture of merengue, salsa, and cumbias. The members of the Catrachos are Pedro Valladares, saxophone and congas, Charlie Scott, drums and percussion, Nilo Ordonez on bass, Rafael Gonzales on saxophone, Carlos Gomez, saxophone, Eddie Boland, trumpet, Miguel Valladares, keyboards and arrangements and Giovanni on vocals. They perform regularly at the Chateau Madrid.

ARCHER DUNN SALSA SEXTET

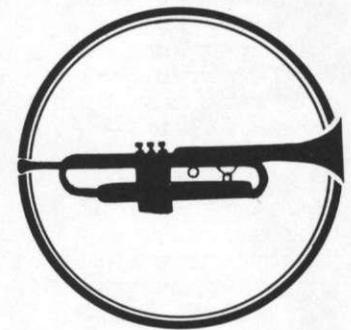
is led by Cuban-born piano stylist Archer Dunn. The group will include a Cuban form of salsa, some samba, and some original material by the leader that will fuse these elements together with American overtones. The sextet will consist of Archer on piano, Tony Dagradi on saxophone, Mark Sanders on percussion, Jorge Berlios on bass and Jesus Perez on vocals.

SPECTRUM

is a seven piece band lead by Honduras born Sonny Martinez on conga drums, piano and vocals. Members include George Arrera on lead guitar, Wendell Hudson on bass, Julian Garcia on drums, timbales, congas and lead vocals, Terence Blanchard on trumpet and piano, Kevin Whavers on trombone, and John Staker on saxophone. The band has been together for two years and their music will be Salsa, Reggae and Latin Rock.

are led by singer Rudy Mills who is originally from Honduras. This group spans many styles within its repertoire: Salsa, Reggae, R&B and some original material that its leader calls Latin Funk. The personnel will include Rudy Mills, vocals and keyboards. Vernon Pecot, bass, Lionel Diggs, rhythm guitar and vocals, Mike Bocagge, trumpet and vocals, Mike Fulton, saxophone and flute, David Silverston, lead guitar, Hermez Nunez, percussion and drums and Chuck Phillips, keyboards.

—Robert Reed



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ODETTA

The term "folk music" really applies to the myriad forms of grass-roots cultural expressions which arise from the subcultures that make up a country or ethnic unit. Much of the music at the Fair is in fact folk music of one kind or another. For the purposes of this program, however, we're using the term in its more popular sense—that is, a singer of folk songs, traditional or contemporary, or those who use traditional material as a takeoff point for their art.

PETE SEEGER

has been called the Dean of American Folksingers, and though he would probably shrink from such a title, his influence on American folk music has been preeminent. In a lifetime of commitment to the music and the people, he has performed thousands of concerts all over the world, learning from all with whom he has come in contact. Pete has recorded well over 100 LPs, written some of the classic songs of American music, made several films, produced a number of books, all the while remaining a staunch advocate of human rights. For the past few years, Pete has been concentrating his efforts close to home (on the Hudson River), leading the fight to clean up that body of water, principally through his work with the Hudson River Sloop Clearwater.

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 has worked steadily over the years, perfecting her powerful vocal and guitar styles, which are rooted in traditional black music forms. She will be performing two sets at the Fair, one solo and one with an all-star blues band.

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 Fair, along with his beautiful dancers, who are with him again this year.

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 Astrodome in Houston. They have two LPs to their credit.

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, and bagpipe music. The music is lively, the dancing is fast and the costumes are colorful and eye-catching.

SPENCER BOHREN

a native of Wyoming, has been playing around the New Orleans area for the past couple of years, working as a solo and with Road Apple and Room Service. He describes his repertoire as a "jambalaya of American music," including blues, ballads, traditional songs and original material.

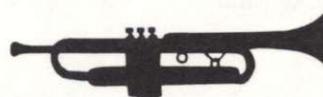
EMILE GUESS

isn't really a folk singer at all. For the past 19 years he's been gigging around town, working with the likes of Irma Thomas, Eddie Bo and Dr. John, and more recently doing a lot of solo work. Emile plays 6- and 12-string guitar, both electric and acoustic, and prefers to play currently popular material.

SVARE FORSLAND

has been playing traditional guitar styles for the past 12 years, having learned from a number of Mississippi Delta blues musicians, as well as such artists as the Rev. Gary Davis. He plays 6- and 12-string guitar, both bottle-neck and fingerpicked, specializing in slide guitar. Svare will be accompanied by some guitar-picking friends from around the city.

—Andy Wallace



Sydney Byrd



THE CALEDONIAN SOCIETY

FOREIGN BANDS



CHRISTIANA JAZZBAND of Oslo, Norway

ANDERS BJORNSTAD
AAGE TEIGEN
PETER OPSVIK
OVE STOKSTAD
SVEIN ALMQUIST
PER FRYDENLUND
JAN KRISTIANSEN
BONSAK SCHIELDROP

Jazz, 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, Japan, Australia, Canada 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. The following bands will be appearing at this year's Heritage Fair:

CANAL STREET JAZZ BAND-Norway
CHRISTIANA JAZZ BAND-Norway
DOWNTOWN DIXIE TIGERS-Finland
SLICK SALZER SWING QUARTET-Germany
LOUISIANA DANDIES-Switzerland

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711 NORTH BROAD ST
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COLLEGE & HIGH SCHOOL BANDS



ALVIN BATISTE leads S. U. B. R. JAZZ BAND

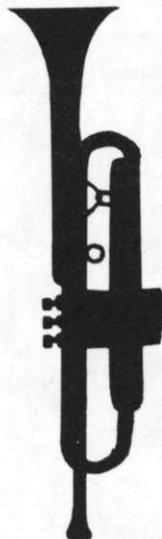
Michael P. Smith

The city of New Orleans is unique in the quality and quantity of jazz ensembles spawned by its educational institutions. This interest extends to other schools within the state, a number of whom are represented at the festival.

These schools are fortunate to have on their faculties some of the finest musicians in the city who will be leading their bands at the festival. The following groups may be heard at the Fair:

UNIVERSITY OF NEW ORLEANS JAZZ ENSEMBLE
Director, Charles Blancq
SOUTHERN UNIVERSITY IN NEW ORLEANS JAZZ BAND, Director, Edward "Kidd" Jordan
SOUTHERN UNIVERSITY IN NEW ORLEANS LAB BAND, Director, Edward "Kidd" Jordan
SOUTHERN UNIVERSITY IN NEW ORLEANS JAZZ ENSEMBLE, Director, Edward "Kidd" Jordan
TULANE UNIVERSITY JAZZ BAND, Director John Dilkey
SOUTHEASTERN UNIVERSITY JAZZ ENSEMBLE, Director, Ron Nethercutt
KAVIER UNIVERSITY JAZZ LAB BAND, Director, John Fernandez
LOYOLA UNIVERSITY JAZZ BAND, Director, Joe Hebert
SOUTHERN UNIVERSITY IN BATON ROUGE MARCHING BAND, Director, Dr. Isaac Griggs

SOUTHERN UNIVERSITY IN BATON ROUGE JAZZ BAND, Director, Alvin Batiste
DILLARD UNIVERSITY JAZZ ENSEMBLE, Director, Maynard Chatters
NEW ORLEANS CENTER FOR THE CREATIVE ARTS JAZZ BAND, Director, Ellis Marsalis
THE ADOLESCENTS, Director, Alvin Batiste
VIRGINIA STATE COLLEGE JAZZ ENSEMBLE, Director, Moses Hall
KENNEDY HIGH SCHOOL JAZZ BAND, Director, Walter Harris
ST. AUGUSTINE HIGH SCHOOL JAZZ BAND, Director, Carl Bluing
MCDONOUGH #15 SCHOOL BAND, Director, Walter Payton
SLIDELL SR. HIGH JAZZ ENSEMBLE, Director, John Johnston



OTHER ATTRACTIONS

THE NEW ORLEANS CONTEMPORARY DANCE COMPANY

is a recently 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.

MARDI GRAS CHORUS

are all members of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. The Chorus, 83 strong, are the current regional barbershop chorus champions. The group has been in existence since 1977 when two clubs merged to form the Mardi Gras Chorus. Their set will feature performances by two quartets, "Wonderful Daze," current S. W. district quartet champions, and the Remoulads,

back for the second time. The Mardi Gras Chorus is directed by Harry Cooper and Bruce Pollock.
Gypsy juggler

WILL SOTO

will be appearing around the grounds with Zambu, a conga player and Lexos, an exciting dancer. Will, who juggles flaming torches, participated in the '76 and '77 Fairs as an ivory carver.

NELSON CAMP

who'll be doing a tightrope act. Nelson will also be performing in the Children's area, so you can catch him there.

From 8,000 feet in the air will appear the

WOMEN'S WORLD RECORD SKY DIVERS

executing a "Canopy Stack" as they fall to the ground, trailing smoke. Following the eight, linked divers will be two freefalling photographers shooting the fall. The ten woman team is led by Margy Hardeman. Look for them on April 29.

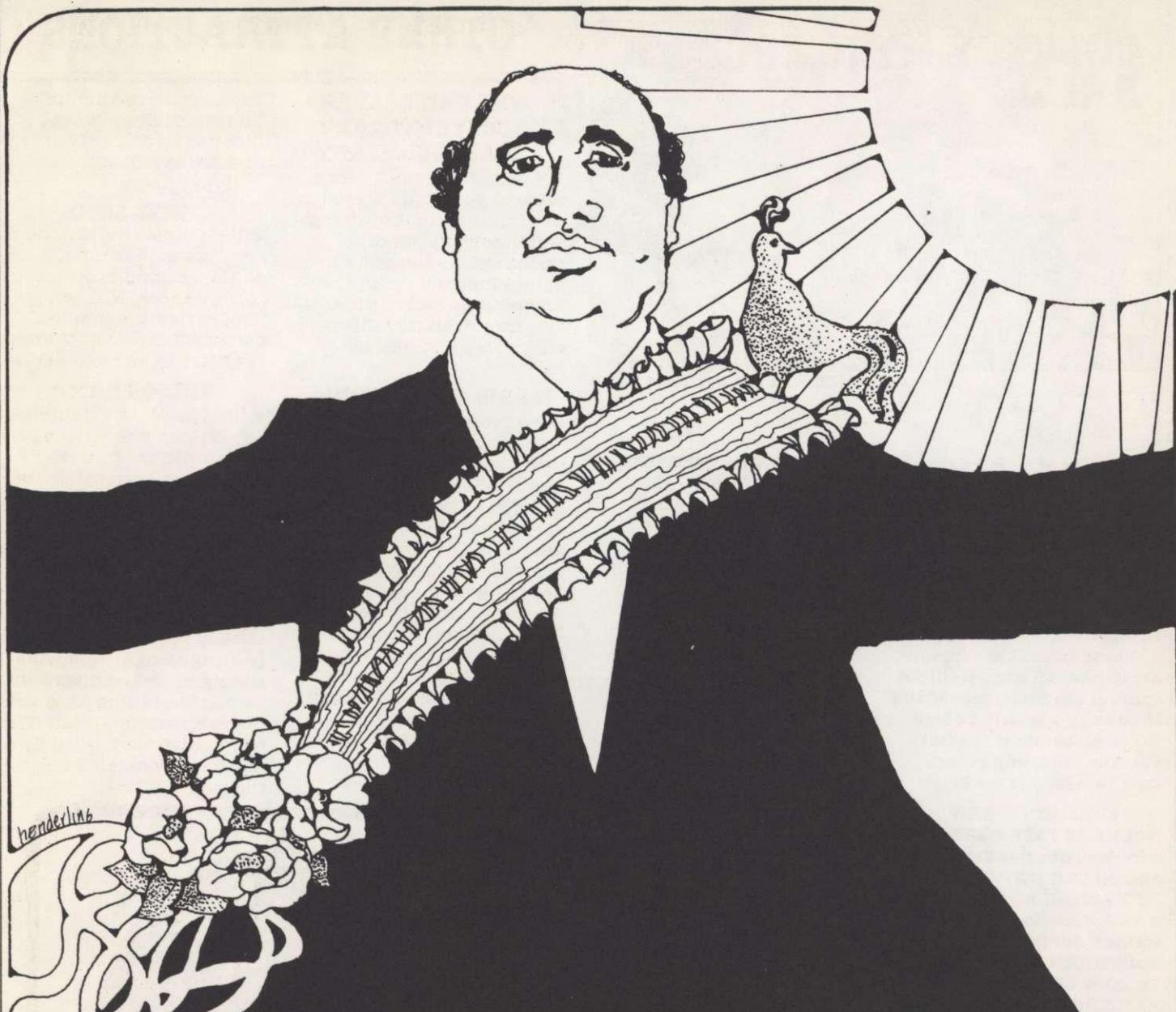


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SCHEDULE

KEY TO STAGES:

S1, S2, S3, S4—Stages 1-4

JJ—Jazz Tent

PP—Performance Tent

KK—Koindu Stage

GA, GB—Gazebos

CA—Children's Area

MUSIC

FRIDAY, APRIL 20

- 11:30 S1** McDonogh #15
Elementary School
Jazz Band
- 11:45 S2** Michoud Boosters
GA Bad Oyster Band
- 12:00 S3** Blues David Reynolds and Phase Two
- 12:15 S4** Ronald Jones and Nature
JJ Virginia State College Jazz Ensemble
- 12:30 PP** Nat Krasnoff
KK Congo Square Poets
- 12:45 GB** Flora Molton
- 1:00 S3** Irving Banister All Stars
GA Jeff Dawson
- 1:15 S1** Keystone
S2 Chris Clifton
JJ Louisiana Dandies
- 1:30 S4** Butch Mudbone Blues Band
PP Key West Junkanoos
- 1:45 GB** Catfish
- 2:15 S1** Street Corner Jive
S2 Deshotels Brothers
JJ Warren Bell, Sr.
- 2:30 S3** Porgy Jones Experience
PP Dave "Fat Man" Williams
KK Eluard Bert
S4 Gregg Wright
- 3:00 GA** Art Ryder Electric Street Band
- 3:15 S2** Big Will Harvey Blues Band
JJ Cousin Joe
- 3:30 S1** All Spice
S3 Spectrum
S4 New England Blues Prophets
PP Willie Cole
- 4:00 JJ** Kid Shief and His Storyville Ramblers
GB Spencer Bohren
KK Black Eagles
- 4:30 S3** Jay Monque'd Blues Band
PP Woodenhead
GA A. J. Loria

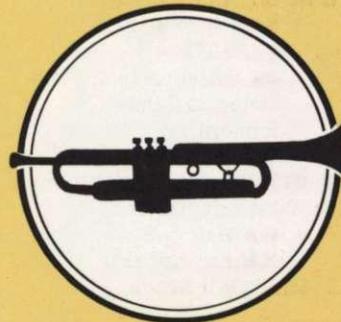
- 5:00 S4** Red Beans and Rice Revue
KK Fairview Brass Band
- 5:15 S1** Razin' Cain
S2 Key West Junkanoos
JJ New Jazz Quintet

SATURDAY, APRIL 21

- 11:45 S1** Slidell High Jazz Band
JJ Tulane University Jazz Band
PP Immaculata Guitar Group
GB Percy Randolph & Little Freddie King
- 12:00 S3** Oliver "Who Shot The La La" Morgan
S4 Deacon John
GA McDonogh #15 Elementary School Band
- 12:15 KK** Ethiopian Poets
- 12:30 KK** Key West Junkanoos
S3 Jean Knight
GA Majestic Brass Band
- 12:45 PP** U.S. Navy Steel Drum Band
- 1:00 S1** Meyers Brothers
S3 Jessie Hill
S4 The Radiators
GA Evelia Boudreaux, Storyteller
- 1:15 JJ** Murphy Campo
KK Freeman Fontenot
- 1:30 S2** New Orleans Center for the Creative Arts Jazz Ensemble
GB Big Joe Williams
- 1:45 GA** Voodoo Macumba
- 2:00 S3** Electric AGB
S4 Pearls
PP New Orleans Round & Square Dance Ass'n.
- 2:15 S1** Scooter Lee Show with Midnight Express
JJ Snookum Russell
KK Mandingo Griot Society
- 2:45 S2** Barroom Buzzards
GA Golden Sioux
- 3:00 S4** Earl King
GB Flora Molton
GA Theatre New Orleans: "So Dis Is New Orleans! Think It'll Float?"
- 3:15 S3** Lawtell Playboys
JJ Willie Metcalf Quintet
PP Billy Gregory
- 3:30 S1** Jerry Lee Lewis
- 3:45 S2** Tony Bazley
KK Big Joe Williams
- 4:00 S4** Dixi Kups
- 4:15 S3** Whispering Smith and the Jukehouse Rockers
JJ John Vidacovich Trio
- 4:30 PP** Mandingo Griot Society
GA Meyers Brothers
GB Freeman Fontenot
- 4:45 S2** Little Sonny and the Lastie Bros.
- 5:00 S1** L'il Queenie and the Percolators
- 5:15 S3** Archer Dunn Sextet
S4 Fabulous Thunderbirds
JJ Kent Jordan Ensemble
KK Bryan C. Parris and Progressive Steel Co.

SUNDAY, APRIL 22

- 11:45 S1** Southeastern Univ. Jazz Ensemble
- 12:00 S2** Ngoma
S3 Dillard Univ. Jazz Ensemble
S4 Sammy Burfect and Johnny Adams
JJ Southern Univ. at Baton Rouge Jazz Ensemble
GB Flora Molton
CA Evelia Boudreaux, Storyteller
- 12:15 PP** Andrew Hall's Society Jazz Band
KK Mandingo Griot Society
- 12:30 GA** Big Joe Williams
- 12:45 S1** Cache, with Ruben Gonzales
- 1:00 CA** Youth Ensemble for Christ
- 1:15 S2** Sady Courville and the Mamou Hour Band
S4 Tommy Ridgley and the Untouchables with Bobby Mitchell
KK Voodoo Macumba
- 1:30 S3** Muchos Plus
JJ Christiana Jazz Band
PP U.S. Navy Steel Drum Band
- 1:45 S1** Lightnin' Hopkins
GA Percy Randolph & Little Freddie King
GB Guy Richards
- 2:00 S4** Robert Parker and Ernie K-Doe
CA Evelia Boudreaux
- 2:15 S2** Grassfire with Pat Flory
KK Key West Junkanoos
- 2:30 JJ** Andy Moses
PP Big Joe Williams
- 2:45 S1** Marcia Ball
S3 Cornbread
- 3:00 S4** Luther Kent and Trick Bag
CA Calliope Puppet Theatre



- 3:30 S2** Ironing Board Sam
PP Edward Frank
GA Sady Courville and the Mamou Hour Band
KK Nongowa African Dance Troupe
- 3:45 JJ** Hurricane Brass Band
- 4:00 S1** Flying Burrito Brothers
S3 Henry Grey and His Cats
- 4:15 S4** Chocolate Milk
- 4:30** Victor Sirker and the Circuit Breakers
GB George Dorko
JJ Mandingo Griots
- 4:45 S2** Tommy Yetta New Orleans Jazz Band
GA Flora Molton
KK Golden Eagles
- 5:15 S3** Tornado Brass Band
- 5:30** Rocking Dopsie and the Twisters
S4 Professor Longhair
JJ Improvizational Arts Quartet with Kidd Jordan

SATURDAY, APRIL 28

- 11:30 S2** Kennedy High School Jazz Band
- 11:45 S1** University of New Orleans Jazz Band
- 12:00 S3** Sources
S4 Xavier University Jazz Lab Band
JJ Harry Connick, Jr.
PP New Orleans Square and Round Dance Ass'n.
CA McDonogh #15 Elementary School Band
- 12:15 KK** Bai Konte
- 12:30 S2** The Adolescents
- 12:45 GA** Nelson Camp
- 1:00 S3** Louis Cottrell's New Orleans Jazz Band
JJ New Leviathan Oriental Fox Trot Orchestra
PP Carlos Sanchez
CA Limited Unlimited
- 1:15 GB** Jack Cook
KK Louis Celestin
- 1:30 S1** Gatemouth Brown
S4 Bobby McLaughlin, The King of Freak Revue
- 1:45 S2** Canal Street Jazz Band
S3 Mark Naftalin

- 2:00 JJ** New Orleans Joy-Makers with Jabbo Smith
PP Giorgio Gaslini
CA Free School Folk Dance
- 2:15 GA** Hazel Schleuter and the Delta Ramblers
- 2:30 S3** D.L. Menard and the Louisiana Aces
S4 Willie Tee
- 2:45 S1** Buddy Guy Blues Band with Junior Wells
GB Will Soto
KK New Orleans Contemporary Dance Co.
- 3:00 S2** Tim Williams and the Band of Gold
JJ Hot Strings
CA Theatre New Orleans
- 3:15 S4** Wild Magnolias
PP Ramsey McLean and the Lifers
- 3:45 S3** Exuma
GB Louis Celestin
- 4:00 S1** Etta James
S4 James Rivers Movement
JJ Bai Konte
PP Jazz Poetry
GA Nelson Camp
- 4:30 S2** Mark Naftalin
KK Last Poet and Griots
- 4:45 S3** Tuxedo Brass Band
- 5:00 JJ** Ellis Marsalis Quartet Plus Two
GA Will Soto
- 5:15 S1** Clifton Chenier and his Red Hot Louisiana Band
S2 Teddy Riley
S4 Swiss Movement
PP Sunnyland Slim
GB Chester Calhoun, ventriloquist

SUNDAY, APRIL 29

- 11:30 S1** Loyola University Jazz Band
- 12:00 S3** Snooks Eaglin
S4 Eddie Bo and Take III
JJ University of New Orleans Jazz Ensemble
CA Limited Unlimited
- 12:15 PP** Mardi Gras Chorus
- 12:30 S2** Bob French
GA Will Soto
KK Bai Konte
- 12:45 S1** Salt Creek

- 1:00 JJ** Walter Payton
GB Clancy "Blues Boy" Lewis
CA Gospel Israelites
- 1:15 S4** King Floyd
PP Tuts Washington
- 1:30 S3** Odetta
KK Louis Celestin
- 2:00 S1** Troy L. De and the Country Kings plus Jana Jae
S2 Alvin Young
JJ New Orleans Rag-time Orchestra
GA Emile Guess
CA Limited Unlimited
- 2:15 S3** Afromusicology
PP Sunnyland Slim
- 2:30 S4** The Meters
KK Exuma
- 2:45 GB** Chester Calhoun, ventriloquist
- 3:00 JJ** Al Belletto
CA Calliope Puppet Theatre
- 3:15 S3** Les Vagabonds
PP Bai Konte
- 3:30 S2** Four Play
- 3:45 S1** Russ Russell and The Rustlers
S4 Bobby Blue Bland
GA TBA
- 4:00 JJ** Wallace Davenport
GB Joelle
- 4:15 S3** Louis Celestin
PP Odetta
- 4:45 KK** Last Poet and Griots
- 5:00 S1** Wilfred La Tour and the Travel Aces
S3 Magnolia Brass Band
S4 New Orleans Blues Giants
- 5:15 S2** Wild Tchoupitoulas
JJ Alvin Batiste
PP Roosevelt Sykes
- 5:30 GB** Will Soto
- 6:00 S3** Exuma
KK The Academy of Black Arts Performing Company
- 6:15 S1** Clarence "Frogman" Henry
S2 Doc Paulin
S4 Southern Univ. at Baton Rouge Marching Band
JJ Sam Rivers
PP TBA
- 6:30 GA** Clancy "Blues Boy" Lewis

SATURDAY, MAY 5

- 11:45 S2** Ellyna Tatum
- 12:00 S3** June Gardner and Sam Alcorn
JJ Ernie Cagnolotti
PP New Orleans Square and Round Dance Assn.
GA Como Fife and Drum Corps
GB Robert Pete Williams
KK Phyllis Wheatley Drill Team
CA McDonogh Elementary School Band
- 12:15 S1** Trac I
- 12:30 S4** Lastie Brothers with Huey "Piano" Smith and Al Johnson
- 1:00 S2** DDT Jazzband
PP Larry Sieberth
CA Nelson Camp
- 1:15 JJ** Southern Univ. in New Orleans Lab Band Charlie Parker Suite
- 1:30 S1** Batiste Family Band
S3 James Black Ensemble
GB Bongo Joe
KK Robert Pete Williams
- 1:45 GA** Coon Elder and Johnny Woods
- 2:00 S2** Flatland String Band
PP Pete Seeger
- 2:15 S4** Skor
- 2:30 KK** Olatunji
- 2:45 S1** Dizzy Gillespie
S3 Bois Sec Ardoin and Ardoin Family
S4 Lee Dorsey
JJ Danny and Blue Lu Barker
- 3:00 GA** Bai Konte
CA Theatre New Orleans
- 3:15 S2** Caledonian Society
PP Irving McLean
- 3:45 JJ** Ronnie Kole
- 4:00 S3** Tabby Thomas and the Mighty House-rockers
S4 Doug Kershaw
GB Butch Mudbone
- 4:15 S1** Sun Ra
PP Coon Elder and Johnny Woods
- 4:30 S2** Irving McLean
GA R.L. Burnside
KK Southern Univ. in New Orleans African Ensemble
- 4:45 JJ** Germaine Bazzle and the Gentlemen of Jazz

- 5:15 S3** Allen Fontenot and the Country Cajuns
S4 Pete Seeger
PP Bai Konte
- 5:45 S1** Como Fife and Drum Corps
S2 Yellow Jackets, Flaming Arrows
JJ James Black Solo
KK Shree Sun Rays
- 6:00 GA** Flatland String Band
- 6:15 S1** Olatunji and His World African Orchestra
S4 Irma Thomas
PP Pat Fisher and Jim Robinson Quartet
- 6:30 S3** Onward Brass Band
JJ Randy Jackson
GB R. L. Burnside

SUNDAY, MAY 6

- 11:30 S4** Southern Univ. in New Orleans Big Band and Jazz Ensemble
- 12:00 S1** St. Augustine High School Jazz Band
S2 Dewey Balfa and Friends
PP Syd Selvidge
GA Robert Pete Williams
CA Nelson Camp
- 12:15 JJ** Louis Nelson
- 12:30 KK** Caribbean Folklore Dance Troupe
- 1:00 S3** Sam Brothers Five
PP James Booker
CA Youth Ensemble for Christ and the Landrums
- 1:15 S4** Los Catrochos
JJ Ed Blackwell
GA Bai Konte
- 1:30 S1** Coon Elder and Johnny Woods
- 1:45 S2** The Associates
KK Irving McLean
- 2:00 PP** Roosevelt Sykes
GB Bongo Joe
CA Nelson Camp
- 2:15 JJ** Henry Butler
- 2:30 S3** David Torkanowsky Quintet
S4 Olatunji
GA Como Fife and Drum Corps
- 2:45 S1** Dewey Balfa and Friends
S2 Svare Forsland
- 3:00 CA** Calliope Puppet Theatre
- 3:15 PP** Irving McLean
JJ Sun Ra

- 3:45 S1** Doc Watson
S3 Lonesome Sundown
S4 World Famous Calypso Revue featuring Johnny Holt and Calypso Rose
KK Como Fife and Drum Corps
- 4:00 S2** John Mooney Blues Band
GA Syd Selvidge
- 4:15 JJ** New Orleans Piano Masters
- 4:30 PP** Shree Sun Rays
GB R. L. Burnside
- 4:45 KK** Olatunji
- 5:00 S1** Vassar Clements
S2 Robert Pete Williams
S3 Barbara Lynn
- 5:15 S4** The Neville Brothers
JJ Percy Humphry and His Preservation Hall Band
- 5:30 GA** Svare Forsland
- 5:45 PP** Bai Konte
GB Coon Elder and Johnny Woods
- 6:00 S2** Ironing Board Sam
KK White Eagles
- 6:15 S3** Walter Washington
JJ Kid Thomas and His Preservation Hall Band
PP Earl Turbinton, Jr.
- 6:30 S1** Olympia Brass Band
S4 Professor Longhair

GOSPEL

FRIDAY, APRIL 20

- 12:30** Shiloh Baptist Church
- 1:00** Kennedy High School Gospel Choir
- 1:30** Fortier High School Gospel Choir
- 2:00** Aline White
- 2:30** Smooth Family of Slidell
- 3:00** C&B Ensemble
- 3:30** Bro. Billy, the Gospel Blind Boy
- 4:00** Ambassadors for Christ
- 4:30** Melody Clouds
- 5:00** Leviticus Gospel Singers
- 5:30** Israel Baptist Church Youth Choir

SATURDAY, APRIL 20

- 12:00** Holy Faith Youth Choir
- 12:30** Prayer Tower Church of God in Christ
- 1:00** Rocks of Harmony
- 1:30** Macedonia Church of God in Christ
- 2:00** Hope Ensemble
- 2:30** Gr. St. Stephen
- 3:00** Holy Ghost Gspeleers
- 3:30** Gospel Choralettes of Kenner
- 4:00** Present Truth
- 4:30** Good Hope Baptist Church, Gretna, La.
- 5:00** Zion Harmonizers
- 5:30** The Youth Inspirationals

SUNDAY, APRIL 22

- 12:00** Golden Chain Jubilees
- 12:30** Free Mission Baptist Church Choir
- 1:00** Southern Bells
- 1:30** Heavenly Stars
- 2:00** Christine Myles
- 2:30** Modern Gospel Quartet
- 3:00** The Heralds of Christ
- 3:30** The Ott Family
- 4:00** The Humble Travelers
- 4:30** New Genesis Baptist Church
- 5:00** Greater St. Andrew Baptist Church Choir
- 5:30** Desire Community Chorus

SATURDAY, APRIL 28

- 12:00** 2nd Morning Star Combined Choir
- 12:30** Gospel Tones
- 1:00** Fairview Baptist Church Radio Choir
- 1:30** Macedonia Male Chorus
- 2:00** Russ Specials
- 2:30** Friendly Five
- 3:00** Fantastic Violinaires
- 3:30** Notes of Harmony
- 4:00** 1st Church of God in Christ
- 4:30** The Youth Inspirations
- 5:00** The DL & M Ensemble
- 5:30** The Gospel Soul Children

SUNDAY, APRIL 29

- 12:00** 2nd Mt. Carmel Youth Choir
- 12:30** Masonic Kings
- 1:00** Gospel Chords
- 1:30** Sensational Travelers
- 2:00** The Chapman Singers
- 2:30** The Young Adult Choir
- 3:00** New Orleans Spiritualettes
- 3:30** The Youth Inspirations
- 4:00** God Renewed Gospel Ensemble
- 4:30** All God's Children
- 5:00** The Ott Family
- 5:30** The Christ Elite Chorale

SATURDAY, MAY 5

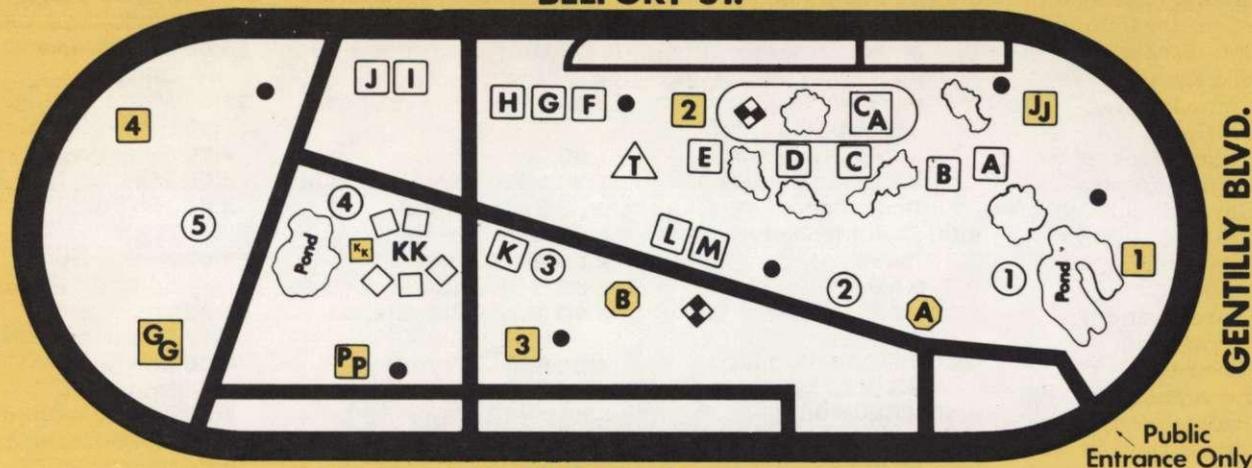
- 12:00** Mt. Arrat Baptist Church
- 12:30** St. Mark 4th Jr. Choir
- 1:00** Marine Baptist Church Youth Choir
- 1:30** St. Luke AME Church
- 2:00** St. Francis DeSalles Choir
- 2:30** Wallace Davenport
- 3:00** Gospel Inspirations of Donaldsonville
- 3:30** Zion Harmonizers
- 4:00** Morning Star Baptist Church of Thibodaux
- 4:30** New Comers of Christ
- 5:00** Thibodaux Female Community Chorus
- 5:30** The Parish Prison Male & Female Choir

SUNDAY, MAY 6

- 12:00** Sister Imogene Haynes
- 12:30** Divine Grace Gospel Chorus
- 1:00** Truetones Gospel Singers
- 1:30** Ott Family
- 2:00** Mighty Chariots
- 2:30** Zion Harmonizers
- 3:00** St. Joseph Helping Hand
- 3:30** McDonogh #35 High School
- 4:00** McDermott Gospel Singers
- 4:30** Pentacost Youth Choir
- 5:00** The Calvacade of Gospel Stars
- 5:30** The Gospel Soul Children



BELFORT ST.



Public Entrance Only

Public Entrance Only | FORTIN ST.

- | | | | |
|------------------|---------------------|--------------------|---|
| □ 1,2,3,4 Stages | PP Performance Tent | CA Children's Area | ● Beer |
| GG Gospel Tent | ○ A,B Gazebos | A Craft Tents | ◆ First Aid |
| JJ Jazz Tent | KK Koindu Area | ① Food Tents | △ Tee Shirts, Posters, Programs & Records |



FOOD



TENT 1

- HOT BOUDIN**—Hot Boudin Co.
- RED FISH COURT-BOUILLON, LEMONADE**—Spencer, Kilpatrick, Schwartz
- OYSTER PATTIES, FETTUCINE, BREADPUDDING WITH RUM SAUCE, ICED TEA**—Tom Bernos
- RED BEANS AND RICE AND SAUSAGE**—Tom Bernos
- CRAWFISH PIE, FILE GUMBO**—John Whelan
- OYSTER-ROMAINE SOUP, CREOLE CRAB CHOWDER**—Richard Lacost
- OYSTER-SHRIMP FROZIA, RAW OYSTERS, ITALIAN OLIVE SALAD**—Messina's Rest.
- SPUMONI, LEMON ICE, CANNOLI**—Lorraine Landry

TENT 2

- BARBEQUED CHICKEN, SLAW, ICED TEA**—Second True Love Baptist Church
- COCHON DE LAIT [Cajun Roast Pig]**—Michelle LeBlanc
- SHRIMP PO-BOYS**—Richie Martin
- PORK AND SAUSAGE JAMBALAYA**—Dee Gautreau's Cajun Catering
- CREOLE GUMBO**—Leon Brinkman

- PANEE VEAL GUTLET PO-BOYS, FRENCH MARKET DONUTS [BEIGNETS] AND COFFEE**—Craig Collins
- OYSTER PO-BOYS**—Lisa LeBlanc
- BOILED CRAWFISH**—Luke Fontana

TENT 3

- HOT SAUSAGE PO-BOYS**—Robert Vaucresson
- PASTRAMI ON FRENCH, SMOKED SAUSAGE ON A STICK OR IN ITALIAN SAUCE, STRAWBERRY CREPES**—Lionel Scorza
- SPUMONI, LEMON ICE, BISQUIT TORTONI**—E. Owen Elmer
- HAM & ROAST BEEF PO-BOYS, MUFFULETTAS, SHRIMP CREOLE**—Charlie's N. Y. Deli, Charlie Young
- BOILED CRAWFISH**—Luke Fontana
- FRIED CHICKEN, POTATO SALAD, ROLLS**—Second Mt. Triumph Missionary Baptist Church
- RED BEANS AND RICE WITH SAUSAGE**—Judy Burks, Albert Sabi
- HICKORY SMOKED ROAST BEEF SANDWICH, MACARONI SALAD**—Stephen Brill

TENT 4

- FRIED CATFISH OR TROUT, SLAW, BREAD**—Dennis Patania
- SHRIMP STUFFED EGG-PLANT AND MERLITON**—John Colclough
- FRUIT JUICES, CARIBBEAN FRUIT SALAD, CREOLE RICE, BEAN PIE**—Koindu
- BARBEQUED GOAT, BARBEQUED RIBS, PICKLED PIG LIPS**—Edward Hills
- JAMBALAYA**—Burt Gremillion
- CREOLE STUFFED CRABS, STUFFED SHRIMP, TOSSED SALAD**—Lawrence Armour
- LOUISIANA FRIED CLAM PO-BOYS**—Louisiana Clam Association
- WATERMELON, VEGETARIAN SANDWICHES**—Britt Twitty

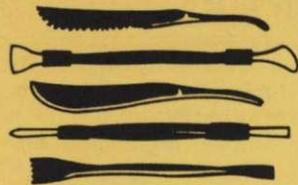
TENT 5

- TURTLE SAUCE PICANTE, CHICKEN SAUCE PICANTE**—Angerline Alexander
- BARBEQUED SHRIMP, BARBEQUED PORK, TOSSED SALAD, PECAN PIE**—Elderly Victims' Assistance Program, Orleans Parish Sheriff's Office, Charles C. Foti, Jr.

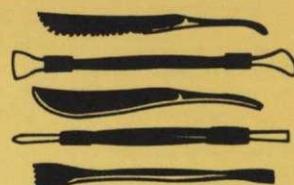
- MUSTARD & SPINACH GREENS WITH HAM HOCKS, CORN BREAD, CANDIED YAMS, SWEET POTATO PIE**—St. Francis DeSales Catholic Church
- CRAWFISH BISQUE**—Soul Sisters' Club
- CRAB FRICASSE, CRAB PATTIES, FRIED CROAKERS, SEASONED RICE, RUM CAKE**—Louis Keelen
- BARBEQUED TURKEY, GREEN BEAN CASSEROLE, SWEET POTATO PONDS**—Donald Batiste, Lloyd Vaughn
- STUFFED PEPPER, BREAD PUDDING WITH WHISKEY SAUCE**—La Cuisine Creole
- CRAWFISH ETOUFEE, FRICASSE DE POULET**—Geraldine Hills

AROUND THE GROUNDS

- FROZEN YOGURT, PINE-APPLE ON A STICK**—James Connelly, Tropical Cafe
- SNO-BALLS, CARMEL CORN**—Frank Silliker
- PIES, CAKES**—Omar-Bin-Abdul-Aziz
- PRALINES**—Claudia Dumestre
- RED ZINGER & PEPPER-MINT ICED TEAS, MUFFINS**—Sheila Owens, Good Food Co.
- ROMAN CANDY**—Ronald Kotterman.



CRAFTS



FIRST WEEKEND

TENT A

1. **Charles Miner**-blown glass. Box 136, Tesuque, New Mexico.
2. **Contemporary Art Center**-exhibit. 900 Camp St., N.O., La.
- 3, 4, 5, 6. **Bruce Brice**-painting exhibit. 515 St. Peter, N.O., La.
7. **Tom Thomason**-jewelry. 615 16th St. N.W., Albuquerque, N.M. 87104.
8. **Sally Douglas**-pottery. Rt. 2, Box 90F; Hammond, La. 70401

TENT B

9. **Karen Toms and Barbara Sheldrake DeBerry**-pottery. Rt. 1, Box 364; Watkinsville, Ga. 30677.
10. **Eureka Illusion and Light Company**-stained glass and pottery. 745 Wiegand Dr., Bridge City, La.
11. **Veedra**-jewelry. Nancilee Wydra. 9 Franklin St., Newark, N.J. 07102
12. **Ulrike Schlobis**-prints. P.O. Box 357, Anna Maria, Fla. 33501.
13. **Northern Lights**-wax figures. Christina and Andrew Glanzman. Elm Valley Rd., Andover, N.Y. 14806.
- Billy Hart**-jewelry. Peary Rd., Angelica, N.Y. 14709.
- 15 and 15. **New Orleans Museum of Art**-exhibit and films. City Park, N.O., La.
16. **Design Studio: Bob Kowal**-jewelry. 622 Frenchman St., N.O., La. **Melanie Metralier**-leather. 3307 Banks St., N.O., La. 70119

TENT C

17. **John Worth**-pottery. 1309 Astora Ave., Coral Gables, Fla. 33134.
18. **Kenneth Reid**-belt buckles. P.O. Box 4974, Albuquerque, N.M. 87106.
19. **Winston Falgout**-stained glass. 2702 St. Anthony, N.O., La. 70119

20. **Tom Jones Graphics: Ann T. Cooper, Anne E. Nipper, Tony DiMarco**. 3606 Magazine St., N.O., La. 70115
21. **D.X. Ross**-grissalle enamelling and jewelry. 923 Toledano St., **M.B. Liberatore**-stained glass. N.O., La.
22. **Kenlyn Stewart**-batik. 3700 Sutherland, #V-6. Knoxville, Tn. 37919
23. **Robert Eickholt**-blown glass. 79 W. Pacemont Rd., Columbus, Ohio 43202
24. **Parky Halsey**-wood lamps. Box 461, Moretown, Vt. 05660

TENT D

25. **Les Petits Tissierands**-spinning and weaving demonstrations. Terry and Henry Perram, 413 Marie Antoinette, Lafayette, La. 70506
26. **Jenise McCardell**-cane-weaving demonstration. 203 Constellation Dr., N.O.
27. **Frank Vought**-handmade knives. Rt. 2, Box 60, Hammond, La. 70401
28. **Lorena Langley and family**-native Louisiana Coushatta Indian baskets woven of pine needles and Spanish moss.
29. **Thonius Robertson**-white split-oak baskets. P.O. Box 313, Washington, La.
30. **Charles Kimball**-stained glass demonstration. Rt. 3, Box 311, Arnaudville, La. 70512.
31. **Monk Boudreaux**-beading demonstration of Golden Eagles (Mardi Gras Indians) Indian tribe. 2509 Dryades St., N.O., La.
32. **Randy Falcon**-Cajun accordion-maker. Rt. 1, Box 108, Duhon, La. 70529.

TENT E

- Treme Cultural Enrichment Center**-2117 Ursuline St., NOLA 70117: **Lydia Alix**, crocheted lace; **Theresa Augustine**, yo-yo quilts; **Marie Herbert**, macrame.
- Irene Sellers**-soapmaking, tating, Rt. 1, Box 214, Duson, La. 70529.
- Ron Lane**-jeweler. 4520½ N. Villere St., NOLA 70117
- Willie Mae Young**-cornshuck weaver. Rt. 1, Box 47-A, Jackson, La. 70748.
- Charles and Eric Hutchinson**-bird carvers. 2110 Duels St., NOLA 70119.
- Emerson Bell**-sculpter. 1407 N. Acadian St., Baton Rouge, La. 70802.
- Clyde Smith**-leather worker. 7060 Boston Dr., NOLA 70127.
- Savannah Lewis**-basket maker. 4814 Annunciation St., NOLA 70115.
- Willie London**-cornshuck weaver. Rt. 1, Box 201-K, Ethel, La. 70730.

TENT F

41. **The Pottery: Benjamin Gastrillo and Evelyn Jordan**. 7116 Prytania St., N.O., La.
42. **Fred Herot**-silver flutes. P.O. Box 82, Tavernier, Fla. 33070
43. **D.A. Goldhagen and Steve Tobin**-blown glass. 2832½ Palmer Ave., N.O., La.
44. **Good Earth Pottery: Jeff Robinson**. Star Rt., Box 17, Evening Shade, Ark.
45. **Adolph Ringen**-jewelry. 609 Manley Ave., N.O., La. 70001.
46. **Don Nedobeck**-prints and drawings. P.O. Box 20737, Milwaukee, Wis. 53220
47. **Sherry Hebert**-pottery. 524 Sasser Lane, Port Neches, Tx.
48. **Hank Kaminsky**-jewelry. **Mary Kirbow**-weaving. 26 White St., Eureka Spgs., Ark. 72632

TENT G

49. **Wonderwear: Marc Stadelmann**-air-brushed clothing. 856 Mission Lane. Honolulu, Hawaii
50. **Ben Magee and Joe Powers**-pottery. 116 W. Sunset Dr., Brandon, Ms. 39042
51. **Davis Musson**-leather. Rt. 1, Box 160, Farmington, Ga. 30638; **Tom Mann**-jewelry. R.D. #2, Box 124, East Stroudsburg, Pa. 18301
52. **Vic Edwards**-candles. **Candi Papparone**-macrame chairs. P.O. Box 424, Monticello, Fla. 32344.
53. **Danusia Wysiekierski**-feathers. 16 Norfolk St., San Francisco, Calif.
54. **Nathan Jones**-paintings and watercolors. 12610 Colt, Dallas, Tx.

TENT H

55. **Thin Skins Leather: Sandy Steinweg**-leather clothing. 4225 Camp St., N.O.
56. **Homestead Puzzle Company: Nanci Denney**. 2212 W. 49th St., Austin, Tx. 78756
57. **Cozy Home Works: Ouida Matthews**-fabric purses. P.O. Box 3011, Fayetteville, Ark. 72701; **John Demar**-wood carvings. 1755 Arrowhead St., Fayetteville, Ark. 72701.
58. **Designers Workshop: David Pierson**-jewelry. 5405 Magazine St., N.O. 70115
59. **Sylvia Young and Cheri Randolph**-pottery. 1100 Arabella St., N.O., La.
60. **Craig Hirsch**-bamboo flutes. 800 S. Campbell, Springfield, Mo. 65806
61. **David Loomis**-pottery. 3949 Chestnut St., N.O., La. 70115
62. **Rock and Marilyn Hard**-jewelry. 14 W. Gadsden, Pensacola, Fla. 32501

TENT I

63. **Tracy Priest and Bob Logan**-wood. P.O. Box 127, Buhl, Ala. 35446
 64. **Lorenzo Bergen**
Galleries-prints. 736 Orleans St., N.O., La. 70116
 65. **Forest Cow**
Leatherworks/Wood Goods-Peter Ringheim and Steve and Melisa Morales. Box 28, Hayworth, Wisconsin 54843.
 66. **Lucy Moore**-stuffed toys, 1900 Lynn Rd., Anniston, Ala. 32201

TENT J

67. **Nancy Armstrong**-wooden toys. Rt. 2, Box 282, Huntsville, Ark. 72740
 68. **Frenchie Melancon**-bronze jewelry. Rt. 2, Box 147-D, St. Martinville, La. ville, La.
 69. **Paul Anthony**-pottery. 510 Ingleside Ave., Tallahassee, Fla. 32303
 70. **Caren Nowak**-ceramic pins. 5621 Milne St., N.O., La. 70124; **Andreina's Porcelain Dolls**: **Andrea Massell**, 246 Beverly Dr., Metairie, La.
 71. **The Lighthouse**: **Christopher Tuck**-stained glass. 3638 Magazine St., N.O.
 72. **Denise Haase**-photography. P.O. Box 51614, N.O., La. 70151
 73. **Grace and Gina Bobrowski**-pottery. 401 16th St., N.O., La. 70124
 74. **Jeffrey Wolf**-photography. 7101 Walmsley, N.O., La. 70125.

TENT K

75. and 76. **Jeanie Brown**-photography. 21 Swan St., N.O. 70124; **Betty Johnson**-weaver. 9205 Hermitage, River Ridge, La. 70123; **Michelle Aucoin**-pottery. 1917 34th St., Kenner, La. 70062.
 78. **Tom Greenen**-wood. 320 S. Rendon, N.O., 70119;
Traver Creek Silver Works: **Joe Cyberski**-jewelry. 1215 Royal St., #1C, N.O., La. 70116
 79. **Jan Digann**-jewelry. 3031 Perkins Rd., Baton Rouge, La. 70808
 80. **New Rivers Leather**: **Carlene and Doug Arthur**, 420 N. Main St., Blacksburg, Va.

81. and 82. **Woodstock Toys**: **Harry Griffith and John Wooten**, 116 Marion Ave., Columbia, Ms. 39429;
Helmut Goral-candles, Box 140A, Cedar, Mich. 49621

TENT L

83. **John and Francine Fleming**-leather. 325 Murat St., N.O., La.
 84. **Louise Sans Souci**-batik. 5535 West End Blvd., N.O. 70124
 85. **Maria Laredo**-prints. 5229 Magazine St., N.O. 70115
 86. **Good Earth Pottery**-**Rodney Lemonier**, Star Rt. Box 17, Evening Shade, Ark.
 87. **Friends of the Cabildo State Museum**-Louisiana folk crafts: quilts, dolls, etc. 751 Chartres St., N.O.
 88. **Lloyd Broussard**-wooden toys. 3224 Loyola Dr., Kenner, La. 70062.
 89. **Chaffe McIlhenny**-blown glass. Rt. 3, Box 412, Hendersonville, N.L.
 90. **Jamie Hayes**-scrimshaw. 228 Verret Ct., N.O., La. 70114

TENT M

91. **Michael Arbuckle**-wooden toys. 4323 Carondelet St., N.O., La.
Barry Grishman-wood. Rt. 7, Box 419, Hattiesburg, Ms. 39401
 92. **Guy Levy**-scrimshaw. 8453 Blind Pass Dr., Sunset Beach, Treasure Island, Fla. 33706
 93. **Pat McKenna**-leather. 8453 Blind Pass Dr., Sunset Beach, Treasure Island, Fla. 33706.
 94. **Marc Ward**-raku pottery. Rt. 12, Maryville, Tn. 37801
 95. **Molly Voigt**-batik. 9616 Red Lane Dr., Birmingham, Ala. 35215
 96. **David and Emily Wortman**-pottery. 114 Cedar Crest Ct., Lafayette, La.
 97. **Allen Collins**-leather. Rt. 1, Box 82, Castalian Spgs., Tn. 37031
 98. **Suzanne and Pat Juneau**-jewelry. P.O. Box 2735, Lafayette, La. 70501

SECOND WEEKEND

For those craftsmen that are returning second or third weekends, just names are given. For address, refer to weekend(s) preceding.

TENT A

1. **Denise Haase**-photography. P.O. Box 51614, N.O.
 2. **Contemporary Art Center**-exhibit.
 3 and 4. **Bruce Brice**-painting and exhibit.
 5. **Theodore Pierre, Jr. and Sr.**-masonry and plaster molding demonstration.
 6. **David Loomis**-pottery. 3949 Chestnut St., N.O.
 7. **Mike Lafleur**-Cajun accordion-making demonstration, Church Point, La.
 8. **Bernard Zalon**-graphics. 125 8th Ave., Brooklyn, N.Y. 11215

TENT B

9. **Harland K. Springer**-jewelry. 2309 W. 50th St., Minn., Minn. 55410
 10. **Eureka Light and Illusion Co.**-stained glass and pottery.
 11. **Veedra: Nancilee Wydra**-jewelry.
 12. **Marc Savoy**-Cajun accordion-making demonstration, P.O. Box 941, Eunice, La.
 13. **Northern Lights**-wax figures.
 15. and 15. **New Orleans Museum of Art**-exhibit and film on N.O. ironworkers and plastermolders, presented by Theodore Pierre
 16. **Design Studio: Bob Kowal**-jewelry.

TENT C

17. **Austone Jewelry: Peter Eacott**-jewelry and lapidary. 3803 Pete's Path, Austin, Texas 78731
 18. **Kenneth Reid**-belt buckles.
 19. **Winston Falgout**-stained glass.
 20. **Tom Jones Graphics**-prints and paintings.
 21. **D.X. Ross**-enameling and jewelry; **M.K. Liberatore**-stained glass.

22. **Harmony Stained Glass Works: Jesse and Denise Sprayberry**, 1003 E. Faulkner, El Dorado, Ark. 71730
 23. **Robert Eickholt**-blown glass
 24. **Parky Halsey**-wooden lamps.

TENT D

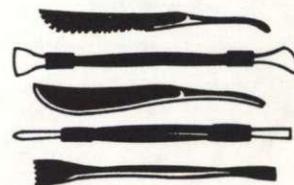
25. and 32. **New Orleans Recreation Department**-demonstrations of pottery, painting, and folk dance.
 26. **Jenise McCardell**-demonstration of caneweaving
 27. **Frank Vought**-handmade knives.
 28. **Lorena Langley and family**-Coushatta Indian baskets of pine needles.
 29. **Thonius Robertson**-white split-oak baskets.
 30. **David Alpha**-demonstration of wood block printing. St. John St., Lafayette, La.
 31. **David Alpha**-demonstration of wood block printing. St. John St., Lafayette, La.
 32. **Jake Millon**-demonstration of beading of the White Eagles (Mardi Gras Indians) tribe.

TENTE

Same as First Weekend

TENT F

41. **The Pottery**.
 42. **Fred Herot**-silver flutes.
 43. **D.A. Goldhagen and Steve Tobin**-blown glass.
 44. **Good Earth Pottery**-Jeff Robinson.
 45. **Adolph Ringen**-jewelry.
 46. **Don Nedobek**-print.
 47. **Sherry Hebert**-pottery.
 48. **Crescent River Designs**-macrame and feathers. 900 W. Thomas, Hammond, La. 70401



TENT G

49. **Wonderwear**-air-brushed clothing.
 50. **Ben Magee and Joe Powers**-pottery.
 51. **David Musson**-leather; **Tom Mann**-jewelry.
 52. **Vic Edwards**-candles; **Candi Papparone**-macrame chairs.
 53. **Danusia Wysiekierski**-feathers.
 54. **Hugh Vaughn**-rocking chairs. Rt. 1, Box 109E, Woodville, Tx. 75979

TENT H

55. **Thin Skins Leather**-leather clothing.
 56. **Rainbow Rider Batiks: Barbara Mikles**, Gen. Del., Islamerader, Fla. 33036
 57. **Karen Cherrington**-feathers. 532 N. Morton, Bloomington, Ind. 47401
 58. **Designers Workshop: David Pierson**.-jewelry.
 59. **Sylvia Young and Cheri Randolph**-pottery.
 60. **Sausalito Craftworks: George Sykes**-jewelry. P.O. Box 80, Boerne, Tx. 78006
 61. **Pegasus Leather: Jennifer Patterson & Barry Olen**. 62½ N. Lexington, Asheville, N.C. 28801
 62. **Rock and Marilyn Hard**-jewelry.

TENT I

63. **Tracy Priest and Bob Logan**-wood.
 64. **Lorenzo Bergen Galleries**-print.
 65. **West Coast Leathers: Wayne Heffington**. 2023 Madison Ave., Memphis, Tn.
 66. **Lucy Moore**-stuffed toys.

TENT J

67. **Jeane Carpenter**-pottery. R. 1, Box 246, Red Boiling Spgs., Tn.
David Patterson-candles. R. 1, Box 49, Hilham, Tn.
 68. **Frenchie Melancon**-jewelry.
 69. **R.J. Delwaide**-pottery. 3518 S. Cooper, Arlington, Tx. 76016
 70. **Garen Nowak**-ceramic pins; **Wolfgang Lichter**-jewelry. 1900 Wisteria St., Sarasota, Fla. 33579

71. Lighthouse:

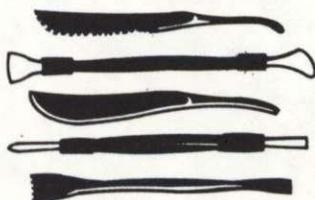
- Christopher Tuck**-stained glass.
 72. **Henry Colby**-jewelry. 2525 N. 46th St., Milwaukee, Wis. 53210
 73. **Grace and Gina Bobrowski**-pottery.
 74. **Jeffrey Wolf**-photography.

TENT K

75. **Cathy Wood and Robert Januse**-leather. P.O. Box 6762, San Antonio, Tx. 78209
 76. **Ursula Vollrath**-pottery. 5454 Pine Forest Rd., Gainesville, Ga. 30501
 77. **Cynthia Carr**-pottery. R. 5, Box 185A, Covington, La. 70433; **Michelle Aucoin**-pottery. 1917 34th St., Kenner, La. 70062.
 78. **Tom Greenen**-wood; **Traver Creek Silver Works: Joe Cyberski**-jewelry.
 79. **Jan DiGann**-jewelry.
 80. **John P. Marbury**-pottery. R. 6, Box 16-D, Brandon, Ms. 39042
 81. and 82. **Woodstock Toys**-Columbia, Ms.; **Helmut Goral**-candles.

TENT L

83. **John and Francine Fleming**-leather
 84. **Kevin Rhodes**-pottery. 1737 Wroxton Ct., Houston, Tx. 77005.
 85. **Maria Laredo**-prints.
 86. **Good Earth Pottery**-Rodney Lemonier.
 87. **Ellin Egan**-pottery. 1410 Gov. Nicholls, N.O., La. 70116; **Pamela Allman**-jewelry. 5803 14th St., E., Bradenton, Fla. 33508
 88. **Lloyd Broussard**-wooden toys
 89. **John Foelber**-pottery.
 90. **Jamie Hayes**-scrimshaw.

**TENT M**

91. **Michael Arbuckle**-wood-en toys; **Barry Grishman**-wood.
 92. **Guy Levy**-scrimshaw.
 93. **Pat McKenna**-leather.
 94. **Marc Ward**-pottery.
 95. **Kristin Anderson**-jewelry. 2215 Kendall Ave., Madison, Ws.
 96. **David and Emily Wortman**-pottery.
 97. **Loran T. Harmon**-hand-made dulcimers. #24, 1149 Allerton Ave., Pensacola, Fla. 32505.
 98. **Suzanne & Pat Juneau**-jewelry.

THIRD WEEKEND**TENT A**

1. **Denise Haase**-photography.
 2. **Contemporary Art Center**-exhibit
 3. and 4. **Bruce Brice**-painting exhibit
 5. **Frederick Ruff**-leather. 1121 N. Cherry St., Tucson, Ariz., 85719
 6. **David Loomis**-pottery.
 7. **Friendship Quilters of Lafayette**-quilting exhibit and demonstration
 8. **Sally Douglas**-pottery. R. 2, Box 90F, Hammond, La. 70401

TENT B

9. **Harlan Springer**-jewelry.
 10. **Eureka Light and Illusion**-stained glass.
 11. **Ron and Hilary Zabel**-jewelry. 620 W. O'Dell, Austin, Tx. 78752.
 12. **Abner Ortego**-Cajun violinmaking demonstration and exhibit. Star R., Box 31, Washington, La. 70589
 13. **Frank Dunnington**-jewelry. 1708 Alguno Rd., Austin, Tx. 78757
 14. and 15. **New Orleans Museum of Art**-exhibit and films.
 16. **Design Studio: Bob Kowal**-jewelry.

TENT C

17. **Austone jewelry: Peter Eacott**-jewelry.
 18. **John Mee**-wood toys. 3556 Bermuda Dr., Birmingham, Ala. 35210
 19. **Winston Falgout**-stained glass.
 20. **Tom Jones Graphics**-prints.
 21. **D.X. Ross**-jewelry and enameling; **M. D. Liberatore**-stained glass.

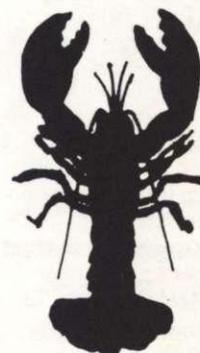
22. **Henry Colby**-jewelry. 2525 N. 46th St., Milwaukee, Wis. 53210.
 23. **Ray Daugavietis**-jewelry. P.O. Box 1881, Austin, Tx. 78760
 24. **Parky Halsey**-wooden lamps.

TENT D

25. **Les Petits Tisserands**-weaving and spinning demonstration.
 26. **Jenise McCardell**-cane-weaving demonstration.
 27. **LSUNO Fine Arts Dept**-exhibit of paintings, prints.
 28. **Lorena Langley and family**-Coushatta Indian baskets of pine needles.
 29. **Thonius Robertson**-white split-oak baskets.
 30. **David Alpha**-wood-block printing demonstration.
 31. **Jake Millon**-White Eagles Indian tribe beading demonstration.
 32. **Dale Hauck**-duck decoys and cypress furniture. P.O. Box 141, Abita Springs, La.

TENT E

Same as First Weekend



TENT F

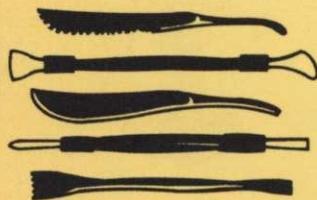
41. **Burl Washington**-drawing and paintings. 4828 Hughes, Ft. Worth, Tx. 76119
 42. **Wood by Woods-J.R. Reilly**-wooden toys. 7735 Plum St., N.O., 70118
 43. **Ross LewAllen**-jewelry. 109 Washington St., Santa Fe, N.M. 87501
 44. **Good Earth Pottery: Jeff Robinson**.
 45. **Adolph Ringen**-jewelry.
 46. **Bryan Saybe**-prints and drawings. 3422 Prescott Rd., Alexandria, La. 71301
 47. **Sherry Hebert**-pottery.
 48. **Crescent Ribber Designs**-macrame and feathers.

TENT G

49. **Paul Henry**-leather. 543 State St., Madison, Wis. 53703
 50. **Ben Magee and Joe Powers**-pottery.
 51. **David Musson**-leather; **Tom Mann**-jewelry.
 52. **Morris Kohl**-jewelry. 1965 Abbott St., San Diego, Calif. 92107.
 53. **Danusia Wysiokierski**-feathers.
 53. **Hugh Vaughn**-rocking chairs.
 54. **Silver Lady**-jewelry.

TENT H

55. **Thin Skins**-leather clothing.
 56. **Rainbow Rider Batiks-Barbara Mickles**.
 57. **Karen Cherrington**-feathers.
 58. **Designers Workshop**-jewelry.
 59. **Sylvia Young and Cheri Randolph**-pottery.
 60. **Sausalito Craftworks-George Sykes**-jewelry.
 61. **Pegasus Leather**
 62. **Robert Wells**-bird sculpture. R. 7, Sevierville, Tn. 37862

**TENT I**

63. **Tracy Priest**-wood
 64. **Lorenzo Bergen Galleries**-prints.
 65. **West Coast Leathers**
 66. **Lucy Moore**-stuffed toys.

TENT J

67. **Consortium pottery: Candace Young**. Gulf Outlet Marina, Chalmette, La.; **Earthwerk Pottery**-Ann Leonard, 442 Jefferson Ave., Metairie, La. 70005
 68. **Frenchie Melancon**-jewelry.
 69. **R.J. Delwaide**-pottery.
 70. **Caren Nowak**-ceramic pins; **Wolfgang Lichter**-jewelry.
 71. **The Lighthouse**-stained glass.
 72. **Louisiana Crafts Council**-exhibit.
 73. **Grace and Gina Bobrowski**-pottery.
 74. **Jeffrey Wolf**-photography.

TENT K

75. and 76. **Jeanie Brown**-photography. **Betty Johnson**-weaving.
 77. **Cynthia Carr and Michelle Aucoin**-pottery.
 78. **Tom Greenen**-wood.
Ellin Egan-pottery. 1410 Gov. Nicholls, N.O.
 79. **Cathy Wood and Robert Januse**-leather.
 80. **John P. Marbury**-pottery.
 81. **Forest Cow Leatherworks/Wood Goods**
 82. **Forest Cow Leatherworks/Wood Goods**

TENT L

83. **John and Francine Fleming**-leather.
 84. **Louise Sans Souci**-batik.
 85. **Maria Laredo**-prints.
 86. **Good Earth Pottery: Rodney Lemonier**
 87. **Ron Scarbough**-prints and drawings. 1121 Van Dyke, Apt. 13, Detroit, Mich.
 88. **Shady Acres Pottery: Maggie Clarke**. 21250 S.W. 152nd Ave., Miami, Fl. 33187
 89. **Danish Leather: Wm. G. Rhyne**. 210 St. George St., St. Augustine, Fl. 32084
 90. **Jamie Hayes**-scrimshaw.

TENT M

91. **Michael Arbuckle**-wooden toys.
 91. **Michael Arbuckle**-wooden toys; **Barry Grishman**-wood.
 92. **Guy Levy**-scrimshaw
 93. **Pat McKenna**-leather
 94. **Gordon Beavers**-pottery. Star R., Box 154, Kingston, Ark 72742
 95. **Molly Voigt**-batik.
 96. **David and Emily Wortman**-pottery.
 97. **Pakaluk Puppets: Fred Knapp**. 9409 E. El Cajon Dr., Tucson, Ariz. 85710
 98. **Suzanne & Pat Juneau**-jewelry.

PLUS

under the oak trees: near the entrance

FIRST WEEKEND:

- April 20-Danny Kimball**, farrier. Horseshoeing demonstration. P.O. Box 504, Carencro, La.
April 22-Pat Gauthier-cypress shingle-splitting demonstration and carved-out pirogue exhibit. Orange Grove Museum Store, R. 1, Box 121, Port Allen, La. 70767

SECOND WEEKEND:

- April 28**-Brickmason demonstration-chimney building-**Theodore Pierre Jr. & Sr.**
April 29-plastering demonstration-architectural medalion moldmaking.
April 29-Pat Gauthier-pirogue-carving and shingle-splitting

THIRD WEEKEND:

- May 5 & 6-Ric Moorhouse**-blacksmithing demonstration. R. 3, Box 216, Arnaudville, La. 70512.
May 6-Pat Gauthier-pirogue-carving and shingle-splitting. **Elvin Kidder**-palmetto-weaving (hats and bags). R. 3, Box 469, Arnaudville, La. 70512.
Audrey Bernard-Acadian spinning. 231 Baldwin, Breaux Bridge, La. 70517.

Laura de Vincent



ANDERSON C. STEWART

THE QUESTION:

The New Orleans Museum of Art wants to help you find out just how much you really *do* know about art:
Can you identify the origin of the objects on this page?

- A. Ancient Egypt B. Ancient Rome C. The Congo D. Renaissance-Italy E. Ancient Nubia F. Ancient Greece

CORRECT ANSWERS ON PAGE 56.



1. _____



2. _____



3. _____



4. _____



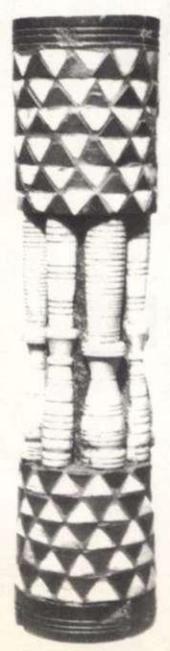
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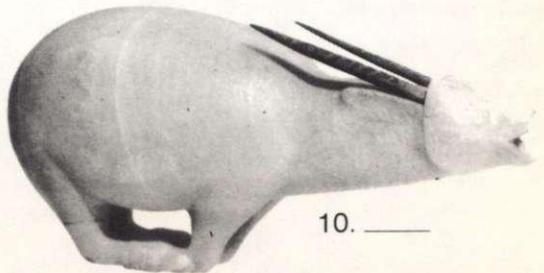
8. _____



6. _____



9. _____



10. _____

That spicy delicious flavor
steps out with
the best!



a New Orleans original

CHILDREN'S AREA



Les Reiss

THE YOUTH ENSEMBLE FOR CHRIST, a dedicated group of gospel singers ages six to fifteen, led by Ms. Diane Peterson.

CALLIOPE PUPPET THEATRE, where you can meet Mr. Grump, among others, in this show involving lots of audience participation in conversation and song. Performed by Karen Konnerth and Vic Shepherd.

MRS. EVELIA BOUDREAU from Carencro, La., teller of traditional French stories.

NEW ORLEANS FREE SCHOOL FOLK DANCERS, performing dances from around the world.

LIMITED UNLIMITED, a clowning duo featuring Adam Cohen, formerly of Ringling Brothers Circus, and his partner Cliff Schexnayder.

THE GOSPEL ISRAELITES, a talented group of children ages five to twelve brought together through gospel singing by Jerome Davis at the Peter Clavier Catholic Church.

BIRDSONG, a dance choreographed by Nina Liusi and performed by seven young women from the Troupe Moving Women.

JERMAINE AND JENEE LANDRUM, very talented brother and sister, ages five and six, from a family of gospel singers.

NELSON CAMP, stilt walker and clown, who will also walk the tightwire elsewhere on the Fair Grounds.

CHILDREN'S TUBE ENVIRONMENT, lightweight, durable play structures made from recycled industrial paper tubes, for stacking, rolling, rocking... designed by Nina Liusi, coordinator of the Teacher's Resource Service.

BANNERS made by students of McDonough 15 Elementary School, directed by Ms. Virginia Black, students of the New Orleans Free School, directed by Bob Farris, and students of Robert M. Lusher School, directed by Ms. Elise Vandergris.

—Karen Konnerth

This year, for the first time at the Jazz Festival, there will be a program designed especially for children. Inside an enclosed, partially shaded area near the center of the Fair Grounds will be a tent for performances for children and also safe structures for play. The play area will be supervised from 12:00 p.m. to 5:00 p.m. every Saturday and Sunday of the festival by a staff member. Scheduled performances will be twice daily in the tent and informal entertainment will be

provided between shows in this area by a storyteller, clowns, a fortune teller and a stilt walker. Scheduled performers are: **McDONOUGH 15 ELEMENTARY SCHOOL BAND** led by Walter Peyton. **THEATRE NEW ORLEANS** presenting "So Dis Is New Orleans! Think It'll Float?" a factual and funny exploration of New Orleans history and folklore. Cast members are Syndria Macham, Barbara Mochrie, Cliff Schexnayder, and Blake Taylor.

Les Reiss



THE ANSWER:
NUBIA

Nubia, possibly the oldest monarchy in human history, is the answer to many questions.

This African civilization—black, beautiful and 5000 years old, preceded the rise of Egyptian kings by hundreds of years. Nubia was *the* exchange land between Africa and, each in its turn, Ancient Egypt, Ancient Greece, Ancient Rome, Christianity and Islam.

Come witness the diverse remains of *Africa in Antiquity: The Arts of Ancient Nubia and the Sudan.*



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FOOD



Although chronologically old, New Orleans (and by inference, the rest of Louisiana) has surprisingly little visual heritage—aside perhaps from the beauty of its flora and fauna, including the people, and some wondrous and unique architecture. The great parts of the local heritage are music and food which are ephemeral and elusive and almost totally mnemonic—a pleasure to be savored and then recalled infinitely with a similar savor. Now there's an inherent fallacy here: anyone can cook something they know will be good at any time or go out to a restaurant for the best coffee or pompano or Rockefeller or potato po-boy or daube glacee or ya-ca-mein; and with music, one can often hear the musicians one wants or simply crank up the Victrola. It is perhaps this intrinsic fragility in our marvelous food and music that makes us so vehement about them: everyone in New Orleans loves to eat and cook and read about food and talk about it endlessly; in a cemetery where the European custom of adorning graves with color photographs still exists (and there are several such here) you can tell by a swift glance that these are people who must have loved their boiled crabs and their hot sausage and their turkey gumbo as much as we did. It's apparently always been this way.

New Orleanians are notoriously xenophobic, and the cuisine is similarly insular. The bas cuisine in New Orleans (beans and greens and French bread and boiled seafood and fried seafood) is grander than the haute cuisine of most cultures. It is also heavy—which along with the equatorial laissez-faire of the city—may account for the somnolence of many of the inhabitants and the fact that New Orleans' great cultural achievements are nonfunctional and Epicurean, in a simpler world, Pleasurable. (Music and food have inter-related so often, especially in jazz, from Cecil Macklin's 1911 rag "Tres Moutarde" and Scott Joplin's "Pineapple Rag" through the risques of the 1920s—"Who'll Chop Your Suey When I'm Gone," "What Is It Tastes Like Gravy," "Anybody Here Want To Try My Cabbage," "Frying Pan, Skillet Blues," "I Want Plenty Grease In My Frying Pan"—to the instrumentals—"Clarinet Marmalade," "Low Gravy," "Struttin' With Some Barbecue," "Cornet Chop Suey," "Home Cookin'," to Duke Ellington's "Chocolate Shake" and Robert Johnson's "Malted Milk" and Gladys Bentley's "Red Beans and Rice" to such drastic blues as James P. Johnson's "Hungry Blues" and—egad!—Jesse Stone and His Blue Serenaders' 1927 "Starvation Blues." And this is but a fraction of the total!)

Michael P. Smith

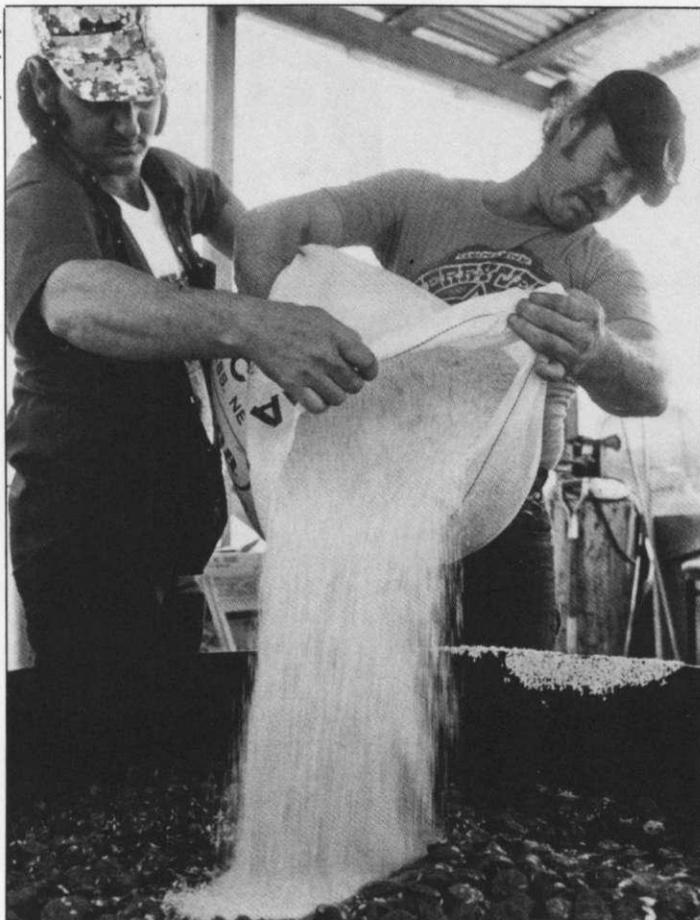


Great food surrounds us in New Orleans whether it's a fancy, stratospherically priced confection with a grand French sauce that was (of course) drastically revamped by constant Creole experimentation or whether it's a dollar-and-a-half plate of beans and rice with a piece of smoke-sausage or pig-tail or hock. Look at the people around you—do they look underfed? People who won't do much of anything else in New Orleans will always eat excitingly. And because the Jazz and Heritage Fair is first and foremost a people's event it is possible to eat quite excitingly—the people's food, which is cheap and abundant and as good, probably better, than whatever it is that the other half eats. So let the good times roll and the pot bouille!

—Jon Newlin



Michael P. Smith



Sydney Byrd

Preparing jambalaya

LORENZO BERGEN GALLERIES

SALUTES THE 10th ANNIVERSARY OF THE JAZZ & HERITAGE FESTIVAL



“Olympia”—Original color silk screen by Lorenzo Bergen.

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KOINDU



KOINDU [a place of exchange]

KOINDU will be the place to be when attending this year's New Orleans Jazz and Heritage Festival.

KOINDU (a place of exchange) will feature traditional African and contemporary African-American crafts and performances plus interchange with craftspeople and performers from both Africa and New Orleans.

KOINDU offers an exciting and unparalleled opportunity to understand African inspired crafts and arts via communication with the creators. To see a dance or hear a work of music performed is good, but it is infinitely better to be able to talk with and touch the performers, to listen as they explain the origins and meanings of their work. In short, KOINDU offers an opportunity to exchange.

The Origins of KOINDU

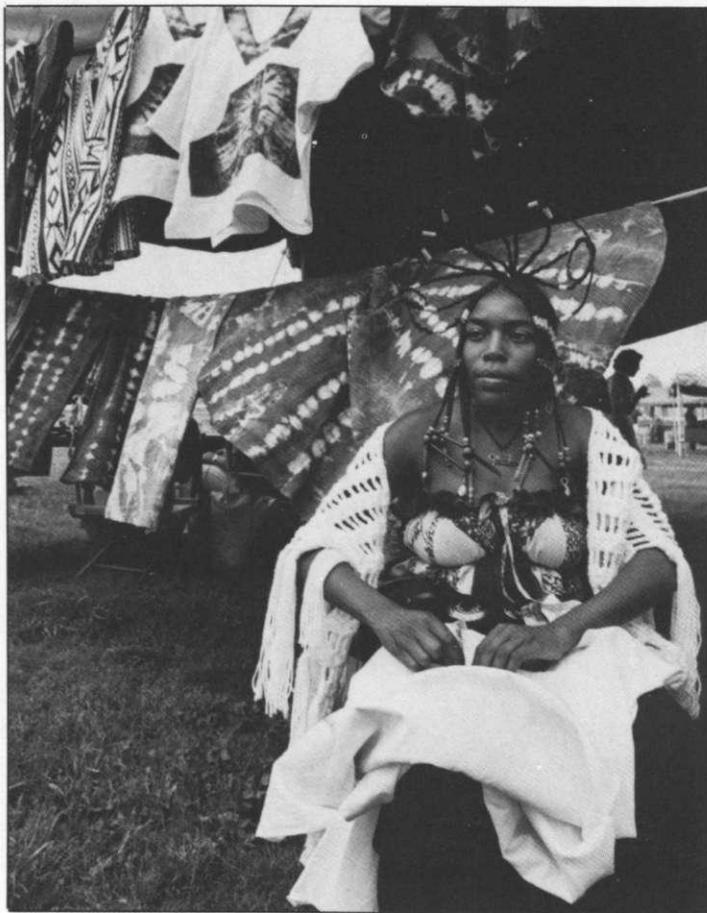
KOINDU is a word of West African derivation. It's meaning celebrates the communal give and take which are characteristic of traditional African societies.

KOINDU is more than a marketplace. It should not be confused with a "Black" scheme to sell "exotic trinkets." People are encouraged to come to learn, to teach, to share. Each person has something to offer, some talent, some skill, some knowledge. If nothing else, people can share their own experiences, their joys and triumphs.

KOINDU's purpose is to facilitate communication and interaction between people by educating the Festival community in the different modes of African culture and its influences in the western hemisphere that is reflected by peoples of African descent who brought different elements of their culture with them to the Carribean, South and North America.

KOINDU, the word, was shared with us by professor Ali Sisay, a member of the African-American Jazz Festival Coalition. Professor Sisay was born and raised in Sierre Leone, West Africa and presently resides in New Orleans.





Abby Terkhule

KOINDU 79

KOINDU 79 is a direct result of the work of the African-American Jazz Festival Coalition (AAJFC). The AAJFC is composed of a cross section of the New Orleans Black community organizations, business and artistic individuals and organizations.

KOINDU was introduced into the Festival by AAJFC specifically as a result of discussions with the Festival around the question of Black participation in the Festival.

KOINDU seeks to correct a legacy of paternalism which had non-Blacks speak for and determine the authenticity and work of African culture. At KOINDU the creators of African and African-American culture will perform, explain and evaluate their own cultural works. Everyone is welcomed to share, and no one is allowed to dominate.

KOINDU marks the continuation of the conscious affirmation of the importance and quality of African contributions to world culture.

EXUMA

John Cliff Roland



Enjoy the Celebration with



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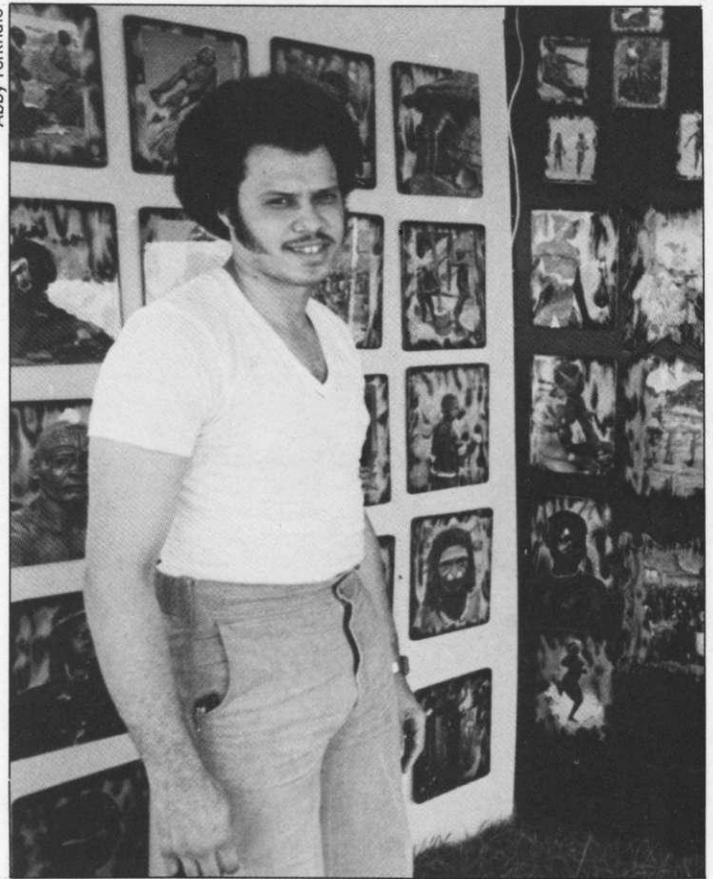
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NAPOLEON STRICKLAND



Koindu Artist LUCIEN BARBARIN displays his works.

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Fri., April 27—KURT KASSON & his Virginia Band
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LAKE FOREST



COME TO KOINDU

KOINDU will be unlike any other Festival activity. The performing stage will feature not only musicians but also dancers, drill teams, and poets. There will be traditional and contemporary African and African inspired craft items. Plus food from the African continent and diaspora!

KOINDU offers the perfect opportunity to experience the full richness of African and African inspired culture. Usually the various elements are separated and presented disjointed from one another.

KOINDU will present the griots of West Africa singing and playing the kora (an African string instrument which predates the guitar) on the same stage as the Last Poets who are contemporary African-American griots.

KOINDU will present the African singers, dancers and drummers of Baba Olatunji on the same stage as the Mardi Gras Indians and the Phyllis Wheatley Drill Team.

KOINDU will present the traditional crafts of African in the same tents as contemporary African inspired crafts.

KOINDU is a rich and exciting blend of the various aspects of African and African inspired culture. We welcome and encourage everyone to COME TO KOINDU!



MONK BOUDREAUX displays his Mardi Gras Indian beadwork.



VOODOO MACUMBA

AAJFC Staff

Chairman: Sekou Fela
Secretary: Margaret Davie
Coalition Members on

Festival Board: Corril
Joseph, Nefertiti
Munira, Mel Peters, Kalamu
ya Salaam, Dan Williams

Porter's Photo News



Koindu director BUDDY MURPHY (third from left) goes over Festival plans with, L-R, DAN WILLIAMS, JOHN MURPHY, AKINSHIJU OLA, QUINT DAVIS, BABA TUNJI AHMED.

KOINDU Staff

Director: William "Buddy"
Murphy III
Coordinators: Donald
Jamison (Food, Muhammad
Yungai (Crafts), Gaidi
Kibatari (Music)
Secretary: Nefertiti Munira

Public Relations: Babatunji
Ahmed, Akinshiju Ola
Artists: Lucien Barbarin,
Douglas Redd
Bookkeeper: Lynn LeBeaud
Security and Maintenance:
Randolph Scott

Abby Terkhuile

Michael Cheeks

DREAM PALACE

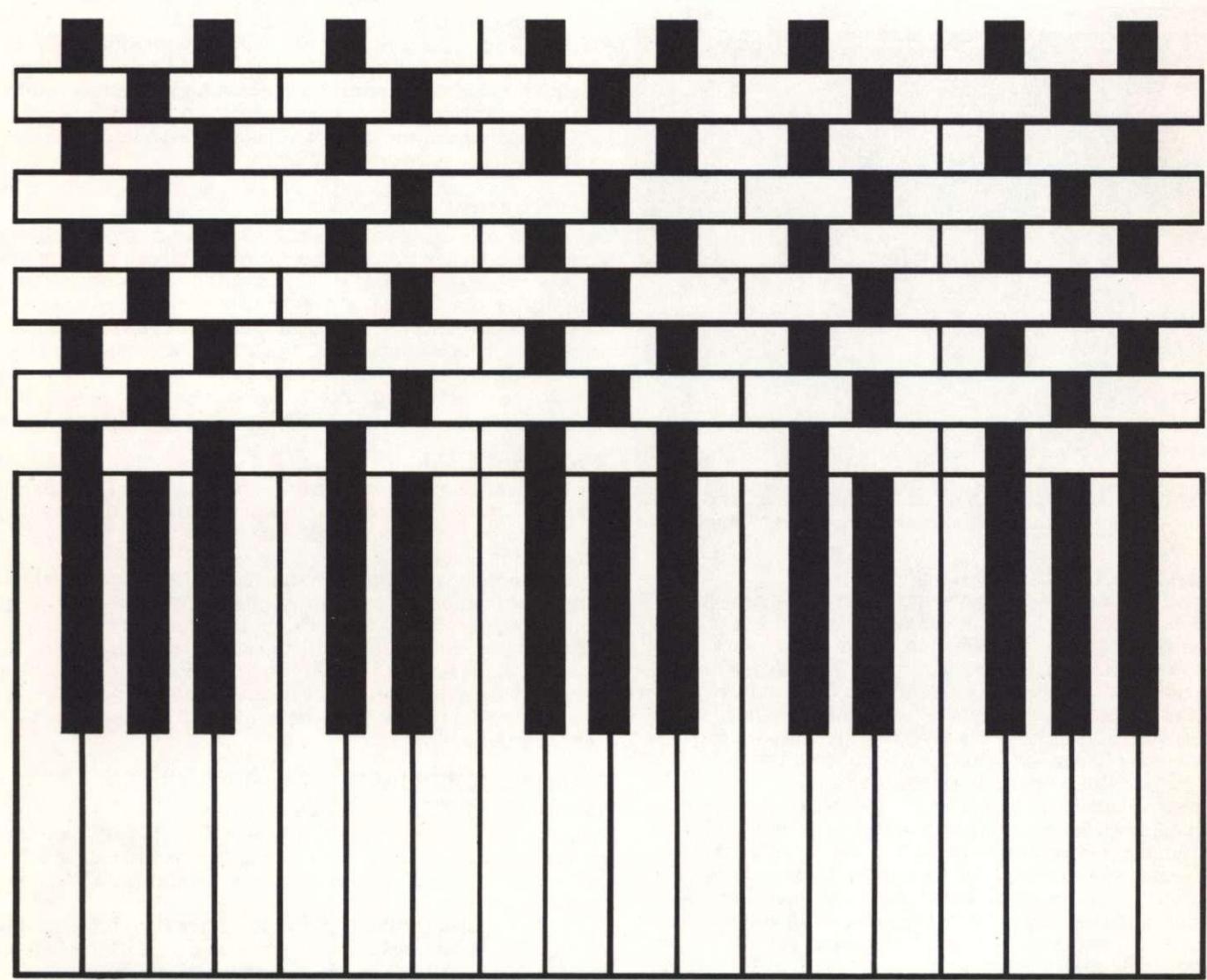
534 FRENCHMEN STREET
NEW ORLEANS, LA. 70116
945-9409

*if it's all night...
-it's all right!*

April 17—Fisher-Robinson Quartet
April 18—Johnny Magni
April 19—Pearls
APRIL 20—RADIATORS
APRIL 21—LIGHTNIN' HOPKINS & RAZIN' CANE
APRIL 22—RON CUCCIA JAZZ POETRY
Featuring Ramsey McClean, Charles Neville, Leigh Harris,
Rick Sebastian & Johnny Zimple
April 24—The Mechanics
APRIL 25—SPACE SHOWCASE
With Fisher-Robinson, Earl Turbinton & Others
April 26—The Cartoons
April 27—The Radiators
APRIL 28—NEW ENGLAND BLUES PROJECT
MAY 3—METERS
MAY 4—KEYBOARD BATTLE
James Booker vs. Huey "Piano" Smith
May 5—The Radiators
MAY 6—NEVILLE BROTHERS

**New Orleans
Jazz & Heritage Festival**

Craft Fair



Design: Kathy Staiger, USL Advertising Design major

The Tenth Annual Jazz and Heritage Festival Craft Fair has come of age. In ten years of growth, debate and change, it has reached a unique balance of local and national folk and contemporary. It's a celebration of the imagination equaled by little else in the known world. Goldsmiths beside cornshuck weavers, photographers beside whittlers, all find their place in the surreal, ecumenical human zoo of the Jazz Festival.

Some of the nation's best contemporary gallery crafts are part of this year's Craft Fair: pottery, jewelry, wood, leather, blown glass, fiber and fine art. Louisiana folk crafts are especially emphasized in this, our Tenth Anniversary year: native arts as diverse as split-oak basket-weaving, crabtrap making, piroque-building, and the widely-collected pine-needle basket-weaving peculiar to our state's own Coushatta Indian tribe of Elton, La.

The architectural crafts that built the living museum all around us will be shown in demonstration and on film at the Festival: masonry, plaster-molding, ironworking and cabinetry. There'll be continuous demonstrations under the oak trees of spinning, dyeing, weaving, blacksmithing, calligraphy, soapmaking, pottery, and Cajun accordion-and-fiddle-making. There'll be something for everyone, a different assortment of artisans for each of this year's three weekends.



MICHAEL ARBUCKLE, master toymaker of New Orleans

MICHAEL ARBUCKLE

Frustration with federal bureaucratic red tape and regimentation as a Public Health worker led Michael five years ago to change his hobby to a full-time career. Now he's known widely as the area's premier toymaker, "the guy who does the streetcars." He makes toys for both big and little people ("half of 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.



ERIC HUTCHINSON

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 prize of \$3,000. In 1975 Eric won the "best of show" in the amateur and junior 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."

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.

THONIUS 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, are 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.

John Murphy

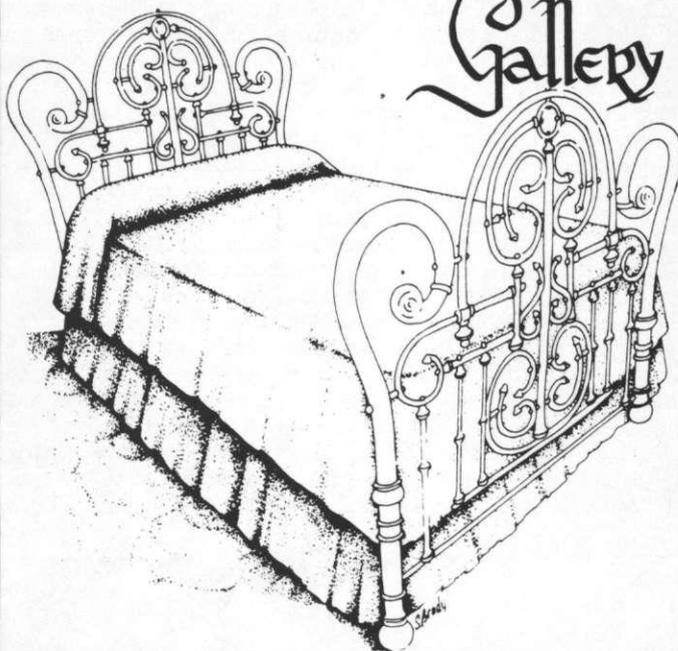


LORENA LANGLEY displays Coushatta baskets.

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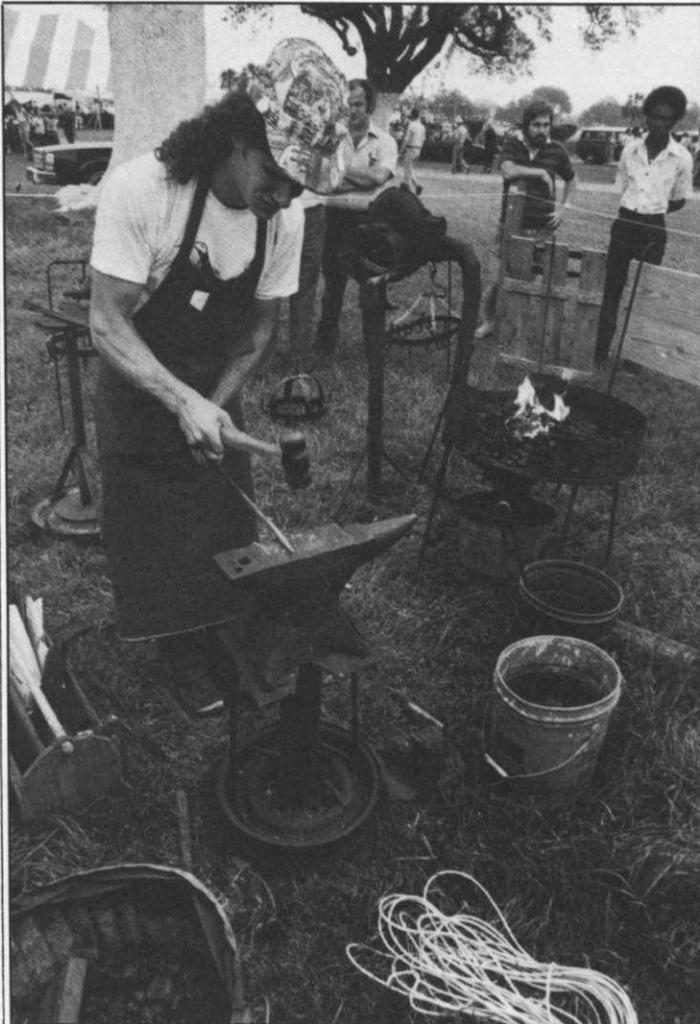
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RIC MOOREHOUSE

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 used 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 the second weekend of the festival.



RIC MOOREHOUSE, blacksmith from Arnaudville

ANDREW AND CHRISTINA GLANZMAN

Doing business as Northern Lights, Andrew and Christina make sculptural pieces from colored wax slabs softened in warm water and shaped by hand. No molds are used and each magical creature is unique. The Glanzmans will be demonstrating this process in their booth weekends #1 and #2.



Fantasy figure in wax by ANDREW GLANZMAN

FRANK VOUGHT

knifemaker of Hammond, La. As a youngster, Frank got interested in knifemaking inspired by the filmed biographies of Jim Bowie, famed frontier cutlery master. He made his first knife in the blacksmith shop on his father's sugar plantation. His interest then lay dormant for years until about 1969, when he attended a gun show in Baton Rouge and saw custom knives for sale. His interest rekindled, he began working and attending gun shows and craft fairs and has become, as of the last two years a full-time professional knifemaker. His blades are ground from tool steel; his handles can be anything from durable synthetics to mastodon ivory tusks, staghorn from India, abalone, or exotic woods. His favorite piece is a custom-ordered copy of the original Searles Bowie knife in the Alamo Museum in San Antonio, Texas. It took him a full month to complete, combining silversmithing and woodwork. The handle is a complex design with four hundred silver studs; the blade has chunks of gold inlay. Mr. Vought will be exhibiting and selling all three weekends of the Festival.

CHARLIE MINER

glassblower of Tesuque, New Mexico, is part of a relatively new movement, contemporary American art glass blown in a small, one-person studio. Technical evolution of the glass trade had by the mid-nineteenth century all but obscured the single artisan. Now contemporary glass from young artists around the nation (like Robert Eickholt, Chaffe McIlhenny, Charlie Miner—all Festival artists—and others) is widely shown and collected by top galleries and museums. Charlie's studio has four furnaces: a clear tank to melt glass, a color tank to add colors, a "glory hole" to reheat pieces of final blending, and an annealing oven to soak and cool the work. Charlie thinks of his processes as a dance in which a single misstep can break the rhythm. Each piece is the result of a controlled series of movements matching the fluidity of glass. Charlie will exhibit and sell during the first weekend.

LIONEL LELEUX

is a traditional fiddle maker from Kaplan, La. A retired barber, Lionel constructs beautifully crafted instruments from native materials. He is Acadiana's most respected fiddle craftsman, having worked at the craft for several decades. He is also an extraordinary fiddler, and plays regularly with Don Montoucet and the Wandering Aces.

ABNER P. ORTEGO

is another violin maker from Washington, La. He made his first violin as a boy with mahogany from a wrecked ship. After raising a family of twelve, he returned to the craft in recent years and now builds fiddles of black gum, walnut, and cherry, as well as repairing instruments and rehairing bows.

ELVINA KIDDER

from Arnaudville, La., weaves hats, purses and mats from dried, braided palmetto leaves. She learned the craft from her mother and grandmother, and is the last remaining exponent of this craft. She teaches at the Natural History museum in Lafayette. Also demonstrating at the Fair will be AUDREY BERNARD of Breaux Bridge who will be doing a unique type of Acadian spinning, utilizing brown cotton and a "broose" or hand spindle.

CLENCE ANCELET

a retired poultry dealer and Cajun raconteur, par excellence, spins and twists rope made from cow tails. The rope is used to tether cattle, which will chew through ordinary rope.

COMMUNITY GROUPS PARTICIPATING IN THIS YEAR'S CRAFT FAIR are the Contemporary Arts Center, the Louisiana Crafts Council, New Orleans Museum of Art, and the Louisiana Wildfowl Carvers and Collectors Guild, White Eagles and Golden Eagles (Mardi Gras) Indian tribes, Friendship Circle Quilters and Les Petits Tisserands (weavers) both of Lafayette, La.

—Vitrice McMurry



Abby Terkhuile

LYDIA ALIX

makes a very genteel item, crocheted hairpin lace. Mrs. Alix was born in New Orleans, November 26, 1903, and has lived here all of her life. She recalls that she learned to crochet around the age of nine from other girls in her neighborhood, but is basically self-taught. Mrs. Alix began working at Haspel Brothers garment factory in 1919 and is now retired after 46 years. She is now a member and crochet teacher at the Treme Cultural Enrichment Center. She has displayed her work at local festivals, including the 1978 Jazz and Heritage Festival, and has conducted classes at the Sophie B. Wright High School.

THERESA AUGUSTINE

is the daughter of a carpenter and was born and grew up in New Orleans where she has lived in the same neighborhood all her life. Mrs. Augustine's specialty is three-dimensional, yo-yo quilts, a craft which she learned as a child. As a mother and grandmother, she has had the opportunity to make many yo-yo quilts. She is active in her community where she is a member of the Treme Cultural Enrichment Program and a hospital volunteer. During hospital visits she assembles the little circles that comprise the quilts. The origin of the craft is not sufficiently documented, but these quilts are frequently seen in Haiti, made by hand with only the size of the individual circles varying.

MARIE HERBERT

was born in Convent, Louisiana 68 years ago. She came to New Orleans at the age of 20 and has lived here since. Early in her youth, she learned to crochet, dividing the sewing and crochet duties with her sister. At the Treme Cultural Enrichment Center, Ms. Herbert shows a continuing interest in the crafts area. She is presently learning macrame and fine arts. Her work has been exhibited at local festivals, including the 1978 New Orleans Jazz and Heritage Festival.

RONALD LANE

of Lorein, Ohio has a flair for the unique and an eagerness to excel. His grandfather, we are told, was a humble blacksmith who was so good at his job that people came from all over the country to have him shoe their race horses. Ronald has always leaned towards the creative, and for years has done abstract acrylic painting.

A couple of years ago, Ronald bought a ring for \$30, and the way it was put together fascinated him. So, he took it apart and figured out that he could make such a ring himself. Today, this self-taught wirecraft jeweler makes unique pieces of jewelry out of gold, silver and copper wire, enhanced with semi-precious stones.

In September of last year, Ronald came to New Orleans and became captivated by the city's charms. We hope he plans to stay a while. You can see Ronald Lane and his art every weekend at the Flea Market. We guarantee that you will like both his beautiful jewelry and his generous smile!

MRS. SAVANNAH LEWIS

a basket weaver from Eudora, Arkansas, came to New Orleans in the summer of 1941. She first remembers seeing baskets made from pine needles when she was 6 years old. Fascinated by the process, she retained a mental image of the entire process, but she did not begin making them herself until adulthood. In the New Orleans community she is best known for being the mother of Roosevelt Taylor, retired professional football player. However, since 1970, she has increased her assortment of pine needle baskets. Just two years ago she decided to devote all her time to basket-making when she began selling at the weekend Flea Market in the French Market, where the craft is a major selling item.



Etchings by Susan Dysinger.

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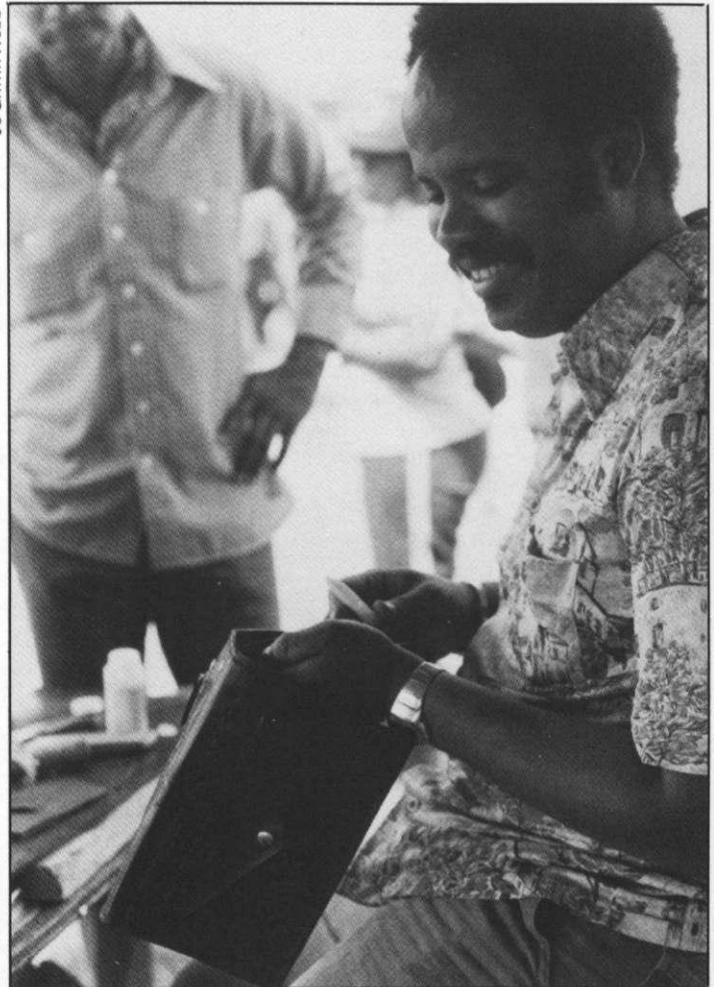
Photos by Jim Scheurich.



CLYDE SMITH

is a native of New Orleans and has exhibited expertise in several crafts' areas. As the son of a carpenter, he was taught carpentry in his youth, later using these skills to help pay for college education. His interest in crafts led him to develop his hand at leathercraft. And, once again, his skills were used to subsidize education expense. Clyde made and sold sandals on the sidewalks of Washington, D.C. while earning another degree at Howard University. Professionally, Clyde Smith holds a Ph.D. in Chemistry and is the Chairman of the Chemistry Department of Southern University of New Orleans. However, that in no way has conflicted with his devotion to continuing his practice of leathercrafting. His leatherwork is vigorously sought after by those who have a deep appreciation for fine materials that are carefully made and that have lifetime durability. Clyde's work has been exhibited and sold at Nexus Gallery and Boutique and at the 1978 New Orleans Jazz and Heritage Festival.

Jo Griffin Webb



CLYDE SMITH

WILLIE LONDON

is a weaver from the St. Francisville area who is presently living in Ethel, Louisiana. London weaves from cornshucks several designs of purse-like bags of varying sizes. This is a craft that has lived, died-out and been revived in that area around St. Francisville. He had not continued making these corn shuck items while growing up. Then, when he became a young father, he found that making large ones would serve as an excellent diaper bag. From that time on, Willie London has taken some time to make these items for grandchildren, friends and for profit on request. They are very rare indeed.



Baba Tunji Ahmed

RON LANE

WILLIE MAE YOUNG

is a weaver of cornshucks par excellence. She was born in the St. Francisville area and still resides there. Her work primarily involves weaving floor mats, place mats, seats and backs for chairs. As a child she remembers her home being widely decorated with corn shuck items that her mother had made. Her mother taught her and her sister to make corn shuck items when they were quite young; however, at that time, Willie Mae didn't really like the corn shuck objects or making them. The process is a very tedious one. Not until she was a young homemaker did she appreciate having this facility at her disposal.

Willie Mae demonstrated her craft at the 1978 Jazz and Heritage Festival and several other crafts fairs in the United States. Some of her items have been made exclusively for some of the homes of the St. Francisville area. One in particular is the Oakley House Plantation museum in St. Francisville, as this craft is indigenous to that area. Now, the non-availability of corn shucks and the time that is involved in the actual weaving make this craft scarce and not practical as a livelihood.

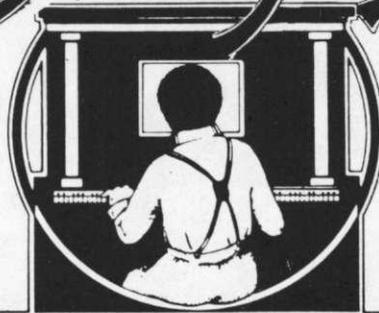
—Griffin/Webb, Program Consultants/Artist



Jo Griffin Webb

WILLIE MAE YOUNG

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BENEFIT GALA
Ella Fitzgerald and the
New Orleans Philharmonic
Symphony Orchestra,
Leonard Slatkin conducting**

Ella swings—with strings.

Opening night of the 10th anniversary of the New Orleans Jazz and Heritage Festival offers a truly inspired program—Ella Fitzgerald in concert with the New Orleans Philharmonic Symphony Orchestra, conducted by Leonard Slatkin.

One of the great natural resources of American music, Ella Fitzgerald's career traces back to amateur contests at New York's famed Apollo Theater, through her days as a band-singer and cabaret star—and emerges in the '60s and '70s comfortably in step with Motown and Lennon-McCartney.

Her distinctive turn-of-phrase and patented styling have been showcased on round-the-world tours—and on over 100 albums, most memorably the songbook collections of the complete works of Cole Porter, George Gershwin, Irving Berlin and Harold Arlin.

Ella's 80 sidemen tonight are the classical musicians of the New Orleans Symphony. Currently in its 43rd season, the orchestra has appeared in virtually every major city in the United States and in 21 countries in South America, Central America, the West Indies and in Mexico.

Ella Fitzgerald and the New Orleans Symphony.
Positively elegant.

—Tom Golden



ELLA FITZGERALD



LEONARD SLATKIN



NEW ORLEANS PHILHARMONIC SYMPHONY ORCHESTRA

WEDNESDAY/25HYATT REGENCY 9PM
NEW ORLEANS GRAND BALLROOM
Teddy Wilson
Alberta Hunter
Percy Humphrey and his
Preservation Hall
Jazz Band with Sweet Emma
Alvin Alcorn Jazz Band

Teddy Wilson is a member of the first generation of modern jazz pianists. Stylistically, Wilson is comparable to Earl "Fatha" Hines, the first complete modern jazz pianist, but his expressions are calmer, unhurried, with a much less severe tempo and fewer risky arpeggios.

Wilson is one of the flashiest personalities to emerge from the Benny Goodman band of the '30s. He presided over his own big band in 1939-40, and since then has primarily headed his own trios, but also continues to give solo performances. An impeccable but never stuffy pianist, Teddy Wilson has accompanied Billy Holliday, Charlie Parker, Dizzy Gillespie, Marion McPartland and Phoebe Snow. Most recently, he performed for the president at the White House as part of the tribute to the 25th Anniversary of the Newport Jazz Festival.

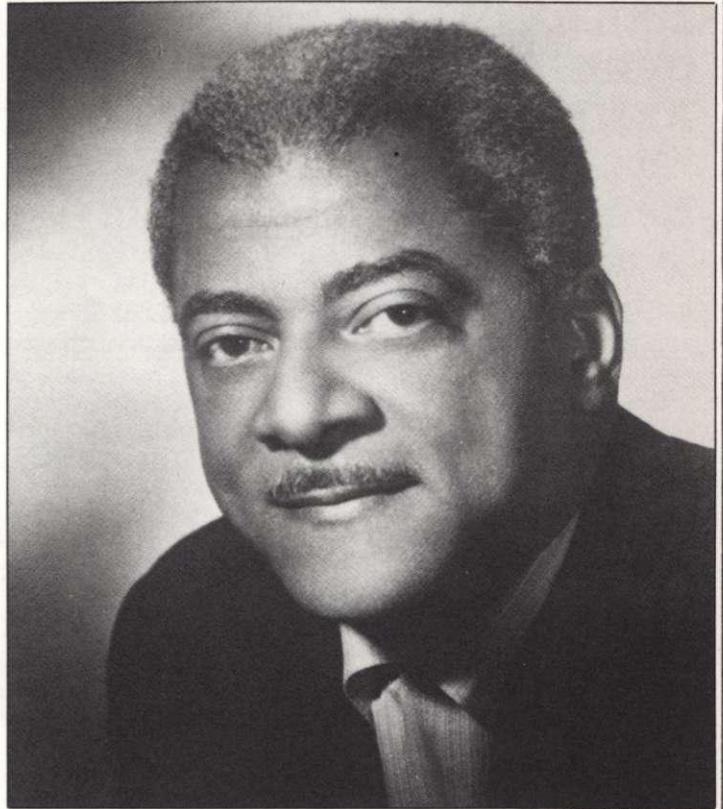
His poignant perfection is perhaps best exhibited on his "With Billie in Mind" album and his spunky poking of the keyboard on "Tea For Two" has tickled the toes of generations.

In October, 1977, blues empress Alberta Hunter made one of the most spectacular comebacks in the history of jazz. Her powerful presence has been missed since 1954, when Ms. Hunter retired from show business to devote herself to a full-time nursing career. But after the hospital forced her to retire at 82, she hung up her lab coat and has been belting out the blues, filling the void created when she gave her last concert over twenty years before.

Alberta has been delighting capacity crowds six nights a week at the Cookery in Greenwich Village, and she recently wrote and performed the score for the film "Remember My Name," produced by Robert Altman and directed by Alan Rudolph. The film had its world premier in Hunter's hometown, Memphis, and contains new versions of four of her songs, "Chirpin' the Blues," "Down Hearted Blues," "The Love I Have For You," and "My Castle's Rockin'," which is her theme song.

Alberta ran away from home when she was eleven, singing in a club for \$10 a week, which she used to help her mother. In the early days, she sang primarily in seedy spots, but ultimately she made it to the Dreamland Cafe, a posh nightspot with a glass dance floor where she was accompanied by King Oliver's band, with whom she recorded in the '30s. She has worked with Eubie Blake, Louis Armstrong and Fats Waller, to name a few, and played Queenie in the London production of Show Boat.

Percy Humphrey is musically triple-jointed, flexible enough to play jazz standards, blues and brass band music. Since he and his band are regulars at Preservation Hall, they have the hefty responsibility of acquainting out-of-towners with traditional jazz, a job nobody does better or more enthusiastically. They've also toured the world with the Preservation Hall Jazz Band.



TEDDY WILSON



ALBERTA HUNTER



Keiko/Claiborne

PERCY HUMPHREY

Humphrey's first job was with Buddy Bolden's original trumpet player, Willie Cornish. In 1925, he joined the brass band circuit, jamming with the Eureka and several others. By 1928, he was second trumpet in Kid Howard's Orchestra, and in 1947 assumed the leadership of the Eureka Brass Band while managing small bands at local dance halls. His current personnel includes his brother Willie Humphrey on clarinet, Cie Frazier on drums, Narvin Kimball on banjo, James "Sing" Miller on piano, James Prevost on bass and Frank Demond on trombone.

Appearing with Percy Humphrey will be Sweet Emma Barrett, who is affectionately known as "Sweet Emma the Bell Gal," for the chiming accessories that adorn her garters. She is to local music what Mary Pickford is to the movies. She plays exclusively by ear, although she has performed with the top "reading bands." She's recorded with Papa Celestin's band and has been "spanking the ivories with blues and Dixieland" with the Tuxedo Band, Armand Piron and John Robichaux. For many years she led her own Preservation Hall Band until a stroke left her paralyzed on one side. A seasoned pianist, Sweet Emma's one-handed keyboard style has as much originality as her bell-lined garters.



Chuck Fishman/Contact

TEDDY WILSON entertains on the White House lawn.



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ALVIN ALCORN

A musician since the age of fourteen when he stood on a chair to play and defied the child labor laws, Alvin Alcorn's talent was so intense even legal authorities couldn't keep it on ice. He's played with them all—Lorenzo Tio, Louis Cottrell, Louis Nelson, Louis Barbarin, Armond Piron and Don Albert. He's performed all over the world and has even made a few LPs for the U.S. State Department. His manipulative horn can move you through every mood that has a name, and a few that haven't been identified yet. From the playfulness of "Honky Tonk Town," to the jauntiness of "Indiana" to the liquid-eyed sentimentality of "Oh Danny Boy," Alvin glows as much as his trumpet, which reflects the joy on the faces of everyone who's ever heard one of his crisp muted notes.

—Laura deVincent



SWEET EMMA BARRETT

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Thursday, April 19

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NEW ENGLAND BLUES PROPHETS**

Saturday, April 21

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SPENCER BOHREN BLUES BAND

Wednesday, April 25

JAZZ JAM—THE LIFERS

Thursday, April 26

LI'L QUEENIE & THE PERCOLATORS

Friday, April 27

NEVILLE BROTHERS • RENEGADE

Saturday, April 28

**GATEMOUTH BROWN
SUNNYLAND SLIM**

Monday, April 30

JOHN MOONEY & BOB COOPER

Tuesday, May 1

**HUEY "PIANO" SMITH
JAMES BOOKER**

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THURSDAY/26

S.S. PRESIDENT

7PM &
12MIDNITE

FIRE ON THE BAYOU with Allen Toussaint The Meters Clifton Chenier

Allen Toussaint, for those who have been out of touch with the world, began as a session pianist in the mid-1950s, then became involved as a producer for several local recorded labels, mainly Minit, where he wrote and produced chains of hit records.

Over the years, with different personnel and different songs, Toussaint had hits with Irma Thomas, Lee Dorsey, Jesse Hill, Ernie K. Doe, Aaron Neville, Dr. John, Clarence "Frogman" Henry and the Meters. Besides the punchy horn sections and catchy rhythmic hooks he provided for others' records, he carved a solo career in the early part of this decade, with solo albums and performances.

Toussaint's piano style is derived from Professor Longhair, but with a few ragtime accents of his own, claiming that he likes to play the "chinks." In a concert setting, he enjoys giving subtle exploratory slats to his more well-known compositions. It is not unlike him to follow up a reading of Chopin's "Minute Waltz" with a ragtime version of his own "Whipped Cream," plus, of course, a few costume changes.

The Meters, naturally, come off as one of the ultimate New Orleans rhythm groups, a unit thriving on the hard-nosed funk that has carried them through everything from "Sophisticated Cissy" to "Be My Lady." They began playing in places such as the Nitecap and the Ivanhoe, and have since worked practically every lounge in the city, plus national and European tours.

The Meters return this year as a quintet. Guitarist Leo Nocentelli still chops with an uncanny grace, while George Porter (bass) continues to lay down resilient but indomitable patterns. Drummer Joseph "Zigaboo" Modileste is one of the most expressive drummers in the business, with a sound that recalls the slapping of precision bootblacks and busy railroad crossings. Rounding out the group are Craig Mouton on keyboards and the dapper Willie West on vocals.

Zydeco, the music described as "blues with a French kick," extends its influence throughout the state and well into Texas, and Clifton Chenier is its king. Chenier, a native of Opelousas, has played the accordion over forty years, with unique treatments given blues, waltz and traditional Acadian melodies.

Chenier and his Red Hot Louisiana Band have stormed through the Louisiana-Texas area and the West Coast for years, and recently captured a Grammy nomination for their "Clifton Chenier In New Orleans" album.

The Red Hot Louisiana Band consists of Chenier's brother Cleveland on robbard, John Hart on tenor sax, Robert Peter on drums, Joe Brouchet on bass and Paul Senegal on guitar.

—Vincent Fumar



ALLEN TOUSSAINT



CLIFTON CHENIER



THE METERS

FRIDAY/27

S.S. PRESIDENT

8PM

BLUES BOAT BOOGIE
with Bobby "Blue" Bland
Etta James and the
EJ Foundation
Professor Longhair
The Buddy Guy Blues Band
with Junior Wells



BOBBY BLUE BLAND



ETTA JAMES

Looking over the lineup for this evening's concert, one can't help wonder how the S.S. President will hold all of the energy that this show will contain. The collective experience, stylistic span and total musicianship is staggering.

Bobby "Blue" Bland hardly needs an introduction. Like Ray Charles and B.B. King, with whom he started out in Memphis in the '50s, he's an American institution. His book is one of the essential volumes of Rhythm and Blues—"Stormy Monday," That's the Way Love Is, "Turn On Your Love Light," and a host of others. Capable of smooth varitone carresses of a ballad to throat wrenching cries on the rockers, "The Man" has it all. Today his material spans ballads, blues, popular songs and his interpretations of country and western. His popularity has continued to grow until his stature is worldwide.

Etta James' career is a virtual history of the development of modern Black music, taking her place in line with such greats as Ma Rainey, Bessie Smith, Mahalia Jackson and Dinah Washington. Born in Los Angeles, she began attracting attention when she was still a child with the St. Paul Baptist Church in Watts. By the age of fifteen she had her first million seller, "Dance With Me, Henry." Tours with Johnny Otis' Rhythm and Blues Revue followed and Ms. James was on top of the charts with such hits as "Something's Got A Hold On Me," and "Tell Mama." Her career spans the entire R&B-Rock and Roll-Soul progression. Her voice is equal to any task and she usually dispenses with her microphone at least once per evening to show us what it was like before microphones could roar. She has had her ups and downs and her music reflects it.

What can be said about Professor Longhair? Born Henry R. Byrd, he grew up on Dryades Street surrounded by and absorbing all the music that was to mold his unique style—Black Indians, brass bands, street corner jams and Latin rhythms. His influence on New Orleans R&B musicians, from Fats Domino to Dr. John has been a vital influence on the development of Rock and Roll. His Afro-Caribbean rhythms are an acknowledged base for New Orleans Funk. He is a direct descendent of the old New Orleans tradition of piano playing professors who were both entertainers and versatile musicians. After a lifetime of undeserved obscurity he is finally beginning to be recognized for the genius that he is. Professor Longhair will be backed by a tight band of guitar, bass, congas, percussion, drums and two saxophones.

Buddy Guy with Junior Wells are classic examples of the rural blues that moved up river and took root in Chicago. Both established reputations for themselves as solo musicians before banding together.

Buddy Guy once won a "Battle of the Bands" at the famed Blue Flame Club on Chicago's South Side over Magic Sam and Otis Rush. A native Louisianian, you can hear some Guitar Slim (an old favorite at the Dew Drop Inn) in his shouting vocals and stinging guitar style. Junior Wells, out of West Memphis, Arkansas, has also been on the Chicago scene for some time. Singing and playing the harp in the Sonny Boy Williamson tradition he reflects the tough urban blues of Today's world.

—Robert Reed

Kathy Morgan



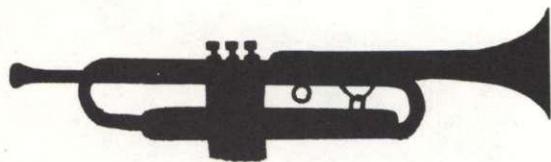
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something
mister!”**



**The Jazzfest Urges You To
CLEAN UP YOUR ACT!**

NEW ORLEANS CLEAN CITY COMMITTEE

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



SUNDAY/29

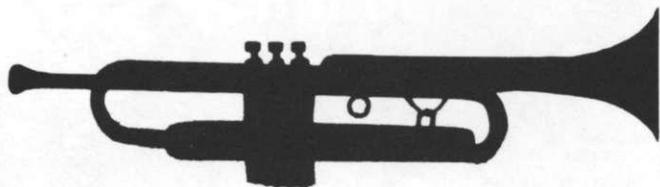
S.S. PRESIDENT

8PM

1st ANNUAL GOSPEL BOATRIDE
with The Dixie Hummingbirds—
Dorothy Love Coates
and Her Singers—
The Violinaires—
Zion Harmonizers—
The Youth Inspirational Choir—



THE DIXIE HUMMINGBIRDS



Tonight's concert is a welcome Festival innovation as well as a concert that features several innovators, among them some of the summits of gospel music. One can hardly escape the feeling (and who wants to?) that this will be one of the most exciting and singular Festival events for those who surrender themselves to the powerful, spellbinding radiance of gospel.

The Dixie Hummingbirds, famous since 1939, are quite simply the greatest name in gospel quartet singing; they are the fount from which much of today's gospel springs. Led by the indefatigable Ira Tucker who still outtings leads a fraction of his age, the Hummingbirds combine a delirious mixture of stylishness, humorous mimicry, frenzied virtuosity and seductive funk. Quite simply, there is no beating them. Tucker, before earlier quarter singers made the practice common, ran up and down the aisles like a preacher—whereas before quartet singers had stood rooted to one spot as though their shoes were nailed to the floor. Also among the first to bring gospel to such secular enclaves as the Apollo and Cafe Society, the Hummingbirds remain legends of a colossal stature. Tucker slyly explains: "This is what keeps the Hummingbirds at our age in the bracket we're in. Strategy."

Dorothy Love Coates, a longtime personal favorite, is perhaps the most socially aware of all gospel artists and the one who can get the most righteous anger and toughness into her growling-crackling voice. A major artist for a quarter of a century, first with the splendid Gospel Harmonettes with whom she made the nonpareil sides for Specialty in the middle 1950s, and now with her own Birmingham-based group, Ms. Coates is an inventive composer (of among other standards, "That's Enough," "Let's Come In The House," "Ninety-Nine and a Half," "He's Calling Me," "[He May Not Come When You Want Him But] He's Right On Time," "When It's All Over," to name a scant half-dozen) and an always-relevant and often witty lyricist. Her voice is somewhat limited but sinewy and it can do anything she commands of it—she and her Singers and among Gospel's glories.

The Detroit-based Fabulous Violinaires were first organized in 1952; this group is famous for its superb lead singing (Wilson Pickett was an early member of the group) and unique falsetto harmonies. Two of its original members (the Violinaires began as a trio) are still with the group—Isaiah Jones and Robert Wilson—which has since expanded to eight members.

The New Orleans based Zion Harmonizers were organized in 1939 by Reverend Benjamin Maxon; they don't simply come onstage, but burst onstage—master showmen, galvanic and inspired and clever in their use of scatting and secular elements in their ensemble work. The Youth Inspirational Choir, led by the tireless Lois Dejan, is a large aggregation of gifted young people who specialize in elegantly polyphonic arrangements done at almost fantastically accelerated tempos which almost invariably unleash a good bit of audience frenzy.

Tonight's Master of Ceremonies, Dr. Daddy-O is a unique and central figure in New Orleans gospel. In 1949, Dr. Daddy-O became the city's first black disc-jockey; eight years later he went from rhythm-and-blues to gospel, and has remained preeminent among the city's gospel disc jockeys—while still somehow finding the time to pursue a career as an art professor and commercial artist.

—Jon Newlin



DOROTHY LOVE COATES and Her Singers



THE VIOLINAIRES



ZION HARMONIZERS

**Congratulations
on a
Great Fair!**

**Mahaffey
Tent & Awning Co.**

Memphis, Tenn.
Supplier to the Heritage Fair

WEDNESDAY/2

HYATT REGENCY 9PM
NEW ORLEANS GRAND BALLROOM

RAGGIN' AND JAZZIN'**Eubie Blake****Earl "Fatha" Hines**

**Danny Barker and his Jazz
 Hounds with Blue Lu Barker
 in a Program of
 Cat House Music**

**An Evening at the
 Lyric Theatre with the cast
 of "One Mo' Time"**

John Cliff Roland

**EUBIE BLAKE****EARL HINES**

This evening is more than a recreation of the milieu in which jazz originated—it is a living testament to the vitality of jazz's rich and diverse culture. It's like the best gumbo ever.

The Jazz and Heritage Festival welcomes Eubie Black back for the fourth consecutive year. Eubie is a veritable history of twentieth century music; his strong, vibrant playing isn't even slightly hindered by his 96 years. His remarkable keyboard touch evokes sounds of ragtime, blues, vaudeville and the origins of jazz.

Eubie was born in Baltimore in 1883, the son of former slaves. He began piano lessons at the age of six, but it wasn't until 1901 that he made his professional debut with Dr. Frazier's Medicine Show in Pennsylvania playing melodion tunes and executing buck dances. This led to stints in sporting houses and bars for a number of years in Baltimore's then thriving entertainment district. During this period he composed his first ragtime tune "Charleston Rag," at the age of 16. From 1915 to 1945 he teamed up with Noble Sissle, forming one of the most successful vaudeville and Broadway shows and producing lively masterpieces such as "Shuffle Along," "Memories of You" and the famous "I'm Just Wild About Harry."

In 1946 Eubie went into a well-earned retirement, returned to school in the '50s and earned a degree in composition from New York University. In the '60s Blake resurfaced and recorded two important albums, "Wizards of Ragtime Piano" and "The Eighty Six Years of Eubie Blake." Earlier this year he opened a vaudeville musical review, "Eubie" on Broadway, which covers the remarkable span of his career, reflecting his keen mind, wit and skill.

Earl "Fatha" Hines has often been called "the father of modern jazz piano," emancipating the instrument from the lingering restrictions of ragtime thought and principal, and adapting the "Trumpet style" originated by Louis Armstrong.

Hines' early days, as with so many blues greats, were spent in Chicago. In 1927 he got together with Armstrong at the Sunset Cafe. Although the venture didn't last long, titles such as "Sweet Lorraine" and "My Monday Date" and the sounds of a new kind of band emerged. By the late '20s it was becoming obvious that Hines was the outstanding technician and innovator in jazz piano. For a decade or more he was featured with a big band at Chicago's Grand Terrace Ballroom. It was here that his theme "Deep Forest" was first recorded. Then followed a period when he faded from the limelight as a soloist and became a band leader. He drew on dynamic talent that was to have historic importance in the burgeoning "bebop" revolution. During the early '40s greats such as Dizzy Gillespie, Charlie Parker, Sarah Vaughn, Billie Eckstine and Freddie Webster all became contributors to his band and his sound.

Economics of the post World War II era forced him to give up his big band, so he again joined forces with Louis Armstrong, touring Europe until 1951. Changing tastes brought Hines back into favor during the '60s with a vengeance, and he's remained busy ever since, an acknowledged giant of jazz.



SYLVIA "KUMBA" WILLIAMS, "One Mo' Time"

Josephine Sacabo



DANNY BARKER

Danny Barker, guitar and banjo player par excellence, recalls that "one of my more pleasant memories as a kid growing up in New Orleans (during the '20s) was how a bunch of us kids playin' would suddenly hear sounds. The sounds of men playing would be so clear... the city was full of sounds... basic roots of America, basic blues, with a beat, a tradition..."

His diverse career, spanning five decades, has been enriched by extensive periods recording as a guitarist for Cab Calloway, Teddy Wilson and Charlie Parker, and on banjo with his uncle, Paul Barbarin during the '30s, '40s and '50s in New York. Returning in 1964 to his roots in New Orleans, he was appointed assistant curator of the New Orleans Jazz Museum, and has remained an active musician, playing regularly with his band, "The Jazz Hounds."

Teaming up with Danny Barker for tonight's performance will be his wife, Blue Lu, who has performed with him since their marriage in 1946. With an extensive repertoire of blues songs punctuated by innuendos both in words and rhythm, she characterizes the origins of the blues style that emerged from the New Orleans street sounds.

"On Mo' Time" is Vernel Bagneris' recreation of Black vaudeville in 1926, set backstage and onstage at the old Lyric Theatre in New Orleans. The audience catches glimpses of the cast's offstage life, with women giving money to nogood men, wonderful sarcastic characters fighting for star billing on a show where the pay isn't worth more than a name in burnt-out light bulbs on the marquee.

Musical themes typical of Black vaudeville of the '20s in New Orleans evoke the heyday of greats Bessie Smith and Ma Rainey in unforgettable numbers such as "My Man Blues," "Stormy Weather" and "I've Been Mistreated." Numbers like "You've Got the Right Key, But the Wrong Keyhole" suggest the goodtime lifestyles characterized by the double entendre lyrics of the early blues.

The cast of four—Sylvia "Kuumba" Williams, Thais Clark, Topsy Chatman and Vernel Bagneris—will be backed by the New Orleans Ragtime Orchestra. "One Mo' Time" has a lusty vitality and energetic self confidence that makes it one of the most exciting shows to come out of this city in a long time. Enjoy!

—Erica S. Sharp

Erica S. Sharp

THURSDAY/3

S.S. PRESIDENT

8PM

The Lionel Hampton All Star Big Band Ellis Marsalis Quartet Plus 2

The Lionel Hampton legend belongs to a period in American music when big-band swing was all the rage—until the quartet of Hampton, Benny Goodman, Gene Krupa and Teddy Wilson burst upon the scene and attracted attention to the small band.

Between 1936 and 1940, that fabled group managed to distill the soaring, free-spirited energy of big-band jazz and send it off on improvised adventures that would have been unwieldy for a larger band.

Hampton himself proved to be a trailblazer among jazz percussionists, awakening his fellow musicians to the potential of the vibraharp with his deft playing of the instrument.

Now equally at ease with a small combo or a brassy big-band, Hampton tonight fronts an all-star group truly worthy of the designation:

Saxophones: Illinois Jacquet, Pepper Adams, Arnett Cobb, Ernie Wilkins, Norris Turney and Paul Moen.

Trombones: Curtis Fuller, John Gordon, Eddie Bert and Danny Styles.

Trumpets: Wallace Davenport, Charles Sullivan and Jimmy Maxwell.

And Norman Simmons on piano, with a rhythm section of Arvel Shaw on bass and Duffy Jackson on drums.

Leading off tonight's program is the Ellis Marsalis Quartet Plus Two.

A respected keyboard modernist, native Orleanian Ellis Marsalis has played with Ornett Coleman, Charles Lloyd and, more visably, with the Johnny Carson and Merv Griffin big bands.

Appearing with Marsalis is Carl Leblanc on guitar, George French on bass and Robert Braux on drums. The Plus Two are Marsalis' sons Branford on saxophones, and Wynton on trumpet and fluegelhorn.

—Tom Golden



LIONEL HAMPTON



ILLINOIS JACQUET





ARNETTE COBB



ELLIS MARSALIS

Porter's Photo News

FROM AN EXCITING OVERTURE...

To a grand finale, prolong the pleasure of your evening at Restaurant Jonathan.

Our nationally acclaimed chef has created an enticing menu, so come early for cocktails and dinner. Or, enjoy late evening dining and entertainment in our spectacular Night and Day Lounge.

Reservations are requested.

Valet parking is available, of course.

CLOSED ON SUNDAY



714 NORTH RAMPART • NEW ORLEANS • 586-1930

Dizzy Gillespie Quartet _____
Sun Ra and The
Myth-Science Arkestra _____
Olatunji and His
World African Orchestra _____

What can you say about a man who can prompt the president of the United States through a particularly appropriate version of "Salt Peanuts"?

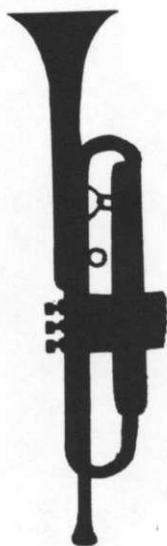
Which is exactly what trumpeter Dizzy Gillespie did last summer on Jimmy Carter's own back lawn. And it was a gas

While this twinkle of the class clown has always been very much in evidence in Dizzy's performance, he is also unmistakably one of the great innovators of jazz style.

It was Dizzy Gillespie, along with Charlie Parker and Thelonious Monk, who propelled the traditions of jazz into the shocking squawks and bleats of bebop in the 1940s. With jazzmen already an island unto themselves, Gillespie and bopsters built themselves a raft and pushed offshore.

Absolutely everything about the Gillespie style and persona echoes the eccentric tone and structure of bebop—the upturned bell of his horn, the bellows-like ballooned cheeks, the fire, the wit, the charm, the torrent of music.

If bebop moved offshore from jazz, Sun Ra, a contemporary of Gillespie and Parker, blasted off into outer space.



Michael P. Smith

DIZZY GILLESPIE

The Sun Ra Intergalactic Myth-Science Arkestra is experimental jazz beyond avant garde—with a potent dose of spectacle designed to overwhelm.

Sun Ra, self-proclaimed King of the Sub-Underground, pipes his mixture of utopian vision, black nationalism, and cosmic imagery through his multiple-layer electronic keyboard setup. An Arkestra program, performed by a tight-knit group of 15, might well include bebop, Africa and Asian exotica, rhythm and blues and Duke Ellington.

On a more down-to-earth level, Olatunji and his World African Orchestra blend spiritualism with what might well be described as progressive primitivism.

It was 25 years ago that Olatunji disembarked in New Orleans and became the first African musician of stature to bring that culture's music to America.

Since that time Olatunji has gone on to establish the Olatunji Center of African Culture, headquartered in New York and internationally regarded as a resource center for African culture. Babatunde Olatunji, "Master of the Drum" has carried the power of African cultural expression throughout the world.

Tonight's boatribe will carry us from well-traveled to uncharted musical horizons.

—Tom Golden



OLATUNJI



SUN RA

SATURDAY/5

MUNICIPAL
AUDITORIUM

9PM

The Staples Roy Ayers Chocolate Milk

Roebuck "Pop" Staple packed up his family and his informal blues training over 30 years ago, leaving the Mississippi plantation where he was raised to take a more lucrative job in Chicago, at the Armour Meat Factory. But Pop soon decided he had a higher mission in life than shuffling sides of beef, so he and his daughters, Mavis, Cleo and Yvonne, started singing "pure" gospel at small Chicago churches. The musical training Pop Staple received in the south from Barbeque Bob and Big Bill Broozy, coupled with the senior Staple's determined pleas for world harmony which seeps through his lyrics, swayed the group toward a more flexible, personal brand of spiritual music.

The Staples paid their dues in the business, not meeting much recognition or financial success until 1957, when their memorable hymn, "Uncloudy Day," floated to the top of the charts. Since then, the Staple family have roared their rhythmic religion to enthusiastic crowds all over the world, from Europe to Asia to the Middle East. The most remarkable quality of the quartet is their ability to transcend language barriers, a modern day miracle of tongues; their vitality and sincerity can be translated into any vernacular.

They have appeared with such renowned performers as Santana, Wilson Pickett and Ike and Tina Turner, and Mavis Staple's gig with Janis Joplin back in the '60s prove that this group, with million-sellers like "Respect Yourself" and "I'll Take You There" stapled to their souls, can swing with the best of them.

Also on tonight's bill is Roy Ayers, who has coaxed sounds out of electronics which make the wonders of automatic cameras with LED brains that chastise you when you make a mistake look tame. A master vocalist and vibes man who toured with flute maestro Herbie Man from 1966 through 1970, Ayers assembled his own group, Ubiquity, which has toured Europe and Japan. His cerebral sound effects would make even the jaded RCA canine do a double take, since his driving jazz delights aural regions you didn't even know you had.

Local champions Chocolate Milk, who just released an album, have had such hits as "Actions Speak Louder Than Words," "How About Love," "Comin'" and "Girl Callin'" have charmed festival audiences since 1972. This seven piece R&B band has made innumerable club appearances here, since they hooked up with Allen Toussaint in 1974. Active studio session jammers, the group has recorded with Paul McCartney, Lee Dorsey and Joe Cocker, dishing out what they call "today's rock sound."

The all-local talent includes: Amalie Castenell (saxophone); Joseph Fox (trumpet); Frank Richard (lead vocals); Dwight Richards (drums); Kenneth "Afro" Williams (percussion); Robert Dabon (keyboards); Marco Til (lead guitar); and Clyde Tobal (bass). The group has attracted a huge following—their sound is like a purring, heavy-duty vacuum cleaner, irresistibly luring any fan within earshot.

—Laura de Vincent



THE STAPLES



ROY AYERS



CHOCOLATE MILK



WE NOW SERVE JAM WITH EVERY SUNDAY BRUNCH.

When the Heritage Hall jazz band gets together to jam, it's a feast for the ears. Their sound has already brought rave reviews from the halls of Bourbon Street to the channels of national television.

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With the jam we're serving, this could be your favorite meal of the week.

 **HYATT REGENCY NEW ORLEANS**

Special parking rates for jazz listeners.



Michael P. Smith



Michael P. Smith



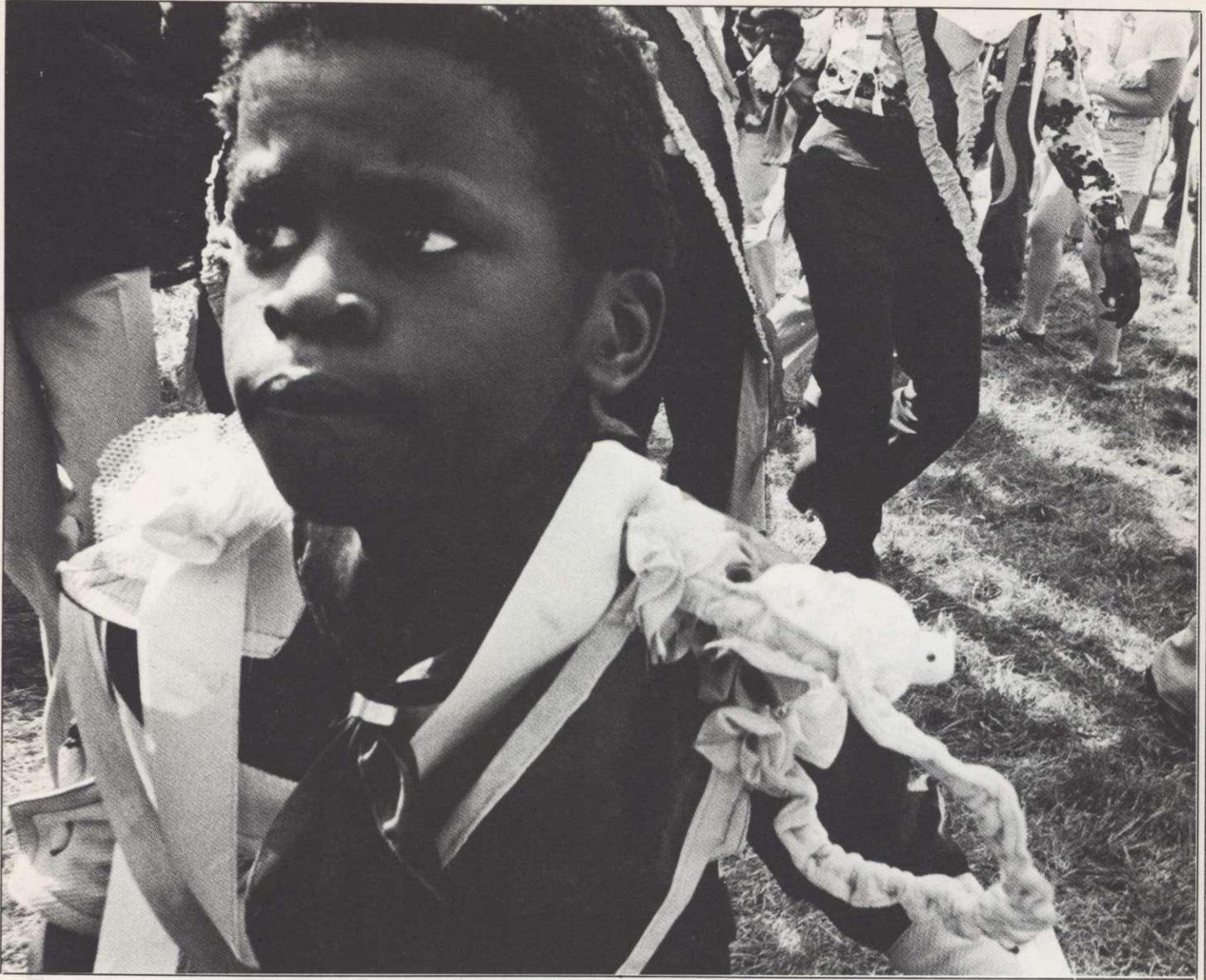
Laura de Vincent



D. Shigley

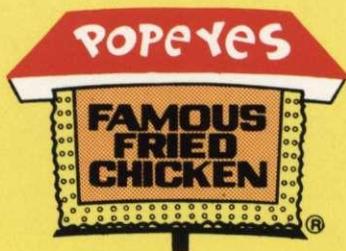
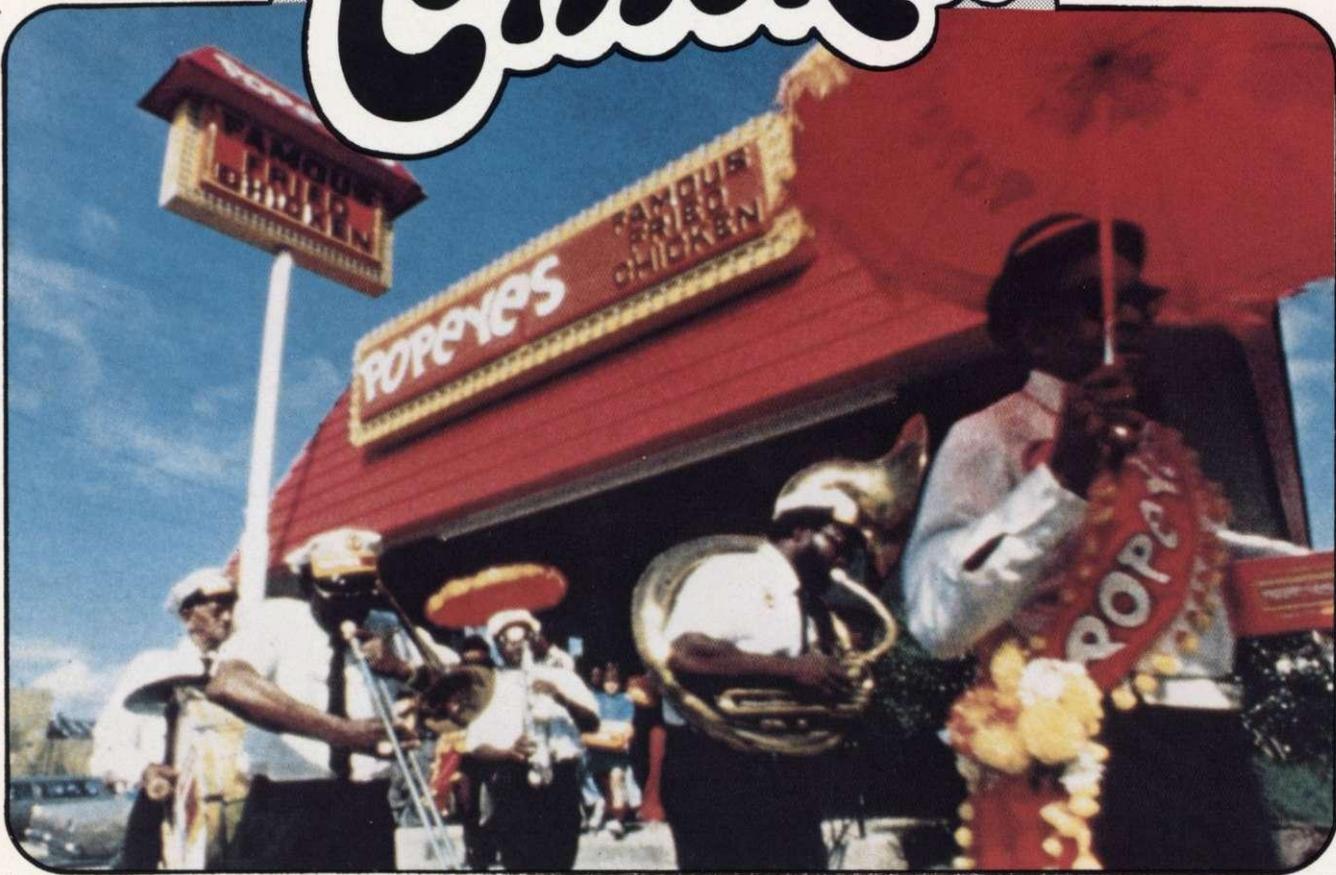


Michael P. Smith



Les Reiss

Jazzy Chicken!



Let's hear it for the Jazz Fest. . . .
the exciting celebration of New Orleans'
unique musical, culinary, and cultural
heritage. . . Yeah you right!

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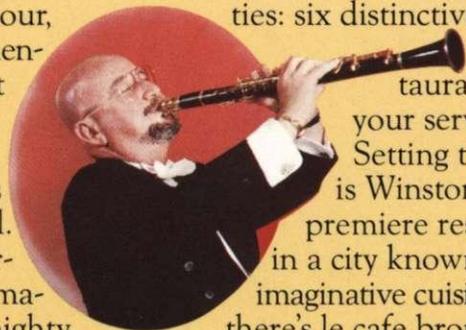
historic French Quarter, the energetic bustle of Canal Street, and the wondrous Louisiana Superdome.

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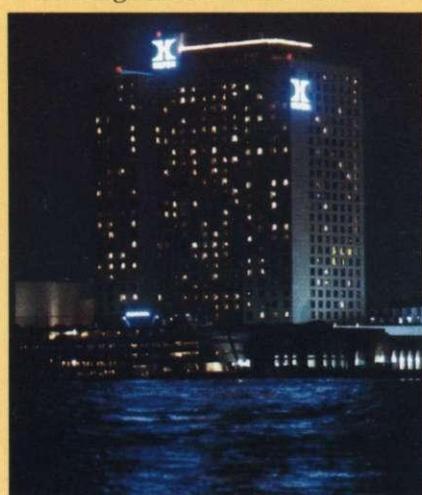


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the whole swingin' thing.

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AND TOWERS