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THE 11TH ANNUAL NEW ORLEANS JAZZ & HERITAGE FESTIVAL

Produced by the New Orleans Jazz & Heritage Foundation, Inc. in cooperation with the Jos. Schlitz Brewing Co. and supported by a grant from the National Endowment for the Arts.

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LES RIESS

DEDICATED TO
HENRY ROELAND BYRD
PROFESSOR LONGHAIR

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R. JACOB LEVISON



George Wein, the Executive Producer of the New Orleans Jazz & Heritage Festival, is President of Festival Productions, Inc. which produced jazz festivals in over 40 cities worldwide during 1979.



Lloyd Dennis



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GREETINGS.

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 1980 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 renown 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

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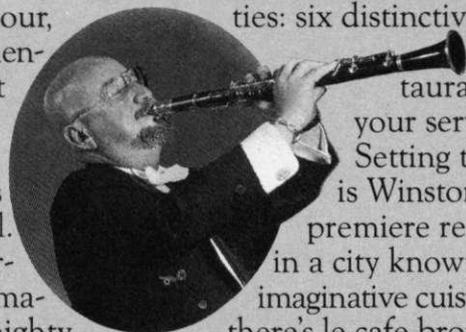
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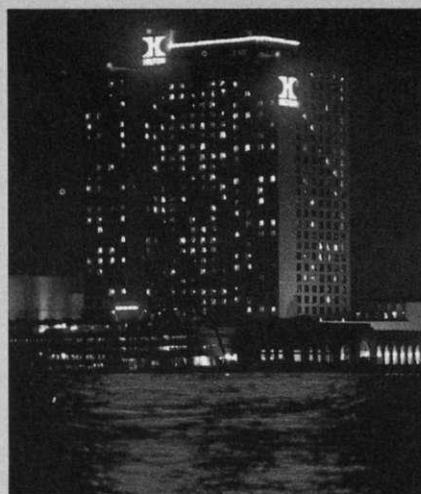


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AND TOWERS

WELCOME

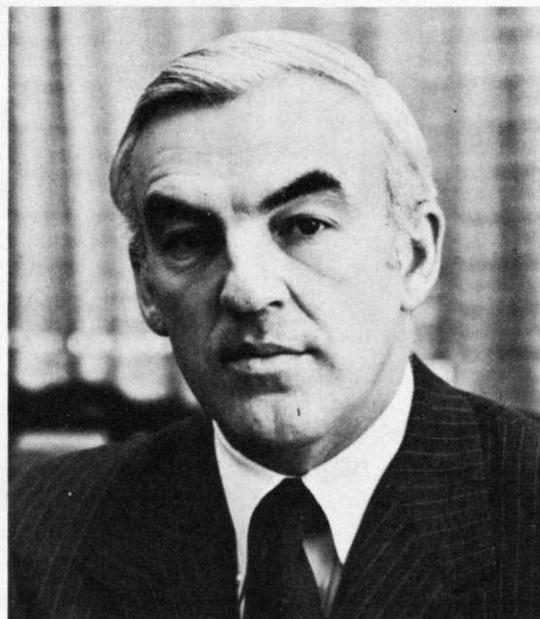


Welcome to the 1980 New Orleans Jazz and Heritage Festival from the members of the Board of Directors of the New Orleans Jazz and Heritage Foundation. Our Board members are volunteers. Like you, they love and support Louisiana's tradition of fine musicians, great food and excellent crafts.

Funds raised from festival activities are returned to the community by the non-profit Foundation. In 1979, \$75,000 in grants were given to musicians, educators, arts groups and community organizations.

The producers of this event, George Wein and Quint Davis, Festival staff and Schlitz Brewing Company, have prepared for you the best Jazz and Heritage Festival ever. We believe you will find an appropriate mix of delights for your eyes, ears and palate. We invite you to join us in celebrating our eleventh year and in paying tribute to the memory of Henry Roeland Byrd, better known to most of us as "Professor Longhair."

Marion G. Kelly
President, Board of Directors
New Orleans Jazz and Heritage Foundation



Hundreds of thousands of people in communities across the country have enjoyed music festivals presented by the Jos. Schlitz Brewing Company. In these festivals, the company has found an ideal expression for quality and enjoyment which are the essence of its products. Schlitz sponsors these musical events to support what is perhaps the most universally understood and appreciated art form.

A festival is something special when it's dedicated to that uniquely American art form - Jazz - and when it's complemented by a colorful and exciting Heritage Fair. That's what the New Orleans Jazz and Heritage Festival is to Schlitz, something special. It's been that way since the company first became associated with the festival in 1973. So Schlitz salutes the New Orleans Jazz and Heritage Foundation for presenting one of the country's truly great and truly enjoyable celebrations of jazz, an event which stands out as premier entertainment in a city that means entertainment.

To the thousands and thousands of home folks and visitors who will attend the 1980 New Orleans Jazz and Heritage Festival Schlitz says, Enjoy!

Daniel F. McKeithan
Chairman of the Board
Jos. Schlitz Brewing Company

DEDICATION

HENRY ROELAND BYRD

PROFESSOR LONGHAIR

DEC. 19, 1918 — JAN. 30, 1980

Professor Longhair, one of New Orleans' most esteemed musical talents, passed away suddenly in January of 1980, leaving behind a tremendous musical legacy which will be remembered for generations to come. Born Henry Roeland Byrd, "Fess," as he was widely known to the public, was a synthesizer of a variety of styles which have been interwoven into the musical fabric of the Crescent City. A musician's musician, Byrd developed a concept which he sometimes called "tockin rhythm," a blend of elements from such diverse idioms as blues, jazz, gospel, swing, barrelhouse, calypso, rumba, pop, rock, and funk. His keyboard virtuosity was matched by a vocal talent ranging from a rough, driving lyrical sound to a crooning romanticism punctuated by a characteristic yodeling technique. His ability to execute his impeccable vocal phrasing while simultaneously setting fire to the piano by playing his intricate rhythms was certainly unparalleled in American music.

Fess' recording career began in 1949 when he laid down tracks for a number of independent record companies who were recruiting local talent for the lucrative rhythm and blues industry that had mushroomed nationwide. His biggest hit, "Baldhead," (also released in 1950 as "She Ain't Got No Hair") was number five on the national charts in 1950, but this failed to establish him as a visible recording star in the public's eye. Nonetheless, the tune, a humorous shuffle about a baldheaded female, remained a classic and a public favorite throughout Longhair's career.

The fifties were musically productive (but financially unrewarding) for the man who would eventually be proclaimed a master musician and major musical influence. During this period Fess recorded his renowned local hit, "Mardi Gras in New Orleans," in addition to a host of other classics including "Tipitina," "In The Night," and "Hey Now

Baby." The unmistakable Longhair trademark, the rumba-like bass line fused to the twelve-bar blues structure, characterized a number of these compositions and represents a significant original contribution to the evolution of popular music. Jelly Roll Morton had certainly incorporated Caribbean elements into his musical expression years before, but Fess was able to utilize these devices in a new and most appealing manner. These experiments curiously paralleled developments in the be-bop era of modern jazz, during which Dizzy Gillespie's collaborations with Machito and Chano Pozzo produced a fruitful international musical exchange.

By the early sixties, British rock began making significant inroads into the American musical scene causing a major decline in home-grown productivity. Despite his indispensable collaboration with local musicians on the hit "Big Chief" in 1962, Fess entered a long period of inactivity culminating in his virtual retirement and disappearance from professional activity. His legacy consisted of a few surviving 78's from the fifties. The now familiar story of his rediscovery during his tenure as a janitor in a one-stop record shop on Rampart Street remains a heartbreaking testimony to the injustice of a system which so often relegates geniuses to the status of social outcasts.

During the seventies, a period of rediscovery, the quest for cultural roots intensified in America. Professor Longhair was a partial beneficiary of this movement, although he was never able to achieve the material benefits commensurate to his talent. Following his dramatic appearance at the 2nd Annual New Orleans Jazz and Heritage Festival in 1971, Atlantic Records reissued their old Longhair material on an Lp titled **New Orleans Piano**. Available for the first time as a collection, the album helped to regenerate Longhair's career. In 1974, Barclay Records, a French based company, recorded him on an album entitled **Rock & Roll**



MICHAEL P. SMITH

Gumbo and featured Gatemouth Brown on guitar and fiddle. The record was never widely distributed in the states, but it is a lively recording highlighting some of Fess' lesser known interpretations including "Junco Partner" and Hank Williams' "Jambalaya."

Several European tours continued the momentum of Fess' reactivation and at home audience appreciation was growing rapidly. Fess became the traditional closer of the Jazz and Heritage Festival and in 1977 a local music club named after "Tipitina" was incorporated, including Fess as a board member and part owner. It was here that music fans from New Orleans and world wide regularly congregated to hear the master deliver his pianistic pronouncements. During that period, Harvest Records released an album of Fess playing at a private party for Paul McCartney on board the Queen Mary in California. Although poorly produced, the Lp gleaned five stars from Downbeat Magazine which picked up on Fess' distinctively flawless performance. Albert Goldman, resident music writer for Esquire Magazine, also produced a live session at Tipitina's during Mardi Gras 1978, which is being issued on Tomato Records this year as **The Last Mardi Gras**, a double Lp featuring accompanists George Davis on guitar and David Lee on drums, both of whom are now living and working in New York city. But, as far as recordings go, Fess' last effort for Alligator Records titled **Crawfish Fiesta** remains outstanding. The session is well recorded, musically diverse, and full sounding, with strong, sympathetic support from The Blues Scholars, Fess' last band.

At a time when New Orleans is beginning to receive its long overdue national recognition, the death of Professor Longhair is a tremendous loss. Although his music has influenced such recognized artists as Dr. John and Allen Toussaint, no one pretends to be able to fill the great void he has left. Fortunately, a representative collection of his works remains behind for present and future generations, but as anyone who heard this great man (and was touched by his presence) knows, there will never again be another Professor Longhair.

-Andrew Kaslow



MICHAEL P. SMITH

LISTENING FOR LONGHAIR

While driving uptown to the traditional jazz funeral of Professor Longhair that chilly Saturday morning in February, I found myself journeying up South Rampart Street toward Howard Avenue. I could not help but notice the emptiness of that street now: the mass of concrete, the gaping holes and parking lots where buildings once stood - an occasional barber shop, a small cafe, and many abandoned buildings. No important businesses consider South Rampart home, except for the office of a Black newspaper, **The Louisiana Weekly**, which sits on a corner almost completely isolated, a relic of the past.

Rampart is a street of concrete shadows, lying in the wake of the great Superdome, which considers anything around it a satellite, or possibly only a **ramp** serving the Dome's eminence and immense

cost. But buried beneath all that concrete, all those parking lots, all those abandoned buildings, lies the poetic history of South Rampart. This is the **Rampart** of national and local Black folklore, the street of legendary allurements, excitement, sin and good-bad times.

For the Rampart was the Black downtown, beginning probably in the late nineteenth century, vibrating with the pulse of various musics, voices, shouts, drumbeats, streetcries, and hustles; that infra-structure of Black economic life in a cage. The Rampart was the main turf of a Black community running roughly from Poydras to the New Basin Canal (now I-10), and from Rampart toward Broad. This community was removed in the late 1940's and the 1950's to build the new civic center and the Union Terminal Station. The death of South Rampart, that community's economic nerve center and spine, soon followed.

In its booming days Rampart Street throbbed with clothiers (the only ones who would serve Blacks, as Canal Street did not welcome Black clothing trade until the fifties), fish fry and red beans joints, pool halls, fast women, cheap rooms, hotels (some respectable and expensive), gambling joints, pawn shops, fraternal lodges and mutual benefit association halls and offices (the **Zulu Pleasure Club** sign is still embedded in the sidewalk on Perdido Street, near Rampart), voodoo drug stores, and several bars. The bars were the developing ground for the emerging New Orleans music of the twentieth century, beginning with great innovators like Buddy Bolden, Freddie Keppard, King Oliver and ending, really, with the man whose funeral I was driving toward.

Roeland (Professor Longhair) Byrd was a man of amazing consistency - he lived virtually all his sixty years in the Rampart Street area - working, making music, making life, trying to find ways to survive. He was old enough to know the Rampart, inside and out, during its heyday and young enough to see it die and know its ruin.

Rampart Street people were laborers, hustlers, night-life people, "second liners:" the people who had not lost the inheritance of the genius African culture that is so prevalent in New Orleans. These were the people from whom the great Black music of New Orleans developed. These were also people who were poor, who were at the mercy of economic exploiters. The poverty notwithstanding, there were many in the Rampart Street area who worked hard and long for their few dollars, and who turned to music for enjoyable moments away from life's eternal pressing needs, and/or to drown their sorrows. For them, Longhair was a marvelously important answer.

Longhair was one of the finest practitioners of a

distinctive New Orleans blues that absorbed and transcended the sorrows of the people. It was a music best known nationally in the work of Louis Jordan, who was immensely popular in New Orleans, and Fats Domino, who was from New Orleans.

But neither Jordan's nor Domino's singing styles incorporated, as classically as Longhair did, the **sound** of New Orleans street chants, particularly the old chants of produce vendors who toured the Black neighborhoods; the distinctive sound of Black New Orleans voices; the sound of the Black Indian chants. This must have been the Rampart Street sound and Longhair sang it as if he had extracted its very essence, and had fermented his own fine wine-music from it. We used to call Longhair's style "wine drinking music," but the music was the **real** taste.

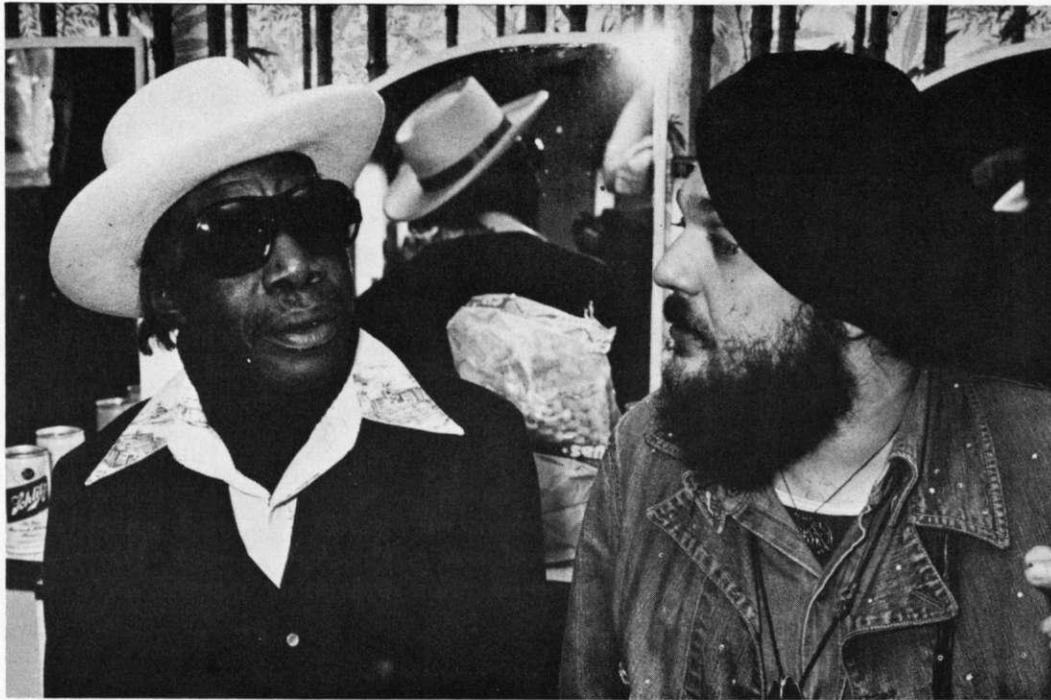
Though Longhair's piano was structured on foundations of traditional New Orleans music, he added a sense of beat and infectious rhythm to it that probably came from his background as a dancer, and what a marvelous dancer he must have been! (Listen to his "Ball the Wall.") New Orleans music is based on dance, on dance improvisations, on the suggestions of dance, particularly African dance mime. The preponderance of rhythmic innovation and percussion in Longhair's piano playing is also New Orleans, the role of drums recreated in his piano style.

Such was the **beauty** of Longhair.

The **tragedy** of Longhair and all of the other genius Black musicians of New Orleans like him, beginning with the legendary Buddy Bolden, is that the people of Rampart Street, the people Longhair emerged from, the people who were the source/root of so much of the genius of Black music, these people had no money - at least not enough to enable Longhair, or any of their other great musicians, to earn a decent living.

Historically, Black New Orleans has been a community where musicians could develop, could find continual inspiration for their work, could create new styles out of the solid basis of the old without completely rejecting what had gone before, could even find an audience of people, though non-educated, who have taste, who value the better musicians: the ones who are not imitators. Historically, New Orleans has provided a plethora of places and occasions for its musicians: small bars and cafes, dance halls, social and pleasure club affairs, weekend outdoor gatherings, funerals and other commemorative occasions which reached into every old Black community.

What was not possible was sufficient economic support from this same community so that musicians could survive as artists. The poor Blacks who were Longhair's original audience might have



BARBARA Y. E. PYLE

PROFESSOR LONGHAIR AND DR. JOHN

honored him in their own way, but they could hardly sustain him. Added to this is the overwhelming economic deprivation that is the bitter underside of the brilliance of the music, an aspect of the local music scene that has always been there and still is. Musicians have had too little control over the production and distribution of their music; it has always been out of their hands. Although the music of Black musicians has always been kind of **free** here, free as the air - it's just suppose to **get/be happy**, it's still in an economic cage.

The biographies of traditional New Orleans Black musicians reflect all sorts of non-musical occupations: carpenters, cigarmakers, construction workers, painters, clean-up men and women, cooks, barbers, and any of the trades available in the Black community during the twentieth century. Playing music might have been the **soul** of existence, but music was only a source of small change, when it was available. Day work provided the bread and butter.

Longhair's life was a classic case. He worked for years as a shortorder cook and held other small jobs. In a memorable and sad 1976 **Living Blues** interview, he tells how he survived for years as a card shark. Even Buddy Bolden, the first Black musician to capture the sound of the city, probably made no real money. Today, there are many fine Black musicians in New Orleans who barely scratch out a living.

The more common pattern followed by the New Orleans musicians who made national names for themselves, like Armstrong and Bechet, was to leave, taking with them rich cultural memories

which they always cite as the basis of their art. They were in search of an audience that could support them. Whether what they found was worth the search, whether it was profitable, we will never know. We know they never really returned.

When asked in interviews why **he** never left, Longhair always said he never really wanted to. The humble pleasures of New Orleans, the food, the people, the climate - he couldn't leave that. To anyone not from New Orleans, the idea that a poor but intelligent Black man would not **want** to leave here probably sounds ridiculous. But being one with his people, the people the music developed out of, was worth more to him than money, possibly more than the overrated "fame" that Louis courted and won - maybe.

I suspect Longhair was essentially a quiet spirit, and he would have laughed and turned away from the tumult of his wake and funeral as if it were unreal, meaningless. His true spirit would have traveled below all the noise, (after all, music is **not** noise, even the joyous noise of the carnival that his funeral procession degenerated into). I suspect his spirit merged with the raucous nonsense of Tipitina's. I suspect his spirit fused with the memories of that Rampart Street, now urban renewed away, ever conscious of its evils, but at home with its sound, its dancing feet, its fears and dreams, its hustle and bustle.

If you want to find the Professor, slow down, listen for him as you drive over the smooth pavement of the Ramp, but listen with your ear close, close to the earth.

-Tom Dent

BENEFIT

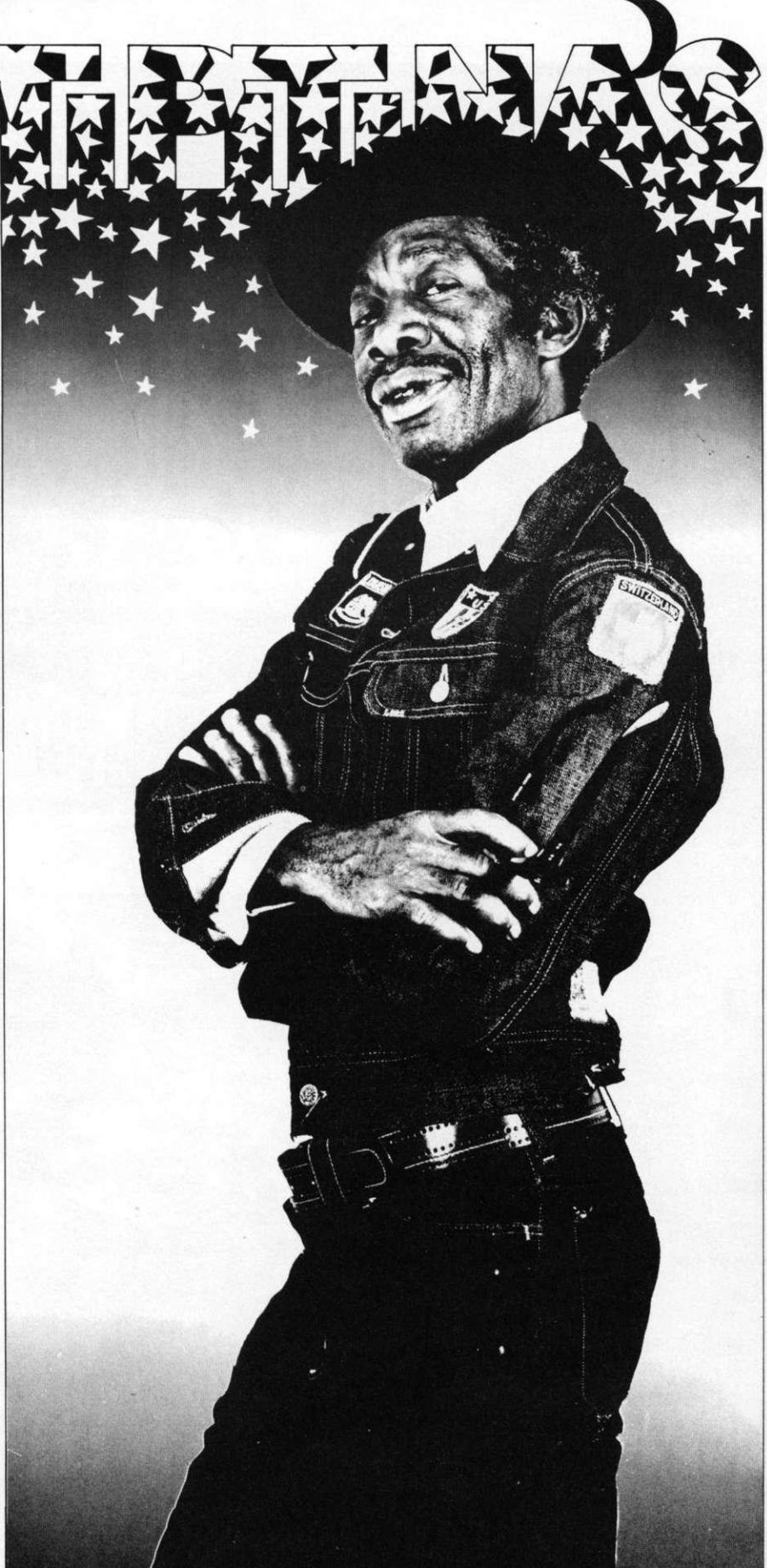
This poster is a gift to those music lovers who care to donate \$40.00 to the widow and family of Henry Roeland Byrd Dec.19,1918-Jan.30,1980.

For each donation you will receive one 8-color, limited edition fine-art silkscreen poster by Sweet Molasses, Inc., featuring Professor Longhair and his music club, Tipitina's. Measuring 17" x 38", it is signed and numbered-limited to 1400.

Available through Sweet Molasses and Tipitina's. 501 Napoleon Avenue (504) 899-9144

There would be no Tipitina's without Professor Longhair. The club was inspired by a heartfelt desire to provide a forum for the musical genius of this fine and friendly man. Thankfully, his great talent is being recognized by a wider and wider legion of fans.

PROFESSOR LONGHAIR 501 NAPOLEON AT TCHOUPI TOULAS PIANO & JUICE BAR



"Friends, neighbors and fellow musicians had watched him struggle in impoverished obscurity for nearly half a century. In death, Longhair will be thought of as an 'innovator', in Wexler's words, 'who may be remembered with Louis Armstrong and Sidney Bechet and Jelly Roll Morton as yet another gift from New Orleans to American blues and jazz.'
Timothy White
Rolling Stone March 20, 1980

POSTER

A benefit for the family of Professor Longhair by Sweet Molasses and Tipitina's.

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Erlanger ... only in bottles and draught.

EVENING & RIVERBOAT CONCERTS

Every year, for the last eleven years, New Orleanians (and thousands of people within a radius of a hundred miles or so) have looked forward to the night concerts and boatrides sponsored by The New Orleans Jazz and Heritage Festival.

These events are usually the only time that many of the nationally known major musicians perform in

New Orleans. Odd as it may seem, New Orleans is not on the "jazz circuit" and, as a result, although our city is internationally known as the birthplace of jazz, it is a rare occasion to hear non-native major musicians playing in a New Orleans nightspot. Consequently, all winter long, the question is whispered down the sidewalk, "Hey man, who's coming to the jazz-fest this year?" New Orleanians want to see and hear jazz talent.

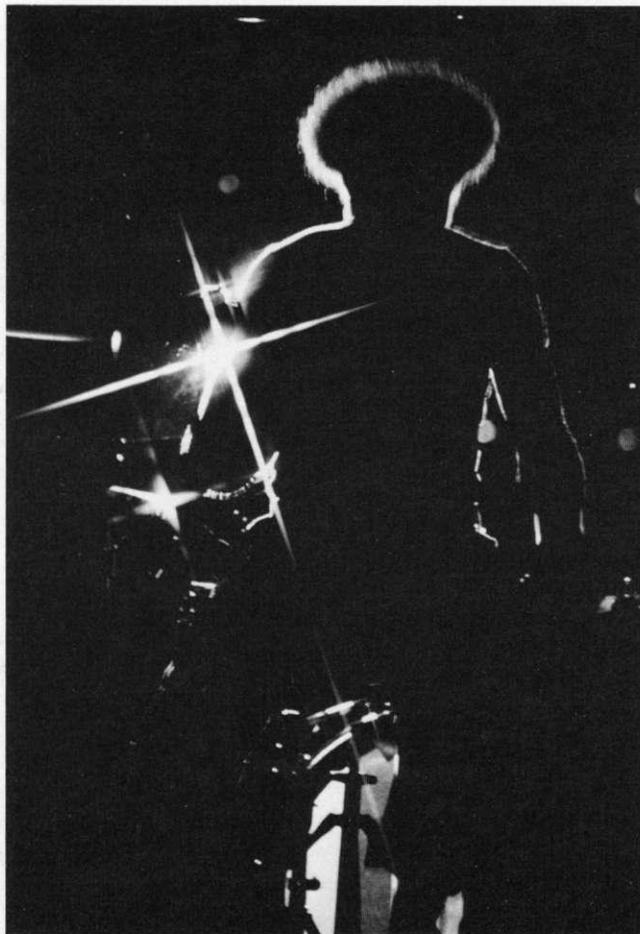
Additionally, there is always the prospect of the magic moment happening as a result of the right mix of talent and audience on one of those concert nights. The most obvious example of "being in the right place at the right time" was the incredible Ella Fitzgerald concert during which

Stevie Wonder came on stage to sing with her, and then there was the B.B. King and Muddy Waters blues bash on the riverboat, and remember Dizzy, Olatunji and Sun Ra playing on the Mississippi River until well past midnight?

Finally, there is our own personal pride in local musicians, who, although less well known, are often more than the equal of many of the headliners.

Afterall, who could match Allen Toussaint at what he does? Each night concert features local artists as well as names from out-of-town.

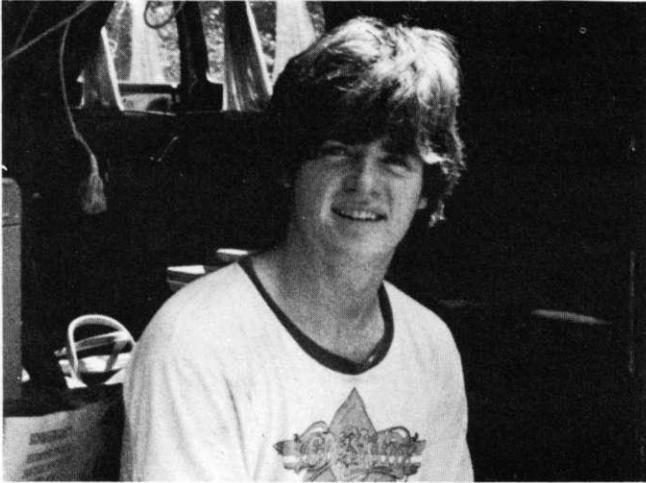
So the night concerts and boatrides are always special and always well received. An effort is made, and usually successfully so, not only to present the best talent but also to present a musically diverse array of styles from "Traditional & Blues" to "Avant Garde & Top 40." There is a concert for everyone's taste. In fact, you've got to have a hole in your soul if you can't find at least four or five concerts that sound exciting to you. We think they will all be exciting - the sounds that will fill the night for two weeks in April will be just like New Orleans food, spicy, hot and out-of-sight!



SYNDEY BYRD

DEDICATION

Charles "Chuck" McCarron



Charles McCarron, head of the nighttime stage crew for Festival Productions which produces The New Orleans Jazz and Heritage Festival, was killed in a truck accident on Wednesday, August 8, 1979 in Alabama in route to doing a show. The following tribute was written by Robert Jones, a staff member who was close to Chuck. All of this year's night time concerts are dedicated to the work and memory of Charles "Chuck" McCarron.

Charles "Chuck" McCarron was more than just one of the workers. For those of us on the night concert crew, Chuck embodied the whole spirit of The New Orleans Jazz and Heritage Festival. He was wild, exciting, smiling with that red hair flying in

every direction. When the music was "on," he could change cords, drums or whatever without missing a single step in the true New Orleans fashion of making music while we work. He had the leadership qualities which enabled him to bring his crew together at anytime to do what seemed to be impossible. His broad knowledge of New Orleans was invaluable to me on the many occasions when he located the mysterious missing part that was needed to make it all work.

I guess my biggest problem was keeping enough beer on hand for that crazy crew. For the period that he worked during our summer Kool Jazz Festivals I was able to get closer to him and he became more of a part of me. When he was there I knew things would go right. But in retrospect, Chuck's most significant quality was that he loved the music and I mean all the music. He loved the people, all the people. He loved the work. He also loved his family and was admired by everyone who came in contact with him.

When a loss like this occurs you discover that you are not missing the person for the work that they did; you can always find another body to fill in. What you miss is that relationship known as "friendship." You miss those late conversations and meals at Mama Mia's; those laughs and sad tales at The Dream Palace at 3:00 am. "God, don't you remember those Bill Hanley Black boxes we dragged onto the boat, man I thought the boat might sink." I can still here him, "Come on, another beer!"

Chuck you old rascal, you were just a plain good ole boy - you took off and left us holding the bag, trying our damnest to get the show on the road.

Missing you this year.

**-Rock (known to some as Robert Jones)
Concert Production Manager**



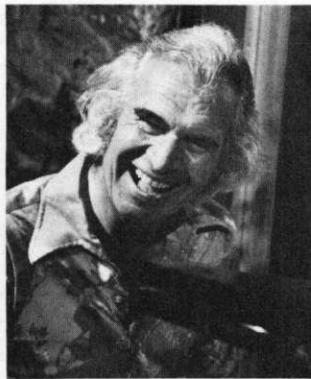
TUESDAY APRIL 15

**COUNT BASIE
& HIS ORCHESTRA**

**DAVE BRUBECK
QUARTET**



COUNT BASIE



DAVE BRUBECK

What better way to begin the 11th Annual New Orleans Jazz and Heritage Festival than with **Basie** and **Brubeck** at 8:00 pm on Tuesday, April 15, 1980 at the Theatre of the Performing Arts?

Count Basie and His Orchestra virtually defined a whole genre of jazz: big band swing. Roaring out of Kansas City with an unmatched rhythm section (which included ace rhythm guitarist Freddie Green and the subtlest of big band drummers, Jo Jones) and a frighteningly powerful and graceful tenor sax section (which included at one time or another, Lester Young, Ben Webster, Coleman Hawkins, Illinois Jacquet, Paul Gonsalves, Buddy Tate and Frank Foster), the Count Basie Orchestra was, and remains, the original clean machine. They superbly excute every number. While the personnel has changed since the forties, when Basie blew out the Roseland Ballroom in New York, his orchestra riding on that irresistible Kansas City "Jump Rhythm," the musical results are still the same - right down to the Basie piano signature of a concluding three note phrase.

The musically impeccable Mr. William "Count" Basie is "no frills" personified. There's no wasted motion, no showy technical exercises. The economy of his deft, but driving, piano style is a remarkable blending of the bare minimum of notes struck at precisely the right moment. Basie's seemingly ageless ability to establish and maintain a

swinging groove - in short, the Basie beat - is the key to appreciating Count Basie and His Orchestra who offer the very best in big band swing jazz.

Sharing the show with Count Basie is **Dave Brubeck**. Brubeck is the first jazz musician to make the cover of Time Magazine and the first jazz musician to have a million selling record ("Take Five"). He is one of the most celebrated and widely known living jazz musicians.

Like Basie, Brubeck is a time technician. His experiments with odd, but always swinging, rhythms have expanded many people's conception of what a "basic beat" is all about. While not the first jazz artist to explore the terrain of unusual time signatures (drummer Max Roach, for example, had long been playing 5/4 and other uncommon rhythms), the famous Dave Brubeck Quartet was clearly responsible for popularizing the use of uncommon beats.

Brubeck's music is not a novelty act. He is a serious artist who has had a long and distinguished career which includes raising sons who are also musicians. On opening night, Brubeck will head a quartet composed of Chris Brubeck, one of his sons, on bass and trombone, Jerry Bregonzi on tenor sax, and Randy Jones on drums.

WEDNESDAY APRIL 16

**LIONEL HAMPTON
ALL-STAR BIG BAND**

ALL-STAR BRASS BAND

The first riverboat concert will feature the ever energetic **Lionel Hampton All-Star Big Band** and a supercharged **New Orleans Jazz and Heritage Festival All-Star Brass Band**.

Lionel Hampton, master percussionist, vibraphonist and consummate entertainer leads an all-star aggregation which includes jazz veterans: pianist **Teddy Wilson** (who played with Hamp in the Benny Goodman band), reed players **Eddie "Lockjaw" Davis**, **Cecil Payne**, **Arnett Cobb**, trombonist/arranger/composer **Curtis Fuller**, and two of New Orleans' own, trumpeters **Wallace Davenport** and **Joe Newman**.

All of Hampton's performances are packed with energy. His effusive show personality sometimes obscures his musical accomplishments, particularly on vibes. Hampton is a knowledgeable musician, a



SYNDEY BYRD

LIONEL HAMPTON

mainstay of popular and jazz music for over four decades. He is almost single-handedly responsible for the elevation of vibraphone to the category of a serious jazz instrument. Additionally, he has proven to be a premier bandleader. He continues to elicit first-rate and full-hearted participation from every member of his band. Hamp's orchestra, no doubt, will be cooking on all burners.

Also sharing the bill, and they might even steal the top spot if somebody doesn't hold them back, is an all-star assemblage of the leaders and top players from New Orleans' famed brass marching bands. Grand marshals and master musicians such as **Fats Houston, Harold Dejan, Herman Sherman, Milton Batiste, Emanuel Paul, Wendell Eugene, Walter Peyton, Placide Adams, Charles Barbarin, Teddy Riley, Anderson Stewart, Andrew Jefferson, Jack Willis, Freddie Lonzo, Reginald Koeller, John Simmons, Lawrence Trotter, Lester Caliste, Anthony Lacen, Ernest Watson and Michael White** will all play together on one stage, as one band. Talkin' bout a second line, you better come get to this once in a lifetime event.

Brass marching bands are almost synonymous with the idea of New Orleans jazz. The opportunity to hear such a broad array of talented musicians playing together and also opposite the all-star Lionel Hampton orchestra should not be missed.

S.S. PRESIDENT 7 PM & MIDNIGHT

THURSDAY APRIL 17

ALLEN TOUSSAINT

LEE DORSEY

TOMMY RIDGLEY

RHYTHM & BLUES
SUPERSTARS

On Thursday, April 17, 1980 at 7:00 pm and at midnight, the riverboat S. S. President will be the site of what has come to be regarded among many music fans as **the** concert of the year: The **Allen Toussaint** riverboat concert. Joining him will be the legendary **Lee Dorsey, Tommy Ridgley and the Untouchables**, and a specially assembled collection of local artists known as **The New Orleans Rhythm and Blues Superstars - James Booker** (keyboards), **James Rivers** (reeds), **Johnny Adams** (vocals), **George French** (bass), **Sammy Burfect** (organ), **Walter Washington** (vocals and guitar), and the incredible **Zigaboo Modeliste** (drums).



SYNDEY BYRD

ALLEN TOUSSAINT

Allen Toussaint is co-founder/owner of Seasaint Recording studio, a nationally sought after arranger and producer, and the composer of countless hits. He is also an engaging performer who meticulously prepares for this annual boatride concert. His special genius is manifested in his talent for composing and arranging. His broad musical background more than adequately enable Toussaint to conceive of and perform extended works as well as terse, poignant vignettes, with a

relaxed charm that belies the intensity of this man's music. If there is an heir to Jelly Roll Morton, then Allen Toussaint is he. Toussaint can always be counted on to come up with music that both grows out of the New Orleans tradition and, at the same time, is beautifully new in its own right.



SYNDEY BYRD

LEE DORSEY

Lee Dorsey is the "old dog who's always teaching the young pups some new tricks." Although he has recorded intermittently over the last few years, this vocalist, who is one of the original rhythm and blues shouters, can easily bring any crowd to their feet. **Tommy Ridgley and the Untouchables** must be one of the most frequently employed bands for local dances and proms. Tommy works out of the legendary New Orleans soul sound of the fifties and sixties, a sound which influenced and helped give birth to a music now known as reggae. Like hot days in August, the temperature just keeps on rising when you put together a band such as the **New Orleans Rhythm and Blues Superstars**. Any one of these R&B giants can set a house rockin'. The various combinations of musical and vocal arrangements that one can get out of this band is staggering, and drummer Zigaboo is enough by himself to start a musical riot. But then, such is the delicious delirium of experiencing the real New Orleans rhythm and blues on a sultry "southern night."

S.S. PRESIDENT 7 PM & MIDNIGHT

FRIDAY APRIL 18

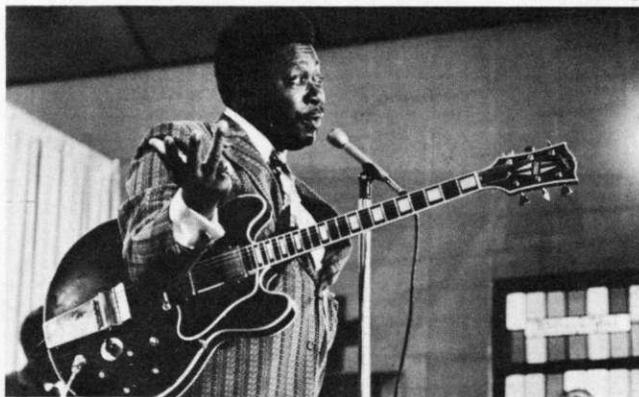
B.B.KING

TAJ MAHAL

EARL KING

This year's "Blues Cruise" features New Orleans' favorite blues singer, **B.B. King**, plus **Taj Mahal**, one of the most widely respected young blues players, and New Orleans' own **Earl King and The Radiators**.

B.B. KING



TAJ MAHAL



EARL KING

SYNDEY BYRD

B.B. King does not need an introduction. Both the music and the man have endeared themselves to millions of fans worldwide. In New Orleans there's no such thing as too much "good" blues, and B.B. King is one of the best. His forte is neither

singing nor guitar work (although Lucille, his guitar, can easily hold her own when matched with most anyone else), B.B. King's strong suit is communication. When B.B. plays and sings the blues there is instant contact. You believe that every word is true, every note is heartfelt.

Taj Mahal, although relatively young as blues singers go, is a walking encyclopedia of the blues. After graduating from college with a degree in animal husbandry, Taj Mahal took it upon himself to study and learn all aspects of the blues - from folk and country blues, to the electrified modern blues. Taj plays acoustic guitar, steel guitar, banjo, piano, kalimba, harmonica and who knows what else. Backing Taj will be his **International Rhythm Band**, who, under Taj's direction, are creating new styles of blues. Have you ever heard a reggae version of a country blues tune?

Blues guitarist and singer **Earl King** is a local artist whose work should be more widely known. Born the seventh son on the seventh day of February, elder King mixes gospel influences with voodoo proclivities to produce a wailing blues sound not unlike proverbial black cats patrolling back alleys. Backing up King will be the popular **Radiators**.

"The Blues Cruise" promises to be quite a trip through the rough but soothing waters of the blues.

MUNICIPAL AUDITORIUM 8 PM

SATURDAY APRIL **19**

**MIGHTY CLOUDS
OF JOY**

**SENSATIONAL
WILLIAMS BROTHERS**

**GOSPEL
SOUL CHILDREN**

Gospel is that great music that celebrates life, the creator and the optimism that "by and by" things are going to get better. The ecstasy of gospel music is a spiritual upliftment that transcends religious barriers. People of diverse faiths (or no faith), of different creeds and beliefs have all come to love and appreciate the music created by enslaved Africans singing in a strange land down by the riverside.

Gospel music is cathartic in its fervor; it is literally a release which helps both singer and audience give

expression to ideas and emotions which previously had been suppressed and denied. It is the religious branch of the mighty tree of Great Black Music, and as such, is an indispensable aspect of any survey of modern music.

On Saturday, April 19, 1980 at 8:00 pm in the Municipal Auditorium (a favorite site of numerous gospel shows throughout the year), the New Orleans Jazz and Heritage Festival presents its second annual "Gospel Night." Headlining the program is **The Mighty Clouds of Joy**, who will be joined by the **Sensational Williams Brothers**, **Raymond Myles and the McDermott Singers** with special guest **Christine Myles**, plus, local favorites, the **Gospel Soul Children**.



THE MIGHTY CLOUDS OF JOY

The internationally known **Mighty Clouds of Joy** are currently enjoying an extremely rewarding surge of both public and critical acclaim. They won this year's Grammy for best "Gospel Album." Their energetic and emotionally charged performance on the televised Grammy awards program demonstrated, if there were any doubters, that they indeed deserved the accolades and recognition. The **Might Clouds of Joy** are leading practitioners of the male, small-group gospel singing style, which is a mainstay of gospel music.

The **Sensational Williams Brothers**, under the direction of "**Pop**" **Williams**, are a family group from Mississippi. Their hard driving style is first cousin to the blistering brand of blues often identified with Mississippi. Their's is a style of singing whose traditions are African in origin.

Native New Orleanian **Raymond Myles** is considered a self-taught genius who is a powerful keyboard player, prolific writer-arranger and persuasive vocalist. He is also leader of the **McDermott Singers**, a well known and widely respected local gospel group. Raymond's mother, **Mrs. Christine Myles** who is a highly respected and near legendary gospel singer in New Orleans, will make a special guest appearance.



TOM VARISCO

THE GOSPEL SOUL CHILDREN

The Gospel Soul Children, a New Orleans youth choir, is one of New Orleans' favorite choirs. They receive more invitations than they can accept, have often toured throughout America, and have recently accepted an invitation to sing abroad. Organized out of First Emmanuel Baptist Church, they are under the direction and guidance of Albert Hadley.

Come out for a great night of gospel music and experience what it means to be touched by the spirit.

NEW ORLEANS HILTON 8 PM

MONDAY APRIL 21

GREAT PERFORMANCES ON FILM

New to the festival this year is a night of film showings. These short films feature many of the major innovators of jazz. The host for the night of film showings is David Chertok. He will also provide a narrative which explains the context and importance of the filmed performances. This is an opportunity to see and hear legendary jazz greats. The four part schedule is as follows:

Part One

Bessie Smith - "St. Louis Blues" 1929 short
Cab Calloway - "Kickin' The Gong Around" 1932 film

Louis Armstrong - "Dinah" 1933 Danish film
Slim & Slam, Rex Stewart, The Lindy Hoppers 1941 film

PART TWO

Benny Goodman - "Sing, Sing, Sing," "I've Got A Heartful Of Rhythm" 1937 film

Count Basie - "One O'Clock Jump" 1943 film

Duke Ellington - "Take The A Train" 1943 film

Fats Waller - "Honeysuckle, Rose" 1941 Soundie

Glenn Miller & The Nicholas Brothers - "Chattanooga Choo Choo" 1941 film



LOUIS ARMSTRONG



THELONIUS MONK



BILLIE HOLIDAY



FATS WALLER

PART THREE

Lionel Hampton - "Air Mail Special" 1950 Short

Thelonious Monk - "Blue Monk" 1957 TV

Cannonball Adderley - "Round Midnight" 1958 TV

Dave Brubeck with Paul Desmond - "Take Five" 1963 TV

Dizzy Gillespie & Louis Armstrong - "St. Louis Blues" & "Umbrella Man" 1959 TV

PART FOUR

John Coltrane with Tyner, Garrison and Jones - "Impressions" 1963 TV

Miles Davis with Coltrane - "So What" 1959 TV

Charlie Parker with Dizzy Gillespie - "Hot House" 1952 TV

Billie Holiday with Ben Webster, Lester Young, Vic Dickenson, Gerry Mulligan, Coleman Hawkins, Roy Eldridge - "Fine And Mellow" 1957 TV

NEW ORLEANS HILTON

8 PM

TUESDAY APRIL **22**

**WORLD'S GREATEST
JAZZ BAND**

EUBIE BLAKE

**KID SHEIK &
STORYVILLE RAMBLERS**

At 8:00 pm on April 22, 1980 in the New Orleans Hilton Grand Ballroom there will be a concert featuring some of the greatest traditional jazz musicians. Featured on that program are **The World's Greatest Jazz Band** with **Bob Haggart** and **Yank Lawson**, perennial Jazz and Heritage Festival favorite **Eubie Blake** and New Orleans' own **Kid Sheik and His Storyville Ramblers**.

The World's Greatest Jazz Band had its auspicious beginning in 1963, when the nucleus of the group was assembled for a private jazz festival at a millionaire's mansion in Aspen, Colorado. The invited crowd agreed that this was, indeed, the world's greatest jazz band. It took the musicians until 1969 to get together again to debut their swing-flavored Dixieland in New York. They've been playing their way around the world ever since.

Bob Haggart, the bassist, is a composer best known for such tunes as "South Rampart Street Parade," "Big Noise from Winnetka" and "What's New." Trumpeter **Yank Lawson** is a veteran of the



EUBIE BLAKE

Benny Goodman and Tommy Dorsey bands and, during the fifties he co-led the Lawson-Haggart Band for a series of record albums. Johnny Mince, the drummer, was a member of the NBC studio band for twenty years and was also well known for his studio work behind such giants as Duke Ellington, Frank Sinatra and Ella Fitzgerald. Rounding out the group are **Al Klink** on saxophone and **Lou Stein** on piano.

Eubie Blake, at ninety-seven, traces his career as a pianist/composer back beyond the turn of the century - a career that has produced such standards as "I'm Just Wild About Harry" and "Memories of You," and has also inspired the tribute, "Eubie," a play now running on Broadway. This year will be Eubie's fifth consecutive Jazz and Heritage Festival appearance.

George "Kid Sheik" Colar organized his first band at age fifteen and has been a bandleader ever since. Still in possession of maximum lung power at age seventy-two, Kid Sheik's trumpet will head up **The Storyville Ramblers**, which includes **Isadore "Tuts" Washington** on piano, **Louis Nelson** on trombone, **Raymond Burke** on clarinet, **Frank Fields** on bass, **Chester Jones** on drums and **Narvin Kimball** on banjo.

SYNDEY BYRD

SAENGER PERFORMING ARTS 8 PM

WEDNESDAY APRIL 23

CHICK COREA

FLORA PURIM

LARRY CORYELL



CHICK COREA

The first New Orleans Jazz and Heritage Festival concert to be held in the newly renovated Saenger Performing Arts Center will feature **Chick Corea** and **Flora Purim** plus **Larry Coryell**. Wednesday night, April 23, 1980 at 8:00 pm, fans of fusion jazz will get a chance to see and hear some of the leading musicians working that idiom.

Chick Corea, winner of this year's Grammy Award for the best jazz performance, plays keyboards (from acoustic piano to synthesizers) and composes. Before finding his own creative niche, Corea played with Stan Getz and, notably, with Miles Davis. Some critics suggest that it was during Corea's stint with Miles that Corea began to conceive of new directions for his music.

Today, Chick Corea is probably best known for a band he led called "Return To Forever" which featured bassist Stanley Clarke. In an effort to avoid stagnating, Chick has constantly experimented with band personnel as well as with musical concepts.

Flora Purim, a unique vocalist from Brazil, once sang with Chick Corea. On this concert she will be backed by her own band and will offer her easily understood mix of Brazillian, fusion jazz and modern popular music. Her wordless improvisations are her trademark.

An added attraction will be solo guitar work from **Larry Coryell**, who is considered one of the top



FLORA PURIM

jazz fusion players.

This concert will offer a highly interesting mix of Afro and Latin rhythms, rock-influenced electronics, and melodic jazz improvisation. Such a mix is the essence of what the best of jazz-fusion music is all about. Corea, Purim and Coryell are sure to offer us a stimulating musical experience.

S.S. PRESIDENT 7 PM & MIDNIGHT

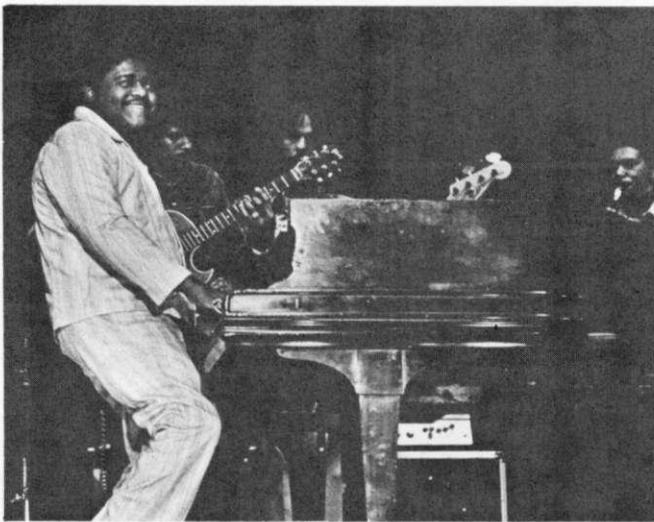
THURSDAY APRIL 24

FATS DOMINO

DR. JOHN

THE
NEVILLE BROTHERS

New Orleans has always been known as a party town, and certainly the **Fats Domino** boatride will be a party to remember. Joining Fats on April 24, 1980 aboard the riverboat President will be **Dr. John** and **The Neville Brothers Band**. Everything is expected to be so nice, that plans have been made to do it twice. Concert times are



BARBARA Y. E. PYLE

FATS DOMINO

7:00 pm and midnight.

Fats Domino is the greatest living practitioner of the early fifties' New Orleans soul sound. His compositions, such as "Blueberry Hill" and "Walkin' To New Orleans," define the rolling beat of that period. However, the magic of a Domino concert is not merely nostalgic. Fats can and does play and sing with the best, plus he has developed his own unique approach. Fats also keeps a good band made up of musicians who are proficient at playing rock&roll, R&B, jazz and popular music - and all with a syncopated New Orleans touch.



BARBARA Y. E. PYLE

DR. JOHN

The voodoo-inspired **Dr. John** was a session musician during the fifties who sat in with and learned from the great New Orleans artists who were, at that time, turning out hit after hit. Dr. John continues to work (live and in studio) with many of the best New Orleans musicians. His show is sometimes thought of as a novelty act because of his alleged "bizarre" costumes, but the man has merely picked up on various aspects of New Orleans Black culture, e.g: voodoo, and presented it in his own fashion. Besides, once he and the band

"get to jamming for serious," his audiences are usually too busy rocking to the backbeat to be overly concerned with the feathers that are flying or the strange lyrics.

Finally, the first family of New Orleans, **The Neville Brothers Band** will take the stage to announce that they are ready to claim the eighties. Ever conscious of the rhythm and blues traditions, the Nevilles are nevertheless charting new courses for popular music. Their vocal stylings, particularly Art Neville's, coupled with their comprehensive musicianship, suggests to everyone who can hear that this is **the** New Orleans band to watch in the years ahead.

This concert is essential New Orleans music and may, indeed, be one of **the major** parties this year.

S.S. PRESIDENT

8 PM

FRIDAY APRIL **25**

SONNY ROLLINS

MC COY TYNER

**EDWARD FRANK
ALL-STAR BEBOP
ORCHESTRA**



SONNY ROLLINS



MC COY TYNER

The last riverboat concert of the 11th Annual New Orleans Jazz and Heritage Festival features a strong program of contemporary jazz. On Friday, April 25, 1980 at 8:00 pm aboard the S. S. President we will have the opportunity to involve ourselves in the music of **Sonny Rollins** and **McCoy Tyner**. Also on the program will be local pianist **Edward Frank** leading an **All-Star Bebop Orchestra**.

Sonny Rollins is considered by most

knowledgeable musicologists the greatest living tenor sax player. Sonny Rollins has been the subject of numerous articles detailing his contribution to the evolution of the tenor saxophone in modern jazz. Sonny first garnered attention during the fifties while playing with musicians such as Miles Davis, Max Roach and Thelonius Monk. Rollins later led his own bands including an innovative sax-bass-drum trio that afforded him the maximum amount of freedom to develop complex theme/variation solos. His style of playing, which stresses melodic improvisation, and broad, working knowledge of harmony are two of Sonny Rollins' chief characteristics. He is fond of playing and reworking pop tunes and is also a respected composer. Two of his numbers, "Oleo" and "St. Thomas" are considered jazz classics. Sonny Rollins continues to experiment with combining pop tunes and bop numbers in his broad repertoire. An additional highlight of a Rollins performance are his breathtaking unaccompanied solo flights which often interweave snatches of various melodies into a seamless tapestry of sound.

Pianist and composer **McCoy Tyner**, like Rollins, is considered a major force in modern jazz. Tyner, who grew up and gigged in Philly, also came up through the school of bop. Tyner first gained national acclaim for his strong and uncompromising piano work in the classic John Coltrane quartet. However, unlike some musicians who ceased to forge ahead after the death of Trane, McCoy Tyner has continued to grow and produce a body of music whose high standards and consistency are awe inspiring. Tyner's dexterity at the keyboard is nothing short of astounding. He has also developed into a first-rate composer. His current band includes **John Blake** on violin and promises to offer a satisfying night of Tyner brilliance.

Sharing the show is a special program of bop music from an all-star cast of New Orleans musicians led by pianist **Edward Frank** who originally played violin, but suffered a stroke which left his left hand partially paralyzed. After the stroke he took up piano as his main instrument. During the fifties and sixties he was a leading producer for the Peacock label. His main talent, however, is in arranging, and the **All-Star Bebop Orchestra** is expected to rise to the challenge of playing Frank's forceful bebop arrangements.

This concert offers a night of no-nonsense, straight ahead contemporary jazz.

MUNICIPAL AUDITORIUM

8 PM

SATURDAY APRIL **26**

CHIC

GIL SCOTT-HERON

PATRICE RUSHEN

**SOUTHERN UNIVERSITY
MARCHING BAND**

This year's concluding concert is a soul program which has one of the most imaginative billings ever put together for one of our night concerts. The concert will be held Saturday, April 26, 1980 at 8:00 pm in the Municipal Auditorium. The four acts on the schedule are **Chic**, **Gil Scott-Heron**, **Patrice Rushen**, and the **Southern University of Baton Rouge Marching Band**.

Chic is one of the hottest disco acts in the world today. They have a string of disco hits which have topped charts worldwide. Among their many hits are "Freak Out" and "Good Times." Hot bass licks, blistering rhythm guitar, a live string section and elegant vocals are intricately meshed together to produce a mesmerizing and funky sound which is loved by dancers everywhere.



CHIC

Poet/singer **Gil Scott-Heron** offers a meaningful change of pace. His lyrics and poems address contemporary issues head on and challenge audiences to do more than "boogie til they drop." Some of Gil's more famous pieces are "H2O-gate Blues," "The Bottle," "Johannesburg,"

and his current "1984." Gil will be accompanied by his long time collaborator, **Brian Jackson** plus their backup band.

Keyboard artist **Patrice Rushen** presents yet another facet of modern soul music. She is a college educated musician who is well versed in all forms of music. At present she is concentrating on composing music which communicates on numerous levels. She is also a gifted pianist and has several albums to her credit, the latest of which is "Pizazz."

Rounding out the program is the **Southern**



GIL SCOTT-HERON

University of Baton Rouge Marching Band under the direction of **Issac Griggs**. Only those people unaware of the long tradition of high-stepping, hard-swinging Black college bands would wonder whether a college marching band should be present on a program such as this one. For those who have not heard them before, you are in for a special treat.

Since it is true that all good things must come to an end, it is in keeping with the whole thrust of the 11th Annual New Orleans Jazz and Heritage Festival that it come to a **swinging end**. Don't miss the last concert.



PATRICE RUSHEN

**ETTA JAMES
IN CONCERT**

April 18th
10:30 & 12:30

The **BLUES SALOON**

The Best Live Music On Stage

featuring **Luther Kent with Charlie Brent and**

TRICK BAG

523-9475
2 pm til

940 Conti
Valet Parking

THE LOUISIANA HERITAGE



MICHAEL P. SMITH

FAIR

KOINDU



KOINDU (A Place Of Exchange)

KOINDU will be the place to be when attending the 11th Annual New Orleans Jazz and Heritage Festival.

KOINDU will feature traditional and contemporary African, African-American and African-Caribbean crafts and performances plus interchange with craftspeople and performers from Africa, the Caribbean, New Orleans and other parts of the United States.

KOINDU performers include **Bai Konte**, a West African griot/kora player; the Obeah man, **Exuma**, from the Bahamas in the Caribbean; African-American folksinger **Odetta** and a solo performance from poet **Gil Scott-Heron**. Onstage will also be musicians ranging from the traditional, **Fairview Baptist Church Traditional Band**, to the purveyors of "new music," **Ed Blackwell, Don Cherry and Charlie Haden** (who are three-fourths of the ground breaking Ornette Coleman quartet of the sixties). There will also be dancers, poets and the **Phyllis Wheatley Drill Team**.

KOINDU's crafts people will feature work in numerous mediums including, but not limited to, jewelry, leathercraft, woodcarvings, paintings and innovative mountings of photographs.

KOINDU offers an exciting and unparalleled opportunity to understand African inspired crafts and performing arts via communication with the creators. To see a dance or hear a work of music live is good, but it is infinitely better to be

CLEVELAND BRYANT

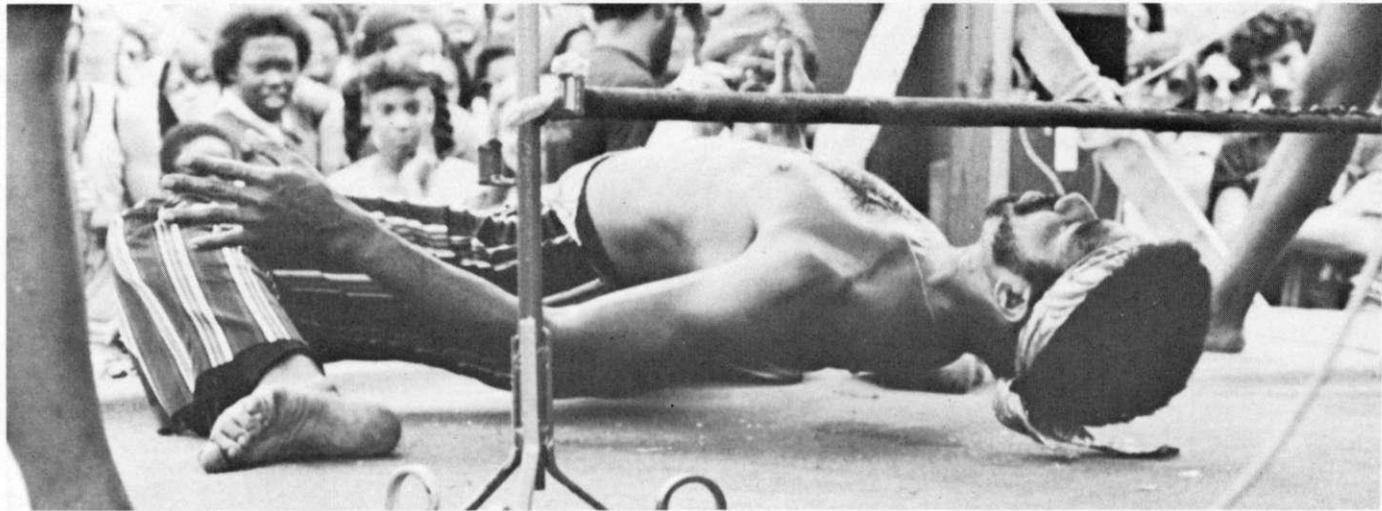


able to talk with and touch the performers, to listen as they explain the origins and meanings of their work. In short, KOINDU offers an opportunity for exchange.

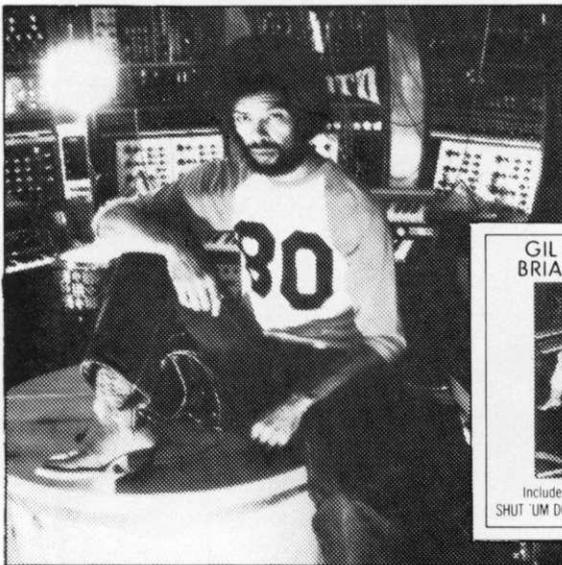
KOINDU marks the continuation of the conscious affirmation of the importance and quality of African contributions to world culture. Everyone is welcome to come and share, no one is allowed to dominate. This village of exchange will be a rich and exciting blend of the various aspects of African and African inspired cultures. We encourage everyone to COME TO KOINDU!



JOHN C. ROLAND



CLEVELAND BRYANT



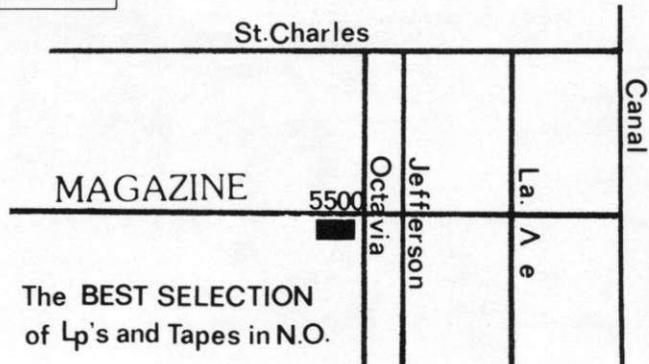
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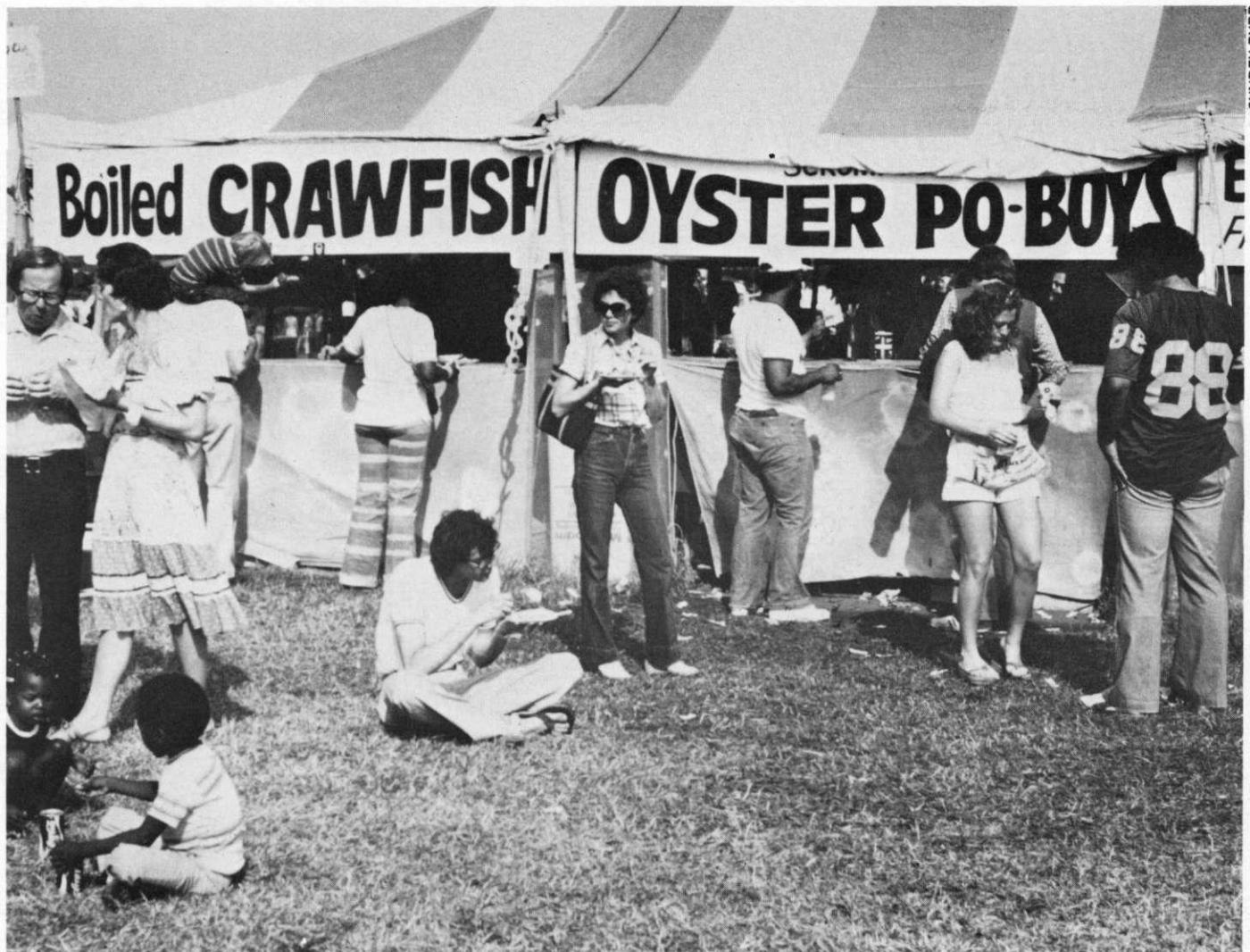
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FOOD



SYNDEY BYRD

From high cuisine to the common red bean, eating is an essential aspect of the New Orleans and Louisiana experience. No other area in America has such a rich and diverse culinary culture which is the result of the confluence of individually unique ethnic foods and techniques of food preparation. Some of the currently identifiable schools of cooking which will be present at this year's festival include: Afro-Caribbean, Cajun, Creole, Italian, Rural Louisiana, Seafood and Soul.

This year there will be a total of forty-three vendors offering a tantalizing taste of an incredibly

broad selection of foods - red beans & rice (which is New Orleans' national dish), jambalaya, crawfish etouffee and bisque, a wide variety of oyster and shrimp dishes, cochon de lait, creole rice, turtle picante, hot boudin, pecan pie, gumbo, stuffed artichokes and stuffed crabs, as well as traditional po-boy sandwiches of types too numerous to name.

Gastronomes will also have the opportunity to sample dishes which are new to the festival. These dishes include foods of Creole Caribbean origin such as Creole curried chicken, fried plantains, callalow (a green seafood stew), and hot callas (an



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old Creole recipe of traditional rice cakes). New foods also encompass foods from rural Louisiana such as the Natchitoches meat pie (highly seasoned beef in a pastry shell).

Traditional festival favorites will be available including the incredible Soul Food cooking prepared by St. Francis DeSales Catholic Church. They will offer greens with ham, corn bread,



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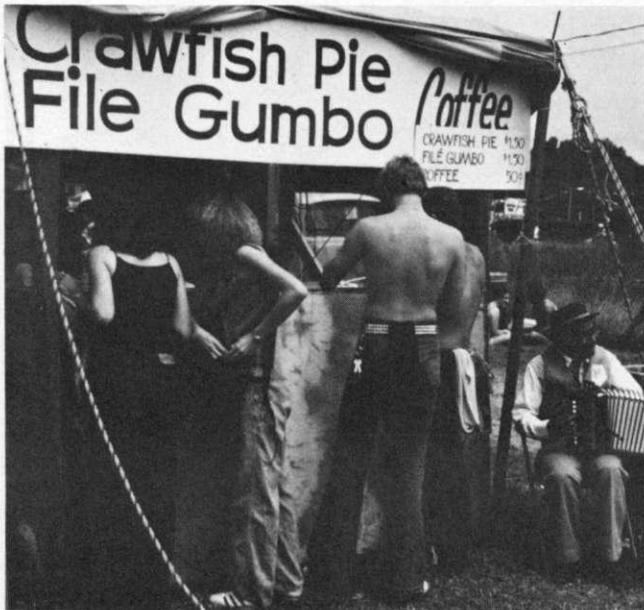
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candied yams, and sweet potato pie. The 2nd Mt. Triumph Missionary Baptist Church will offer their superlative fried chicken and The 2nd True Love Baptist Church will prepare barbecued chicken.

The yearly chance to taste such a wide array of foods is one of the major attractions of the Jazz & Heritage Festival weekends. There will be more than enough food to fill five days of good eating.



SYNDEY BYRD

JONATHAN
A RESTAURANT

On the edge of the French Quarter you will find a door with a silver nameplate bearing the legend, "Jonathan, A Restaurant." Once through the door you will find magnificent Art Deco decor, an atmosphere that's friendly and relaxing and food that is varied and wonderful. Come through the door.

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BUFFETS

F O R E V E R Y O N E



When you really feel like having a taste of New Orleans, come to The New Orleans Hilton's famous buffets. Like everything



else the Hilton does, our buffets are in the very best taste:

Begin the week with our *Sunday Champagne Jazz Brunch*...the

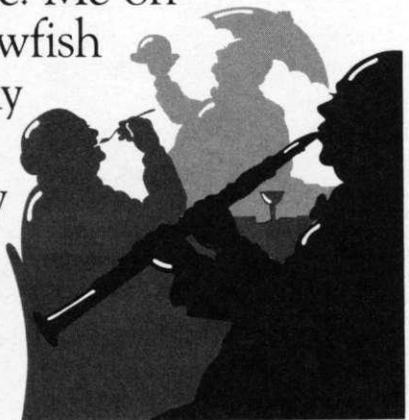
food is traditional New Orleans and so is the music...pure Dixieland.

Second line it to a second helping! During the week, Monday through Thursday nights, it's our *Family Dinner Buffet*. Bring the kids and a hearty appetite for the Hilton's good-as-apple-pie home cooking. Mom'll love it.



Friday night, the Hilton presents the *Cajun Seafood Buffet*. It's the best of the Bayou Country, a seafood feast set to toe-tapping Cajun music. Me oh my, that crawfish

pie. Saturday night, dine in the gaiety of an *Italian Festa*. The Hilton has everything



from antipasto to zucchini to singers of Puccini! Get a taste of New Orleans in le cafe bromeliad at The New Orleans Hilton. Poydras and the River.

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The New Orleans Hilton

AND TOWERS

KIDS TENT



JOHN C. ROY AND

Tired of being dragged from one stage to another, where you haven't been able to see anything but the legs of the person in front of you, anyway?

Beginning to feel that all this music is OK, but how 'bout something a little more down to earth?

Well, there's a place just for you - centrally located, enclosed (so you don't get trampled by all those big people), and partially shaded. Here are structures to climb on and in, to rock and to roll, and a tent and stage with lots of different things going on: clowns, puppets, tight rope walker, - even performances by people your age! And a friendly adult will be there at all times to

help you tie your shoes and to make sure the mean kids stay out. If you don't yet know your own name and address, perhaps you'd better bring your parents along. There will also be a designated lost and found area here, to make it easier for everyone to go home with whomever they came. Scheduled performers are:

McDonogh 15 Elementary School Band , led by Walter Peyton.

Unlimited, Ltd. - Comic clowning, performed by Cliff Schexnayder and Charmaine Marino using vaudeville routines, story telling, slapstick, music, juggling, skits, magic, and lots of audience

participation. Back for their second year at the Jazz and Heritage Festival.

Robert M. Lusher School Choir, led by Pamela Zeigler.

Nelson Camp - tight wire artist, performing "Silhouettes" - glimpses into the lives of five different characters, all played by himself, in a show which toured France last summer.

Gospel Isrealites - a talented and dedicated group of children ages six to fifteen, brought together through gospel singing by Jerome Davis at the Corpus Christi Catholic Church. They have traveled extensively throughout New Orleans, singing at churches of many denominations, and are back for their second year at the Jazz and Heritage Festival.

Calliope Puppet Theatre - Mr. Grump is back, grumpier than ever, in this show involving lots of audience participation. Performed by Karen Konnerth and Vic Shepherd.

St. Francis De Salles Junior Choir - a group of children ages five to sixteen, led by Ronald James, in a performance of gospel songs and traditional hymns.

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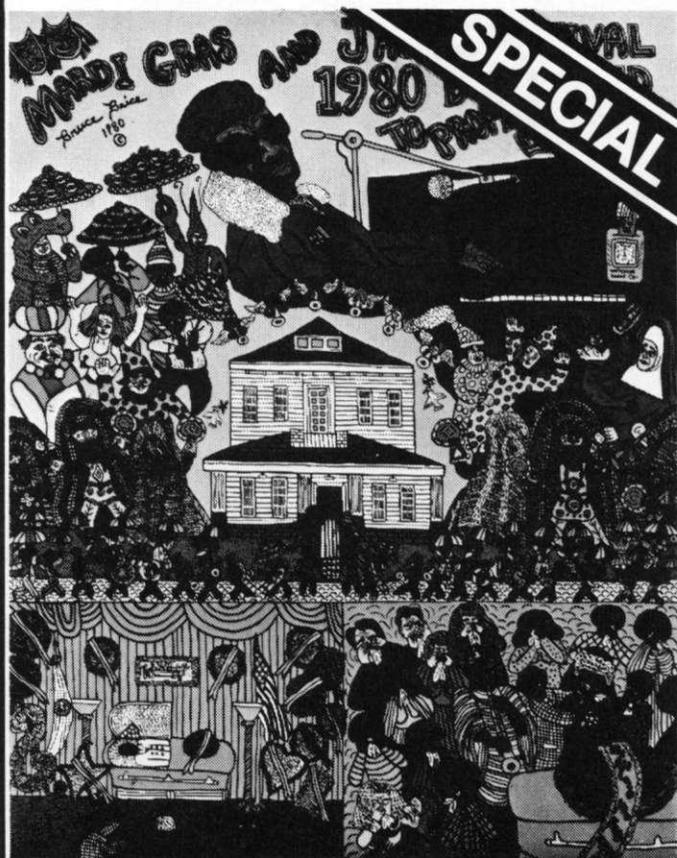
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JOHN C. ROLAND

Jimmie Brown - mime. The audience participates in the illusions in this show which also features "The Mechanical Man."

New Orleans Free School Village Kids - performing folk dances from around the world, led by Bob Farris.

Nathan Taylor - ventriloquist, will perform with his puppet, Peyote, in an internationally traveled show, also featuring a clown and some magic tricks.

Children's Tube Environment - lightweight, durable, play structures made from recycled industrial paper tubes, for stacking, rocking, rolling...designed by Nina Luisi, coordinator of the Teacher's Resource Service.

Banners - made by students of the New Orleans Free School, directed by Bob Farris, and students of the H. C. Schaumberg School, directed by Doris Skidmore and Connie Ferrier.

Face Designs - non-toxic face painting by Deborah Oppenheim and Peggy Fairfield.

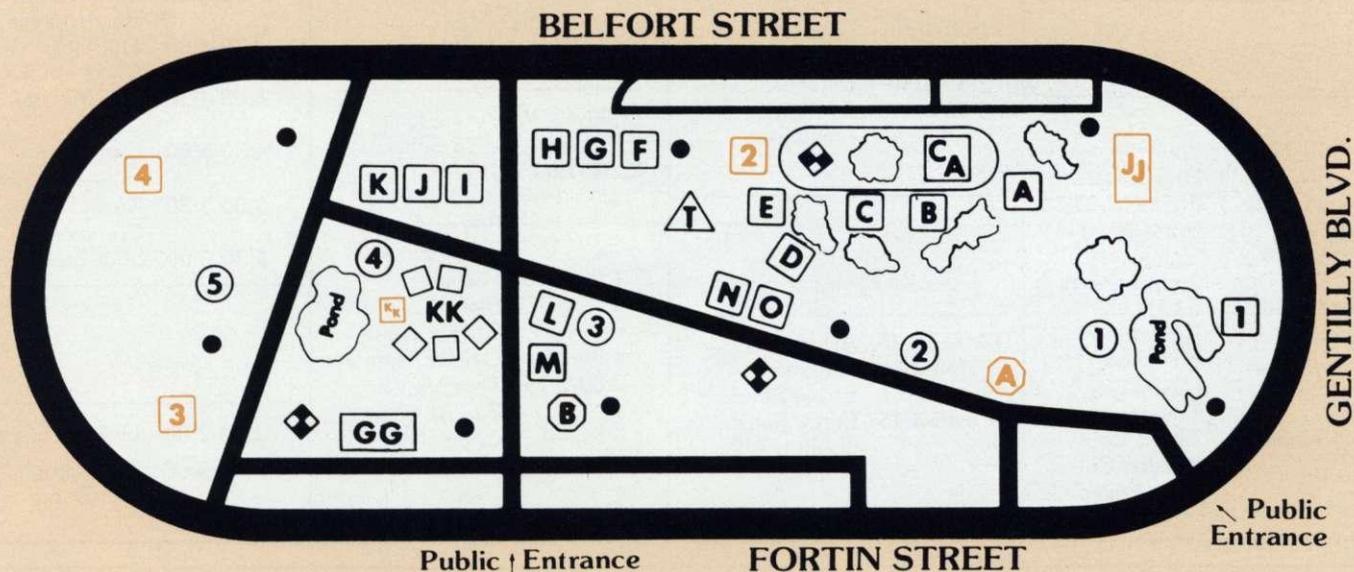
-Karen Konnerth

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- GG Gospel Tent
 ○ A, B Gazebos
 CA Children's Area
 ① Food Tents
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SCHEDULE

MUSIC

FRIDAY, APRIL 18, 1980

STAGE 1

11:45-12:30	McDonogh #15 Band
1:30-2:15	Sex Dog
2:45-3:30	Lastie Bros., Miss B & Lil' Sonny
4:00-4:45	Ron Cuccia & the Jazz Poetry Group
5:00-5:45	Oliver Morgan & Jessie Hill

STAGE 2

12:30-1:15	N.O.C.C.A. Jazz Group
1:45-2:30	Eluard Burt
2:45-3:45	Freeman Fontenot
4:00-4:45	Flatlands String Band
5:15-6:00	Willie Cole

STAGE 3

1:00-1:45	New Jazz Qunitet
2:15-3:00	Woodenhead
3:30-4:00	Irving McLean
4:00-4:45	Keystone
5:15-6:00	Muchos Plus

STAGE 4

11:45-12:30	U.N.O. Lab Band
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1:00-1:45	S.U.B.R. Jazz Ensemble
2:15-3:00	George Porter's Joyride
3:15-4:00	Porgy Jones
4:15-5:00	Walter Washington
5:15-6:00	Charles Neville & House Band

JAZZ TENT

12:00-12:45	Dillard University Jazz Band
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1:15-2:00 2:15-3:00 3:30-4:30 5:00-5:45	Hal Kelley Tommy Yetta One Mo' Time Tuxedo Jazz Band	GAZEBO A	3:15-3:45 4:00-5:00	Lil' Freddie King Yellow Jackets	2:15-2:45 2:45-3:00 3:00-3:30 3:30-4:00 4:00-4:30 4:30-5:00 5:00-5:30 5:30-6:00	The Smooth Family New Orleans Echoes Sister Alberta Harris Lewis The Holy Angel Choir The Melody Clouds Leviticus Gospel Singers New Orleans Comforters Soul Searchers
KOINDU		12:30-1:00 1:00-1:30 2:30-3:15 3:45-4:30 5:00-5:45	Percy Randolph & Alton Allen Lil' Freddie King George Dorko Equinox Freeman Fontenot	GOSPEL		
11:45-12:30 12:45-1:30 1:45-2:30 2:45-3:30 3:45-4:30 4:45-5:30	Phyllis Wheatley Drill Team Fairview Brass Band Congo Square Poets S.U.N.O. African Ensemble Dashiki Theatre Alfred Roberts & Afro Cuban Jazz Ensemble	GAZEBO B	12:00-12:45 1:45-2:30 2:45-3:15	Art Ryder Flatlands String Band Percy Randolph & Alton Allen		
				12:00-12:30 12:30-12:45 12:45-1:00 1:00-1:30 1:30-2:00 2:00-2:15	Kennedy High School Joseph Davis Brother Billy Bower Gospel Blind Singer Fortier High School Gospel Choir C & B Ensemble True Vine Baptist Church Choir	
				KID'S TENT		
				1:00-2:00 2:00-3:00		Unlimited, Ltd. McDonogh #15 Band

SATURDAY, APRIL 19, 1980

STAGE 1		1:00-1:45 2:00-2:45 3:00-3:45 4:00-4:45 5:00-5:45	Victor Sinker & the Circuit Breakers Tim Williams Louisiana Aces & Dewey Balfa Zydeco Machine Fiebre	KOINDU	12:30-1:00 1:00-1:30 1:30-2:00 2:00-2:30 2:30-3:00 3:00-3:30 3:30-4:00 4:00-4:30 4:30-5:00 5:00-5:30 5:30-6:00	Voices of Faith Youth Choir Macedonia COGIC Hope Ensemble Pentecost Baptist Church Youth Choir Raymond Myles & the McDermott Singers Good Hope Baptist Church Choir Gretna Gospel Chorales of Kenner The Russ Specials Mt. Kingdom Baptist Church Choir The Rocks of Harmony Rev. Paul Morton & the Chorale of Greater St. Stephen
11:45-12:30 1:00-1:45 2:15-4:00 4:15-5:00 5:15-6:00	U.N.O. Jazz Band Lil' Queenie & the Perculators Tommy Ridgley, Robert Parker, Bobby Mitchell & Ernie K-Doe Lightnin' Hopkins Pete Seeger	STAGE 4	11:30-12:15 12:30-1:15 1:15-1:45 2:15-3:00 3:30-4:15 4:45-5:30	12:30-1:15 1:45-2:30 3:00-3:45 4:15-5:00 5:15-6:00		
STAGE 2				GAZEBO A		
12:30-1:15 1:30-2:15 2:30-3:15 3:30-4:15 4:30-4:45 5:00-5:45	Teddy Riley Bois Sec Roosevelt Sykes Society Jazz Band Grandma Dixie Davis Sunbelt Bluegrass Band			12:30-1:15 1:30-2:15 3:00-4:00 4:30-5:15	Chris Smither Bai Konte Will Soto Svare	
STAGE 3				GAZEBO B		
12:00-12:45	Johnny Creel & the N.O. Square & Round Dance Association	JAZZ TENT	12:15-1:00 1:15-2:00 2:15-3:00 3:15-4:00 4:15-5:00 5:15-6:00	12:00-12:45 1:15-1:45 2:15-3:00 3:45-4:30 5:15-6:00	Sunbelt Bluegrass Band Grandma Dixie Davis Carlos Sanchez Chris Smither Whispering Smith & the Jukehouse Rockers	
				GOSPEL		
				12:00-12:30	Young Adult Choir	
				KID'S TENT		
				12:00-1:00 1:00-2:00 2:00-3:00 3:00-4:00		Robert M. Lusher School Chorus Unlimited, Ltd. Joker's Wild Unlimited, Ltd.

SUNDAY, APRIL 20, 1980

STAGE 1

- 11:30-12:15 Kennedy High Jazz Band
 12:45-1:30 Scooter Lee
 1:45-2:30 Gatemouth Brown
 2:45-3:30 Dave Brubeck
 4:00-4:45 Jerry Lee Lewis
 5:15-6:00 Olympia Brass Band

STAGE 2

- 12:30-1:15 Henry Grey and His Cats
 1:30-2:15 Germaine Bazzle & The Gentlemen of Jazz
 2:30-3:15 Snooks Eaglin
 3:45-4:30 Walter Mouton & the Scott Playboys
 4:45-6:00 Troy Deramus & the Country Kings w/ the State Fiddle Champs

STAGE 3

- 11:45-12:30 Tulane Jazz Combo
 1:00-1:45 Clark Vreeland & Freinds
 2:00-2:45 Dixi-Kups
 3:00-3:45 Rockin Doupsie & the Twisters
 4:00-4:45 Earl King
 5:15-6:00 Los Catrochos

STAGE 4

- 12:00-12:45 S.U.N.O. Big Band
 1:15-2:00 Family Players
 2:15-3:00 Luther Kent & Trick Bag
 3:15-4:00 Etta James
 4:30-6:00 Neville Brothers & Friends

JAZZ TENT

- 12:15-1:00 June Gardner
 1:15-2:00 New Leviathan Oriental Fox Trot Orchestra
 2:15-3:00 Danny Barker's Jazz Hounds with Blue Lu Barker
 3:15-4:00 Onward Brass Band
 4:15-5:00 Don Cherry, Charlie Haden & Ed Blackwell
 5:15-6:00 Alvin Batiste Group

KOINDU

- 12:00-12:45 George Pack African Ensemble
 1:00-1:30 Bai Konte
 1:45-2:30 Don Cherry, Charlie Haden & Ed Blackwell

- 2:45-3:30 Los de Palacaguina, Otto De la Rocha, El Guadalupano
 3:45-4:30 Odetta
 4:30-5:30 James Black Group

GAZEBO A

- 1:00-1:45 Chakula & Chink
 2:30-3:30 Mamou Hour Band
 3:45-4:30 Irving McLean
 4:45-5:30 Clancy "Blues Boy" Lewis

GAZEBO B

- 12:15-1:00 Guy Richards
 1:30-2:15 Cousin Joe
 2:30-3:15 Patrice Fisher & Jimmy Robinson
 3:15-4:00 Bai Konte
 4:15-5:00 Black Eagles
 5:15-6:00 Christiana Jazz Band

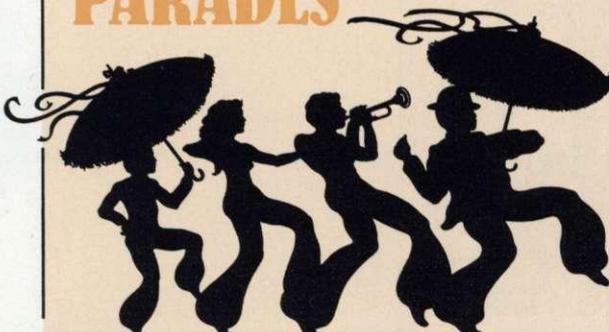
GOSPEL

- 12:00-12:30 Jones Sisters
 12:30-1:00 Southern Gospel Singers
 1:00-1:30 Southern Bells
 1:30-2:00 Greater Macedonia Radio Choir
 2:00-2:30 Sister Christine Myles
 2:30-3:00 The Modern Quartet
 3:00-3:30 The Heralds of Christ
 3:30-4:00 The Humble Travelers
 4:00-4:30 The Ott Family
 4:30-5:00 New Genesis Baptist Church Gospel Choir
 5:00-5:30 Greater St. Andrew B.C. Choir
 5:30-6:00 Desire Community Chorus

KID'S TENT

- 12:00-1:00 Gospel Isrealites
 1:00-2:00 Unlimited, Ltd.
 2:00-3:00 Calliope Puppet Theatre
 3:00-4:00 Unlimited, Ltd.

PARADES



April 18
 3:00 Fairview Brass Band

April 19
 2:00 Greg Stafford
 Traditional Jazz Band
 Scene Highlighters
 Money Wasters

April 20
 2:30 Olympia Brass Band
 Scene Boosters
 Fun Lovers

April 26
 2:30 Tornado Brass Band
 Gentlemen
 Of Leisure
 Calendar Girls

April 27
 3:45 Young Tuxedo
 Brass Band
 Olympian Aid
 Burgundy Ladies
 Doc Paulin Brass Band

SATURDAY, APRIL 26, 1980

STAGE 1

- 11:30-12:15 Slidell Senior High Jazz Ensemble
 12:45-1:30 Tulane Big Band
 2:00-2:45 Allen Fontenot & the Country Cajuns
 3:15-4:00 Jimmie Davis and The Jimmie Davis Singers including Chuck Wagon Anna
 4:15-5:00 Irma Thomas
 5:15-6:00 Russ Russell & the Rustlers

STAGE 2

- 12:15-1:00 Robert Pete Williams
 1:15-2:00 Athenian Room Band
 2:15-3:00 Ironing Board Sam
 3:15-4:00 Harmonica Williams & the Mighty Hawks
 4:15-5:00 Ramsey McLean & the Lifers
 5:15-6:00 Tornado Brass Band

STAGE 3

- 12:00-12:45 Jazz Dance Theatre
 1:00-1:45 Mardi Gras Chorus
 2:00-2:45 Salt Creek
 3:00-3:45 Frog Island Jazz Band
 4:00-4:45 Preston Franks & Soileau Playboys
 5:00-5:45 Cache & Rubin "Mr. Salsa" Gonzalez

STAGE 4

- 12:00-12:45 Tavasco
 1:00-1:45 Edward Frank Group
 2:00-2:45 Sammy Burfect & Tony Owens
 3:00-3:45 James Booker
 4:00-4:45 Muddy Waters
 5:15-6:00 Fats Domino

JAZZ TENT

- 12:00-12:45 Andy Moses
 1:00-1:45 Louis Nelson Big Six
 2:00-2:45 Ellis Marsalis & New Generation
 3:00-3:45 Earl Turbinton, Jr. & the Afrikan Cowboy Revue
 4:00-4:45 Louis Cottrell's New Orleans Jazz Band
 5:00-5:45 Thomas Jefferson

KOINDU

- 12:00-12:45 St. Augustine Jazz Band
 1:00-1:45 Voodoo Macumba
 2:00-2:45 Theron Lewis Group
 3:00-3:45 Mandingo Griot Society
 4:00-4:45 Gil Scott-Heron (a solo performance)
 5:15-6:00 Golden Eagles

GAZEBO A

- 12:15-1:00 Chester Calhoun
 1:00-2:30 Bongo Joe
 2:30-3:15 Como Drum & Fife Corps
 3:15-4:00 Robert Pete Williams
 4:30-5:30 R.L. Burnside

GAZEBO B

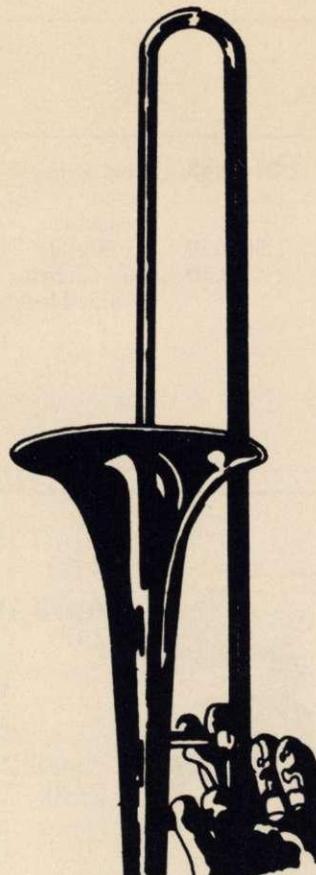
- 12:00-12:30 Napoleon Strickland
 12:30-1:00 Jessie Mae Hemphill
 1:15-2:00 R.L. Burnside
 2:30-3:30 Silas Hogan & Guitar Kelly
 4:15-5:00 Hot Strings
 5:15-6:00 Mandingo Griot Society

GOSPEL

- 12:00-12:30 Second Mt. Carmel Choir
 12:30-1:00 Sensational Travelers
 1:00-1:30 Divine Grace
 1:30-2:00 Macedonia Male Chorus
 2:00-2:30 Mighty Charriots
 2:30-3:00 St. Luke A.M.E. Church
 3:00-3:25 Ambassadors for Christ
 3:25-3:50 Fairview Baptist Church
 3:50-4:20 St. Francis DeSalle
 4:20-4:50 God's Renewed Gospel Ensemble
 4:50-5:15 Gospel Inspirations of Donaldsonville
 5:15-5:40 Greater Ebenezer Chorus
 5:40-6:00 Second New Guide Gospel Chorus

KID'S TENT

- 12:00-1:00 St. Francis DeSalles Junior Choir
 1:00-2:00 Jimmie Brown
 2:00-3:00 New Orleans Free School Village Kids
 3:00-4:00 Calliope Puppet Theatre



SUNDAY, APRIL 27, 1980

STAGE 1

12:00-12:45 Xavier Jazz Lab Band
 1:15-2:00 Johnny Adams
 2:15-3:00 Roosevelt Sykes
 3:15-4:00 Percy Mayfield
 4:30-5:15 Muddy Waters
 5:45-6:45 Clifton Chenier

STAGE 2

12:00-12:45 Doc Paulin
 1:00-1:45 Caledonian Society of New Orleans
 2:00-2:45 Robert Pete Williams
 3:00-3:45 New Orleans Rascals
 4:15-5:00 Nathan Abshire Band
 5:15-6:15 Meyers Brothers Bluegrass Band

STAGE 3

12:45-1:30 Maurice Barzas
 2:00-2:45 The Radiators
 3:00-3:45 The Latin American Band
 4:00-4:45 Marcia Ball
 5:00-5:45 Deacon John

STAGE 4

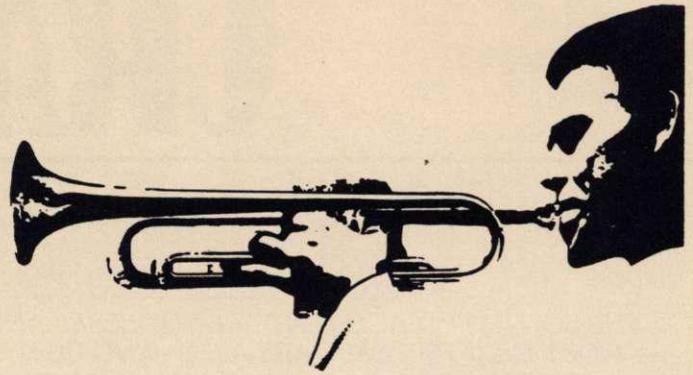
12:15-1:00 Loyola Big Band
 1:30-2:15 James Rivers
 2:30-3:15 Clarence "Frogman" Henry
 3:30-4:15 Lee Dorsey
 4:30-5:15 Dave Bartholemew
 5:45-6:30 Allen Toussaint

JAZZ TENT

12:30-1:15 Ed Perkins Group
 1:30-2:15 Dutch Andrus
 2:30-3:30 Al Belletto Sextet
 3:45-4:15 Mandingo Griot Society
 4:30-5:15 Astral Project
 5:30-6:15 Percy Humphrey
 6:30-7:15 Young Tuxedo Brass Band

KOINDU

12:00-12:45 New Orleans Contemporary Dance Company
 1:00-1:45 Como Drum & Fife Corps
 2:00-2:45 Bryan Parris
 3:00-3:45 White Eagle Indian Nation
 4:15-5:30 Willie Metcalf & the Academy of Black Arts
 6:00-7:00 Mandingo Griot Society



GAZEBO A

12:30-2:00 Bongo Joe
 2:15-3:00 Butch Mudbone
 3:15-3:30 Napoleon Strickland Fife & Drum Band
 3:30-4:00 Jessie Mae Hemphill
 4:00-4:45 R.L. Burnside
 5:00-5:30 Robert Pete Williams
 5:45-7:00 Bongo Joe

GAZEBO B

1:00-2:00 Hazel Schleuter
 2:30-3:15 Chief Jolly
 3:30-4:15 Tuts Washington
 4:30-5:15 Sid Selvidge
 5:30-6:00 Elmo Mendoza & Senior Citizen Serenaders

GOSPEL

12:00-12:25 Second Morning Star Combined Choir
 12:25-12:50 Masonic Kings
 12:50-1:15 Friendly Five
 1:15-1:40 New Orleans Spiritualettes
 1:40-2:05 McDonogh #35 Gospel Choir
 2:05-2:30 2nd Baptist Church 6th District
 2:30-2:55 Heavenly Stars
 2:55-3:20 1st Baptist Church, Paradis, La.
 3:20-3:45 DLM & W Singers
 3:45-4:10 Community Correctional Center
 4:10-4:35 Zion Harmonizers
 4:35-5:00 1st Church of God in Christ
 5:00-5:30 Youth Inspirational Choir
 5:30-6:00 Gospel Soul Children

KID'S TENT

12:00-1:00 Peyote Company
 1:00-2:00 Jimmie Brown
 2:00-3:00 Gospel Isrealites
 3:00-4:00 Calliope Puppet Theatre

CRAFTS

TENTS ARE LETTERED CONSECUTIVELY STARTING WITH "A" UNDER THE OAK TREES BY THE ENTRANCE AND PROCEEDING COUNTER-CLOCKWISE BACK TOWARD THE ENTRANCE TO "O".

THE BOOTHS IN EACH TENT ARE NUMBERED AND PROCEED FROM #1 TO #113 AROUND THE FIELD. MOST CRAFTSPEOPLE ARE APPEARING BOTH WEEKENDS; WHEN OTHERWISE, IT IS NOTED.

TENT A

1- Thonius Robertson WHITE SPLIT OAK BASKETS

P.O. Box 313;
Washington, La. 70589
318-826-7477
1st weekend.

2- Elvina Kidder PALMETTO- WEAVING DEMONSTRATION

Route 3, Box 469;
Arnaudville, La. 70512
318-754-7243
1st weekend.

Audrey Bernard SPINNING & WEAV- ING DEMONSTRATION

231 Baldwin St.;
Breau Ridge, La.
70517. 318-332-2325
1st weekend.

Mardi Gras Indians BEADWORKING DEMONSTRATION by Felton Brown, Second Chief of the White Eagles

New Orleans, La.
949-8458 2nd weekend.
2nd weekend.

3- Mark Savoie CAJUN ACCORDION- MAKING DEMON- STRATION (Sat. & Sun. Only)

P.O. Box 941
Eunice, La. 70535
318-457-9563
1st weekend

Abner Ortego CAJUN VIOLIN- MAKING DEMON- STRATION

Star Route, Box 31
Washington, La. 70589
318-826-3872
2nd weekend

4- New Orleans Recrea- tion Department Cultural Division

STAINED GLASS &
FOLK DANCE
DEMONSTRATION;
KIDS FINGER-
PAINTING
1st weekend.

Frank Vought HANDMADE KNIVES

Route 2, Box 60
Hammond, La. 70401
504-345-0278
2nd weekend

5- N.O.R.D. Booth as #4 1st weekend

Les Petits Tisserands Terry & Henry Perram SPINNING & WEAVING DEMONSTRATION

413 Marie Antoinette
Lafayette, La. 70506
318-981-3888
2nd weekend

6- Frank Vought HANDMADE KNIVES

Route 2, Box 60
Hammond, La. 70401
504-345-0278
1st weekend

Irving Perez DUCK DECOYS

Route 2, Box 54
Poydras, La. 70085
504-682-3181
1st weekend

Pat Nordstrom JAZZ UMBRELLAS

6240 Kuebel Dr.
New Orleans, La. 70126
2nd weekend

7- Mardi Gras Indians BEADWORKING DEMONSTRATION by Monk Boudreaux, Chief of the Golden Eagles

2509 Dryades St.
New Orleans, La. 70113
897-0256
1st weekend

Elton Quibodeaux CAJUN ACCORDION- MAKING DEMON- STRATION

Route 2, Box M-40
Kaplan, La. 70548
643-2360
2nd weekend.

8- Lorena Langley & Family COUSHATTA TRIBE PINE-NEEDLE BASKE- TRY

P.O. Box 344-F
Elton, La. 70532
318-584-2670

TENT B

9- Charlie Miner BLOWN GLASS

Box 136
Tesuque, N.M. 87574
982-5444

10- Sherry Bingaman WEAVINGS

6514 Seventh Avenue
Kenosha, Wisconsin
53140 1st weekend

Hilary Zabel JEWELRY

4300 Rosedale
Austin, Tx 78756
512-451-2318
2nd weekend

11- Jake Jegelwicz JEWELRY

1119 Clinton
Westlake, La. 70669
318-436-1701
1st weekend

Rex Benson CLAY

49075 Willis Rd.
Belleville, Mich. 48111
313-461-9328
2nd weekend

12- Bob Logan WOOD

3812 Green Acres Rd.
Metairie, La. 70003
504-455-3494

13- David Loomis CLAY;

Chris Rischer PAINTINGS

3949 Chestnut St.
New Orleans, La. 70115
504-899-1353

14 Fred Mattingly & Rachel Roberts STAINED GLASS & POTTERY

745 Wiegand Dr.
Bridge City, La. 70094
504-436-9084

15- Ulrike Schlobis
LITHOGRAPHY
P.O. Box 357
Anna Maria, Fla. 33501
813-778-1200
1st weekend

Craig Sinclair
WOOD
7912 Locust St.
Gary, Indiana 46403
219-938-6277
2nd weekend

16- Tom Mann
JEWELRY
R.D. #2 Box 124
East Stroudsburg, Pa.
18301; 717-424-2806

TENT C

17- Emile Dekel
ACRYLIC
SCULPTURE
165 Kings Highway
Landing, N.J. 07850
201-398-5924

18- Larry Hughes
JEWELRY
5971 Hi-Line Rd.
Austin, Tx. 78703
512-266-2555

19- David & Donna Ross
CLAY
Route 3, Box 343A
Bakersville, N.C.
287051; 688-3196

20- Courtney Miller
JEWELRY
Route A, Box 222A
Yellville, Ark. 72687
501-449-6555
1st weekend

Tom Greenen
WOOD
1501 Kinney Ave. #202
Austin, Tx. 78704
512-447-4941
2nd weekend

21- Winston Falgout
STAINED GLASS
2702 St. Anthony St.
New Orleans, La. 70119
504-949-2803

22- Andrew & Christina Glanzman
WAX FIGURES
Elm Valley Rd.
Andover, N.Y. 14806
607-478-8584

Billy Hart
JEWELRY
Peary Rd.
Angelica, N.Y. 14709
716-65-2527

TENT D

23- Houma Indian Craft Co-Op
Andrew & Henrietta Sawaski, Directors
Dulac, La.
504-563-4269

Antoine Billiot
HOUMA PALMETTO HUT, BLOWGUNS, BROOMS, CARVED ANIMALS AND SHRINES, TOYS PIROGUES AND KITCHEN TOOLS

Marie Dean
PALMETTO HATS, BAGS, AND MATS

John & Roy Parfait
WOODEN BIRD-CARVING

Cyril Billiot
WOODEN CRABS, CRAWFISH & SHRIMP

Wencelous Billiot
NETMAKING

Marilyn Naquin
PALMETTO-WEAVING

24- Hugh "Daddy Boy" Williams
HAND CARVED WOODEN WALKING STICKS
Hazel's Bar
6325 St. Claude Ave.
New Orleans, La. 70117
277-6128

25- Marian John
COUSHATTA TRIBE
PINE-NEEDLE BASKETRY
P.O. Box 485
Elton, La. 70532
318-584-2978
1st weekend

Johnny Rushing
CUSTOM-MADE GUITARS
Route 8, Box 319-G
Denham Springs, La.
70726, 665-1260
2nd weekend.

26- "Festival Features"
A Continuous Video-tape Presentation of Louisiana Crafts, Cultures and Characters - presented by the Jazz Festival Craft Fair, in cooperation with Dr. Maurice Martinez of Hunter College and Jim Gabour of WRBT, Channel 33 of Baton Rouge.

27- Louisiana State Museum Store, Oper. by Friends of the Cabildo-Folk Crafts of the State
QUILTS, BASKETS AND DOLLS
1st weekend

Ernestine Walls
CHITIMACHA TRIBE BASKETRY
Route 2, Box 215-E
Jeanerette, La. 70544
504-923-4359
2nd weekend

28- Lena Eagen
TRADITIONAL ST. JOSEPH'S DAY ALTAR BREAD-SCULPTURE
4659 Lurline St.
New Orleans, La. 70127
242-4327

29- Thelma Duplantis & Family
CORNSHUCK & CYPRESS DOLLS: BASKETS, DECOYS
Route 1, Box 216A
Chauvin, La. 70344

TENT E

30- Lydia Alix
LACEMAKING
Theresa Augustine
YO-YO SPREADS
Marie Herbert
CROCHETING
Treme Cultural
Enrichment Center
2117 Ursuline St.
New Orleans, La. 70117

31- Irene Sellers
SOAPMAKING, CROCHETING & LACEMAKING
Rt. 1, Box 214
Duson, La. 70529

32- Savannah Lewis
PINE NEEDLE BASKETRY
4814 Annunciation
New Orleans, La. 70115

33- Diane Arsan (Ifama)
BASKETRY
1035 Saux Lane
New Orleans, La. 70114

34- Ron Lane
JEWELRY (Copper, Gold & Silver)
4520 1/2 N. Villere St.
New Orleans, La. 70117

35- Willie London
CORNSHUCK WEAVING
Rt. 1, Box 201-K
Ethel, La. 70730
Willie Mae Young
CORNSHUCK WEAVING
Rt. 1, Box 47-A
Jackson, La. 70748

**36-Charles and Eric
Hutchison**
**DECORATIVE FOWL
WOODCARVERS**
2110 Duels St.
New Orleans, LA 70119

37-Clyde Smith
LEATHERCRAFT
7060 Boston Dr.
New Orleans, LA 70127

TENT F

38-Adolph Ringen
JEWELRY
609 Manley Ave.
Metairie, La. 70001
833-6072

39-Sandy Steinweg
LEATHER
4225 Camp St.
New Orleans, La. 70115
899-6139

40-Kevin Rhodes
CLAY
1737 Wroxton Court
Houston, Tx. 77005
1st weekend

Charles Smith
CLAY
1407 Melrose St.
Mobile, Ala. 36605
2nd weekend

41-Lucy Moore
STUFFED TOYS
1900 Lynn Rd.
Anniston, Ala. 32201

42-Caren Nowak
**CERAMIC JEWELRY
& Greg Little - WOOD**
4911 Arts St.
New Orleans, La. 70122
288-2816

43-Jeff Wolf
PHOTOGRAPHY
7404 Willowbrook Lane
Cincinnati, Ohio 45237
513-531-1260

44-George Sykes
JEWELRY
4801 Gus Eckert #1002
San Antonio, Tx. 78240

45-Sherry Hebert
CLAY
524 Sasser Lane
Port Neches, Tx. 77651
713-722-2084

TENT G

46-Barry Kaiser
PHOTOGRAPHY
1228 Decatur St., Apt.
A; New Orleans, La.
70116; 522-9309

47-R. J. Delwaide
CLAY
3518-I.S. Cooper
Arlington, Tx. 76015
817-467-3232

48-Fred Tate
WOOD
9117 Maha Loop
Del Valle, Tx 78617
512-243-2418

49-Sally Douglas
CLAY
Route 2, Box 9F
Hammond, La. 70401
504-542-0833

50-Carolee Wagner
STAINED GLASS
310 Opelousas St.
New Orleans, La. 70114
362-8998

51-Luke Fontana
**PHOTOGRAPHY &
PRINTS**
824 Esplanade Av.e
New Orleans, La. 70116
524-0028

**52-Kathy Wood and
Bobby Januse**
LEATHER
P.O. Box 6762
San Antonio, TX 78209
512-822-7808

53-Vic Edwards
CANDLES
Candi Papparone
WOVEN CHAIRS
P.O. Box 424
Monticello, Fla. 32344
904-997-4913

TENT H

54-David Pierson
**DESIGNERS WORK-
SHOP - JEWELRY**
5405 Magazine St.
New Orleans, La. 70115
891-6381

55-Gary & Jennifer Lee
CLAY
West & Spring St.
Gregory Center
Fayetteville, Ark. 72701
501-521-3199, 1st
weekend

Ursula Vollrath
CLAY
5454 Pine Forest Rd.
Gainesville, Ga. 30501
404-536-6702
2nd weekend

56-Harry Griffith
WOOD TOYS
116 Marion Avenue
Columbia, MS 39429
601-736-7241

57-Jamie Hayes
SCRIMSHAW
4119 Laurel St.
New Orleans, La. 70115
899-1484

58-Hugh Vaughn
**WOOD ROCKING
CHAIRS**
Route 1, Box 109E
Woodville, TX 75979
713-283-5627

59-Danusia Wysiekierski
FEATHERS
1314 Treme St.
New Orleans, La. 70116
568-1431

60-Jeff Robinson
**of GOOD EARTH
POTTERY**
Star Route, Box 17
Evening Shade, Ark.
72532; 501-266-3507

TENT I

61-Marion Schlauch
CLAY
Route 1, Box 429
Walland, TN 37886
615-983-3359
1st weekend

Tom Greenen
WOOD
1501 Kinney Ave., #202
Austin, TX 78704
512-447-4941
2nd weekend

Jackson Hill
PHOTOGRAPHY
P.O. Box 15874
New Orleans, La. 70175

62-Susannah Ruggieri
LEATHER
310 N. First St.
Minn., Minn. 55401

63-Don Rinner
JEWELRY
1033 Washington
Iowa City, Iowa 52240
319-337-7542

64-Katherine Amundson
BATIK
4175 Capital Heights
Baton Rouge, La. 70806
344-1709, 1st weekend

Anna Leonhard
CLAY
Lisa Jordy
HANDMADE TILES
442 Jefferson Ave.
Metairie, La.
837-0041, 2nd weekend

65-Dan Rist & Pam Hall
JEWELRY
2837 Irving Avenue S.
Minneapolis, Minn. 55408
822-2905

66-Dan Mills
LEATHER
9208 Kingston Pike
Knoxville, Tn. 37922
615-690-5403

67-Lesley & Bill Reich
CLAY
Abbey Rd.,
Mt. Tremper, N.Y. 12457
914-679-2614

68-Jack Ficarò
WOOD
4724 Ashbury Dr.
Jefferson, La. 70121
733-8073

TENT J

69-Tracy Priest
WOOD
P.O. Box 127
Buhl, Ala. 35446
205-349-1940

70-Wolfgang Lichter
JEWELRY
1900 Wister St.
Sarasota, Fla. 3357
813-366-8432

71-Pine Mt. Glaziers
STAINED GLASS
Route 3
Clinton, Ark. 72031
501-592-3320
2nd weekend

72-David Huntly
LEATHER
P.O. Box 9604
Panama City, Fla.
32407; 904-213-4667

73-Donna Marziale
WOOD
920 Silver Lilly Lane
Marrero, La. 70072
347-2449

74-Brian Saybe
DRAWINGS, PRINTS
3422 Prescott Rd.
Alexandria, La. 71301
318-443-2367

75-Carole Fer & Anne
Hoffman - CLAY
c/o Clayground; 97A
Hampshire St.;
Cambridge, MA 02141
617-661-7376

TENT K

76-Grace Bobrowski
CLAY
401 16th St.
New Orleans, La. 70124
486-4808

77-Sam Grady
WOOD
1018 N. Peters
New Orleans, La. 70116

78-Michael Perry
SANDCAST
PLANTERS
P.O. Box 756
Buda, TX 78610

79-Mark & Patti Allen
ANTLER JEWELRY
P.O. Box 255
Pinckney, Mich. 48169
313-878-6083

80-Cleveland Bryant
PHOTOGRAPHY
8718 Redwood St.
New Orleans, La.
241-2283

81-Linda Curry
LEATHER
48 Kidder St.
Quincy, Mass. 02169
617-479-1997

82-Mark Beling
JEWELRY
P.O. Box 446
Tavernier, Fla. 33070
305-451-1599

83-William Hayner
PAINTINGS &
ENAMELS
2556 S. University
Ft. Worth, TX 76109
921-4700

TENT L

84-Chaffe Mcilhenny
& Bonnie Hamilton
BLOWN GLASS
Route 3, Box 412
Hendersonville, N.C.
28739; 704-693-7879

85-Gayle Clark
PEWTER JEWELRY &
HOLLOWWARE
511 Azalea Lane
Ocean Springs, MS
39564; 601-875-3900

86-Al Toralage
WOOD FURNITURE
1825 Bordeaux St.
New Orleans, La. 899-
0074

Lisa Peau
AIR-BRUSHED
CLOTHES
7716½ Maple St.
New Orleans, La.
866-5519

87-David & Emily
Wortman
CLAY
114 Cedar Crest Court
Lafayette, La. 70501
318-237-1031

88-Pat & Suzanne
Juneau
JEWELRY
P.O. Box 2735
Lafayette, La. 70501
318-394-6888

89-Barry Grishman
WOOD
15824 Belmont Dr.
Biloxi, MS 39532

90-Kerr Grabowski
BATIK
146 Richards Ave.
Long Beach, MS 39560
601-864-8832

91-Rodney Lemonire
of the GOOD
EARTH POTTERY
COMMUNITY
Star Route, Box 17
Evening Shade, Ark.
72532

TENT M

92-Pege Shapiro
& Robert Pillers
CLAY
7116 Prytania St.
New Orleans, La. 70118
866-9055

93-Sam Swearingen
WOOD ROCKING
CHAIRS
Box 93
Thomastown, MS
39171; 601-289-6560
1st weekend

Gustave Wander
WATERCOLORS
232 Burgundy E.
Delray Beach, Fla.
33445; 305-499-2973;
2nd weekend

94-Tracy Regan
CLAY
8483 Highland Rd.
Baton Rouge, La. 70808
504-766-7712; 1st
weekend

Charlie Lange &
Scott Lindberg
CLAY
1010 Glen Dr.
Boulder Creek, Calif.
95006; 408-338-4784
2nd weekend

95- Joe Cyberski
& John Berry
JEWELRY
2018 Traver Rd.
Ann Arbor, Mich. 48105
313-663-7272

96- Pat Bernard
CLAY
2121 Valentine Court
New Orleans, La. 70114
393-8773

Betsy Kennedy
CLAY
2121 Valentine Court
New Orleans, La. 70114
393-8773

Laura Sturtz
CLAY
12901 River Road
New Orleans, La. 70114

97- Charles Bremer
WOOD DRUMS
Box 269, Briar Creek
Rd.; Otego, N.Y. 13825;
607-988-7449

98- Lorenzo Bergen
PRINTS
736 Orleans St.
New Orleans, La. 70116
949-0950

TENT N

99- Patricia
Karnes-Stinson
**JEWELRY &
HOLLOWWARE**
1635 Walnut Ave.
Winter Park, Fla. 32789
1st weekend

Sylvia Young
& Cheri Randolph
CLAY
1100 Arabella St.
New Orleans, La. 70115
895-0881/737-0354
2nd weekend

100- Mary Miller
**CLOTHES (BATIK &
QUILTING)**
Box 195; Poestenkill,
N.Y.; 518-283-5255

101-Ray Hartl
PHOTOGRAPHY
9208 Cooper Rd.
Kenosha, Wis. 53142
414-694-1231
1st weekend

Wayne Heffington
LEATHER
Box 38412
Germantown, Tn. 38138
853-9841
2nd weekend

102- David Goldhagen
& Steve Tobin
BLOWN GLASS
Route 1, Box 277
Hayesville, N.C. 28904
704-389-8847

103-Ellin Egan
CLAY
1410 Gov. Nicholls St.
New Orleans, La. 70116
522-4053

Nancy Campbell
CLAY
419 Exposition Blvd.
New Orleans, La. 70118
897-2726

104-Louise Janin
BATIK
5535 West End Blvd.
New Orleans, La. 70124
488-6563

105-Michael Smith
& Mischa Philippoff
**PRINTS & PHOTO-
GRAPHS**
636-638 Race St.
New Orleans, La. 70130
866-8940/522-8908

106-Jack Goolsby
CLAY
Gayle Willett
STAINED GLASS
P.O. Box 416
Labadieville, La. 70372
526-8824

TENT O

107- Robert Eickholt
BLOWN GLASS
870-872 E. Fifth Ave.
Columbus, Ohio 43201
614-299-6710

108- Louis Peavy
WOODCARVING
1815 Blankenship Dr.
DeRidder, La. 70634
318-463-6025
1st weekend

Evelyn Jordan
CLAY
325 N. Murat St.
New Orleans, La. 70119
486-5035; 2nd weekend

109- Gus Levy
SCRIMSHAW
Pat McKenna
LEATHER

8453 Blind Pass Dr.
Sunset Beach,
Treasure Island, Fla.
33706; 813-360-2250

110- Michael Arbuckle
WOODEN TOYS
4232 Carondelet St.
New Orleans, La. 70115
899-5907

111- Judith Poe
CLAY
2618 Bryce Lane
Sarasota, Fla 33581
813-4477

Gordon Beavers
CLAY
Star Route, Box 154
Kingston, Ark. 72742

112- Bernard Zalon
PRINTS, DRAWINGS
125 8th Avenue
Brooklyn, N.Y. 11215
789-9274

113- Molly Voigt
BATIK
9616 Red Lane Dr.
Birmingham, Ala. 35215
205-833-1903

John Mee
WOOD
3556 Bermuda Dr.
Birmingham, Ala. 35210
205-956-4756

CRAFTS- PEOPLE IN OPEN SPOTS UNDER THE OAK TREES:

Jimmy Tucker
**ARTIST/BLACK-
SMITH**
126 Jomela, Apt. #165
Lafayette, La. 70503
235-0550
All five days

Tommy Lachin
**PLASTER
MEDALLION-
MAKING DEMON-
STRATION**
2742 Perdido,
New Orleans 70119;
Both Sundays

Bruce Brice
**NEW ORLEANS FOLK
PAINTER**
in his own small tent
near the oak trees all
five days

Philip Wineberger
**TRADITIONAL
HONDURAN
HAMMOCK-WEAVING**
309 Trudeau Dr.
Kenner, La. 70062
737-8789
all five days under
the oak trees

SPECIAL THANKS FROM THE JAZZ FESTIVAL CRAFT FAIR TO:

Nick Spitzer,
Dir. of Folk Arts,
State Art Council
Jennifer LeBlanc of the
Lafayette Natural
History Museum
Rosann Jordan & Frank
DeCara, Folklorists,
Eng. Dept., LSU—B.R.
Mark Sindler
Jonathan Foss
Bonnie Palmer
Bud Tower of the Penny
Post Coffee House

FOOD

TENT 1

HOT BOUDIN

Hot Boudin Co., Chick Fortner, 817 Fern, City 70118; 866-6954

OYSTER PO-BOYS, LEMONADE

Lisa LeBlanc, 1025 Peniston, City 70125; 891-3284

OYSTER PATTIES, FETTUCINE, BREAD PUDDING WITH RUM SAUCE

Tom Bernos, 6344 Catina St., City 70114; 347-3704

RED BEANS AND RICE WITH SAUSAGE, ICED TEA

Tom Bernos, 6344 Catina St., City 70114; 347-3704

CRAWFISH PIE, FILE GUMBO, COFFEE

John Whelan, Roxanne Enterprises, 726 Aline St., City 70115; 891-2470

BOILED SHRIMP, BOILED ROCK SHRIMP, STUFFED ARTICHOKE

Cynthia Patrick, 1104 W. William David Parkway, Metairie, La. 70005; 831-2840

COCHON DE LAIT

Michele LeBlanc, 1025 Peniston, City 70115; 522-6468

SPUMONI, LEMON ICE, CANNOLI

Lorraine Landry, 914 Dublin St., City 70118; 861-1208

TENT 2

BARBEQUED CHICKEN, SLAW, ICED TEA

Second True Love Baptist Church, Fred Johnson, 2530 S. Robertson, City 70125; 821-7566

CREOLE GUMBO

Leon Brinkman, 2060 Sere St., City 70122; 949-7881

SHRIMP PO-BOYS

Richie Martin, 209 Melody Lane, Slidell, La. 70458; 641-7343

JAMBALAYA

Dee Gautreau's Cajun Catering, Rt. 3 Box 36F, Gonzales, La. 70737; 644-5977

CREOLE CURRIED CHICKEN, FRIED PLANTAINS, CALLALLOW

Hazel Eugene, Marie Laveau's Levee House Restaurant, 329 Decatur, City 70116; 523-0736

OYSTERS MINACAPPELLI, RAW OYSTER COCKTAIL

Minacapelli's Restaurant, 229 Cousins, Slidell, La. 70458 643-0346

HOT CALLAS, STUFFED PEPPER, LEMON CREPES

La Cuisine Creole, Walter Smith, Rudy Lombard, P.O. Box 30205, City 70190; 522-7215

BOILED CRAWFISH

Luke Fontana, Fontana Seafood, 824 Esplanade, City 70116; 524-0028

TENT 3

HOT SAUSAGE PO-BOYS

Robert Vaucresson Vaucresson Meat Market 5634 Chamberlain Dr. City 70122 283-2554

PASTRAMI ON FRENCH, SMOKED SAUSAGE ON A STICK OR IN ITALIAN SAUCE, STRAWBERRY CREPES

Lionel Scorza, 4817 Burgundy, City 70117; 943-1078

SPUMONI, LEMON ICE, BISCUIT TOR—TONI

E. Owen Elmer, 910 Royal St., City 70116; 522-9516

HAM AND ROAST BEEF PO-BOYS, MUFFULETTAS, SHRIMP CREOLE

Charlie Young, Charlie's New York Deli, 515 Harrison Ave., City 70124; 486-1766

BOILED CRAWFISH

Luke Fontana, Fontana Seafood, 824 Esplanade, City 70116; 524-0028

FRIED CHICKEN, POTATO SALAD, ROLLS

Second Mt. Triumph Missionary Baptist Church, Mercedes Sykes, 3508 Washington Ave., City 70125 821-4881

RED BEANS AND RICE WITH SAUSAGE

Judy Burks, Albert Sabi, 2716 Coliseum, City 70115; 525-9852

HICKORY SMOKED BARBEQUED ROAST BEEF SANDWICH, SEAFOOD AU GRATIN, MACARONI SALAD

Stephen Brill, 4205 Iberville St., City 70119; 486-4771

TENT 4

LOUISIANA CATFISH OR TROUT, COLESLAW, BREAD

Dennis Patania, 5152 Painters, City 70122; 283-4917

SHRIMP STUFFED EGGPLANT AND MERLITON

John Colclough, New Orleans Creole Kitchen 108 Maumus Ave., City 70114; 394-5588

CREOLE RICE, CARIBBEAN FRUIT SALAD, LEMONADE

Koindu Food Committee, Donald Jamison, 8539 Willow, City 70118; 861-7394

BARBEQUED GOAT, BARBEQUED RIBS

Edward Hills, 136 Coretta Dr., Avondale, La. 70094; 785-0386

JAMBALAYA

Burt Gremillion, 325 Calhoun St., City 70118; 897-6758

CREOLE STUFFED CRABS AND STUFFED SHRIMP

Lawrence Armour, 3702 N. Tonti, City 70117; 944-5137

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Wheat, 3840 Veterans,
Metairie, La. 70002;

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WICHES**

Sarah Feldt, 1703 Rose,
Lake Charles, La.
70601 (318) 439-1834

TENT 5

**TURTLE, SHRIMP,
CHICKEN SAUCE
PICANTE**

Angerline Alexander,
P.O. Box 75, Boutte,
La. 70039; 785-0331

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BARBEQUED PORK,
PECAN PIE, GREEN
SALAD**

Elderly Victims' Assis-
tance Program,
Orleans Parish Crimi-
nal Sheriff's Office,
Charles C. Foti, Jr.,
2800 Gravier, City
70119; 822-8000 Ext.
318

CRAWFISH BISQUE

Soul Sisters' Club,
Doris Long, 3125 N.
Roman, City 70117;
945-1617

**CRAB FRICASSE,
CRAB PATTIES,
FRIED CROAKERS,
RUM CAKE**

Louis Keelen, Joshua
Clark, 8817 Birch, City
70118; 865-7236

**CRAWFISH ETOUFFEE,
FRICASSE DE POULET,
CREOLE STUFFED
TOMATO**

Geraldine Hills, P.O.
Box 169, Boutte, La.
70039; 785-0386

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HAM HOCKS, CORN
BREAD, CANDIED
YAMS, SWEET POTA-
TO PIE**

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Catholic Church, Leslie
Martinez, 2203 Second
St., City 70113; 895-
7749

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STICKS**

James Connelly, Tropi-
cal Cafe, P.O. Box 224,
Loyola University, City
70118; 866-0600

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CARMEL CORN**

Frank Silliker, 3801
Belfast St., City 70118;
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Omar-Bin-Abdul-Aziz,
4637 New Orleans St.,
City 70122; 282-9012

PRALINES

Claudia Dumestre,
3423 Prytania, City
70115; 897-0863

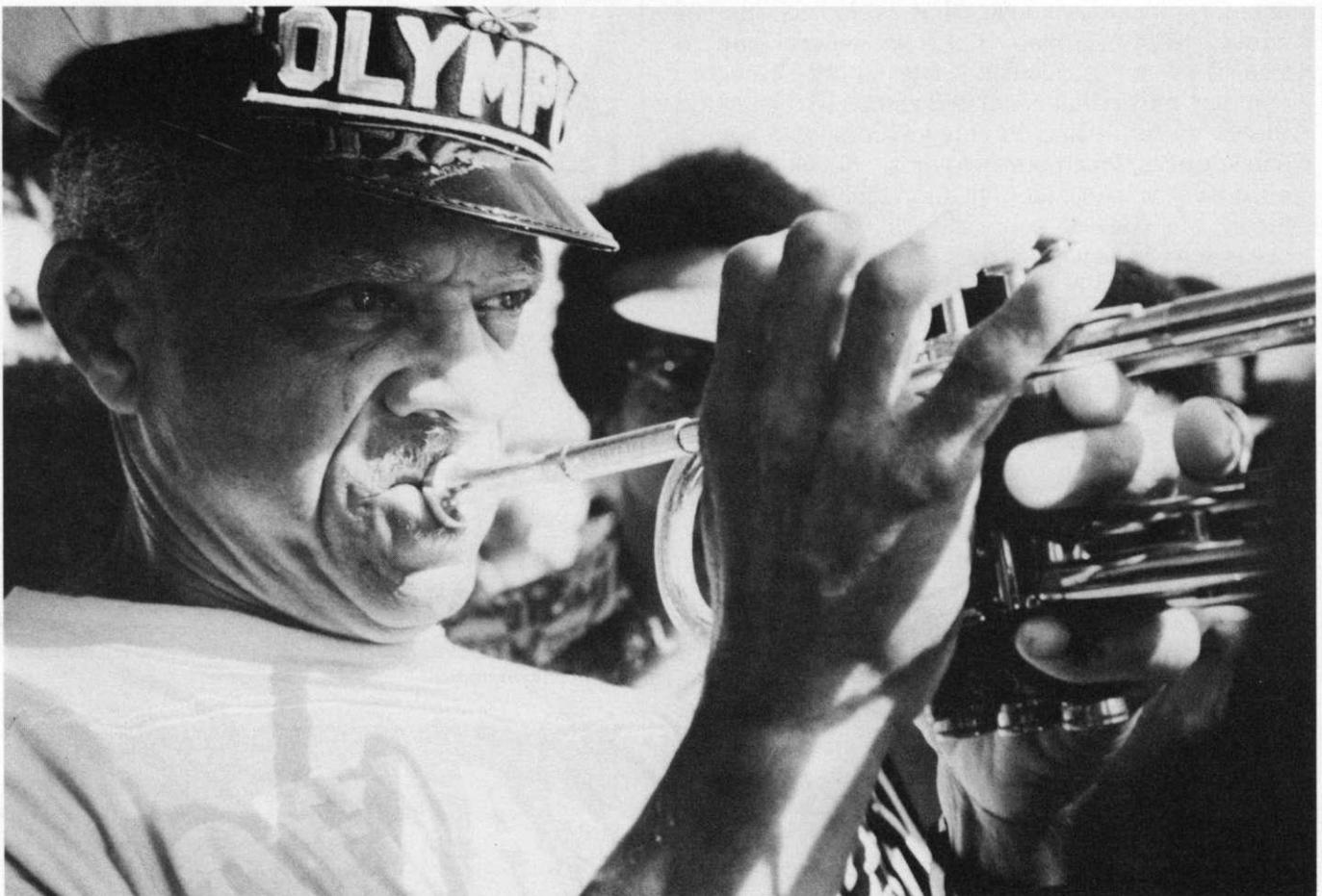
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Food Co., 823 Espla-
nade, City 70116; 482-
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Ronald Kotterman,
Roman Chewing Candy
Co., 5510 Constance,
City 70115; 897-3937

MUSIC



SYNDEY BYRD

Have you ever tried to figure out who is doing what on what stage at what time and had problems reading the schedule, or didn't know who "Bai Konte" was or what he did and couldn't find out from anyone you knew? If you have had any of those problems, then this year's program book is designed with you in mind.

*First, the schedule is located in the center of the book on paper of a different color and texture. This is intended to make it easier for you to find the schedule. Second, the schedule itself is broken down into music, food and crafts sections. Within the music section, the breakdown is by day, stage or tent and time, with the performer's name next to the time. Third, this music section is broken down by listing the performers in alphabetical order by the last name of the person performing or the leader of the group, and by the first name of groups. For example, **Etta James** is listed under "J," **Willie Metcalf & The Academy of Black Arts** is listed under "M," and **The Wild Magnolias** are listed under "W."*

The listing for each performer or group includes the instrument that the performer or the leader plays and the type of music.

A short introduction precedes the alphabetical listing. The introduction will explain the terminology used in describing the various styles of music.

Let your ears be your guide, hang with what you like, but also taste the broad display of the different music forms that will be presented during the five days at the fairgrounds.

MUSIC

The music and performances featured at The Heritage Fair (the Fairgrounds portion) of the 11th Annual New Orleans Jazz and Heritage Festival generally fall into two broad categories. One category includes music that is indigenous, or native, to the United States in general and to Louisiana in particular. The other category contains music that is not indigenous to the United States but is related to category one as a source music out of which our own music developed. For purposes of easy identification only (this is not meant to be a scholarly or comprehensive breakdown), we will call these two broad categories **HOME GROWN** and **ROOT/EXTENSION**.

HOME GROWN refers to music that was created out of the experience of living and struggling in the United States. **ROOT/EXTENSION** refers to music that was the precursor of what was developed here and to music which continues to interrelate with our own **HOME GROWN**.

Because this is a heritage fair there is an emphasis on "living music," music that is a part of the everyday lives of the people who create and sustain it. All of these musical expressions tend to be socially oriented. They are not usually music for the sake of music, but music for dance, music for funerals, music for telling stories, music for doing work, music to fit diverse occasions of people coming together to live, love, work, struggle or die. In this sense, the music at The Heritage Fair is all folk music because all of the music is people oriented.

Included in the listing are bands from other countries (such as England and Japan), most of whom specialize in traditional New Orleans jazz. They are listed as "Traditional" bands. Also listed are Louisiana school bands (from elementary through college), most of whom are either jazz or funk oriented. They are listed simply as "School." Finally, we included non-musical performances such as poetry, dance and theatre and their listings specify what they do.

The Louisiana Heritage Fair is, particularly when you consider the food and crafts, a vibrant celebration of folk culture - **our culture!**

HOME GROWN

AFRO — This is primarily an African-american form of African drumming with melodic improvisation (usually by a single instrument such as flute or fife). While the sixties brought a resurgence of interest in African drumming, the



Doc Paulin's Dixieland Jazz Band.

SYNDEY BYRD

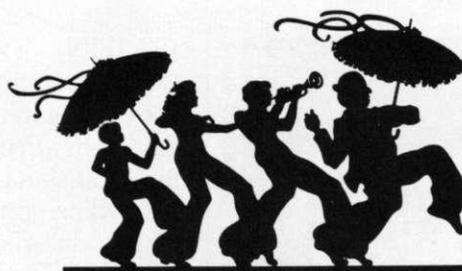


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LAURA DE VINCENT



Bois Sec Cajun trio.



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Charles Mingus

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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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Afro style is not limited to modern groups. **The Como Fife and Drum Corps** is a prime example of Afro music which existed before the advent of the Black Power/Black Consciousness movement.



LES RIESS

Robert Pete Williams.

BLUES - Some people have called Blues "Black folk music," but there is more to it than that. The Blues grew out of Black folk expressions (chants and hollers) and formalized itself as a solo music, usually performed by a singer who accompanied him or herself on a guitar. The Blues has grown considerably since then and includes a multiplicity of styles ranging from solo acoustic (**Robert Pete Williams**) to big band electric (**B.B. King**).

CAJUN - This is a rural, primarily dance music which is an integral aspect of the culture of people (both Black and white) who are descendants of Acadians, French speaking Canadians who settled in Louisiana. The basic instrumentation of accordion and fiddle comes from the French. The addition of the popular "triangle" is an African element. The major styles of Cajun music include the traditional Cajun, which is based directly on French folk music, and **zydeco**, the popular and "hot" music of Black cajuns (**Clifton Chenier**).



LAURA DE VINCENT

A young cajun triangle player.

CONTEMPORARY JAZZ — Is a form of music that embraces a broad range of styles, time periods and influences. The major aspect is that it is improvisationally oriented. Some of the styles are: **fusion**, which is rock/afro influenced jazz; **avant garde**, which is exploratory jazz which searches in its own time frame for new directions; and **bop**, which is a fast paced, harmonically rich music developed in the forties by people such as Charlie Parker, Dizzy Gillespie and Thelonius Monk.

COUNTRY — The popular music of southern whites which is a merging of their folk forms with Black music influences - some call it "white soul music." The lyrics of Country music are generally oriented around everyday concerns and social relationships.

FOLK — This is a catch-all category which refers to the various musical retentions of European ethnics, primarily, but not exclusively, in rural American settings.



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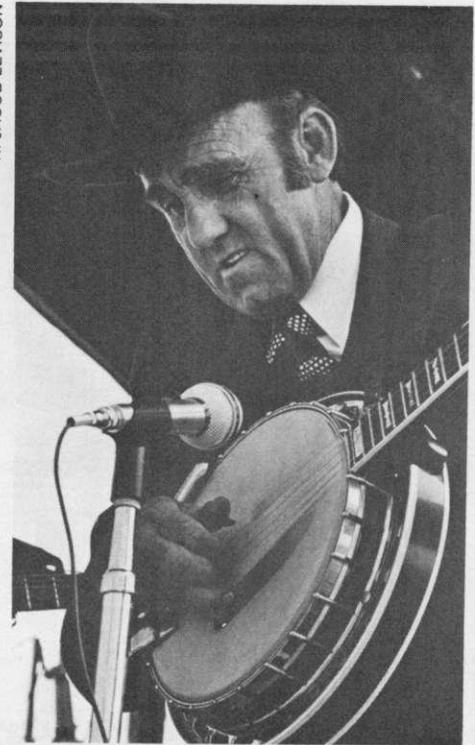
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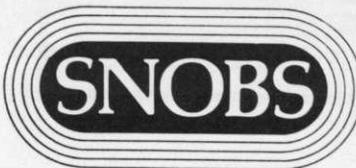


Bop trumpeter Dizzy Gillespie.

R. JACOB LEVISON



Country musician V. J. Meyers.



Hair for women and men

GOSPEL — The sacred music of African-americans. (The gospel performers are not listed here. They are all located under **Gospel Tent** in the schedule.)



LES RIESS

Unidentified gospel singer.

MARCHING BRASS BAND — Traditional New Orleans parade music.

RHYTHM AND BLUES — The popular dance oriented music of African-americans which was formalized in the fifties and directly led to similar popular Black dance music such as **soul** and **funk**.



MICHAEL P. SMITH

Rhythm and Blues artist Ironing Board Sam.

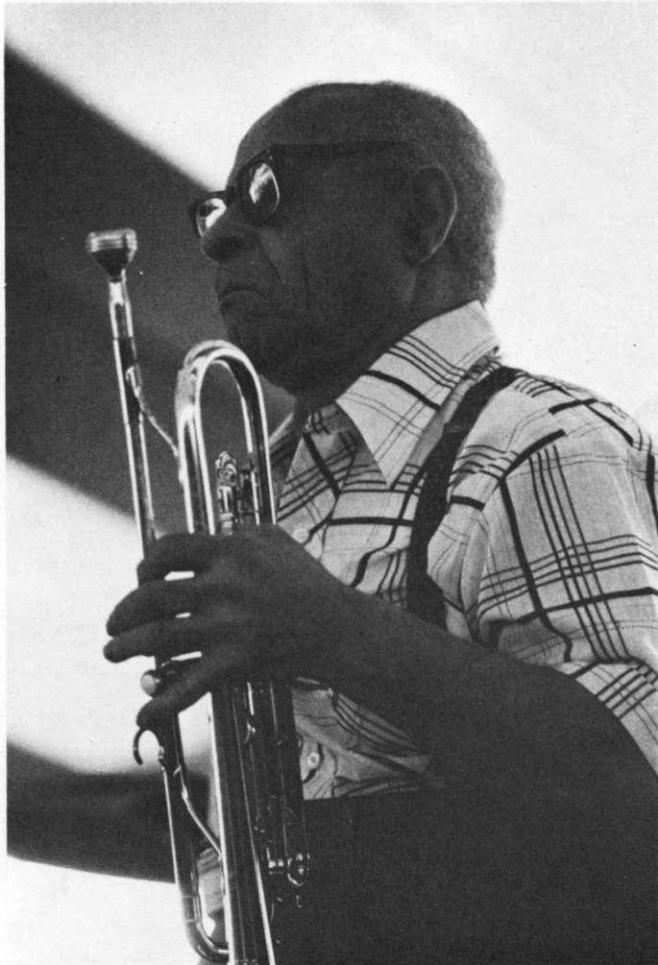


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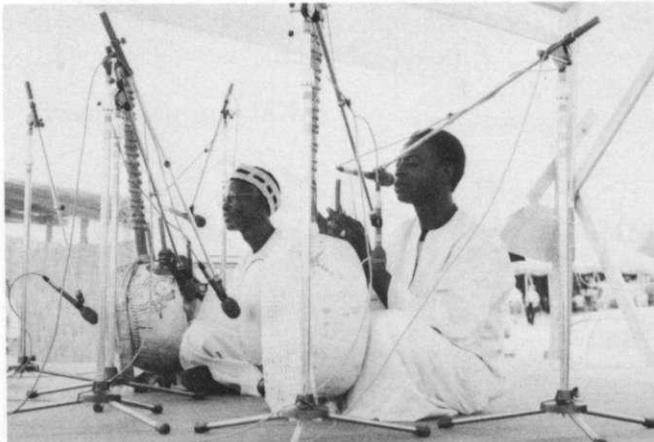
a New Orleans original



R. JACOB LEVISON

TRADITIONAL JAZZ TRUMPETER.

TRADITIONAL — The early form of jazz that was first developed in New Orleans and usually features a syncopated rhythm and group improvisation.



CLEVELAND BRYANT

BAI KONTE & SON PLAYING KORA.

ROOT/EXTENSION AFRICAN — The different forms of music which originate from Africa and which include drumming but also other forms such as Kora (a string instrument which is the precursor of both the harp and the banjo) and vocal music.

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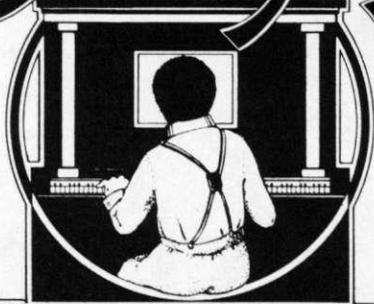
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** DOC & MERLE WATSON

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Mod English Rock

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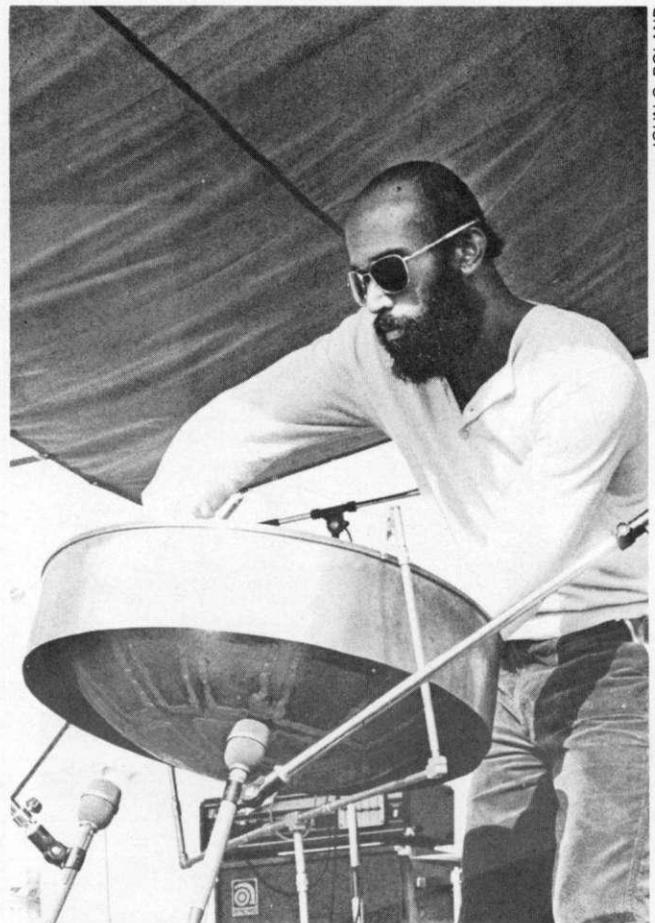
JOHN PRINE

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JOHN C. ROLAND

IRVING MC LEAN

CARIBBEAN — In the case of this festival, Caribbean refers mainly to "steel drum" music, reggae and calypso.

LATIN — This is the highly stylized forms of music from South America and the Caribbean which are a merging of African rhythm with European orchestration.

-Kalamu ya Salaam

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Rue Conti New Orleans, Louisiana

MUSIC MAKERS WHO DOES WHAT

A

Nathan ABSHIRE
Accordion, Vocals
Cajun
27th Stage 2

Johnny ADAMS
Vocals
Rhythm&Blues
27th Stage 1

Alton ALLEN
Organ
Blues
18th Gazebo A

Dutch ANDRUS
Trumpet
Traditional
27th Jazz Tent

ASTRAL Project
Contemporary jazz(fusion)
27th Jazz Tent

ATHENIAN Room Band
Greek music
26th Stage 2

B

Dewey BALFA
Accordion, Fiddle, Guitar
Cajun
19th Stage 3

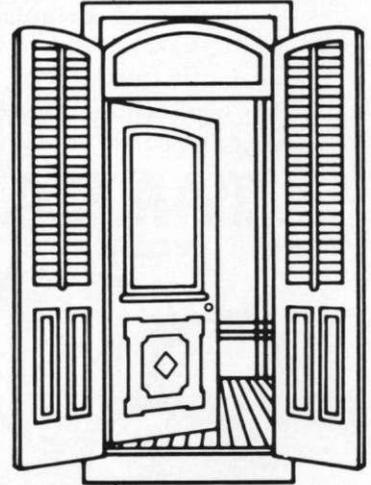


Marcia BALL
Piano, vocals
Country
27th Stage 3

Maurice BARZAS
Accordion
Cajun
27th Stage 3

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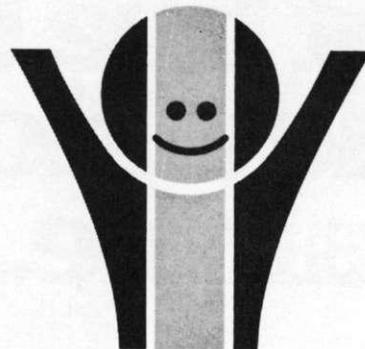
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4

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Blue Lu BARKER
 Vocals
 Traditional, Blues
 20th Jazz Tent

Danny BARKER
 Banjo, Guitar, Vocals
 Traditional, Blues
 20th Jazz Tent

Dave BARTHOLEMEW
 Trumpet
 Contemporary jazz, Rhythm
 and Blues
 27th Stage 4

Alvin BATISTE
 Clarinet
 Contemporary jazz
 20th Jazz Tent

Germaine BAZZLE
 Vocals
 Contemporary jazz
 20th Stage 2

Al BELLETTO
 Alto sax
 Contemporary jazz
 27th Jazz Tent

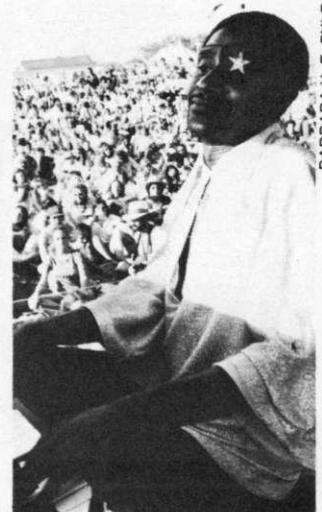
BLACK Eagles
 Mardi Gras Indians
 20th Gazebo B

James BLACK
 Drums
 Contemporary jazz
 20th Koindu

Ed BLACKWELL
 Drums
 Contemporary jazz
 20th Jazz Tent, Koindu

BOIS Sec
 Cajun
 19th Stage 2

BONGO Joe
 55 Gal. Steel Drums
 Afro
 26th Gazebo A



BARBARA Y. E. PYLE

James BOOKER
 Piano
 Contemporary jazz, Rhythm
 and Blues
 26th Stage 4



Gatemouth BROWN
 Fiddle, Guitar
 Rhythm and Blues, Country
 20th Stage 1

Jimmie BROWN
 Mime
 26th Kid's Tent

Dave BRUBECK
 Piano
 Contemporary jazz
 20th Stage 1

Sammy BURFECT
 Organ, Keyboards
 Contemporary jazz, Gospel
 26th Stage 4

BURGUNDY Ladies
 Marching Club
 27th Parade

R. L. BURNSIDE
 Guitar, Vocals
 Blues
 26th Gazebo A, B
 27th Gazebo A

Eluard BURT
Flute, Congas
Afro
18th Stage 2

C

CACHE
Latin (Salsa)
26th Stage 3

CALEDONIAN Society
Dance, Bagpipes
Folk (Scottish)
27th Stage 2

CALENDAR Girls
Marching Club
26th Parade

CALLIOPE Puppet Theatre
Theatre
20th Kid's Tent
26th Kid's Tent

Nelson CAMP
Tightrope artist
19th Kid's Tent

Los CATRACHOS
Latin
20th Stage 3

CHAKULA & Chink
Comedians
20th Gazabo A

Clifton CHENIER
Accordion
Cajun
27th Stage 1

Don CHERRY
Trumpet
Contemporary jazz
20th Jazz Tent

Chocolate MILK
Funk/soul, Rhythm and Blues
19th Stage 4

CHRISTIANA Jazz Band
Traditional (Foreign-Norway)
20th Gazebo B

Willie COLE
Drums, Flute, Harmonica
Contemporary jazz
18th Stage 2

COMO Drum & Fife Corps
Afro
27th Koindu

CONGO Square Poets
Poets
18th Koindu

Olivia COOK
Piano
Traditional
19th Jazz Tent

Louis COTTRELL'S N.O. Jazz Band
Traditional
26th Jazz Tent

Johnny CREEL
Dance Caller
Country
19th Stage 3

Ron CUCCIA
Poet
18th Stage 1

D

DASHIKI Theatre
Theatre
18th Koindu

Grandma Dixie DAVIS
Piano, Vocals
Blues
19th Gazebo B



Jimmie DAVIS
Vocals
Country
26th Stage 1



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ROCKIN' DOPSIE
& THE TWISTERS

Sat. 19

ETTA JAMES
Chris Smither

Sun. 20

GATEMOUTH BROWN
& GATE'S EXPRESS
Kurt Kasson Band
at 8

Mon. 21

JOHNNY
VIDACOVICH
TRIO

Tues. 22

L'I' QUEENIE
& THE
PERCOLATORS
JOHN MOONEY
BAND
Spencer Bohren
at 7

Wed. 23

TUTS
WASHINGTON
CHIEF JOLLY

Thurs. 24

THE
EDDIE BO BAND
John Mooney
at 8

Fri. 25

THE RADIATORS
EARL KING

Sat. 26

GEORGE PORTER'S
JOY RIDE
GABOON'S GANG
featuring
ZIGABOO MODELISTE
special guest
LEO NOCENTELLI

Sun. 27

Gulf Coast Party
with
MARCI BALL
NATHAN ABSHIRE
LINK DAVIS, JR.
JOHNNY NICHOLAS

"And the Professor played on, about as sassy as ever, before an audience that did a whole lot more than just cherish him. The club was called Tipitina's in his honor, but the people who came weren't there to pay solemn tribute or to hunker down for some serious ethno-musical history. It was Saturday night, and they were there to party. The Professor blistered through his repertoire paying no mind to time, not wanting to stop, and the people responded as they should, as they were meant to, all dancing to the music."



—Jay Cocks, music & film reviewer for Time Magazine the last paragraph of his essay in **Stranded: Rock and Roll on a Desert Island** (Knopf)



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Troy DERAMUS
Guitar
Country
20th Stage 2

DILLARD University Jazz Band
School
18th Jazz Tent

DIXI-KUPS
Vocal Trio
Rhythm and Blues
20th Stage 3



BARBARA Y. E. PYLE

Fats DOMINO
Piano
Rhythm and Blues
26th Stage 4

Rockin DOPSIE
Accordion
Cajun
20th Stage 3

George DORKO
Guitar
Blues
18th Gazebo A

Lee DORSEY
Vocals
Rhythm and Blues
26th Stage 4

E

Snooks EAGLIN
Guitar, Vocals
Blues, Rhythm and Blues
20th Stage 2

EQUINOX
Dance
18th Gazebo A

ETHIOPIAN Theatre Poets
Poetry
19th Koindu



CLEVELAND BRYANT

EXUMA
Guitar, Vocals
Caribbean
19th Koindu

F

FAIRVIEW Brass Band
Marching Brass Band
18th Koindu

FAMILY Players
Funk, Rhythm and Blues
20th Stage 4

FIEBRE
Latin (Big band)
19th Stage 3

Patrice FISHER
Harp, Flute
Contemporary jazz
20th Gazebo B

FLATLANDS String Band
Country (Bluegrass)
18th Gazebo B - Stage 2

Allen FONTENOT
Fiddle
Cajun
26th Stage 1

Freeman FONTENOT
Accordion
Cajun
18th Stage 2 - Gazebo A

Edward FRANK
Piano
Contemporary jazz
26th Stage 4

Preston FRANKS
Accordion
Cajun
26th Stage 3

FROG Island Jazz Band
Traditional (Foreign-England)
26th Stage 3

FUN Lovers
Marching Club
27th Parade

G

June GARDENER
Drums
Contemporary jazz
20th Jazz Tent

GENTLEMEN Of Leisure
Marching club
26th Parade

GOLDEN Eagles
Mardi Gras Indians
26th Koindu

Henry GREY
Piano, Vocals
Blues, Rock&Roll
20th Stage 2

EI GUADALUPANO
Guitar
Latin (Folk)
20th Koindu

H

Charlie HADEN
Bass
Contemporary jazz
20th Koindu



CHERYL T. EVANS

Jessie Mae HEMPHILL
Guitar
Blues
26th Gazebo B

Clarence "Frogman" HENRY
Vocals
Rhythm and Blues
26th Stage 4

Jessie HILL
Vocals
Rhythm and Blues
18th Stage 1



Lightnin' HOPKINS
Guitar, Vocals
Blues
19th Stage 1

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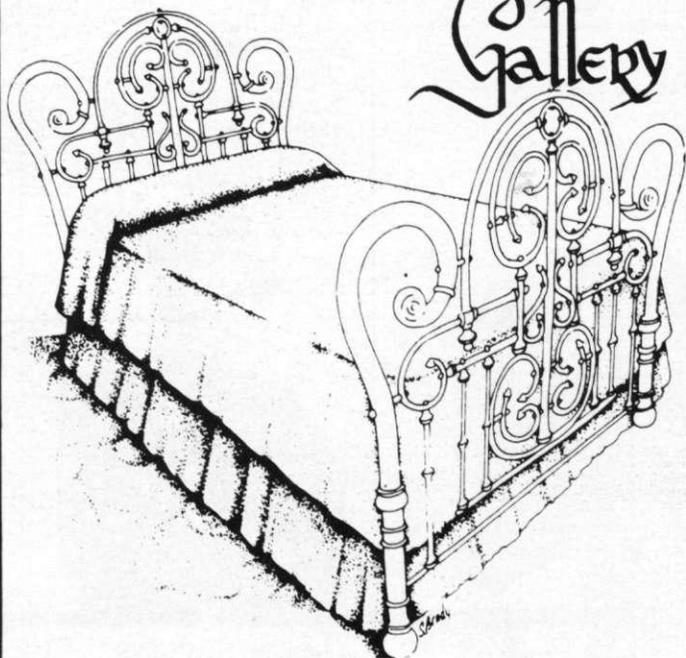
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Trumpet
Traditional
27th Jazz Tent

J



LES RIESS

Etta JAMES
Vocals
Rhythm and Blues
20th Stage 4

JAZZ Dance Theatre
Dance
26th Stage 3

Thomas JEFFERSON
Trumpet
Traditional
26th Jazz Tent

Cousin JOE
Vocals
Blues
20th Gazebo B



LES RIESS

Deacon JOHN
Guitar, Vocals
Rhythm and Blues, Funk,
Rock
27th Stage 3

Chief JOLLY (Wild Tchoupitoulas)
Mardi Gras Indians
26th Gazebo B



LES RIESS

Porgy JONES
Trumpet
Contemporary jazz
18th Stage 4

Kid JORDAN
Tenor, Alto, Soprano Sax
Contemporary jazz, Avant-
Garde
19th Jazz Tent

K

Ernie K-DOE
Vocals
Rhythm and Blues
19th Stage 1

Hal KELLEY
Cornet, Vocals
Traditional
18th Jazz Tent

Guitar KELLY
Guitar, Vocals
Blues
26th Gazebo B

Luther KENT
Vocals
Rhythm and Blues
20th Stage 4

Clyde KERR, Jr.
Trumpet, Fluglehorn
Contemporary jazz, Avant-
Garde
19th Jazz Tent

KEYSTONE
Jazz fusion
18th Stage 3

B.B. KING
Guitar, Vocals
Blues
19th Stage 4



MICHAEL P. SMITH

Earl KING
Guitar, Vocals
Rhythm and Blues
20th Stage 3

Lil' Freddie KING
xxxx
Blues
18th Gazebo A - B



CLEVELAND BRYANT

Bai KONTE
Kora, Vocals
African
19th Koindu
Gazebo A
20th Koindu
Gazebo B

L

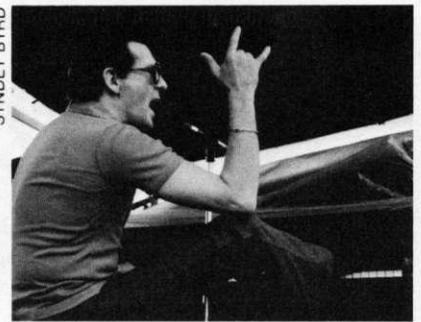
LASTIE Brothers
Sax (David), Drums (Walter)
Rhythm and Blues
18th Stage 1

LATIN American Band
Latin
26th Stage 3

Scooter LEE
Vocals
Country
20th Stage 1

Clancy "Blues Boy" LEWIS
Guitar, Vocals
Blues
20th Gazebo A

SYNDEY BYRD



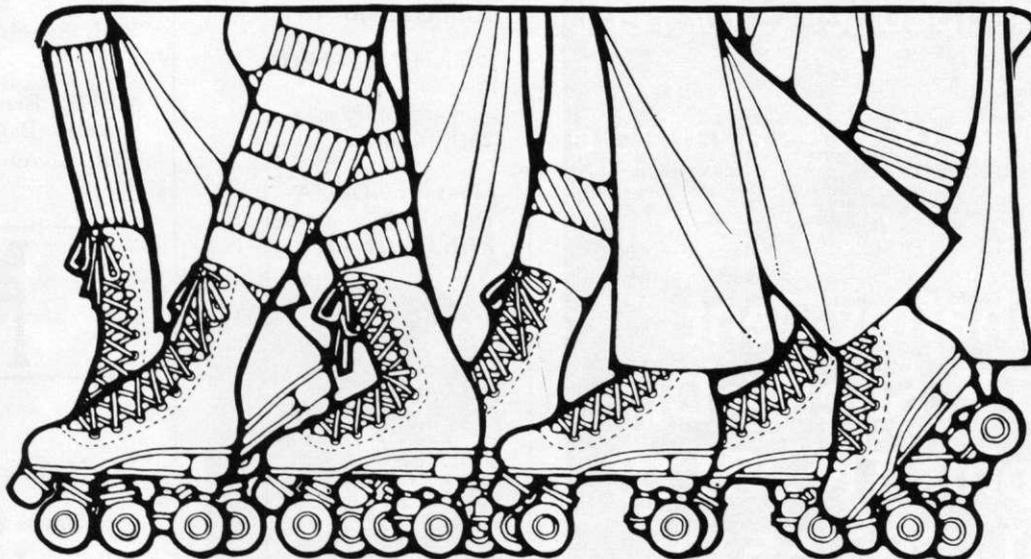
Jerry Lee LEWIS
Piano, Vocals
Country, Rock&Roll
20th Stage 1

Theron LEWIS
Guitar
Contemporary jazz
26th Koindu

LOUISIANA Aces
Country
19th Stage 3

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M

MAMOU Hour Band
Cajun
20th Gazebo A

MANDINGO Griot Society
African
26th Koindu- Gazebo B
27th Koindu- Jazz Tent

MARDI Gras Chorus
Folk (Barbershop quartet)
26th Stage 3

Ellis MARSALIS
Piano
Contemporary jazz
26th Jazz Tent

Percy MAYFIELD
Vocals
Blues, Rhythm and Blues
27th Stage 1

MC DONOGH #15
Band
School
18 Stage 1- Kid's Tent

Irving MC LEAN
Steel Drums
Caribbean, Jazz fusion
18th Stage 3
20th Gazebo A

Ramsey MC LEAN
Bass
Contemporary jazz
26th Stage 2

Elmo MENDOZA
Twenties jazz and pop
27th Gazebo B



Willie METCALF
Piano
Contemporary jazz
27th Koindu

MEYERS Brothers
Mandolin (J.C.), Guitar (V.J.)
Country (Bluegrass)
27th Stage 2- Gazebo B

Bobby MITCHELL
Vocals
Rhythm and Blues
19th Stage 1

The MONEY Wasters
Marching Club
19th Parade

Oliver MORGAN
Vocals
Rhythm and Blues
18th Stage 1

Andy MOSES
Clarinet
Traditional
26th Jazz Tent

Walter MOUTON
Accordion
Cajun
20th Stage 2

MUCHOS Plus
Caribbean
18th Stage 3

Butch MUDBONE
Guitar, Vocals
Blues
27th Gazebo A

MYERS Brothers
Country (Bluegrass)
27th Gazebo B

N

NOCCA Jazz Group
School
18th Stage 2

Louis NELSON
Trombone
Traditional
26th Jazz Tent

NEVILLE Brothers & Friends
Rhythm and Blues, Funk
20th Stage 4

Charles NEVILLE
Reeds
Fifties Rhythm and Blues
18th Stage 4

NEW Jazz Quintet
Jazz fusion
18th Stage 3

NEW Leviathan Oriental Fox Trot Orchestra
Traditional
20th Jazz Tent

NEW Orleans Contemporary Dance Co.
Dance
27th Koindu



NEW Orleans Rascals
Traditional (Foreign-Japan)
27th Stage 2

NONGOWA Dance Troupe
Dance (African)
19th Koindu

O

ODETTA
Guitar, Vocals
Folk, Blues
20th Koindu



SYNDEY BYRD

OLYMPIA Brass Band
Marching Brass Band
20th Stage 1

OLYMPIAN Aid
Marching club
27th Parade

ONE Mo' Time
Theatre
18th Jazz Tent



JOHN C. ROLAND

ONWARD Brass Band
Marching Brass Band
26th Jazz Tent

Tony OWENS
Vocals
Rhythm and Blues
26th Stage 4

P

George PACK
Alto, Flute
Contemporary jazz
20th Koindu

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P

Los de PALACAGUINA
Latin (folk)
20th Koindu

Robert PARKER
Vocals
Rhythm and Blues
19th Stage 1

Bryan PARRIS
Steel Drum
Contemporary jazz
27th Koindu

Doc PAULIN
Trumpet
Traditional
27th Parade



BIRNEY JAMES, III

Walter PAYTON
Bass, Tuba
Traditional, Contemporary
jazz
19th Jazz Tent



Edward PERKINS
Vocals
Contemporary jazz
27th Jazz Tent

PEYOTE Company
Ventriloquist
27th Kid's Tent

**PHYLLIS Wheatley Drill
Team**
Marching team
18th Koindu

Michael PIERCE
Tenor, Soprano
Contemporary jazz
19th Koindu

George PORTER
Bass
Rhythm and Blues, Funk
18th Stage 4

Q



**Lil' QUEENIE (Leigh
Harris)**
Vocals
Rock&Roll, Rhythm and
Blues
19th Stage 1

R

RADIATORS
Rhythm and Blues
26th Stage 3

Percy RANDOLPH
Harmonica
Blues
18th Gazebo A-B

Guy RICHARDS
Guitar, Vocals
Blues
20th Gazebo B

Tommy RIDGLEY
Piano, Vocals
Rhythm and Blues
19th Stage 1

Ted RILEY
Trumpet
Traditional
19th Stage 2



MICHAEL P. SMITH

James RIVERS
Reeds, Flute, Bagpipes
Contemporary jazz, Rhythm
and Blues
27th Stage 4

**Alfred "Uganda"
ROBERTS**
Conga
Afro
18th Koindu

Jimmy ROBINSON
Guitar
Contemporary
20th Gazebo B

Otto De la ROCHA
Guitar
Latin (folk)
20th Koindu

Russ RUSSELL
Rhythm Guitar
Country
20th Kid's Tent

Art RYDER
Drums
Marching Brass Band
18th Gazebo B

S

SUNO African Ensemble
School
18th Koindu

SUBR jazz Ensemble
School
20th Stage 4

SALT Creek
Country, Cajun, Rhythm and
Blues
26th Stage 3

Ironing Board SAM
Keyboards
Rhythm and Blues
26th Stage 2



Carlos SANCHEZ
Guitar
Latin (flamenco)
19th Gazebo B

Gil SCOTT-HERON
Poet, Vocals
Rhythm and Blues, Poetry
26th Koindu

Hazel SCHLEUTER
Mandolin
Country (Bluegrass)
27th Gazebo B



SYNDEY BYRD

Pete SEEGER
Guitar, vocals
Folk
19th Stage 1

Sid SELVIDGE
Guitar, Vocals
Folk, Blues
27th Gazebo B

SEX Dog
New wave
18th Stage 1

Joe SIMON
Vocals
Rhythm and Blues
19th Jazz Tent

Victor SIRKER
Guitar
Contemporary jazz, fusion
19th Stage 3

Whispering SMITH
Harmonica, Vocals
Blues
19th Gazebo B

Chris SMITHER
Guitar, Vocals
Folk
19th Gazebo A-B

SOCIETY Jazz Band
Traditional
19th Stage 2

Lil' SONNY
Vocals
Rhythm and Blues
18th Stage 1

Will SOTO
Juggler
19th Gazebo A

Gregg STAFFORD
Cornet
Marching Brass Band
19th Stage 4

SVARE
Guitar, Vocals
Folk
19th Gazebo A

Napoleon STRICKLAN
Fife (wooden cane flute)
Afro
26th Gazebo B
27th Gazebo A

SUNBELT Bluegrass Band
Country (Bluegrass)
19th Stage 2

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R. JACOB LEVISON

Roosevelt SYKES
Piano
Blues
27th Stage 1

T

Willie TEE
Piano, Vocals
Rhythm and Blues, Contemporary jazz
18th Stage 4



SYNDEY BYRD

Irma THOMAS
Vocals
Rhythm and Blues
26th Stage 1

TORNADO Brass Band
Marching Brass Band
26th Parade

Allen TOUSSAINT
Piano
Rhythm and Blues, Contemporary jazz
27th Stage 4

TUXEDO Jazz Band
Traditional
18th Jazz Tent



MICHAEL P. SMITH

Earl TURBINTON, Jr.
Alto, Soprano
Contemporary jazz
26th Jazz Tent

U

UNO Lab Band
School
18th Stage 4
19th Stage 1

UNLIMITED, Ltd.
Actors
18th Kid's Tent
19th Kid's Tent

V

Kid Thomas VALENTINE
Trumpet
Traditional
19th Jazz Tent



MICHAEL CHEERS

VOODOO Macumba
Dance
26th Koindu

Clark VREELAND
Guitar, Organ
New wave
20th Stage 3

W

Isidore "Tuts" WASHINGTON
Piano
Traditional
27th Gazebo B

Walter WASHINGTON
Guitar, Vocals
Blues
18th Stage 4

Muddy WATERS
Guitar, Vocals
Blues
27th Stage 1

WHITE Eagle Indian Nation
Mardi Gras Indians
27th Koindu

WILD Magnolias
Mardi Gras Indians
19th Stage 4

Tim WILLIAMS
Rhythm guitar, Vocals
Country
19th Stage 3

Harmonica WILLIAMS
Harmonica
Blues
19th Stage 3

Robert Pete WILLIAMS
Guitar, Vocals
Blues
26th Stage 2

WOODENHEAD
Fusion jazz
18th Stage 3

Y

YELLOW Jackets
Mardi Gras Indians
18th Gazebo B

Tommy YETTA
Trumpet
Traditional
18th Jazz Tent

YOUNG Tuxedo Brass Band
Marching Brass Band
27th Jazz Tent
Parade

Z

ZYDECO Machine
Cajun
19th Stage 3



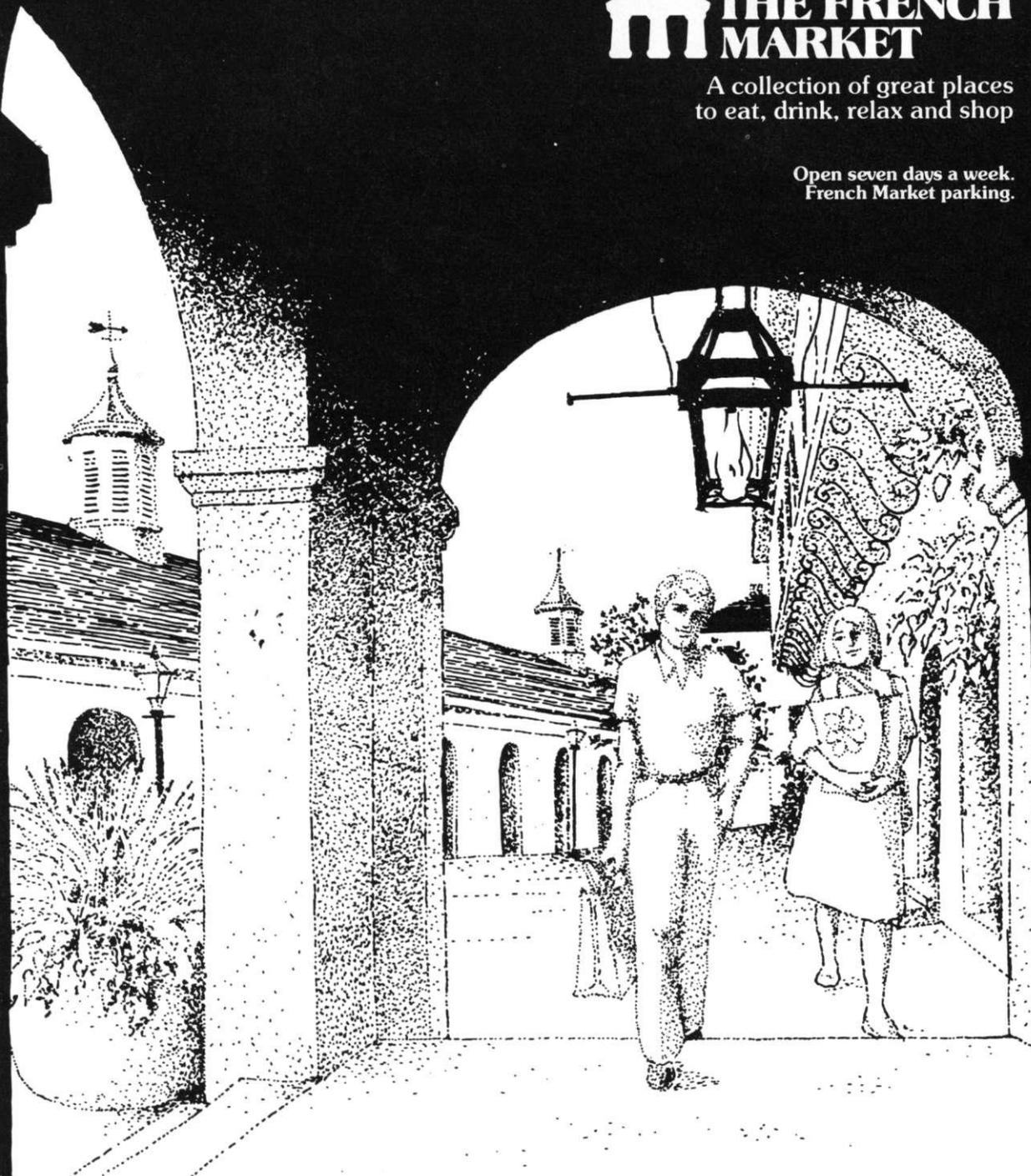
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CLEVELAND BRYANT

MARDI GRAS INDIANS

The current fascination with “cowboy” hats and boots notwithstanding, New Orleanians are partial to and love the Black Mardi Gras Indians. The beadwork, feathers, chants, dancing et al of the various tribes represents not a fad but an old world/new world fusion, not cultural confusion but cultural continuum. The Mardi Gras Indians are one of the most African of the various local manifestations of African-American culture.

According to Dr. Maurice Martinez, an ethnomusicologist, filmmaker and historian, the Mardi Gras Indians began as a cultural affirmation and commemoration of the close ties and mingling of blood that existed between runaway slaves and native Americans. The concept of dressing as Indians during Mardi Gras took root in the various Black New Orleans communities and a community, or tribal, hierarchy was established, including chief, spy boy, flag boy, wild man, braves and squaws. Unlike other Mardi Gras maskers, being a Mardi Gras Indian is a year-round affair, a family affair.

The Mardi Gras Indian costumes have developed into exquisite and elegantly extroverted, multi colored displays of various types of plumage combined with detailed beadwork. Colorful abstract designs and striking, figurative tableaux are made from the small glass and plastic, beads and sequins. These handsewn costumes, worked on all year in preparation for Mardi Gras, are traditionally taken apart after the last outing on St.

Joseph’s night (a catholic holiday which occurs shortly after Mardi Gras). No one ever wears the same outfit two years in succession.

An integral aspect of the Mardi Gras Indian culture is the music. Traditionally, it was all tambourine music with creole/english chants. When the chiefs of different tribes meet in the streets, a major contest ensues in which the chiefs take turns tossing out improvised boasts and commentaries - a Mardi Gras Indian chief has to be articulate in the vernacular - often with only an adroitly tapped tambourine as accompaniment. Today, some of the Indians use other instruments to accompany their singing and sometimes record their Mardi Gras chants and songs. Although most of the music is traditional, some of the most well known songs were written within the last ten or fifteen years, such as the hit record “Handa Wanda” written by chief Bo Dollis.

The merging of mask and music within the matrix of a community context is essentially, in this case, African in origin. The Mardi Gras Indians are not far removed in their style and social organization from the same social sensibility that is characteristic of some West African rituals: costumes/masks, tambourines/drums, songs/chants, tribes/tribes (in each case extended family-communities). The parallels are undeniable. The Mardi Gras Indians, exuberant representatives of African-American culture, are one of the most significant highlights of The New Orleans Jazz and Heritage Festival.



SYNDEY BYRD



MARCHING CLUBS

New Orleanians are always ready to parade, and a parade is neither truly impressive nor important unless there is also a "second line." Second line refers to the people who follow along beside and behind the traditional marching bands, improvising dance steps as they strut along.

While there is a significant element of spontaneous reaction to the music, many of the second liners have organized themselves into



marching clubs. The marching clubs often exist as part of social and pleasure clubs whose purpose is perfectly described by their generic name. These clubs serve both as mutual aid societies and as after-hours and weekend pleasure parties.

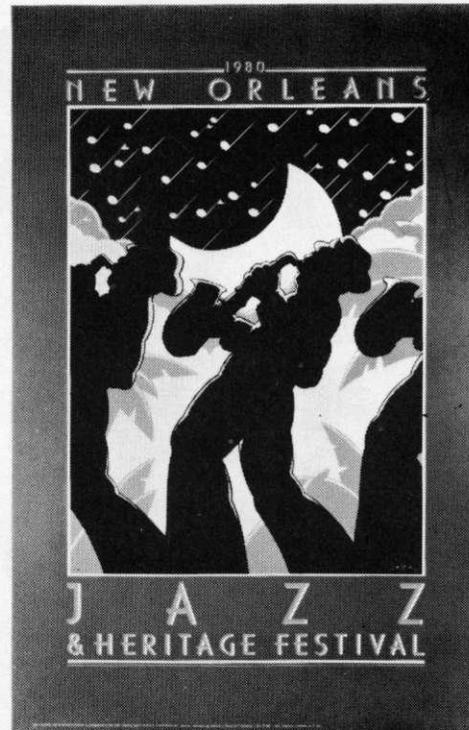
Many of the original social and pleasure clubs had burial insurance built into the dues structure, so that when a member died money was available to send that person off in style; which in New Orleans means "a traditional jazz funeral." All of which is another African retention mirroring West African funeral processions, right down to details such as the creatively embroidered umbrellas.

Marching clubs parading this year as part of The New Orleans Jazz and Heritage Festival are: **Burgundy Ladies, Calendar Girls, Fun Lovers, Gentlemen Of Leisure, Money Wasters, Olympian Aid, Scene Boosters and Scene Highlighters.**



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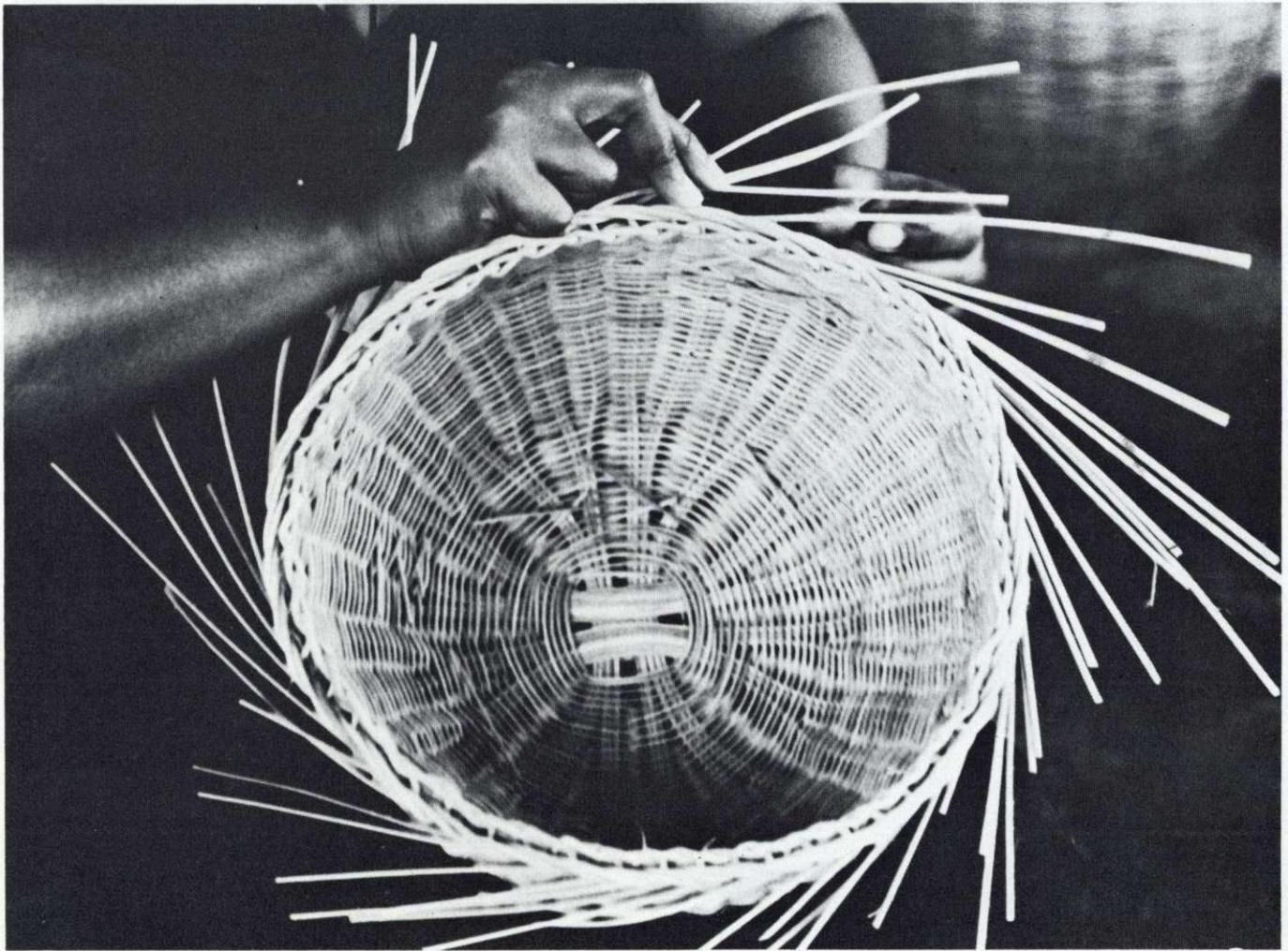
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CRAFTS



BERNARD M. HERMAN

This year's 11th New Orleans Jazz and Heritage Festival Crafts Fair reflects, more than ever, the multicultural flavor of our special place. New Orleans is simultaneously the Queen City of the south **and** the northern-most "banana republic." It is also internationally known for its provinciality! Our lovely, idiosyncratic town and its potpourri of people - including native Indians, Blacks (African-Americans), Latins, Cajuns and Italians - are showcased in the 1980 Crafts Fair.

The works of two Louisiana native Indian tribes, that have never been shown in a major craft event, will be featured this year. The Houma Craft Co-op from Dulac and a Chitimach Indian

from Jeanerette, Ernestine Walls, will demonstrate their work. The Houmas are a French speaking tribe of mainly fisherpeople and trappers from the swamps. The Houma crafts people work mainly with swamp grasses and wood. Their work covers the whole gamut of Louisiana folk crafts. The amazing Billiot family alone makes palmetto-weaving (hats, bags, blowguns, baskets, brooms, traditional Houma palmetto huts), pirougues and shrimpboats, wooden birds and toy boats, nets and fiddles. Mrs. Wall, one of two known remaining Chitimacha basketweavers (there is no one studying under them at present), will exhibit and

demonstrate her most difficult weaving technique with rare river cane. Her crafts are among the most prized collectibles of Louisiana baskets.

The Langley family of the Coushatta tribe near Elton will exhibit their works again this year. Mrs. Marion John, the other major Coushatta weaver of the traditional pine-needle baskets, will also be present.

The robust and gregarious Cajun culture of Louisiana will be reflected in accordion-making, violin-making, palmetto-weaving, and the spinning and weaving of traditional Acadian brown cotton. Also hailing from the Louisiana rural area will be a knifemaker, a custom guitar-maker and a decoy carver. One of the major St. Joseph's altar builders will recreate an elaborate, rococo altar.

African-American culture will be represented by the truly incredible beadwork and costumery of the Black tribes of Mardi Gras Indians. The best white split-oak basketry in the south, from Washington, Louisiana, will also be featured. A most unique contribution to this year's crafts exhibit will be Hugh "Daddy Boy" Williams from the Ninth Ward of New Orleans who carves X-rated walking sticks with a penknife.

The historically important and currently swelling Latin culture of New Orleans will be shown for the first time. Philip Wineberger will demonstrate traditional Honduran hammock-weaving.

An artist/blacksmith from Lafayette will demonstrate his sculptural and architectural ironworking under the spreading oak trees beside the craft tents.

In addition to these important traditional artisans, there will be dozens of the best contemporary craftspeople. They represent the best talent in Louisiana plus select out-of-state talent. Not only will there be many accomplished jewelers, potters, leatherworkers and such, but there will also be a pewtersmith, a swamp man who makes alligator jewelry, and some of the country's best contemporary glass blowers, **plus** "Festival Features," a continuous videotape presentation of Louisiana culture, crafts and characters.

Take your time, get a beer and a po-boy, and check it all out! You've got fifteen tents of wonderful crafts. Come and meet some of the world's most talented craftspeople and view many of them as they demonstrate their traditional craft techniques. It's a wonderful way to spend two weekends in April!

-Vitrice McMurry

LOUISIANA FOLK CRAFTS

Highlights of this year's Crafts Festival will include:

HOUMA INDIAN CRAFT CO-OP (Dulac, LA) This is the Houma tribe's debut at the Crafts Festival. A strong and vital people hailing from the swampy lowlands south of Houma toward Grand Isle, they are a French-speaking tribe composed mainly of fisherpeople, hunters and trappers. The craftspeople of the tribe work mainly with swamp grasses and wood, and cover the whole gamut of Louisiana folk crafts.

At the top of the Houma roster of craftspeople is the Billiot family of Dulac and nearby environs: Antoine Billiot weaves palmetto brooms and blowguns (to hunt rabbits and squirrels), carves toy pirogues and wonderfully sculptured animals and creatures of his imagination, and builds his "petits tichiens" (simple and metaphorical shrines of swamp materials). He also builds the traditional Houma palmetto hut, the same type which were used for housing by the tribe until the 1920's. He will construct one of these huts under the oak trees during the five days of the Crafts Festival. Antoine's sister, Marie Dean makes palmetto hats and baskets of palmetto and "Timothy" or Dijon grass (these simple joyous baskets often have Christmas ribbons blended among the swamp grass). Their brother, Lawrence Billiot, is the master boatbuilder of south Louisiana. He hand-builds fifty foot cypress shrimpers which sell for unbelievably low prices. Peter Billiot is a fiddlemaker and player, and Wencelous Billiot is a netmaker.

Other Houma craftspeople appearing at the Crafts Festival are John and Roy Parfait who carve wooden birds, and Marily Nauin a palmetto weaver. Andred and Henrietta Sawaski, Canadian Mennonites doing fieldservice in Dulac, helped organize the Houma community into a commercially viable crafts co-op.

The Houma co-op will demonstrate both weekends in booth D-23, The schedule is:

Friday, April 18, John and Roy Parfait - wood carving.

Saturday, April 19, Marie Dean - palmetto weaving; Antoine Billiot - construction of Houma palmetto hut and blowgun demonstration.

Sunday, April 20, Marily Nauin - palmetto weaving; Wencelous Billiot - netmaking.

Saturday, April 26, Marie Dean - palmetto weaving and hat making.

VITRICE MC MURRY



Marie Dean, Houma Tribe palmetto weaver.

Antoine Billiot, Houma Tribe woodcarver and palmetto weaver.



Voodoo doll of Spanish moss in cradle of woven palmetto created by Marie Dean, Houma Indian.



VITRICE MC MURRY

Sunday, April 27, Antoine Billiot - construction of Houma palmetto hut and blowgun demonstration.



VITRICE MC MURRY

John Parfait, Houma Tribe birdcarver.

CHITIMACHA INDIAN BASKETRY,

Ernestine Walls (Jeanerette, LA) Also debuting at this year's Crafts Festival is Mrs. Ernestine Walls, the first Chitimacha basketweaver to exhibit works at any major Louisiana festival. She and her sister, Mrs. Lydia Darden, are the only tribe members still weaving in the traditional and prized Chitimacha style, considered the most difficult and highly collectable of Louisiana baskets. The river cane necessary for this basketry is becoming rarer and rarer. Basically it is a work of very small and delicate strips of natural cane, with intricate patterns of small dyed strips of yellow (from lime) and red (from a swamp plant known as "la patience") and black (from walnuts) that is left in the dew for nine nights, then dyed, dried and woven into the natural-colored body of the baskets. Mrs. Walls will bring both her own work and the work of Mrs. Darden, and will also demonstrate her techniques on the second weekend in booth D-27.

VITRICE MC MURRY



VITRICE MC MURRY

Lorena Langley, Conshatta Tribe pine-needle basketweaver.

MARDI GRAS FLOAT MAKERS, Barth

Brothers (New Orleans, LA) Barry Barth and his brothers are among the most imaginative and contemporary float builders in the city. Their float construction is a combination of corrugated

cardboard, molded cement, molds, and clay. They will demonstrate all of this in a roped space under the oak trees (near the children's tent).

FOLK PAINTING, Bruce Brice (New Orleans, LA) A favorite of the Crafts Festival is Bruce Brice, a primitive painter known for his huge, exuberant canvases of New Orleans street life, jazz bands, and neighborhood folk. He's been featured in the Museum of Modern Art and on the Today show. A small tent full of his canvases, located under the oak trees near the entrance will be open both weekends.

ST. JOSEPH'S DAY BREAD SCULPTURE, Mrs. Lena Eagen (New Orleans, LA) Mrs. Eagen, one of the most famous Italian altar artists (her work is featured in the State Museum) will demonstrate and explain the traditions behind her famous St. Joseph's Day bread sculpture on both weekends in booth D-28.

Marion John, Coushatta Indian pine-needle basket weaver.



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PINE-NEEDLE BASKETRY, Coushatta Indians (Elton, LA) The Langley family has been a Crafts Festival favorite for years. Creators of intricate and fragrant pine-needle baskets, they are especially known for their effigy baskets of animals in the wild: ducks, crawfish, turkeys and others. They will demonstrate on both weekends in booth A-8. Another member of the Coushatta tribe, Marian John of Elton, will be appearing at the Crafts Festival for the first time. A master of the pine needle basket, both simple and effigial, she has had exhibits around the state. She will demonstrate on the first weekend in booth D-25.

BEADWORKING DEMONSTRATION, Mardi Gras Indians (New Orleans, LA) During the first weekend, Monk Boudreaux of

the Golden Eagles tribe will demonstrate the intricate and truly incredible beadwork of the local black "tribes" (or clubs), famous for their street chants, Caribbean influenced rhythms, and wild prancing. Felton Brown of the White Eagles will demonstrate his works during the second weekend. They will be in booths A-2 and A-7.

PALMETTO WEAVING, Elvina Kidder (Arnaudville, LA) and ARCADIAN SPINNING, Audrey Bernard (Breux Bridge, LA) These two friends from Cajun country will demonstrate their crafts and techniques during the first weekend. Elvina will demonstrate the traditional white Cajun-style palmetto weaving (hats, bags, mats) and Audrey will demonstrate the traditional Acadian-style spinning of brown cotton and other fibers indigenous to the region. They will both be in booth A-2.

DOLLS AND BASKETS, Thelma Duplantis and Family (Chauvin, LA) This family of south Louisiana will present a potpourri of folk crafts: handcarved ducks and roses, dolls carved from cypress, cornshuck dolls and Cajun-style pine needle baskets. They will display both weekends in booth D-29.

PLASTER MEDALLION MAKING, Tommy Lachin (New Orleans, LA) Tommy will demonstrate the forming of the plaster medallions so prevalent in the old homes of the city. He will be located under the oak trees on both Sundays of the Crafts Festival.

VIOLIN MAKING, Abner Ortego (Washington, LA) Abner made his first violin at the age of fourteen and played it for years. Then he went off to WW II, and bought a violin while in Germany to prove to his fellow soldiers that he could play the violin. The violin was stolen so he again made one. That was five years ago, today Abner is making violins which are praised far and wide, and which are sold to concert violinists and Cajun "two-step" players. Abner uses black gum wood, salvaged from a hundred-year old building in Opelousas, for the top; for the backs and sides he uses maple, walnut or cherry. He will display his works both weekends in booth A-3.

CAJUN ACCORDION MAKING, Elton Quibodeaux (Kaplan, LA) Elton will demonstrate the construction and playing of the Cajun accordion. He's been a professional player with the Reggie Martin Church Point Playboys for years. He will demonstrate on the second weekend in booth A-7.



R. JACOB LEVISON

WHITE SPLIT-OAK BASKETS, Thonius Robertson (Washington, LA) A perennial Crafts Festival favorite, Mr. Robertson and his talented and ever increasing family will present their work for both weekends. Mr. Thonius is a basketweaver par excellence, the premier split-oak man of the south. His wife and children make all sorts of cornshuck and cloth folk dolls for the Crafts Festival, and they also help him in the booth, where he'll be splitting logs of oak, stripping them into long slats and weaving baskets, and, at the same time, dealing with his customers who are legion.

GUITAR MAKING, Johnny Rushing (Denham Springs, LA) This is Johnny's first appearance at the Crafts Festival or any craft event. His appearance is co-sponsored by the Jazz Festival Craft Fair and the Penny Post Coffee House in New Orleans, as a tribute to the acoustic folk tradition, a central part of the Jazz and Heritage Festival. Discovered by Bud Tower of the Penny Post, Johnny makes excellent custom guitars on the line of the venerable Martin. He is a twenty-five year old brakeman for the IC Railroad. He plays bass and six-string guitar. He will display on the second weekend in booth D-25.

Late Night Jazz & Jam Sessions

April 10-27 Contemporary Arts Center sponsored by Downtown Development District

April 10-11 p.m. New Orleans Songstresses featuring Angelle Trosclair, Coco York and Charmaine Neville.

April 11-11 p.m. Contemporary Jazz with the Lifers and Astral Project.

April 12-11 p.m. A New Orleans Symphony.

April 13-10 p.m. From Africa featuring Dr. Sey and his dancers Al Hai Bai Conte, Grite from Gambia.

April 17-11 p.m. Jazz All Stars with Henry Butler, Alvin Batiste, Earl Turbinton, Kid Jordan, Jim Singleton, and John Vidocovich.

April 18-11 p.m. All the New Dreams Trio with Charlie Haden, Don Cherry, and Ed Blackwell.

April 19-11 p.m. Louisiana Big Bands including (A) Train from Shreveport, Luther Kent and Trick Bag and Dave Bartholomew and His Orchestra.

April 20-10 p.m. New Orleans Indian Pow Wow. A meeting of the Chiefs from the Wild Magnolias, the Wild Tchoupitoulas, the Black Eagles and the Yellow Jackets.

April 23-8 and 10 p.m. A Special Evening with Aaron and Irma Aaron Neville and orchestra.

April 24-10 p.m. Latin Jam with Los Caïra-chos, Helcio Taschoal Melito from Brazil and Exuma.

April 25-11 p.m. New Rock for the 80s produced by Vance Degeneres featuring the Cold, the Mechanics, the Rock-a-Byes, the Moths, the Wayward Youths and the Savage Saints.

April 26-11 p.m. Dew Drop Inn Revisited produced by Charles Neville.

April 27-10 p.m. Tammi Lynn sings Donna Washington with Harold Batiste and Henry Butler.

Contemporary Arts Center, Downstairs Theatre, 900 Camp Street. Hot and Cold Food Buffet by All Bar, provided by All Goods Restaurant. Prices Vary. For more information, call 523-1216.

DEW DROP INN '80

ACCORDION MAKING, Marc Savoy (Eunice, LA) 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 twelve and still plays professionally with the Louisiana Aces, one of the most renowned Cajun bands. Marc operates a music store in Eunice and continues to make the finest Cajun accordions attainable (he makes his own thin, metal reeds). Marc will display his accordions on the first weekend in booth A-3.

ARTIST/BLACKSMITH, Jimmy Tucker (Lafayette, LA) Jimmy has been smithing for five years. For two years he apprenticed under Ivan Bailey of Savannah, one of the spearheads behind the renaissance of artist-blacksmithing fifteen years ago. Jimmy was artist-in-residence at Penland Crafts School in North Carolina 1977-78. Although he makes functional items for hearth and home (fireplace implements and kitchen items) his main interest is architectural and sculptural ironworking. At present he is resident blacksmith at Acadian Village, near Lafayette, a non-profit preserve of Acadian culture and architecture. Jimmy will demonstrate his work all five days of the Crafts Festival under the oak trees near the entrance.

CONTEMPORARY CRAFTS

PEWTERSMITH, Gayle Clark (Ocean Springs, Mississippi) Gayle is the Crafts Festival's first metalsmith working in the soft, buttery-grey medium of pewter. She makes hollow ware (bowls, trays, cups) as well as three-dimensional cast pieces and decorative objects. Gayle will be present both weekends in booth L-85.

ACRYLIC SCULPTURES, Emile Dekel (Landing, New Jersey) Emile is a native of Lyon, France who, following a successful career as an industrial and graphic designer, developed his own technique for carving on acrylic fashioned after the influences of the prized Steuben glass, but using modern tools to obtain optical impressions of depth, shape and form on crystal clear acrylic hangings. Emile's crafts will be shown both weekends in booth C-17.

ALLIGATOR JEWELRY, Jake Jegelwicz (Westlake, LA) Jake is the Crafts Festival's first "gator" craftsperson. He has a special permit from local and federal game officials to sell jewelry made from alligator scraps (teeth, claws and bones) discarded by hunters. By law, this

work cannot be sold outside of Louisiana although it can be taken anywhere by the purchaser. Each piece of jewelry is serial numbered with the tag of the alligator hunter. Here's your chance to obtain a truly unique craft. Jake will display for the first weekend only in booth B-11.

GLASSBLOWING, Charlie Miner (Tesuque, New Mexico) Charlie Miner has an active part in the small group of glassblowers who work out of one-person studios. Charlie works with four ovens in his studio: a clear tank to melt glass, a color tank to add colors, a "glory hole" to reheat pieces for final blending, and an annealing oven to soak and cool the work. Charlie will exhibit and sell during both weekends in booth B-9.

BLACK & WHITE LITHOGRAPHING, Ulrike Schlobis (Anna Maria, Florida) Ulrike is a German transplant whose work was received enthusiastically by customers and critics alike last year at the Crafts Festival. She will display her highly detailed lithographs the first weekend only in booth B-15.

GOLD AND SILVER HOLLOWWARE & JEWELRY, Patricia Karnes-Stinson (Winter Park, Florida) Patricia is one of the most exciting of the Craft Festival's many metalsmiths. She has won awards from numerous top shows, and will exhibit goblets, hollowware and sculptural pieces, as well as silver and gold jewelry the first weekend only in booth N-99.

KNIFEMAKING, Frank Vought (Hammond, LA) Inspired by the filmed biographies of Jim Bowie, of the Bowie knife fame, Frank Vought got interested in knifemaking at an early age. He made his first knife in the blacksmith shop on his father's sugar plantation. His interest in knifemaking lay dormant after his initial involvement until he attended a gun show in Baton Rouge around 1969. In addition to guns, that show featured custom made knives. He was reinspired to take up knifemaking, and is today considered a master knifemaster. His knife blades are ground from tool steel and the handles are made from a variety of materials, synthetics to mastodon ivory tusks. Frank will be present both weekends in booths A-4 and A-6.

WALKING STICK CARVER, Hugh "Daddy Boy" Williams (New Orleans, LA) Daddy Boy, who whittles "X-rated" walking sticks in his back yard, is a new, bright star on the Crafts Festival firmament. A neighborhood fixture out back from Hazel's Bar on St. Claude Avenue in the Ninth Ward, Daddy Boy has been a versatile man in his time: a car mechanic, boat worker, and



VITRICE MC MURRY

barber. Several of the neighborhood kids he taught to cut hair have gone on to become barbers. Now in his sixties and partially disable, he spends his days whittling and talking to whomever drops by. His sticks are wild and exuberant, with men and women (all with nice haircuts and full-shaped heads) doing all sorts of lascivious acts with each other; snakes which become lions and tigers encircle the sticks; and voluptuous mermaids with chips of Mardi Gras beads for eyes and nipples. Daddy Boy, who lost his nose in a fracas years ago, also sports a wooden nose, elegant and polished, that he carved for himself. Assisted by Miss Hazel of Hazel's Bar, Daddy Boy will be featured every day of the Crafts Festival under the oak trees in booth D-24.

HONDURAN HAMMOCK WEAVING, Philip Wineberger (Kenner, LA) Philip, a twenty-four year old New Orleanian, was taught hammock weaving by his Honduran mother, Mrs. Mary Louise Wineberger, who emigrated to New Orleans from her hometown of San Pedro Sula in 1951. She was taught by a full-blood Indian in the town of La Mosquite. Philip will demonstrate the weaving technique on both weekends under the oak trees.

"FESTIVAL FEATURES" A Continuous Film Presentation On Louisiana Crafts, Cultures and Characters Presented by the Crafts Festival in cooperation with New Orleans born Dr. Maurice Martinez of Hunter College (New York) and Jim Gabour of Baton Rouge WRBT Channel 33, this booth will present videotapes of Mardi Gras Indians, Cajun music, Cajun accordion and fiddle-makers, duck decoy makers, some favorite local musicians, rural folk artists and characters and more. Slip in this booth when you need a change of pace but could still stand more local color. The tapes will run both weekends in booth D-26 under the oak trees.

AFRICAN-AMERICAN ARTS & CRAFTS

LACEMAKING, Lydia Alix (New Orleans, LA) Lydia Alix creates 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, and is basically self-taught. She began working at Haspel Brothers garment factory in 1919 and is now retired after forty-six years. She is a member and crochet teacher at the Treme Cultural Enrichment Center. She will be in booth E-30.

BASKETRY, Diane Arsan (Ifama) (Thibodeaux, LA) Diane Arsan was born February 10, 1952 and raised in Thibodeaux. She came to New Orleans in 1970, attended Xavier University and graduated with a Bachelor of Fine Arts degree. She worked with the City of New Orleans as a Recreational Therapist for four and a half years. She began basketry when she decided to weave a bassinet for a close friend. She continued to work at her weaving and has evolved many decorative and useful forms. She also does chair caning, antique restorations and sales, weaving and wall hangings in natural fibers. She will be in booth E-33.

YO-YO SPREADS, Theresa Augustine (New Orleans, LA) The daughter of a carpenter, Mrs. Augustine's specialty is three-dimensional yo-yo quilts, a craft which she learned as a child. She is an active member of the Treme Cultural Enrichment Center. Mrs. Augustine will be in booth E-30.

CROCHET, Marie Herbert (Convent, LA) Mrs. Herbert came to New Orleans from Convent at the age of twenty and has lived here since. She learned to crochet at an early age and has continued that interest as well as learning to work in other mediums such as macrame. She is also a member of the Treme Cultural Enrichment Center.

WOODCARVING, Charles and Eric Hutchison (New Orleans, LA) The Hutchison Family is represented by Charles, Manuela, and Eric Hutchison. Manuela, a shipbuilder's daughter, makes fine needlecraft. Her husband, Charles, and their son, Eric, comprise a team of decorative fowl carvers that are among the finest in the country. They are from a family of fine craft people which also includes Charles' brother, Rudolph Hutchison, also a bird carver. They are part of a tradition of local decoy carvers that spans one hundred years. For the past few years Charles and Eric have



submitted entries in The Louisiana Wild Fowl Carvers' Competition, and for several consecutive years they have won the grand prize for decorative carving. Their 1979 presentation won a second place, but later sold for \$24,000 to an arts collector. At present, the Hutchison's have been commissioned to create a limited edition to be cast in bronze and they will display in booth E-36.



JEWELRY, Ron Lane (Lorain, Ohio) The grandson of a well known blacksmith in race horse circles, Ron Lane is a self-taught jeweler who has developed a unique and fascinating style. After his grandfather, his major inspiration to become a jeweler was the result of buying a ring that fascinated him and afterwards figuring out how to make rings like it himself. His gold, silver and copper wire pieces (often enhanced with semi-precious stones) will be on display in booth E-34.

BASKETRY, Savannah Lewis (Eudora, Ark.) Mrs. Savannah Lewis came to New Orleans during the summer of 1941. The mother of retired pro football star Roosevelt Taylor, Mrs. Lewis remembers seeing baskets made from pine needles

when she was six years old. Although it was not until adulthood that she began to weave pine needle baskets, her early childhood memories remained a vivid and accurate guide. In 1977 she decided to devote fulltime to basketry and has now created an assortment of pine needle basket styles. Her craft work will be in booth E-32.

CROCHET, LACE & SOAPMAKING, Irene Sellers (Lafayette, LA) Irene Sellers crochets, tats, and makes soap and quilts. She was taught soapmaking by her grandmother and is the only known person making soap with beef fat and lye in the method that she does. The soap can be used for washing one's body or clothes and also relieves athlete's foot. Irene is self-taught in crocheting, quilting, tating and carpentry. Her soaps and other crafts will be in booth E-31.

LEATHERCRAFT, Clyde Smith (New Orleans, LA) Clyde Smith, the son of a carpenter became interested in leatherwork at an early age and subsequently used his skills to help finance his education (he holds a Ph.D. in Chemistry and heads the Chemistry Department at Southern University in New Orleans). His professional attainments notwithstanding, Clyde has continued to develop his leathercraft products which are eagerly sought and highly prized by friends and residents of New Orleans who have seen his leather crafts - all of which have lifetime durability. Clyde's leather work will be in booth E-37.

CORNSHUCK WEAVING, Willie Mae Young and Willie London (St. Francisville, LA) Willie Mae Young is a cornshuck weaver par excellence. 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 cornshuck items that her mother had made. Her mother taught her and her sister to make corn shuck items when they were young; however, at that time, Willie Mae didn't really like the corn shuck objects nor did she like to make them. The process is a very tedious one. Not until she was a young homemaker did she become seriously interested in cornshuck weaving.

Willie London is a weaver of several different purse and bag designs from cornshucks. Cornshuck weaving is presently in a rebirth cycle around the St. Francisville area where Willie was born (he now lives in Ethel, La.) and, like Willie Mae, Willie London learned cornshuck weaving at an early age, did not continue with it until he became an adult and found a use for it in making diaper bags. Willie now makes his bags for friends and for sale. Willie Mae Young's and Willie London's cornshuck crafts will be on display in booth E-35.

-Griffin/Webb, Program Consultants/Artists

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